





# **SPECIALIST AND AUCTION ENQUIRIES**

# **LONDON**







Yoko Chino



Masami Yamada

# **SENIOR CONSULTANTS**



Neil Davey



Joe Earle

# **JAPAN REPRESENTATIVE**



Akiko Tsuchida Tokyo

# **FINE JAPANESE ART**

Thursday 14 May 2015 at 13.00 101 New Bond Street, London

# **VIEWING**

Saturday 9 May 11.00 - 17.00 Sunday 10 May 11.00 - 17.00 Monday 11 May 9.00 - 16.30 Tuesday 12 May 9.00 - 16.30 Wednesday 13 May 9.00 - 16.30

# **SALE NUMBER:**

22814

# **CATALOGUE:**

£25.00

# **BIDS**

+44 (0) 20 7447 7448 +44 (0) 20 7447 4401 fax To bid via the internet please visit bonhams.com

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed. Telephone bidding will only be accepted on lots with a lower estimate in excess of £1,000.

# Live online bidding is available for this sale

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

# **ENQUIRIES**

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

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

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

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

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

Department Fax +44 (0) 20 7495 5840

Tokyo Akiko Tschida +81 (0) 35532 8636 akiko@bonhams.com

# **CUSTOMER SERVICES**

Monday to Friday 8.30 to 6.00 +44 (0) 20 7447 7448

Please see page 4 for bidder information including after-sale collection and shipment

Physical Condition of Lots in this Auction

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

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

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

For the sole purpose of providing estimates in three currencies in the catalogue the conversion has been made at the exchange rate of approx. £1: ¥177.1323

£1: ¥177.1323 £1: USD1.4800

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

お品物のコンディションについて

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

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

# IMPORTANT INFORMATION

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol  $\Phi$  printed beside the lot number in this catalogue.

# Bonhams 1793 Limited

Registered No. 4326560 Registered Office: Montpelier Galleries Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900 +44 (0) 20 7393 3905 fax

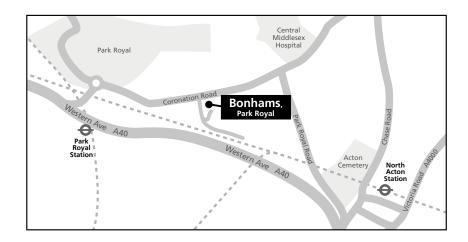
# Bonhams 1793 Ltd Directors

Robert Brooks Co-Chairman, Malcolm Barber Co-Chairman, Colin Sheaf Deputy Chairman, Matthew Girling Global CEO, Patrick Meade Global CEO, Geoffrey Davies, Jonathan Horwich, James Knight, Caroline Oliphant, Hugh Watchorn.

# Bonhams UK Ltd Directors

Colin Sheaf Chairman, Jonathan Baddeley, Antony Bennett, Matthew Bradbury, Lucinda Bredin, Harvey Cammell, Simon Cottle, Andrew Currie, Paul Davidson, Jean Ghika, Charles Graham-Campbell, Miranda Grant, Richard Harvey, Robin Hereford, Asaph Hyman, Charles Lanning, Sophie Law, Fergus Lyons, Gordon McFarlan, Andrew McKenzie, Simon Mitchell, Jeff Muse, Mike Neill, Charlie O'Brien, Giles Peppiatt, Peter Rees, Iain Rushbrook, John Sandon, Tim Schofield, Veronique Scorer, James Stratton, Roger Tappin, Ralph Taylor, Shahin Virani, David Williams, Michael Wynell-Mayow, Suzannah Yip.

# SALE INFORMATION



# Bids

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

# **Payments**

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

## Sellers

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

# Valuations, taxation and heritage

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

# Catalogue subscriptions

To obtain any Bonhams catalogue or to take out an annual subscription:

Subscriptions Department +44 (0) 1666 502200 +44 (0) 1666 505107 fax subscriptions@bonhams.com

# Shipping

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

# Collection and Storage after sale

Lots marked with 'W' will be transferred to the warehouse at 5pm on the day of the Sale and will be available for collection as from 9.30am on Monday 18 May 2015 from Bonhams Park Royal Warehouse at:

# Address:

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

These lots will be subject to transfer and storage charges from Friday 29 May 2015.

All other sold lots will remain in Bonhams New Bond Street Collections department until 5.30pm Thursday 28 May 2015 without charge. After this date all uncollected sold lots will be returned to the Japanese department; storage charges may apply.

# Please note Bonhams will be closed Monday 25 May 2015 for the Spring Bank Holiday.

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

# Handling and storage charges

Transfer and storage charges for 'W' items will commence on Friday 29 May 2015 and will be applicable for each working day.

The charges levied by Bonhams are as follows:

All lots marked with W

Transfer per lot £35.00 Daily storage per lot £3.60

All other objects

Transfer per lot £20.00 Daily storage per lot £1.90

All the above charges are exclusive of VAT.

# Payment in advance

Tel: +44 (0) 20 7447 7447 to ascertain amount due by: cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

# Payment at time of collection By credit card / debit card

# Cites Regulations

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

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

# Important Notice

A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

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

† VAT 20% on hammer price and buyer's premium

\* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

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

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

# VAT refunds on exports from the EU

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

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

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

# CHRONOLOGY

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

Yayoi period ca.300BC - ca.300AD

Kofun period ca.593 - 710

Nara period 710 - 794

Heian period 794 - 1185

Kamakura period 1185 - 1333

Muromachi period 1333 - 1573

Nanbokucho period 1336 - 1392

Momoyama period 1573 - 1615

Bunroku era 1592 - 1596 Keicho era 1596 - 1615

**Edo period** 1615 - 1868

240 ported 1000

 Kan'ei era
 1624 - 1644

 Kanbun era
 1661 - 1673

 Genroku era
 1688 - 1704

 An'ai ara
 1770 - 1781

An'ei era 1772 - 1781 Tenmei era 1781 - 1789 Kansei era 1789 - 1801

 Kansei era
 1789 - 1801

 Kyowa era
 1801 - 1804

 Bunka era
 1804 - 1818

 Bunsei era
 1818 - 1830

Tenpo era 1830 - 1844 Koka era 1844 - 1848 Kaei era 1848 - 1854

Ansei era 1854 - 1860 Man'en era 1860 - 1861

 Man'en era
 1860 - 1861

 Bunkyu era
 1861 - 1864

Genji era 1864 - 1865 Keio era 1865 - 1868

Meiji era 1868 - 1912

**Taisho era** 1912 - 1926

Showa era 1926 - 1989

Heisei era 1989 - present

# A EUROPEAN PRIVATE COLLECTION OF SHIBAYAMA-INLAID VESSELS

(Lots 287 - 295)





**CONTENTS**Lots 1 – 454 (from 13.00)

· · · · · · · · · · · · · · · · · · ·	AND THE PARTY OF THE	ā
Netsuke	1 - 88	Se Se
Inro	89 - 98	
Armour, helmets and masks	99 - 109	
Swords stands and swords	110 - 128	
Sword-fittings	129 - 163	196
Other militaria	164 - 165	77.00
Drawings, illustrated books, woodblock prints	166 - 184	れた
from a German private collection		2000
Woodblock prints (various owners)	185 - 207	No.
Painted hand scrolls and albums	208 - 209	1
Painted screens	210 - 217	100
Embroidered and other woven works of art	218 - 222	N.
Painted Hanging Scrolls	223 - 253	
Ivory okimono	254 - 273	
Ivory furniture, vessels and other ivory works of art	274 - 279	
Shibayama-inlaid works of art, ivory and wood,	280 - 286	4 96 V
and stag antler okimono	野和高	**
Shibayama-inlaid vessels from a European private collection	287 - 295	1000
Shibayama-style inlaid boxes from an English private collection	296 - 297	1
Wood and bamboo works of art	298 - 305	
Lacquer works of art	306 - 338	
Ceramics	339 - 353	
Satsuma earthenware	354 - 386	
Cloisonné enamel	387 – 404	No No
Bronze and inlaid bronze works of art	405 - 433	10
Silver works of art	434 - 439	
Iron and other inlaid iron works of art	440 - 454	910
	<b>一种一种</b>	3

# NETSUKE, INRO AND OTHER SAGEMONO (Lots 1 - 98)

# **NETSUKE**

# Property from an English Private Collection

(Lots 1 - 6)

# 1 Y Φ

# AN IVORY NETSUKE OF A CICADA

Late 19th century

The large insect resting with folded wings on the broken bark of a tree, delicately carved in fine ivory which is variously stained for effect; unsigned. 5.1cm (2in) wide.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫根付 蝉 無銘 19世紀後期

Provenance: Mark Fletcher collection, no.606.

# 2 Y Φ

# AN IVORY NETSUKE OF A TIGER AND TIGRESS

By Hoshinsai, Edo, 19th century The two indulging in an intimate revelry, the tigress seated, her head turned up to the right while her mate steps onto her tail and leans on her back, the well toned ivory slightly worn and the eyes inlaid; signed Hoshinsai. 3.8cm (11/2in) wide.

£2,500 - 3,000 JPY440,000 - 530,000 US\$3,700 - 4,400

象牙彫根付 双虎 銘「寶真斎」 19世紀

Provenance: W. W. Winkworth collection. M. T. Hindson collection.

Published: Neil K. Davey, Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection, London, Sotheby Parke Bernet/Faber & Faber, 1974, p.127, no.374; George Lazarnick (ed.), The Meinertzhagen Card Index, New York, Alan R. Liss Inc., p.198.

# з Ү Ф

# AN IVORY NETSUKE OF FIVE HORSES

By Shominsai Chikamasa, Edo/Tokyo, second half of the 19th century Two of the horses recumbent and two standing on their hind legs while the fifth stands at the side, looking up, forming a compact composition in lightly toned ivory, one trailing leg forming the himotoshi; signed Shominsai. 4.2cm (1 5/8in) wide.

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

象牙彫根付 馬五匹 銘「松眠斎」 19世紀中期/後期

# A SMALL EBONY NETSUKE OF A RECUMBENT OX

By Kokei, Kuwana, Ise Province, early 19th century Lying with its head turned back to the left, its tail passing forward over the back and its legs drawn in for compactness, one forming the himotoshi; signed Kokei with kao. 3.8cm (11/2in) wide.

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

木彫根付 雄牛 銘「虎渓(花押)」 19世紀前期

# 5 **Υ** Φ

# TWO WOOD NETSUKE OF TOADS

One attributed to Ryusansai Issan, Iwashiro, early 19th century

The first of a toad resting on a large discarded waraji (straw sandal), turning to the right and looking up, the thong of the sandal forming the himotoshi, the wood bearing a good patina and the eyes inlaid; signed Sanshi, 4.5cm (13/4in) wide; the second of three toads seated in a circle on a large lotus leaf, the wood bearing a good patina and the eyes inlaid, inscribed on an inlaid ivory tablet Masanao, 4.2cm (1 5/8in) wide. (2).

£1.000 - 1.500 JPY180,000 - 270,000 US\$1,500 - 2,200

木彫根付 二点 (草鞋に蝦蟇蛙、 蓮の葉に雨蛙) 19世紀前期

For a very similar example to the first, signed Issan, see Neil K. Davey, Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection, London, Sotheby Parke Bernet/Faber & Faber, 1974, p.261, no.806.

# A BOXWOOD NETSUKE OF TOBA

Early 19th century

The Chinese official Su-shi (1036-1101) shown holding a rolled scroll and riding on his mule which walks forward with one bent foreleg and its tail lowered between its hind legs, the wood slightly worn and bearing a fine patina; unsigned. 6cm (2 3/8in) high.

£1.200 - 1.500 JPY210,000 - 270,000 US\$1,800 - 2,200

木彫根付 蘇東坡 無銘 19世紀前期













(reverse)













# Property of an English Gentleman (Lots 7 - 11)

# 7 **Υ** Φ TWO LATE WOOD NETSUKE

One by Miyasaki Joso and one by Egawa Sokoku, Taisho/Showa Period The first of a chubby girl seated, adjusting her hair while holding a mirror, a fan resting beneath, signed Joso to, 3.5cm (1 3/8in) high; the second of Tobosaku standing on one foot, holding a large basket of peaches and a bone gourd flask on a metal cord, his robe engraved with flower heads and the cord holes ringed with bone; signed Sokoku, 5.1cm (2in) high. (2).

£1,000 - 1,500 JPY180.000 - 270.000 US\$1,500 - 2,200

木彫根付 二点 (髪を直す少女、東方朔) 大正/昭和時代

# в У Ф

# THREE LATE OKIMONO-STYLE **IVORY NETSUKE**

Meiji Period

The first of a samurai rearing up and about to slav a large sleeping oni in disguise, signed Mitsumasa, 6.7cm (2 5/8in) high; the second of Shoki carrying a large sack from which four oni have escaped, signed Gyokumin, 6.7cm (2 5/8in) high; the third of a samurai carrying a huge helmet on his back, signed Masayuki, 5.7cm (21/4in) high. (3).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫置物根付 三点 (侍と鬼、鍾馗と鬼、兜を背負う侍) 明治時代

# **αΥ Φ**

# THREE IVORY OKIMONO-STYLE **NETSUKE**

Meiji Period

The first Kadori Myojin standing astride a large namazu (catfish), signed Kogyoku, 5.7cm (21/4in) high; the second of six of the 'Seven Gods of Good Fortune' in a large sack pulled by Daikoku, signed in seal form (undeciphered), 4cm (1 9/16in) high; the third of a musician playing a stringed instrument, signed Tenmin, 6cm (2 3/8in) high. (3).

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

象牙彫置物様式根付 三点 (香取明神と鯰、七福神、演奏家) 明治時代

# 10 Y Φ

# THREE SMALL IVORY **OKIMONO-STYLE NETSUKE**

Meiji Period

The first of Enma-O, the King of Hell standing with two oni fighting at his feet and another seated at his side, unsigned, 6cm (2 3/8in) high; the second of Shoki seated, being massaged by a large oni, signed Toshimitsu, 4.2cm (1 5/8in) high; the third of Shoki with two captured oni, signed Koichi, 4.2cm (1 3/8in) high. (3).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫置物根付 三点 (閻魔と鬼、鍾馗 と鬼、鍾馗と鬼) 明治時代









12

# 11 Y Φ TWO IVORY NETSUKE

Meiji Period

The first of a turtle almost completely enveloped within its shell while two of its young clamber around on the top, unsigned, 3.8cm (13/4in) high; the second of a young boy hidden beneath a shishimai mask and cloak, signed [...] min, 4.5cm (13/4in) wide. (2).

£800 - 1.200 JPY140.000 - 210.000 US\$1,200 - 1,800

象牙彫根付 二点 (亀、獅子舞) 明治時代

# Property from a German **Private Collection**

(Lots 12-15)

# 12 Y Φ AN IVORY NETSUKE OF A RECUMBENT OX

School of Tomotada, early 19th century Lying with its head turned to the left and a rope halter, attached to a ring through its nose and passing over its back, its legs drawn in for compactness and its pupils inlaid; inscribed in a rectangular reserve, Tomotada.

6.7cm (2 5/8in) wide.

£1.500 - 2.000 JPY270,000 - 350,000 US\$2,200 - 3,000

象牙彫根付 牛 銘「友忠」 19世紀前期

# 13 Y Φ

# AN IVORY NETSUKE OF A DUTCHMAN

After Masanao, Kyoto, 20th century Standing turned to the right and smiling as he holds a large captured hare on a rope over his back, his buttoned coat carved with breaking waves, the ivory stained, the eyes and the coat buttons inlaid; unsigned. 11.3cm (4 3/8in) high.

£2,000 - 3,000 JPY350.000 - 530.000 US\$3.000 - 4.400

象牙彫根付 阿蘭陀人 無銘 20世紀

The netsuke appears to a faithful copy of an example by Masanao of Kyoto, illustrated in Joe Earle, Netsuke, Fantasy and Reality in Japanese Miniature Sculpture, MFA Publications, 2001, p.92, no.58.

# A RARE WOOD NETSUKE OF A FOREIGNER

Probably 18th century Seated with his knees bent as he plays a wind instrument, his belted coat engraved with clouds, with a sword slung at his back and his broad hat with a small plume, the wood bearing some wear and a good patina; unsigned. 5.7cm (21/4in) high.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木彫根付 阿蘭陀人 無銘 推定18世紀

# A WOOD MANJU AND A KAGAMIBUTA NETSUKE

One by Toyokazu of Tanba and one by Mitsunaga, 19th century

The first carved and pierced with Raijin, the Thunder God, clutching his thunder drum and producing a violent storm which swirls about him, his eyes inlaid with pale horn; signed Toyokazu, 3.8cm (11/2in) diam.; the kagamibuta with a tagasayan wood bowl bearing a shibuichi plate deeply engraved with a flying bat, signed Mitsunaga with kao, 3.8cm (1½in) diam. (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木彫饅頭根付 雷神 銘「豊一」 木彫鏡蓋根付 蝙蝠 銘「光長(花押)」 19世紀

# 16 **Υ** Φ **FOUR NETSUKE**

19th century

The first a wood mask of Hannya, crisply carved in lightly stained wood, signed Hozan-o, 3.8cm (11/2in) high; the second of ivory, a mokugyo (wooden drum) in two sections with an erotic scene carved within, unsigned, 3.5cm (3 3/8in) high; the third of a cormorant fisherman in an open boat, unsigned, 4.5cm (13/4in) wide; the fourth of a skeleton seated, beating a large mokuqyo (wooden drum), signed Yugyoku to, 5.1cm (2in) wide. (4).

£750 - 800 JPY130,000 - 140,000 US\$1,100 - 1,200

木彫根付 一点 (般若面) 象牙彫根付 三点 (木魚、鵜飼、 骸骨に木魚) 19世紀



# **IVORY AND STAG ANTLER NETSUKE**

Other Properties

# 17 Y Φ

# TWO IVORY NETSUKE

Kyoto, late 18th/early 19th century The first of a shishi seated with its head turned back as it scratches its chin with one hind paw while protecting a large ball with its forelegs, the well toned ivory slightly worn and the pupils inlaid, unsigned, 4.2cm (1 5/8in) high; the second of six nuts, forming a compact composition in the manner of Kiyokatsu, the unstained ivory slightly worn, unsigned, 3.8cm (11/2in) wide. (2).

£800 - 1,000 JPY140,000 - 180,000 US\$1,200 - 1,500

象牙彫根付 二点 (球取獅子、銀杏) 18世紀後期/19世紀前期

# 18 **Υ** Φ

# TWO IVORY AND ONE STAG ANTLER FIGURE NETSUKE

One by Shuko, 18th and 19th century The first of ivory, of a sennin standing on one foot, holding a lock of his hair with one hand and a gnarled staff with the other as he turns to the right, the ivory bearing a good patina and the pupils inlaid, unsigned, 9.2cm (3 5/8in) high; the second of stag antler, of Ikkaku Sennin carrying the lady of Benares on his back, unsigned, 9.8cm (3 7/8in) high; the third of ivory, of a foreigner standing beside a tall table bearing an incense burner, signed Shuko, 4.7cm (1 7/8in) high. (3).

£800 - 1,000 JPY140,000 - 180,000 US\$1,200 - 1,500

象牙彫根付 二点 (仙人、異国人と高足台) 鹿角彫根付 一点 (一角仙人) 18世紀·19世紀

# 19 Y Φ

# A RARE TALL IVORY NETSUKE OF A CHINESE GENTLEMAN

18th century

Standing, facing ahead and tving the cords of a bearded mask to cover his face, his divided trousers worn beneath a short buttoned coat and his hair dressed in a high-piled coiffure, the ivory slightly worn and bearing a good patina; unsigned. 15.2cm (6in) high.

£2,000 - 3,000 JPY350.000 - 530.000 US\$3,000 - 4,400

象牙彫根付 唐人 無銘 18世紀

# A RARE GREEN-STAINED STAG ANTLER **OBI HASAMI NETSUKE**

By Rosetsu, late 19th century Of a trailing plant consisting of three twisted stalks joined at the base and with wormeaten leaves at the top, the antler stained pale green and slightly worn; signed Rosetsu. 15.9cm (61/4in) high.

£2,000 - 2,500 JPY350,000 - 440,000 US\$3,000 - 3,700

鹿角彫帯挟根付 草 銘「芦雪」 19世紀後期

The name, using the present kanji is recorded as a maker of wood netsuke, working in the mid 19th century.

# A STAG ANTLER OBI-HASAMI NETSUKE OF A LOTUS PLANT

By Ozaki Kokusai (1835-1892), Shiba, Tokyo, 19th century

The long double stem joined at the top and bottom, one stem terminating in a large lotus bud, the other with a folded leaf, the antler slightly worn and of a good colour; signed in seal form Koku. 19.3cm (7 5/8in) high.

£3.000 - 4.000 JPY530.000 - 710.000 US\$4,400 - 5,900

鹿角彫帯挟根付 蓮 銘「谷」 19世紀

For very similar examples, see Eskenazi Ltd., Japanese Netsuke, Ojime and Inro from a Private European Collection, London, Eskenazi Ltd., 1998, pp.202-203, nos.250-251.

# 22 Y Φ

# **FIVE LATE IVORY NETSUKE**

Meiii/Taisho period

The first of a boy wearing a shishimai mask with a loose lower jaw and cloak, signed Kazumasa, 4.5cm (13/4in) wide; the second of a seated man taking a bottle from within his coat, signed Yasuaki, 3.2cm (11/4in) high; the third of a man standing with one hand to his eye as he looks into the distance, signed Yasuaki, 4.5cm (13/4in) high; the fourth of a chestnut, naturalistically carved and darkstained, signed Rokuzan, 4.2cm (1 5/8in) wide; and a figure of a seated carpenter, unsigned, 4.5cm (13/4in) high. (5).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫根付 五点 (獅子舞面の子供、 瓶を持つ男、遠方を見る男、栗、大工) 明治/大正時代



22 (part lot)









# 23 Y Φ

# SIXTEEN IVORY NETSUKE

Late 18th to early 20th century Comprising: a shishi with a large ball, 4.5cm (13/4in) wide; a recumbent deer, 5.1cm (2in) wide; a sleeping monkey trainer, 4.5cm (13/4in) wide; Hotei seated, 3.8cm (11/2in) high; a standing sennin holding a monkey, 10cm (3 7/8in) high; a sennin standing on one foot, 7.3cm (2 7/8in) high; Seiobo with Tobosaku and an attendant, signed Kikoku, 3.8cm (11/2in) high; group of rats on a turtle, signed, possibly, Akiji, 4.2cm (1 5/8in) wide; a seated boy with a sack, 3.8cm (11/2in) wide; a standing boy eating a cake, 5.4cm (2 1/8in) high; a blind oni and a girl reading a calligraphic scroll, signed Shuryu, 4.2cm (1 5/8in) wide; a small shishi and cub, 3.2cm (11/4in) high; a recumbent shishi with cub, inscribed Gyokuzan, 5.1cm (2in) wide; a seated hakutaku, inscribed Gyokuzan, 4.8cm (1 7/8in) high; Ino Hayata slaying the nue, 5.1cm (2in) high; Gama Sennin, 4.5cm (13/4in) high. (16).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

象牙彫根付 十六点 (鹿、獅子、猿回 し、布袋、仙人、他) 18世紀後期-20世紀前期

# 24 Y Φ

# A WOOD AND IVORY NETSUKE OF DAIKOKU

By Suzuki Tokoku, (1845-1913), Tokyo, Meiji Period

Seated, looking down with an intense expression as he holds a cord from a spool at his side, a small portable oval bowl at his feet containing a bobbin, his face and hands of ivory and his robe of dark and light-stained wood, signed Tokoku with inlaid gilt-metal seal Bairyu. 3.5cm (3 3/8in) wide.

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

木·象牙彫根付 大黒 銘「東谷 棋立(方印)| 明治時代

# WOOD NETSUKE Various Properties

# TWO WOOD FIGURE NETSUKE

One by Hoshunsai Masayuki and one by Sugunoya Shoko, 19th century The first of a priest seated, looking surprised at the bunbuku chagama (badger tea kettle) which changes shape before him, signed Masayuki with kao, 3.8cm (11/2in) wide; the second of an oni seated, vigorously stirring miso in a large bowl, signed Shoko, 4.5cm (13/4in) high. (2).

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

木彫根付 二点 (分福茶釜、味噌を練る鬼) 19世紀

# A LARGE BOXWOOD NETSUKE OF A TEMPLE SERVANT

Late 19th century

Standing with an agonised expression as he holds one of his geta (clogs) of which the thong is broken, his head covered by a tattered umbrella, well depicted in lightly stained wood; unsigned. 7.9cm (3 1/8in) high.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木彫根付 寺男 無銘 19世紀後期

# A WOOD NETSUKE OF DARUMA

By Hara Shumin, Edo. 19th century The Zen patriarch seated in meditation with open mouth, his earrings applied with bone and the cord holes ringed with bone and dark horn, the well toned wood is slightly worn; signed Shumin. 4.5cm (13/4in) high.

£1,000 - 1,200 JPY180,000 - 210,000 US\$1,500 - 1,800

木彫根付 達磨 銘「舟民」 19世紀

# 28

# A BOXWOOD NETSUKE OF THE GHOST OF AN UBUME

19th century

The apparition rising from a cloud of vapour which trails about her body as she looks down at a baby which she cradles in her arms, the slightly worn wood bearing a light patina; unsigned. 8.5cm (3 3/8in) high.

£3,000 - 3,500 JPY530,000 - 620,000 US\$4,400 - 5,200

木彫根付 産女 無銘 19世紀

Ubume are the ghosts of women who have sadly died in childbirth and thenceforth cannot find the peace they desire. They subsequently appear to passers-by, begging them to take and look after their child, and then disappear.

Another example of this comparatively rare subject, from the Adrienne Barbanson collection, was sold in these rooms, 13 May 2013, lot 53.













29

# THREE WOOD FIGURE NETSUKE

Mid 19th century

The first of a scholar seated, reading a book while being massaged by a blind masseur, one cord hole ringed with bone, signed Ryukei, 4.5cm (1%in) wide; the second of a nio (temple guardian) reclining in a contemplative attitude on a large discarded waraji (straw sandal), one cord hole ringed with bone, inscribed Miwa with seal, 4.5cm (13/4in) wide; the third of Okame naked as she sits, washing herself over a deep bowl, the wood somewhat worn, unsigned, 5.1cm (2in) high. (3).

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

木彫根付 三点 (按摩と学者、 草鞋に仁王、お亀) 19世紀中期

# THREE WOOD FIGURE NETSUKE

Early to mid 19th century The first of a foreigner seated on an irregular base, probably intended for a cloud, holding a severed head over his legs, signed Toshikazu, 4.2cm (1 5/8in) wide; the second of a cook seated, looking up as he slices a large flatfish for the table, signed Hokei, 3.8cm (11/2in) wide; the third of a millstone maker, his robe falling from one shoulder and lacquered in Negoro-style, signed So,

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

3.8cm (11/2in) high. (3).

木彫根付 三点 (異国人、調理師、 石臼職人) 19世紀前期-中期

# TWO WOOD FIGURE NETSUKE

Late 18th/early 19th century The first of a sarumawashi (monkey trainer) smiling as he stands, holding a bamboo cane and with a basket of food at his waist as his small performing monkey sits on a pack on his back, the dark wood slightly worn and bearing a good patina, unsigned, 9.8cm (3 7/8in) high; the second of a sennin standing, looking down to the right and laughing as he strokes his beard with one hand and holds a bamboo cane with the other, unsigned, 13.4cm (51/4in) high. (2).

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

木彫根付 二点 (猿回、仙人) 18世紀後期/19世紀前期

# FOUR WOOD EROTIC NETSUKE

18th to early 20th century The first of a monkey seated on a large mushroom and holding its nose, the somewhat worn wood bearing a good patina, unsigned, 4.8cm (1 7/8in) wide; the second of Okame seated, holding the long nose of a konoha tengu mask, signed Hozan, 3.8cm (11/2in) high; the third of a fisherman eating a shellfish on a large clam, unsigned, 4.5cm (13/4in) wide; the fourth of small size, depicting two lovers in pale boxwood, unsigned, 3.2cm (11/4in) wide. (4).

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

木彫根付 四点 (茸と猿、お亀と天狗 面、蛤と漁師、男女) 18世紀-20世紀前期

# A WOOD NETSUKE OF IKKAKU SENNIN

Style of Jobun, late 18th century He stands, leaning to one side and with an agonised expression as he supports the woman of Benares on his back, the wood somewhat worn and bearing a fine patina, unsigned. 9.2cm (3 5/8in) high.

£800 - 1.000 JPY140,000 - 180,000 US\$1,200 - 1,500

木彫根付 一角仙人 無銘 18世紀後期





32 (part lot)

34 **Υ** Φ

# TWO WOOD NETSUKE

Early 19th and early 20th century The first of a snail slithering over a large folded lotus leaf, the wood slightly worn and bearing a good patina, inscribed on an inlaid ivory tablet Miwa, 5.7cm (21/4in) wide; the second of plum blossoms, of small size, with one open bloom beside a small opening bud, in pale boxwood, the stamens of ivory, signed Kyokusai, 3.5cm (1 3/8in) wide. (2).

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

木彫根付 二点 (蓮葉に蝸牛、梅花) 19世紀前期·20世紀前期

# A WOOD NETSUKE OF A SNAIL ON A LEAF

Early 19th century

The mollusc slithering over the folded lotus leaf, its head turned to one side and its optic tentacles extended, the slightly worn wood bearing a good patina; unsigned. 5.1cm (2in) wide.

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

木彫根付 蝸牛 無銘 19世紀前期

# A WOOD NETSUKE OF A SNAIL

Early 19th century

The mollusc emerging from its shell and bent back over the top with extended feelers, part of the body forming the himotoshi beneath, forming a compact composition in well toned and slightly worn wood; unsigned. 4.5cm (1¾in) wide.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木彫根付 蝸牛 無銘 19世紀前期

37

# A WOOD NETSUKE OF A SNAIL

Style of Hogen Tadayoshi and Tadatoshi, Nagoya, 19th century

Of small size, the snail emerging from within its shell, its body bent back over the top for compactness and with extended feelers, the himotoshi formed by part of the body beneath, the well toned wood slightly worn; unsianed.

4.2cm (1 5/8in) wide.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木彫根付 蝸牛 無銘 19世紀

For a very similar example by Hogen Tadayoshi of Nagoya, see Neil K. Davey, Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection, London, Sotheby Parke Bernet/Faber & Faber, 1974, p.191, no.576.

# A WOOD NETSUKE OF A DECAYED PEAR

By Bazan, 19th century Carved in a naturalistic manner and with a large cavity gnawed to one side, the skin covered with ukibori pimples, the wood slightly worn and bearing a good colour; signed with ukibori characters Bazan. 4.2cm (1 5/8in) high.

£3,000 - 3,500 JPY530,000 - 620,000 US\$4,400 - 5,200

木彫根付 梨 銘「馬山」

For very similar examples by Bazan, see Neil K. Davey, Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection, London, Sotheby Parke Bernet/Faber & Faber, 1974, pp.206-207, nos.628-629; and George Lazarnick (ed.), The Meinertzhagen Card Index, New York, Alan R. Liss Inc., 1986, p.14.

Meinertzhagen mentions it was suggested by the Dutch collector W. H. Kohler that Bazan originally perfumed his netsuke of pears with the scent of nashi (pears) to enhance the effect of realism.

# A WOOD NETSUKE OF A WASP **IN A PEAR**

By Sangetsu, 19th century The wasp carved in high relief and deeply undercut within a large gnawed cavity to one side, the skin of the fruit carved all over with ukibori pimples; signed in a raised oval reserve Sangetsu. 5.1cm (2in) high.

£5,000 - 6,000 JPY890,000 - 1,100,000 US\$7,400 - 8,900

木彫根付 梨に雀蜂 銘「山月」 19世紀 For a discussion on the "Wasp Carvers", see Raymond Bushell, Collectors' Netsuke, New York and Tokyo, 1971, Weatherhill, pp.83-84 with similar examples by Sangetsu and Kogetsu ilustrated on p.101, figs.137 and 138. Other similar examples are illustrated by Neil K. Davey, Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection, London, Sotheby Parke Bernet/Faber & Faber, 1974, p.208, no.634 (by Gekko); and George Lazarnick (ed.), The Meinertzhagen Card Index. New York, Alan R. Liss Inc... 1986, p.691.

# A WOOD NETSUKE OF A WASP IN A PERSIMMON FRUIT

By Kogetsu, 19th century The insect carved in fine detail, gnawing a large hole in one side of the fruit which has a large partly eaten leaf attached to a forked branch, the slightly worn wood of a good colour and the wasp's eyes inlaid; signed Kogetsu. 5.1cm (2in) high.

£5,000 - 6,000 JPY890,000 - 1,100,000 US\$7,400 - 8,900

木彫根付 柿に蜂 銘「江月」 19世紀

Published: Matthew Welch and Sharen Chappell, Netsuke, The Japanese Art of Miniature Carving, Ithaca, New York, Minneapolis Museum of Art, 1999, p.130, no.197.

Exhibited: The Minneapolis Museum of Art and the Herbert F. Johnson Museum of Art. Cornell University, 1999.

# A RARE WOOD NETSUKE OF A CICADA PUPA CASE ON A GOURD

Tsu, early 19th century

The cicada, having escaped its pupa case, has left it on one end of a long loofah gourd, its legs gripping the fruit which is carved with a large leaf attached to a stalk with trailing tendril; inscribed in a sunken reserve Tsuhan Minko. 11.7cm (4 5/8in) high.

£2,000 - 2,500 JPY350,000 - 440,000 US\$3,000 - 3,700

木彫根付 瓜に蝉の抜殻 銘「津藩岷江」 19世紀前期





# THREE WOOD ANIMAL NETSUKE

Early to late 19th century

The first of a tigress seated, its head turned to the left as it snarls, the wood bearing a good patina, unsigned, 3.8cm (11/2in) wide; the second of a toad with a lacquered ladybird on a large straw sandal, unsigned, 6cm (2 3/8in) wide; the third of a simplified puppy, lacquered grey and with a chrysanthemum design in gold lacguer on its back, unsigned, 3cm (1 1/8in) wide. (3).

£800 - 1.000 JPY140,000 - 180,000 US\$1,200 - 1,500

木彫根付 二点 蒔絵根付 一点 (虎、草鞋に蛙) (仔犬) 19世紀前期-後期

43

# A WOOD NETSUKE OF A SNAKE AND TORTOISE

Style of Kano Tomokazu, Gifu, 19th century The tortoise completely hidden within its shell, its head withdrawn, while the snake winds itself around the entire carapace in an attempt to squeeze the life out of it, its eyes inlaid with pale horn; inscribed in an oval reserve Tomokazu. 4.5cm (1¾in) wide.

£2,000 - 2,500 JPY350,000 - 440,000 US\$3,000 - 3,700

木彫根付 亀と蛇 銘「友一」 19世紀

44

# AN EBONY NETSUKE OF A TORTOISE

Early 19th century

Almost entirely retracted within its shell and with its legs drawn in to form a compact composition, the central segment of its upper shell removable to form the himotoshi, the wood slightly worn; unsigned. 3.8cm (11/2in) wide.

£800 - 1.000 JPY140,000 - 180,000 US\$1,200 - 1,500

木彫根付 亀 無銘 19世紀前期

# AN EBONY NETSUKE OF FIVE TURTLES

By Hidari Issan, Iwashiro, 19th century One large turtle forming a base while the other four clamber over its shell, overlapping each other, including one youngster climbing up from below, forming a compact composition in slightly worn wood; signed in seal form in an oval reserve Hidari Issan. 5.1cm (2in) wide.

£2.500 - 3.000 JPY440,000 - 530,000 US\$3,700 - 4,400

木彫根付 亀五匹 銘「左一山」 19世紀

The signature of Issan engraved in seal form is rarely seen. For another example of a single tortoise signed in the same manner, see George Lazarnick (ed.), The Meinertzhagen Card Index, New York, Alan R. Liss Inc., 1986, p.239.

46 Y

# A TORTOISESHELL NETSUKE OF A TOAD ON A ROCK

19th century

The toad clambering out of a stream at the base of a large jagged rock, partly stained with green algae, the tortoiseshell of a dark colour with pale striations and the reverse is inlaid with a tablet inscribed in gold lacquer Ritsuo. 5.1cm (2in) wide.

£600 - 800 JPY110,000 - 140,000 US\$890 - 1,200

鼈甲彫根付 岩に蛙 銘「笠翁」 19世紀

# A WOOD NETSUKE OF A BROKEN **LOTUS LEAF**

By Hokkyo Shima Sessai, Echizen, 19th century

The leaf forming an irregular cup shape and with several gnawed holes, its short curled stalk forming the himotoshi and a small frog resting on one edge, the wood slightly worn and bearing a good patina; signed Sessai to. 4.2cm (1 5/8in) wide.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木彫根付 蓮の葉 銘「雪斎刀」 19世紀

# A WOOD NETSUKE OF BAMBOO SHOOTS

By Hogen Tadayoshi, Nagoya, 19th century Comprising three harvested shoots of differing size tied with a knotted cord, their roots trailing beneath, forming a compact composition in lightly stained and slightly worn wood; signed with ukibori characters in a rectangular reserve Tadayoshi. 3.8cm (11/2in) high.

£1,000 - 1,500 JPY180.000 - 270.000 US\$1,500 - 2,200

木彫根付 筍 銘「忠義」 19世紀

# THREE BOXWOOD NETSUKE

One by Bokuzan, one by Kyusai, mid 19th to early 20th century The first of an abalone, carved in a naturalistic manner, the wood bearing a good patina, signed with ukibori characters Bokuzan, 4.5cm (13/4in) wide; the second of seven bean pods, forming a compact composition and with a natural himotoshi, unsigned, 4.5cm (13/4in) wide; the third of two bamboo shoots of differing size, tied with a knotted cord, signed on an inlaid tablet Kyusai, 6.7cm (2 5/8in) high. (3).

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

木彫根付 三点 (鮑、莢豆、筍) 19世紀中期-20世紀前期



50

# **FIVE WOOD NETSUKE**

Early to late 19th century

The first of the contorted mask of usobuki, in slightly worn and well patinated wood, signed Tenkaichi Deme Uman saku. 4.5cm (13/4in) high; the second a mask of a grinning man, signed Hozan with kao, 4.2cm (1 5/8in) high; the third of a crab on a large bamboo shoot, the cord holes ringed with bone, signed Ikko, 6.7cm (2 5/8in) high; the fourth of Komachi seated on a grave post, signed (Sugunoya) Shoko, 5.4cm (2 1/8in) wide; the fifth a saishiki (painted wood) figure of one of Ryujin's attendants, unsigned, 11.4cm (41/2in) high. (5).

£800 - 1.000 JPY140,000 - 180,000 US\$1,200 - 1,500

木彫根付 五点 (面根付二点、筍に蟹、 卒都婆小町、竜神従者) 19世紀前期-後期

# TWO WOOD MASK NETSUKE

One by Deme Uman, one in the style of Kokeisai Sansho, early 19th and early 20th century The first of Shiwajo (Wrinkled Old Man), the scowling face with angry expression, the wood bearing a good patina and the pupils inlaid with brass, signed Tenkaichi Deme Uman, 4.8cm (1 7/8in) high; the second of a demon, crisply carved in pale boxwood. bearing a typical angry expression, signed with a kao, 4.8cm (1 7/8in) high. (2).

£1,000 - 1,200 JPY180,000 - 210,000 US\$1.500 - 1.800

木彫面根付 二点 (皺尉、鬼神) 19世紀前期 · 20世紀前期

# A BOXWOOD MASK NETSUKE OF OKAME

By Sosai, early 20th century The face crisply carved in lightly stained wood, her hair parted in the centre and two urna marks lightly engraved on her forehead; signed on the bar cord attachment Sosai with kao.

4.5cm (13/4in) high.

£800 - 900 JPY140.000 - 160.000 US\$1,200 - 1,300

木彫面根付 お亀 銘「藻斎(花押)」 20世紀前期

53

# A WOOD MASK NETSUKE OF KITSUNE (FOX)

By Deme Uman, Edo, early 19th century The mask, with a loose lower jaw and large teeth, carved in slightly worn and well toned wood; signed Deme Uman, Tenka ichi. 3.8cm (1½in) high.

£700 - 800 JPY120.000 - 140.000 US\$1,000 - 1,200

木彫面根付 狐 銘「出目右満 天下一」 19世紀前期

For a similar mask by Deme Saman, see Neil K. Davey, Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection, London, Sotheby Parke Bernet/Faber & Faber, 1974, p.93, no.254.

54 Y Φ

# A BOXWOOD AND IVORY NETSUKE OF THE CLAM'S DREAM

By Kagetoshi, 19th century The scene of Shinkiro (literally, 'a mansion in the breath of a giant clam'), the two-storeyed palace of Ryujin (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.

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

木·象牙彫根付 蜃気楼 銘「景利」 19世紀

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.

55 Y Φ

# AN UNUSUAL WOOD AND IVORY **NETSUKE OF A SLEEPING WOMAN**

After Morita Soko, early 20th century The woman reclining on a bench, resting on rocky ground, a sleeping dog at her side, beneath a vine suspended with loofah gourds and a lantern, delicately carved in dark-stained wood and lightly stained ivory; inscribed on a red-lacquered tablet Soko. 4.2cm (1 5/8in) wide.

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

木・象牙彫根付 納涼 銘「藻己」 20世紀前期

56

# A LACQUER HAKO-NETSUKE AND A LACQUER NETSUKE OF A BOAT

The first by Ikeda Taishin, the second in the style of Shibata Zeshin, late 19th century The first of oval form, bearing a black ishime lacquer ground, lacquered with kuzu (arrowroot) in shades of gold takamaki-e with kirikane highlights, the base and interior of nashiji, signed Taishin, 4.7cm (1 7/8in) wide; the second of an open boat, laden with sheaves of rice and floating on stylised combed water, lacquered in brown and black, with gold lacquer details, unsigned, 4.2cm (1 5/8in) wide. (2).

£1,200 - 1,500 JPY210.000 - 270.000 US\$1,800 - 2,200

蒔絵箱根付 一点 (募) 蒔絵根付 一点 (米俵舟) 19世紀後期

# A LACQUER HAKO-NETSUKE

By Shibata Zeshin (1807-1891), late 19th century Of rounded rectangular form, the base of dark brown lacquer and the bamboo cover lacquered in gold and coloured takamaki-e with two sparrows in human dress beneath bamboo leaves, signed Zeshin. 3.5cm (1 3/8in) wide.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

蒔絵箱根付 親子雀 銘「是真」 19世紀後期

Provenance: a German private collection.





























# Property from a French Private Collection

(Lots 58 - 61)

58

# A STAG ANTLER OBI-HASAMI NETSUKE OF TENAGA

By Sozan, late 19th century Seated, crying out as he holds a small section of simulated coral aloft, his earrings of brass, signed *Sozan*; with wood storage box. 21cm (81/4in) high, (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

鹿角彫帯挟根付 手長 銘「宗山」 19世紀後期

59

# A STAG ANTLER KISERUZUTSU (PIPE CASE) OF ASHINAGA

Late 19th century

Of otoshi-zutsu type, in the form of a Ashinaga standing on a rock and holding a branch of simulated coral, his skirt engraved with a dragon and cloud; unsigned. 21cm (81/4in) long.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

鹿角彫きせる筒 足長 無銘 19世紀後期

60 Y Φ

# AN UNUSUAL IVORY NETSUKE OF A MUSICIAN

19th century

He stands, holding a drum stick in each hand as he scratches his ear, a double-ended drum strapped to his waist, his long robe engraved with florettes, the slightly worn ivory bearing a good patina, with slight coloured details; unsigned.

11.7cm (4 5/8in) high.

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

象牙彫根付 演奏家 無銘 19世紀

61 Y Φ

# AN IVORY NETSUKE OF A YOUNG BOY

By Yasumasa, Meiji Period Kneeling, his head movable as he eats a large slice of watermelon, a pair of wooden clappers on his back and a purse beneath, the ivory stained green and other details inlaid; signed Yasumasa to.

3.8cm (1½in) high.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫根付 西瓜を食べる少年 銘「保正刀」 明治時代

# Property from a German Private Collection

(Lots 62 - 73)

62 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 *lkko*. 4.5cm (1% in) high.

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

象牙彫根付 切り株に座る少年 銘「一虎」 19世紀前期 63 Y Φ

# AN IVORY NETSUKE OF A KARAKO (CHINESE BOY)

Early 19th century

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

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

象牙彫根付 衝立背後に立つ唐子 無銘 19世紀前期

64 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 (1½in) wide; and the fourth of a rat on a large chestnut, the eyes inlaid, *unsigned*, 4.8cm (1 7/8in) wide. (4).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫根付 四点 (子犬、犬、 二匹の子犬、鼠) 18世紀後期-19世紀前期



65 Y Φ

# 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).

£800 - 1.200 JPY140.000 - 210.000

US\$1,200 - 1,800

象牙彫根付 二点 (鴛鴦、鴨) 19世紀中·後期

66 Y Φ

# 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 pupils inlaid; signed in an irregular reserve Ichiraku.

4.8cm (1 7/8in) wide.

£800 - 1.200 JPY140,000 - 210,000 US\$1,200 - 1,800

象牙彫根付 福良雀 銘「一楽」 19世紀前期

67 Y Φ

# AN IVORY NETSUKE OF A RAT

By Ran'ichi, 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 Ran'ichi. 5.1cm (2in) wide.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫根付 鼠 銘「蘭一」 19世紀

68 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 pupils inlaid; inscribed in a rectangular reserve Tomotada. 5.7cm (21/4in) wide.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫根付 親子牛 銘「友忠」 18世紀後期/19世紀前期

# 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 eyes of pale translucent horn with dark pupils; signed in an oval reserve Ranshu. 5.7cm (21/4in) wide.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木彫根付 牛 銘「蘭洲」 19世紀 70

# 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).

£1.000 - 1.500 JPY180.000 - 270.000 US\$1,500 - 2,200

木彫根付 四点 (虎、天狗、子犬、馬) 19世紀前期-中期

71

# 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.

£800 - 1.200 JPY140.000 - 210.000 US\$1,200 - 1,800

木彫根付 馬に乗る賢者 無銘 19世紀前期















# 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 a baby boy, seated with a small drum at his feet, unsigned, 4.2cm (1 5/8in) high. (4).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木彫根付 四点 (花咲爺、酒を飲む男、 母子、太鼓を持つ男児) 19世紀

# 73 Y Φ

# A LARGE WOOD OKIMONO-STYLE **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 eyes inlaid with ivory; signed on an inlaid ivory tablet Ryukei. 6.7cm (2 5/8in) wide.

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

木彫置物根付 鬼を担ぐ男 明治時代 銘「龍珪」

# Property from an Austrian **Private Collection**

(Lots 74 - 88)

# 74 Y Φ

# A LARGE WOOD AND IVORY NETSUKE OF DARUMA

By Gyokusui, late 19th century The Zen patriarch seated, enveloped in his voluminous robe, crying out with an agonised expression, the dark wood bearing a fine patina and the face of ivory, signed Gyokusui with kao. 5.4cm (2 1/8in) high.

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

木·象牙彫根付 達磨 銘「玉翠(花押)」 19世紀後期

The maker is apparently unrecorded.

# AN EBONY SEAL NETSUKE OF A KIRIN

19th century

The two-horned kirin seated on a rectangular base, its head raised and turned slightly to the right, its tail passing forward and flames licking rhe side of its body, the details crisply rendered and the base carved beneath with an eight-character seal; unsigned. 4.8cm (1 7/8in) wide.

£800 - 1.200 JPY140,000 - 210,000 US\$1,200 - 1,800

木彫根付 印上麒麟 無銘 19世紀

# 76 **Υ** Φ THREE WOOD NETSUKE WITH MOVABLE PARTS

19th century

The first of a fruit opening on a hinge to reveal two sages playing go, two leaves carved on the exterior, unsigned, 5.7cm (21/4in) open; the second of a drum opening to reveal Raijin producing a storm, unsigned, 6cm (21/2in) open; the third of a shishi mask with loose lower jaw, unsigned, 3.8cm (11/2in) wide. (3).

£800 - 1,000 JPY140.000 - 180.000 US\$1,200 - 1,500

木彫根付 三点 (果物の中の仙人、太鼓 の中の雷神、獅子面) 19世紀

# THREE WOOD NETSUKE

By Alexander Derkachenko (born 1964), late 20th century

Each of pear wood, the first of an owl perched on a pine branch, in one end of which a small creature is hiding, 4.5cm (13/4in) high; the second of an egg-tester standing with an egg held to his eye and a basket of eggs at his feet, 6cm (2 3/8in) high; the third an amusing group of Hotei and Daikoku, the first shown with rice bales on his head, the other with a large sack over his head, 4.5cm (13/4in) high; all signed with the artist's seal. (3).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木彫根付 三点 (梟、卵壳、布袋大黒) 20世紀後期

For a discussion of Alexander Derkachenko's life and work by Wolfmar Zacken, see the International Netsuke Society Journal, vol.17, no.4, winter 1997, pp.22-26. He was born in 1964 and lived in Kiev, Ukraine, where he carved his first netsuke in 1995, having given up his work as lead engineer in the Kyiv Aircraft Factory. He works predominately in pear wood, producing a variety of subjects common to Japan, but with his own, sometimes quirky, interpretations.



















# 78 **Υ** Φ

# SIX WOOD FIGURE OKIMONO-NETSUKE

19th century

Comprising: an oni seated in a shallow tub of water washing himself with a tenugui (towel), unsigned, 6cm x 4.3cm (21/4in x 1 5/8in); the second a karako (Chinese boy) in a shishimai costume and drum strapped around his neck, unsigned, 5.1cm (2in) high; the third a blindman grimacing in pain as he holds his knee, unsigned, 4cm (11/2in) high; the fourth a Chinese boy doing bekkanko, unsigned, 3.2cm (11/4in) high; the fifth a monkey trainer with his pet monkey clambering over his shoulders, unsigned, 3.2cm x 3.2cm (11/4in x 11/4in): the last a seated fox in human attire impersonating a hunter, unsigned, 3.6cm (1 3/8in) high. (6).

£800 - 1,000 JPY140,000 - 180,000 US\$1,200 - 1,500

木彫置物根付 六点 (鬼、獅子舞、盲人、ベッカンコーをする 子供、猿回 他) 19世紀

# **FOUR WOOD NETSUKE**

19th century

Comprising: an oni sheltering beneath a large straw hat during the oni varai ceremony, unsigned, 3.8cm (11/2in) wide; the second of Okame knelt before a shallow tub of water as she washes herself, unsigned, 4cm x 3.5cm (11/2in x 1 3/8in); the third of a monkey biting into a persimmon fruit, unsigned, 4.5cm x 3.2cm (1¾in x 1¼in); the fourth two Otsu-e subjects, Oni no nenbutsu and Fujimusume besides an upturned bell, unsigned, 4.4cm x 4.2cm (13/4in x 1 5/8in). (4).

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

木彫根付 四点 (鬼、お亀、猿、鬼の念 仏 · 藤娘) 19世紀

# 80

# **FOUR WOOD NETSUKE**

Early to late 19th century

The first of a clam, open to reveal a scene of castle precincts within, unsigned, 5.4cm (2 1/8in) wide; the second of figures in an open building resting amid turbulent waves, a dragon rising up from below, signed Minkoku, 4.5cm (13/4in) wide; the third of buildings beneath pine trees in rocky terrain, unsigned, 4.2cm (1 5/8in) wide; the fifth of pale wood, carved with two-storeyed buildings beneath spreading pine trees, signed Shunko, 5cm (2in) high. (4).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木彫根付 四点 (蜃気楼、竜宮、 山荘 他) 19世紀前期-後期

# 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 Noh 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).

£700 - 800 JPY120,000 - 140,000 US\$1,000 - 1,200

陶製根付 四点 (燕、唐子 他) 根付 二点 (鼠、兎) 19世紀













#### 82 Y Φ

#### **FIVE IVORY FIGURE NETSUKE**

19th century

Comprising: a sennin wearing a mugwort cloak and skirt, standing and holding a gnarled stick, unsigned, 5.7cm (21/4in) high; the second of a man lying down, leaning on a gourd and clutching a stick to his chest, unsigned, 5.2cm (2in) high; the rest okimononetsuke, one of a group of the three Handynasty generals, Kwanyu, Gentoku and Chohi, signed Gyokuryusai, 4.2cm x 3.3cm (1 5/8in x 11/4in); the fourth a peasant holding the reins of a horse carrying his family on its back, signed Norishige, 4.5cm x 3.8cm (13/4in x 1½in); the last a man seated and tying a large sack, kannin bukuro (bag of patience), engraved with the word kannin (patience), signed Tomofumi, 3.2cm x 4cm (11/4in x 11/2in). (5).

£1,000 - 1,500 JPY180.000 - 270.000 US\$1,500 - 2,200

象牙彫根付 二点 (仙人、男) 象牙彫置物根付 三点 (関羽・張飛・ 玄徳、農民一家、堪忍袋) 19世紀

#### 83 Ү Ф

#### THREE UNUSUAL IVORY NETSUKE

Late 18th/early 19th century The first of a boy in Dutch costume standing on a plinth, playing a wind instrument, watched by a small boy from below, unsigned, 6cm (2 3/8in) high; the second of a man seated by a rock, with two chickens and a hare before him, unsigned, 5.7cm (21/4in) wide; the third of a woman seated on a tall pedestal, another figure in a hole below and a monkey seated at the side, unsigned, 7.3cm (2 7/8in) high. (3).

£800 - 1.000 JPY140,000 - 180,000 US\$1,200 - 1,500

象牙彫置物根付 三点 (楽器を供、鶏に兎と男、台座に座る女) (楽器を吹く子 18世紀後期/19世紀前期

#### 84 Y Φ

#### **FOUR IVORY ANIMAL NETSUKE**

18th to 19th century

The first of a recumbent ox lying with its head turned to the right and a rope halter passing over its back, the pupils inlaid, inscribed in a rectangular reserve Tomotada, 6.7cm (2 5/8in) wide; the second of a catfish swimming with a gourd resting on its head, the pupils inlaid, unsigned, 6cm (2 3/8in) wide; the third of a grazing horse of simplified form, standing with its head lowered to the ground, unsigned, 6cm (2 3/8in) high; the fourth of a formalised sparrow of typical chubby form with short wings and erect tail, inscribed Masanao, 4.2cm (1 5/8in) wide. (4).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫根付 四点 (牛、鯰、馬、雀) 18-19世紀

#### 85 Ү Ф

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

Meiii Period

The former seated, examining, with the aid of a magnifying glass, a grub crawling out of a fruit at its feet, while its child clambers on its back, the ivory lightly stained and the pupils inlaid; unsigned.

5.4cm (2 1/8in) high.

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

象牙彫根付 親子猿 無銘 明治時代

#### 86 Y Φ

#### SIX IVORY FIGURAL OKIMONO-NETSUKE

19th century

Comprising: the strong boy Kintaro standing beside Yamauba, holding an axe as he umpires two wrestling hares, unsigned, 3.2cm x 4.3cm (11/4in x 1 5/8in); the second of two brawling blindmen, unsigned, 2.8cm x 4.6cm (1 1/16in x 13/4in); the third a Chinese boy leaning over a drum, signed Ryomin with kao, 3.1cm x 2.6cm (11/4in x 1in); the fourth a kneeling disappointed ratcatcher, signed Masatsugu, 3.2cm (11/4in) high; the fifth of two karako (Chinese boys), one with a shishimai mask, standing over his companion playing a flute, signed Harutoshi, 3.7cm (11/2in) high; the last a father with two sons, the man possibly blowing a kamifusen (paper balloon) whilst the youngest boy crouched on the ground looks up curiously, signed Munekazu, 3cm x 3cm (11/4in x 11/4in). (6).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1.500 - 2.200

象牙彫置物根付 六点 (金太郎、盲目 人、唐子と太鼓、鼠取、唐子 他) 19世紀

#### 87 Y Φ

#### THREE IVORY MANJU NETSUKE

One by Chounsai Hidechika, one by Koyusai and one by Kishosai, 19th century The first carved in shishiaibori (sunk relief) with Daruma seen from the side, holding forceps as he snips hair from his nostrils, signed Chounsai with seal Hidechika, 4.2cm (1 5/8in) diam.; the second carved in a similar manner with a boy holding a toy bird on a line, signed Koyusai, 3.8cm (11/2in) diam.; the third carved with an entertainer wearing a contorted usobuki mask and with a shishimai mask on his back, the reverse engraved with a small boy, signed Kishosai, 4.2cm (1 5/8in) diam. (3).

£800 - 1.000JPY140,000 - 180,000 US\$1,200 - 1,500

象牙彫饅頭根付 三点 達磨、唐子、獅子舞) 19世紀













#### 88 Y Φ

#### FOUR MANJU AND KAGAMIBUTA **NETSUKE AND AN EBONY NETSUKE** OF A TORTOISE

19th century

The first manju of gold lacquer, inlaid in bone and mother of pearl with a shishi and peony, unsigned, 4.2cm (1 5/8in) diam.; the second of pressed horn, moulded with Hadesu slaying a tiger, stems of bamboo on the reverse, unsigned, 4.5cm (13/4in) wide; the kagamibuta each with an ivory bowl and shibuichi plate, the first cast and inlaid with a small boy holding a terrapin over a bowl of water, signed Masayoshi and Gyokuryu [...] with kao, 4.5cm (13/4in) diam.; the second similarly decorated with Okame catching an oni by a standing screen, unsigned, 4.5cm (13/4in) diam.; the ebony tortoise almost hidden within its shell, signed Josui, 4.8cm (1 7/8in) wide. (5).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

饅頭根付 二点 鏡蓋根付 二点 (獅子と牡丹、婆提蘓) (唐子と亀、お亀と鬼) 木彫根付 一点 (亀) 19世紀

#### **INRO** Various Properties

89 Y Φ

#### AN IVORY BROAD THREE-CASE INRO

The netsuke by Gyokuhosai, Meiji Period Intricately carved in varying degrees of relief on both sides with a village scene depicting a peasant treading a waterwheel, supporting himself against a wooden structure whilst his companion scoops fish from the river on one side and a solitary traveller walking on a drum bridge spanning across a lake on the reverse, signed with seal (undeciphered); the netsuke in the form of the 'Clam's Dream' tightly clustered with other assorted shells, signed Gyokuhosai, and an ivory ojime carved with chrysantheumum heads among scrolling foilage, unsigned. The inro 8cm (3 1/16in) high, the netsuke 4.3cm (13/4in) wide.

£3,000 - 3,500 JPY530.000 - 620.000 US\$4,400 - 5,200

山水・村人図象牙彫印籠 作者不詳 (方印) 明治時代

#### AN INLAID SHIBUICHI SHEATH INRO

By Kurowa Katsutoshi. late 18th/early 19th century The saya (sheath) worked in gold and copper takazogan with two nio (temple guardians) wrestling beneath an openwork cloud, the reverse with a small gold bird pecking at the ground beneath a flowering cherry tree beside a fence, in silver, copper and shakudo takazogan; with a kurogaki wood single-case inro within, signed in chiselled characters Kakujusai Katsutoshi with kao. 8.5cm (3 3/8in) high.

£4,000 - 5,000 JPY710,000 - 890,000 US\$5,900 - 7,400

仁王相撲図金工鞘印籠 銘「鶴寿斎勝利 (花押)」 18世紀後期/19世紀前期

Kurowa Katsutoshi worked in Yashu, Shimotsuke Province and was well known for his sword fittings made in the Mito-school style combined with that of the Tamagawa school.

#### 91 Y Φ

#### A BLACK-LACQUER FOUR-CASE INRO

By Seishu, 19th century Of upright form, bearing a roiro ground, lacquered with a continuous scene of a heron standing in a stream beneath an overhanging willow tree, while two herons fly away, in gold and silver hiramaki-e, the interior of nashiji, signed Seishu with kao; with ivory netsuke in the form of a recumbent shishi; and bone oiime

in the form of a seated badger. 9.5cm (3¾in) high.

£1,500 - 1,800 JPY270,000 - 320,000 US\$2,200 - 2,700

柳下鷺図蒔絵印籠 銘「静舟(花押)」 19世紀

The artist is mentioned in E. A. Wrangham, The Index of Inro Artists, Harehope, Northumberland, Harehope Publications, 1995, p.229, Seishu. According to Wrangham, only one example by Seishu is recorded.







#### A GOLD-LACQUER FOUR-CASE INRO

By Shoryusai, 19th century Of lenticular form, bearing a kinji ground partly sprinkled with gold powder, lacquered with a cockerel perched on a large drum amid trailing plants, beneath an overhanging pine branch with clouds above, a hen and three chicks on the reverse, all in gold and slight coloured takamaki-e, the interior of nashiji; signed Shoryusai, with bone double mask ojime, inscribed Gyokuzan. 9.2cm (3 5/8in) high.

£2,000 - 2,500 JPY350,000 - 440,000 US\$3,000 - 3,700

閑古鳥図蒔絵印籠 銘「松立斎」 19世紀

#### 93 Y Φ

#### A GOLD-LACQUER FOUR-CASE INRO

By Shokyosai, 19th century Of lenticular form, bearing a kinji ground and lacquered with a continuous scene of Nitta no Shiro Tadatsune holding a flaming torch as he stands on rocky ground beside a waterfall, while an image of Kannon standing on a dragon appears before him, all in gold and slight coloured takamaki-e with profuse highlights of kirikane, the interior of rich nashiji, signed Shokyosai; with an ivory ojime carved in relief with a dragon, unsigned. 8.8cm (3¾in) high.

£2,500 - 3,000 JPY440,000 - 530,000 US\$3,700 - 4,400

新田四郎忠常図蒔絵印籠 銘「枩夾斎」 19世紀





94 \*

#### A GOLD-LACQUER THREE-CASE INRO

By Enshu, after a woodblock design by Kitagawa Utamaro, 20th century Embellished in gold and and black togidashi maki-e with a bust portrait of the courtesan Takigawa, her head inclined, immersed in reading her love letter, after the original print design from the series Toji zensei bijin zoroe (Array of Supreme Beauties of the Present Day) by Utamaro, with details highlighted in aogai and e-nashiji; inscribed on one side Utamaro and the reverse Takigawa, the base of the inro signed in gold lacquer Karyobin. 7.6cm (3in) high.

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

歌麿美人図蒔絵印籠 銘「迦陵頻」 20世紀

95 \*

#### A SILVER-LACQUER THREE-CASE INRO AND MANJU-NETSUKE

By Enshu, after a design by Ando Hiroshige, 20th century

Bearing a rogin-nuri ground and lacquered with a copy of the woodblock print design Kanbara from the Tokaido gojusantugi (53 Stations on the Tokaido Road) series by Ando Hiroshige, in togidashi maki-e, the interior of nashiji with kinji edges, signed Enshu; with a manju-netsuke lacquered with an eagle swooping in a night sky, copied from the woodblock design Fukagawa Susaki Jumantsubo from the Meisho Edo Hyakkei (One Hundred Views of Edo) series, by Ando Hiroshige; and a glass oiime. 7.9cm (3 1/8in) high.

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

広重蒲原夜之雪図蒔絵印籠 銘「円秋」 20世紀

The designs are faithful copies of the aforementioned two prints by Hiroshige; that on the inro taken from the first Tokaido series published in 1833/4 and that on the manju netsuke from his Edo Meisho series published in 1856.







96 \*
A GOLD-LACQUER FIVE-CASE INRO
AND EN-SUITE GOLD LACQUER MANJU-NETSUKE

By Kitamura Unryuan (born 1952), late 20th century The *kinji* ground lacquered in gold *togidashi maki-e* with a continuous scene depicting three deer in a snow-covered mountainous landscape, the interior of rich *nashiji*, signed *Unryuan* with *kao*; the *manju* netsuke similarly decorated, with *tomobako*, the exterior of the lid inscribed *Yukisansui maki-e inro* (*Maki-e inro* with snow landscape design), the interior of the lid signed *Unryuan saku* with seal *Unryuan*. *9.1cm* (*3½in*) *high*. (2).

£3,000 - 5,000 JPY530,000 - 890,000 US\$4,400 - 7,400 Unryuan (birth name Kitamura Tatsuo) is among the finest of the more conservative lacquerers working in Japan today. Born in 1952 in the traditional lacquering centre of Wajima, Ishikawa Prefecture, he set up his own studio in 1985. His work, which has a unique delicacy and level of detail, has been widely exhibited around the world and is included in several important public collections, including the Victoria and Albert Museum, the Art Gallery of New South Wales, the Los Angeles County Musuem of Art, and the 21st Century Museum of Contemporary Art, Kanazawa. For further bibliographical details of the artist, see Victoria and Albert Museum, *Unryuan: Master of Traditional Japanese Lacquer Ware*, The Toshiba Gallery of Art, 30th October 2002 - 6th February 2003 and Akimoto Yuji, *Japanese Kogei: Future Forward*, New York, The Museum of Arts and Design, forthcoming.

雪山水図蒔絵印籠 銘「雲龍庵(花押)」 20世紀後期









### Property from a German Private Collection (Lots 97 - 98)

07

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

By Kanshosai Toyo, 19th century

On side of *kinji*, delicately engraved in *kebori* with a young girl picking *kadomatsu* (young pine saplings), watched by two courtiers, the reverse of *roiro*, lacquered in gold *togidashi maki-e* with *kadomatsu*, the interior of red lacquer with matt gold lacquer risers; signed *Toyo*. 7.9cm (3 1/8in) high.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

若松摘図蒔絵印籠 銘「桃葉」 19世紀

#### 98

#### A BLACK-LACQUER FOUR-CASE INRO

After Shibata Zeshin, late 19th century Bearing a black *ishime* lacquer ground, decorated with scattered shells and seaweed on a beach, in gold and coloured *takamaki-e*, the interior of *nashiji*, inscribed *Zeshin*; with glass *ojime*. 6.7cm (2 5/8in) high.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

貝図蒔絵印籠 銘「是真」 19世紀後期

The original *inro* is 18th-century and was re-lacquered towards the end of the 19th century with a design in the manner of Shibata Zeshin.

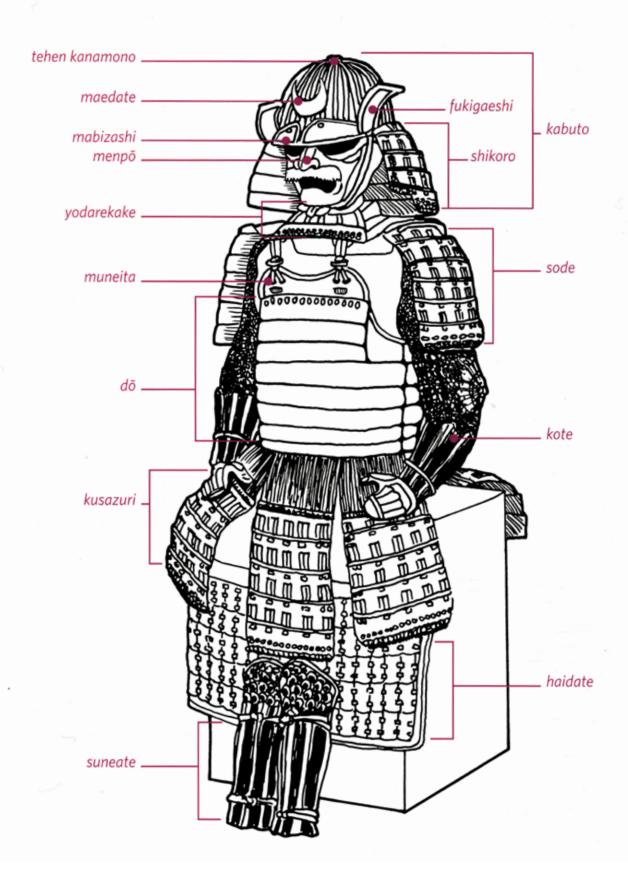


# ARMOUR, HELMETS, SWORDS, SWORD-FITTINGS AND OTHER MILITARIA

(Lots 99 - 165)









(99 - reverse)

#### **ARMOUR** Various Properties

99 \* W

#### A TACHI-DO TOSEI GUSOKU ARMOUR

Mid and late Edo Period, late 18th/19th century The 42-plate sujibachi with a silver-lacquered tosei-mabisashi mounted with a three-stage tehenkanamono on the front a gilded leather fan maedate, a five-lame Hineno jikoro of kiritsuke-kozane, a russet-lacquered iron menpo with a yodarekake of kiritsuke-kozane, one of the ko-sode with a sodejirushi-oda-gote, the ni-mai-tachi-do of kiritsukekozane, the kusazuri trimmed with bear fur, the kusari-haidate with floral inserts and shino-suneate, gold lacquered overall and laced in mauve kebikiodoshi; together with a leather belt supporting a koshi-ate and a small leather pouch with a gold lacquered crest, two sode-jirushi or kasa-jirushi and a sashimono, an armour box with a leather cover and a wood stand.

The armour box 38cm x 38cm x 52cm (15in x 15in x 201/2in).

£5,000 - 6,000 JPY890,000 - 1,100,000 US\$7,400 - 8,900

紫糸威二枚胴具足 江戸時代中·後期 (18世紀後期/19世紀)







(100 - reverse)

#### 100 \* 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 wellformed black-lacquered leather menpo with threelame yodarekake of hon-kozane, the iron sode of kiritsuke kozane and shino-gote, the nimai-do of iron kiritsuke-kozane with kusazuri in leather, the lower plate of each trimmed with black bear fur, on the back a gattari and machi-uke for a sashimono, the haidate and suneate of nanban-gusari, blacklacquered overall and laced in dark blue kebikiodoshi; together with armour box and wood stand. The armour box 52cm x 42cm x 41cm (201/2in x 161/2in x 16 1/8in).

£4,500 - 5,500 JPY800,000 - 970,000 US\$6,700 - 8,100

紺糸威二枚胴具足 江戸時代中期-後期(18/19世紀)



(101 - reverse)

#### 101 W

#### A WARABE GUSOKU ARMOUR

Late Edo Period, 19th century

A 46-plate sujibachi-kabuto in russet-iron with a fivestage mixed metal tehen-kanamono, the russet-iron mabisashi with an elaborate haraidate on which is a maedate of a demon on a roof tile, the ko-manjujikoro of iron kiritsuke-kozane the fuki-gaeshi with a gold-lacquered *mokko-mon*; the russet-iron *menpo* with hair moustache and chin tuft, a four-lame iron yodarekake, the leather ko-sode of kiritsuke-kozane black-lacquered shino-gote; the ni-mai-tachi-do laced in mongara style, the green kebiki lacing worked with a red sun on the front in red lacing and lacquer, the kusazuri trimmed with white hair; leather kawara-haidate with a red sun worked in the centre of each, shino suneate and a pair of kutsu; laced overall with green kebiki-odoshi, black-lacquered with gold karakusa on the edges of the fuki-gaeshi and do and around the cord holes on the do; although the armour is made for a boy it has in every respect been made as an adult suit; together with armour box and wood stand. The armour box 54cm x 41cm x 42cm (211/4in x 16 1/8in x 161/2in).

£15,000 - 20,000 JPY2,700,000 - 3,500,000 US\$22,000 - 30,000

緑糸毛引紋柄威日入二枚立胴童具足 江戸時代後期(19世紀)





102 \* W A BOYS FESTIVAL ARMOUR

The 14-plate russet-iron helmet bowl overlaid by a single iron shinodare to the front plate, an elaborate multi-stage tehen-kanamono and on the front a gilded wood dragon *maedate*, a three-lame *ko-manju-jikoro* with large *fukigaeshi*, the russet-iron mask with a hair moustache, the do laced to the front and plain to the rear, chu-sode, shino-gote, karuta-gane-haidate and shino-suneate, gold-lacquered overall and laced in kebiki style in bands of red and white with green hishinui; contained in a black-lacquered karabitsu (armour box) with a wood stand. The armour box 31cm x 43cm x 36.5cm (121/4in x 17in x 14 3/8in).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

朱糸毛引威稚児鎧 大正/昭和時代(20世紀)



(103 - reverse)

#### 103 \* W

#### A TATEAGE OKEGAWA-DO TOSEI GUSOKU ARMOUR

Mid Edo Period, 18th/19th century

The russet-iron sujibachi-kabuto overlaid with three iron shinodare on the front and two on the back, mounted with a six-stage tehen-kanamono and on the front a gilt kuwagata-dai and kuwagata and a crescent moon maedate, the mabisashi and fuki-gaeshi covered with gilded embossed leather with a tracing of flowers and leaves in lacquer, each fuki-gaeshi with an applied bonji of Amida and Daikokuten, five-lame blacklaced iron Hineno jikoro, black-lacquered iron menpo with a four-lame yodarekake covered in the gilt embossed leather, russet-iron shino-gote with silvered bonji on the tekko, ko-sode of solid iron plates black-lacquered with a framed area backed with gilded embossed leather and a metal bonji, the separate lower plate laced in kebiki style, the ni-mai-tateage-do blacklacquered, each plate edged with silvered rivet heads with both bonji on the front, the mune-ita, waki-ita and oshitsukeno-ita all covered with gilt embossed leather, the kusazuri of iron kiritsuke-kozane divided into twelve sections laced in blue kebiki-odoshi with nuri-gawa-hishinui, the haidate of gilded plates and mail russet-iron shino-suneate; together with an armour box and wood stand.

The armour box 42cm x 44cm x 60.5cm (161/2in x 171/4in x 233/4in).

£5.500 - 6.500 JPY970,000 - 1,200,000 US\$8,100 - 9,600







#### **HELMETS AND MASKS** Various Properties

104

#### A SUJIBACHI KABUTO (HELMET) AND MENPO (MASK)

Mid Edo Period, 18th/19th century

A 30-plate *sujibachi-kabuto* in *koseizan* form russet lacquered with the *suji* lacquered black, at the top a four-stage *tehen-kanamono* into which is inserted a bunch of feathers as a kashiradate, on the front a maedate of a gilded metal ino-me, the lining not disturbed, a six-lame Hineno-jikoro in black-lacquered iron itamono the top lame ending in vestigial fuki-gaeshi, laced in red sugake-odoshi; the mask of russetlacquered ressai form with hair moustache and gilded teeth the interior red-lacquered, a four-lame black-lacquered iron yodarekake laced in red kebiki-odoshi. (4).

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

鉄錆地三十間筋兜 鉄錆地面頬 江戸時代中期(18/19世紀)



#### 105 \*

#### A MENPO (MASK)

Mid Edo Period, 18th/19th century

A russet-iron mask well formed in ressai style, the nose detachable with remnants of a moustache, odayori-no-kugi on chin and cheeks lacquered red on the inside, the four-lame black-lacquered iron itamono-yodarekake laced with white sugake-odoshi and green hishinui.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

鉄錆地面頬 江戸時代中期(18/19世紀)

#### 106

#### A SUJIBACHI KABUTO (HELMET)

Mid Edo Period, late 18th century

A 30-plate russet-lacquered sujibachi-kabuto of koseizan form mounted with a five-stage tehen-kanamono in gilt-metal on the front a pair of gilded wood kuwagata, the four-lame iron Hineno-jikoro covered in black-lacquered leather with the lower plate edged with doe-skin, the small fuki-gaeshi also leather covered and lacquered black, laced in blue kebiki-odoshi. (3).

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

#### 107

#### A ZUNARI KABUTO (HELMET)

Early to Mid Edo Period, 17th/18th century The unusual helmet constructed with five plates running from front to back overlaying a brow plate deeply embossed with wrinkles and eyebrows, the plates at the rear overlaid by three riveted plates and a separate plate on either side overlaid with a flower motif, the whole surrounded by a deep koshimaki, on the front a simple mabisashi which is an addition to the original design but added during its active life, a six-lame itamono Hineno-jikoro black-lacquered and laced with blue sugake-odoshi, the small fuki-gaeshi with silvered fukurin blacklacquered with a gold hawks'-feather crest.

£6,500 - 7,500 JPY1,200,000 - 1,300,000 US\$9,600 - 11,000

黒漆塗頭形兜 江戸時代前期-中期(17/18世紀)





#### A SUJIBACHI KABUTO (HELMET) AND MENPO (MASK)

Late Edo Period, 19th century

The 32-plate russet-iron sujibachi-kabuto of koseizan form mounted with a five-stage tehen-kanamono in copper, the mabisashi blacklacquered and fitted with a haraidate, the six-lame iron ko-manju-jikoro black lacquered, the lower plate covered with textured leather and trimmed with bear fur, laced in blue sugake-odoshi, the fuki-gaeshi of unusual shape, black-lacquered with sakura-byo and red-hishinui; the iron mask black-lacquered in ryubu style with hair moustache, the interior covered in red lacquer leather, the three-lame iron yodarekake black-lacquered, the lower edge trimmed with bear fur and laced in blue sugake-odoshi. (2).

£4,000 - 5,000 JPY710,000 - 890,000 US\$5,900 - 7,400

鉄錆地三十二間筋兜 黒漆塗面頬 江戸時代後期(19世紀)

#### 109 \*

#### A MENPO (MASK)

By Myochin Munesada, mid Edo Period, late 18th/early 19th century The simple russet-iron mask modelled with a somewhat bulbous nose and pronounced chin giving it the appearance of a nanban caricature, the nose detachable with one ear missing, an odayori-no-kugi beneath the chin, a three-lame iron black-lacquered itamono-yodarekake laced in blue sugake-odoshi, signed Myochin ki Munesada saku.

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

鉄錆地面頬 銘「明珍紀宗貞作」 江戸時代中期(18世紀後期/19世紀前期)



#### **SWORD STANDS** Various Properties

110 \*

#### A RED LACQUER TACHI-KAKE (SWORD STAND)

By Shigeru, 20th century

The upright post carved with a spiralled motif with a maple leaf at the top and supported on a large circular base carved in relief with a large maple leaf, the whole lacquered in Negoro-style, signed Shigeru kore o tsukuru. 62cm x 34cm (24 3/8in x 13 3/8in). (2).

£500 - 600 JPY89,000 - 110,000 US\$740 - 890

楓図朱漆塗太刀掛 銘「盛作之」 20世紀

111 \*

#### A LACQUERED WOOD KATANA-KAKE (SWORD STAND)

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).

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

獅子牡丹図木製蒔絵刀掛 無銘 20世紀













(113 - signature)

#### **SWORDS**

Property from an English Private Collection (Lots 112 - 121)

#### A SHINSHINTO TANTO

By Uda Kinju, mid 19th century

Of hira-zukuri form, medium suguba of nioi with kaeri-fukashi, tight mokume-hada, the ubu nakago with katte-sagari yasurime and two mekugi-ana signed Uda Kinju; in shirazaya with a sayagaki, reading Uda Kinju, nagasa hassun nibu niri shinshinto Yamato no kuni (Uda Kinju, length 2bu, 2ri, shinshinto, Yamato Province); with silk bag. The blade 25.1cm (9 7/8in) long. (2).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

短刀 銘「宇多金重」 19世紀中期

#### A TANTO BLADE

Attributed to Akihiro, possibly 15th century

Of hira-zukuri form, hitatsura-ha of nioi and nie, mokume-hada, the ubu nakago with one mekugi-ana, faintly signed Soshu no ju Akihiro; in shirazaya with sayagaki reading Sagami no kuni Akihiro nagasa isshaku nisun yonbu kore ari dai ikkan and Showa nananen nigatsu jokan kore o kisu Hon'ami Yazaburo (Akihiro of Sagami Province, length 1 shaku, 2 sun, 4 bu, value one kan, inscribed by Hon'ami Yazaburo in the first 10 days of the second month of the seventh year of Showa [1932]); with silk bag. The blade 37.5cm (143/4in) long. (3).

£3,000 - 3,500 JPY530,000 - 620,000 US\$4,400 - 5,200

短刀 銘「相州住秋廣」 推定15世紀

Accompanied by an informal certificate by Hon'ami Yazaburo, dated Showa 7 (1932).



(114 - signature)

#### A MOUNTED SHINTO TANTO

The blade by Fujiwara Sadatsugu, 17th/18th century The blade of hira-zukuri form, notareha of nioi with distinct nie, mokume-hada, the ubu nakago with sujikai-yasurime and two mekugi-ana, signed Hyuga no Daijo Fujiwara Sadatsugu; in shirazaya; koshira-e: the saya (scabbard) of red banded lacquer; the fittings all ensuite, of silver, chased and engraved in kebori with scrolling foliage, the *mekugi* of gilt-metal flowerheads, *unsigned*. The blade 28cm (11in) long. (4).

£3,000 - 3,500 JPY530,000 - 620,000 US\$4,400 - 5,200

短刀 銘「日向大掾藤原貞次」 17/18世紀 附 朱漆笛巻塗鞘短刀拵

Accompanied by a NTHK certificate for the koshira-e and an oshigata for the blade.







(115 - signature)

## 115 **A KATANA WITH KOSHIRA-E**

The blade by Naminohira Yasu[...], 17th century The blade of *hira-zukuri* form, medium *suguba* of nioi and nie, itame-hada, a broad bohi, lacquered red, to either side, the ubu nakago with two mekugiana, signed Naminohira Yasu[...] saku; koshira-e: red ishime lacquer saya (scabbard); iron sukashi tsuba with scrolling foliage in Heianjo-zogan; shiiremono kozuka; mixed metal menuki of warriors; the remainder of the fittings of plain iron. The blade 68cm (28¾in) long.

£2,500 - 3,000 JPY440,000 - 530,000 US\$3,700 - 4,400

刀 銘「波平安[...]作」 17世紀 附 朱石目塗鞘打刀拵



(116 - signatures)

#### 116 A SHINSHINTO TACHI WITH KOSHIRA-E

By Akihiro, 19th century
Of hira-zukuri form, choji-ha and toran-ba of nioi and nie, tight itame-hada, the ubu nakago with o-sujikai yasurime and one mekugi-ana, signed Soshu no ju Akihiro and, in hiragana, Sasano tsuyu; in shirazaya; koshira-e: red lacquer saya (scabbard) with cherry blossoms in black lacquer; iron tsuba with a dragon in relief; fuchi-gashira and kojiri of silver, chased with cherry blossoms. The blade 78.8cm (31in) long. (4).

£7,000 - 8,000 JPY1,200,000 - 1,400,000 US\$10,000 - 12,000

太刀 銘「相州住秋廣」「ささの露」 附 桜文漆塗太刀拵 19世紀

Accompanied by an *oshigata* and a NTHK *shinteisho* certificate, dated Heisei 15 (2003) for the blade.







(117 - signature)

#### A SHINTO WAKIZASHI WITH KOSHIRA-E

Attributed to the Shinkai School, 18th century The blade of shinogi-zukuri form, medium notareba of nioi with nie; itame-hada; the suriage nakago with one mekugi-ana, inlaid gold signature Shinkai; koshira-e: the black lacquer saya (scabbard) sprinkled with aogai particles; Owari-school iron sukashi tsuba, pierced with formalised birds and ginger shoots; Higo-school fuchi-gashira with silver inlay; shiiremono kozuka with a design of horses in relief; menuki of standing horses.

The blade 52.1cm (201/2in) long.

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

脇差 銘「真改」 18世紀 附 青貝微塵塗鞘打刀拵



(118 - signatures)

#### A SHINSHINTO WAKIZASHI BLADE

By Gassan Sadakazu, dated 1909

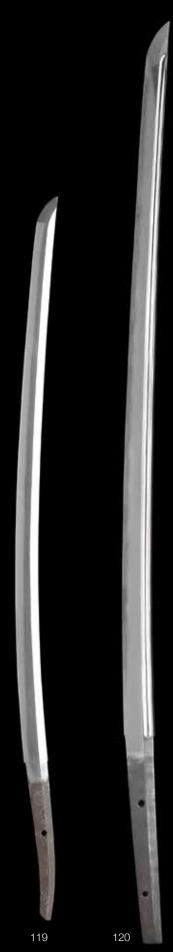
Of shinogi-zukuri form, sanbonsugi of nioi and nie, tight mokumehada, with bo-hi ni tsure-hi to either side, the ubu nakago with o-sujikai yasurime and two mekugi-ana, signed and dated Teishitsu Gigeiin Gassan Sadakazu (Imperial Household Artist Gassan Sadakazu) with kao, Meiji yonjuninen, kugatsubi (a day in the ninth month of Meiji 42 [1909]), Marukawa Eiichiro kun no tame (On behalf of Mr Marukawa Eiichiro); in shirazaya; with silk bag. The blade 59.7cm (231/2in) long. (3).

£8,000 - 10,000 JPY1,400,000 - 1,800,000 US\$12,000 - 15,000

脇差 銘 「 帝室技芸員 月山貞一(花押)」 「明治四十二年九月日 為丸川英一郎君」 1

Accompanied by a NBTHK Hozon certificate, dated Heisei 15 (2003).







(119 - signature)

#### A SHINTO WAKIZASHI BLADE

By Fujiwara Kinmichi, 17th century Of slender shinogi-zukuri form, medium suguba of nioi and nie, mokume-hada, the slender curved nakago with one mekugiana, signed Iga no kami Fujiwara Kinmichi with an engraved chrysanthemum; in shirazaya. The blade 47.3cm (18 5/8in) long.

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

脇差 銘「伊賀守藤原金道」 17世紀



(121 - signature)

#### A SHINTO KATANA BLADE

Mino Senjuin School, 18th century Of shinogi-zukuri form, chu-gissaki boshi with ko-midare-ha over suguba and sanbon-sugi-ha of nie and nioi with profuse sunagashi and kinsugi, bo-hi to one side and bohi-hi ni tsure-hi to the other, the kurijiri nakago with kiri-yasurime and two mekugi-ana, unsigned; in shirazaya.

The blade 67.8cm (26 5/8in) long. (3).

£2,500 - 3,000 JPY440,000 - 530,000 US\$3,700 - 4,400

刀 無銘(美濃千手院) 18世紀

Accompanied by a NBTHK Hozon certificate, dated Heisei 17 (2005), attributing the blade to the Mino Senjuin school and an oshigata.

#### 121

#### AN OSAKA SCHOOL KATANA BLADE

The blade by Kunisada, probably 17th century The blade of shinogi-zukuri form, broad suguba of nioi with profuse nie and some kinsuji, indistinct itame-hada, the suriage nakago with four mekugi-ana, signed Kunisada; in shirazaya; koshira-e: the saya (scabbard) of black ishime lacquer; the nanban tsuba of iron, pierced with dragons and scrolls, details in gold nunome; the remainder of the exterior fittings of shakudo with gilt-metal clouds; the mixed metal menuki of warriors in open boats. The blade 69.9cm (271/2in) long. (2).

£3,000 - 3,500 JPY530,000 - 620,000

銘「国貞」 推定17世紀 黒石目塗鞘打刀拵







(122 - signatures)

## SWORDS Various Properties

122

#### A MOUNTED TANTO

The blade possibly 16th century, the mounting 19th century

The slender blade of hira-zukuri form, sugu-ba of nioi, indistinct hada, the ubu-nakago with one mekugi-ana, signed Naminohira Toshiyasu, nigatsubi (a day in the second month); koshira-e: the saya (scabbard) of black lacquer with breaking waves in gold hiramaki-e and embellished with a long silver kojiri in the form of a lobster; gilt-bronze tsuba inlaid with flying cranes; silver fuchi-gashira with breaking waves in Omori style; silvered metal menuki in the form of standing cranes; the kozuka missing. The blade 21.6cm (81/4in) long.

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

短刀 銘「波平利安」「二月日」 推定16世紀 附 波図蒔絵鞘短刀拵 19世紀

123 \*

#### A SHINTO TANTO BLADE

By Yasutsugu second generation, 17th century Of hira-zukuri form, medium notareha of nie with some sunagashi, distinct itame/masame-hada, with openwork dragon and ken horimono, the ubu nakago with sujikaivasurime and one mekugi-ana, engraved aoi-mon; in shirazaya; with fabric bag.

The blade 29.2cm (111/2in) long. (4).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

短刀 無銘(葵文) 17世紀

Accompanied by a NBTHK Tokubetsu Kicho certificate, dated Showa 48 (1973); and a Kanteisho certificate, attributing the blade to Yasutsugu, second generation.

#### 124 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).

£6,000 - 8,000 JPY1,100,000 - 1,400,000 US\$8,900 - 12,000

太刀 銘「泉心子源直義造之」 「慶応三卯歳無水月日」 1867年 附 菊流水図七宝鞘太刀拵

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]).











(125 - signature)

(126 - signatures)

#### A SHINTO WAKIZASHI BLADE

By Fujiwara Kinmichi, 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 mekugiana, signed Iga no kami Fujiwara Kinmichi with an engraved chrysanthemum; in shirazaya; with storage bag. The blade 52cm (201/2in) long. (3).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

脇指 銘「伊賀守藤原金道」 17世紀

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

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

#### A SHINTO KATANA WITH KOSHIRA-E

The blade by Yamanokauemon Nagahisa, dated 1665 Of shinogi-zukuri form with o-gissaki boshi, broad notareha of nioi with large areas of *nie*, *itame/masame-hada*, the *suriage nakago* with one *mekugi-ana*, inlaid gold inscription *Onikiri*, *toki ni Kanbun gonen* nigatsu nijugonichi (25th day of the second month of Kanbun 5 [1665]), Yotsudo jusaidan Yamanokauemon Nagahisa with kao; in shirazaya; koshira-e: black lacquer diagonally ribbed saya (scabbard); Shoamischool iron tsuba of mokko form, with a waterfall and clouds in relief; plain iron fuchi-gashira and kojiri; shakudo and gilt menuki in the form of running horses; with two fabric bags. The blade 63.9cm (25 1/8in) long. (4).

£8,000 - 12,000 JPY1,400,000 - 2,100,000 US\$12,000 - 18,000

刀 銘「于時寛文五年二月廿五日」「四胴重裁断」 「山野加右衛門永久(花押)」「鬼切」 1665年 附 黒漆塗打刀鞘拵



## A SHINTO KATANA BLADE WITH CLOISONNÉ-ENAMEL TACHI MOUNTING The blade by Fujiwara Sukenaga, the scabbard and fittings,

Meiji Period

The blade of shinogi-zukuri form, with chu-gissaki, ko-midare-ha of nioi and nie, itame-hada, the ubu kuri-jiri nakago with two mekugi-ana, signed Yokoyama Kaga no suke, Fujiwara Sukenaga, Kiku-mon Ichi, Bizen Osafune no ju; in shirazaya; koshira-e: the saya (scabbard), tsuka and tsuba all of black enamel with elaborate designs of dragons and clouds in shades of grey and slight coloured enamel; the *tachi* fittings of brass, chased with dragons and clouds; with two fabric bags. The blade 68cm (26¾in) long. (6).

£15,000 - 18,000 JPY2,700,000 - 3,200,000 US\$22,000 - 27,000

刀 銘「横山加賀介藤原祐永」「菊文一備前長船住」 附 雲龍文七宝略太刀拵 明治時代

Accompnied by NBTHK Tokubetsu Kicho certificates for the blade and the mounting both dated Showa 50 (1975).



#### 128 \*

#### A FINE SHELL-INLAID DAISHO KOSHIRA-E

The fittings by Ito Mitsutoshi and Yanagawa Naomitsu, early 19th century

The saya (scabbard) of black lacquer with inlaid shell; the tsuba of shakudo, each carved and pierced with a cockerel on a drum, signed Kofu no ju Tatsutoshi; the kozuka of shakudo nanako, inlaid with a cock, hen and chick in gold takazogan, the reverse thickly gilt, signed Yanagawa Naomitsu with kao; the fuchi-gashira each decorated in gold and silver takazogan with a cock, hen and chick beneath a flowering cherry tree and the moon amid clouds, signed Yanagawa Naomitsu with kao; the gold menuki in the form of cocks, hens and chicks; with two fabric bags. The katana 100.4cm (391/2in) long; the wakizashi 78.3cm (31cm) long. (5).

£12,000 - 15,000 JPY2,100,000 - 2,700,000 US\$18,000 - 22,000

黒漆螺鈿散大小拵 大小鐔 銘「江府住辰寿」 大小縁頭、小柄、大小目貫 銘「柳川直光(花押)」 19世紀前期

Accompanied by a NBTHK Tokubetsu Hozon certificate dated Heisei 24 (2012).

For the maker of the tsuba, see Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H05505. He worked in Kofu in Omi Province and used the name Tatsutoshi as a go (art name). For the maker of the kozuka, menuki and fuchi-gashira, see ibid., no.H06717. He was a student of Yanagawa Naomasa and worked as a silversmith before becoming a full time maker of sword-fittings.

























#### **TSUBA (SWORD GUARDS)**

Property from an English Private Collection (Lots 129-135)

#### THREE IRON TSUBA

18th/19th century

The first by an armour maker, of oval form, carved with overlapping helmet plates, signed Myochin Nobuyoshi saku, 7.9cm (3 1/8in); the second a Choshu tsuba of mokko form, with two large sailing ships in low relief, unsigned, 8.5cm (3 3/8in); the third of oval form, the thick plate pierced with a dragon and waves in marubori style, signed Nagasaki no ju [...] Kyu[...]saburo, 7.9cm (3 1/8in). (3).

£800 - 900 JPY140,000 - 160,000 US\$1,200 - 1,300

鐔 (兜、帆船、雲龍) 18/19世紀 三点

130

#### **TWO IRON TSUBA**

18th/19th century

The first in the form of a stylised dove, its head turned to one side, inscribed Hachimantaro hatomaru ontachi tsuba utsushi, signed Norisuke saku, 7.6cm (3in); the second carved and partly pierced in the form of a horse standing with lowered head; *unsigned*, 6.7cm (2 7/8in). (2).

£600 - 800 JPY110,000 - 140,000 US\$890 - 1,200

鐔 二点 (鳩、馬) 18/19世紀

The subject and inscription of the first refers to the worship of Hachiman Great Bodhisattva (Hachiman Daibosatsu) and the dove that was sent to earth by the god.

## TWO SOFT METAL TSUBA

Late 18th/19th century

The first of dark shibuichi, of oval form, inlaid with a prunus tree beside a thatched gateway, the reverse with a shower over a torii (shrine gateway) among pine and cherry trees, signed Masatomo with kao, 7.3cm (2 7/8in); the second of brass, of irregular form, inlaid with a sennin watching a flying bird, signed Umetada Narinobu with kao, 6.4cm (21/2in). (2).

£700 - 800 JPY120,000 - 140,000 US\$1,000 - 1,200

鐔 二点 (川辺の鳥居、鳥を放つ仙人) 18世紀後期/19世紀

## 132

## A SHIBUICHI TSUBA

Hamano School, 19th century

Of oval form, carved in shishiaibori with the Chinese general Kan'u seated at a table, accompanied by a retainer, beneath an overhanging pine tree; signed Hamano Harunori. 8.3cm (31/4in).

£700 - 750 JPY120,000 - 130,000 US\$1,000 - 1,100

関羽 銘「濱野春則」 19世紀

Hamano Harunori was a student of Haruyuki and worked in the third quarter of the 19th century.

## 133

## A SHIBUICHI TSUBA

Yanagawa School, 19th century Of oval form, inlaid with three butterflies flitting over a peony shrub, in gold and shakudo takazogan, the ryohitsu plugged with thickly gilt-metal, signed Yanagawa Naotoki with kao. 7.9cm (3 1/8in).

£800 - 900 JPY140,000 - 160,000 US\$1,200 - 1,300

鐔 蝶牡丹 銘「柳川直時(花押)」 19世紀

## 134

## TWO KINKO SOFT-METAL TSUBA

19th century

The first of shakudo carved and pierced with two literati in a mountainous landscape, details inlaid with gold and silver, unsigned, 7.3cm (2 7/8in); the second of shibuichi bearing an ishime ground and inlaid with an old prunus tree in shakudo with gold and silver details, signed Naoyoshi with kao, 6.7cm (2 5/8in). (2).

£800 - 900 JPY140,000 - 160,000 US\$1,200 - 1,300

鐔 二点 (山水人物図、梅木) 19世紀















## **FOUR IRON TSUBA**

18th and 19th century

The first of tapering rectangular form with indented corners, carved and inlaid with Mount Fuji above clouds, the reverse with a dragon, signed and dated [...] Tsuchiya [...]shin, with kao, Ansei tsuchinoto-mi kan (winter in the tsuchinoto-mi year [1859]), 7.0cm (23/4in); the second of circular form, carved and inlaid with a heron and crow in dispute, signed Tenka nakaoku [...]zan Umetada saku, 7.9cm (3 1/8in); the third in the form of a leaping carp, unsigned, 7.9cm (3 1/8in); the fourth in the form of a drum with inlaid studs, unsigned, 8.2cm (31/4in). (4).

£750 - 800 JPY130,000 - 140,000 US\$1,100 - 1,200

鐔 四点 (富士に龍、鴉鷺、鯉、太鼓) 18·19世紀

## OTHER TSUBA AND SWORD-FITTINGS Various Properties

136 \*

## **EIGHT IRON TSUBA**

16th-18th century

The first of Shoami sukashi type, pierced with chrysanthemums, unsigned, 7.9cm (3 1/8in); the second pierced in the form of three flying cranes, signed Buko no ju Nagaaki, 7cm (23/4in); the third in the form of a Buddhist waterwheel, unsigned, 7cm (23/4in); the fourth pierced within the half-pipe rim with roof tiles, signed Echizen no ju Kinai, 8.5cm (3 3/8in); the fifth of Mito type, rounded rectangular form, carved with a fan on a basketwork ground, unsigned, 8.9cm (31/2in); the sixth of circular form, with mitsu-tomoe mon in high relief, signed Hoan Sadayoshi saku, 8.2cm (31/4in); the seventh of Higo Hayashi type, pierced with paulownia and openwork fence, unsigned, 8.3cm (31/4in); the eighth of Tosho type, pierced with saru-ningyo and rulers, unsigned, 7.6cm (3in); with eight wood storage boxes. (16).

£800 - 1.200 JPY140,000 - 210,000 US\$1,200 - 1,800

鐔 八点 (菊透、鶴透、左三つ巴 他) 16-18世紀 137 \*

## A CHOSHU-SCHOOL IRON TSUBA

By Nakai Tomotsune, 18th century

Of oval form, carved and partly pierced with two small cats playing beneath an open window and fans inlaid with birds and flowers, signed Choshu Hagi no ju Nakai Zensuke Tomotsune saku; with wood storage box. 7.9cm (3 1/8in). (2).

£600 - 800 JPY110,000 - 140,000 US\$890 - 1,200

鐔 離家 銘「長州萩住中井善助友恒作」 18世紀

There were possibly three members of the Choshu school of this name, listed in Robert Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, nos.H10144-10146, though the present maker of the present example is uncertain.

138 \*

## A LARGE SHAKUDO SUKASHI TSUBA

By Mitsuhiro, 19th century

Of circular form, carved and pierced with a stupa, inscribed Namuamidabutsu, and five kanji characters reading Hachiman Daibosatsu (Hachiman Great Bodhisattva), the reverse inscribed Ku fu ka sui chi (the five elements: sky, wind, fire, water and earth), signed Kokatchu utsushi Mitsuhiro with kao; with tomobako bearing a hakogaki by Dr Sato Kanzan attributing the work to Mitsuhiro. 10.8cm (41/4in). (2).

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

鐔 仏舎利塔 銘「古甲胄写光弘(花押)」 19世紀

The tsuba is a copy of a ko-katchushi iron tsuba of the Muromachi Period.

139 \*

## A SHOAMI-SCHOOL SUKASHI TSUBA

By Shoami Yukimitsu, late 18th century Of almost circular form, pierced with a hare leaping over breaking waves, signed Matsuyama no junin Shoami Yukimitsu; with wood storage box. 8.3cm (31/4in). (2).

£1,200 - 1,500 JPY210.000 - 270.000 US\$1,800 - 2,200

鐔 波兎透 銘「松山住人正阿弥行光」 18世紀後期

For the maker, see Robert Havnes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H12412.









140 (part lot)

140 (part lot)

140 (part lot)

## 140

## **FOURTEEN TSUBA**

17th to 19th century

Twelve tsuba of iron, comprising: lobed mokko, with sailing ships in relief, signed Yaji Tomoyuki saku with kao, 7.3cm (2 7/8in); oval, pierced with a presentation bunch of lilies, signed Choshu Hagi no ju Mitsuharu saku, 7.3cm (2 7/8in); oval, pierced with aoi leaves, signed Choshu no ju Tomokata, 7.6cm (3in); oval, with four medallions of flowers on a basketwork ground in Bushu style, unsigned, 7.6cm (3in); oval carved and inlaid with large lilies, unsigned, 7.9cm (3 1/8in); mokko, with anchors over waves in relief, signed Shohakudo Masatoshi with kao, 8.5cm (3 3/8in); oval, pierced with ginkgo leaves, signed with an inlaid gold seal, 7.3cm (2 7/8in); six-lobed, inlaid in gold and silver with scattered flowers, unsigned, 7.9cm (3 1/8in); oval, pierced with nanban scrolls, unsigned, 7.6cm (3in); large mokko with an elephant and boy in relief, unsigned, 10.8cm (41/4in); another of rounded rectangular form, inlaid with a shishi and tasselled ball, unsigned, 10.4cm (4 1/8in); oval sukashi with a formal design, unsigned, 7.9cm (3 18in); and two brass tsuba, one inlaid with two Chinese generals, signed Yasuchika, 6.7cm (2 5/8in); the other in the form of a kinchaku wih netsuke and ojime, unsigned, 6.4cm (21/2in). (14).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

鐔 十四点 (帆船、百合、銀杏、唐草文、象と唐子 他) 17-19世紀

141 \*

## AN INLAID IRON TSUBA

After Hamano Masayuki, 19th century

Of oval form, carved and pierced to simulate the bark of a tree and inlaid with a lizard and creeper in gilt-metal, inscribed Otsuryuken Masayuki (Shozui); with wood storage box. 8.5cm (3 3/8in). (2).

£1,300 - 1,500 JPY230,000 - 270,000 US\$1,900 - 2,200

蜥蜴 銘「乙柳軒政隨」

## 142 \*

## A LARGE INLAID BRASS TSUBA

Meiji Period

Of rounded rectangular form with slightly raised rim, carved and inlaid with a large ray, a squid and fish among aquatic plants, in gold, copper and shakudo takazogan, the reverse engraved with a post in a lake with sail boats and hills in the distance, signed Toshimasa; with wood storage box. 10.5cm (4 1/8in). (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

鐔 海幸 銘「寿政」 明治時代

143 \*

## AN INLAID COPPER TSUBA

Late 19th century

In the form of an oni (demon) half kneeling and looking back as he holds a large hat over his back to protect himself from beans thrown at him, details in gold, silver and shakudo, signed Sadatoshi; with wood storage box. 7.3cm (2 7/8in). (2).

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

鐔 鬼 銘「貞寿」 19世紀後期

144 \*

## AN INLAID BRONZE TSUBA

After Otsuki Mitsuoki, late 19th century

Of rounded mokko form, inlaid in gold takazogan with a small bird perched on a branch of bamboo while a small tree frog clings to a leaf on the reverse, inscribed Tsuki Mitsuoki with kao; with red-lacquered storage box. 9.2cm (3 5/8in). (2).

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

鐔 竹鳥蛙 銘「月光興(花押) | 19世紀後期













## THREE SHAKUDO TSUBA

18th/19th century

The first of oval form, carved and inlaid with Gentoku riding through the turbulent waters of the Dankai river, details in gold and silver zogan, signed Shoryuken Munemichi, 7.3cm (2 7/8in); the second of mokko form, carved, pierced and inlaid with a hare hiding in a cave, signed Edo no ju Masayuki, 7.6cm (3in); the third of oval form, inlaid on the nanako ground with literati in a landscape, in Mino-Goto style, unsigned, 7.6cm (3in). (3).

£1.200 - 1.500 JPY210,000 - 270,000 US\$1,800 - 2,200

鐔 三点 (玄徳、洞窟に潜む兎、山水人物) 18/19世紀

## 146 \*

## AN EDO KINKO IRON TSUBA

Attributed to Okawa Teikan, 19th century Of mokko form, carved and partially inlaid with the three Chinese generals of the Han dynasty, Kan'u, Ryubi (Gentoku) and Chohi, deep in conversation, the reverse with the full moon behind a spreading pine branch, in takabori with gold, silver and copper details, inscribed Teikan with seal Shihosanjin; with wood storage box. 8.9cm (31/2in). (2).

£1,200 - 1,500 JPY210,000 - 270,000 US\$1.800 - 2.200

鐔 劉備・張飛・関羽 銘「貞幹 紫峰山人 (方印)」 19世紀

Okawa Teikan (1828-1898) was a prolific maker of sword fittings and became a retainer of the Mito Tokugawa daimyo and of the Edo bakufu (shogunate).

## 147 \*

## AN INLAID COPPER-PATINATED **BRONZE TSUBA**

By Sasayama Tokuoki (1813-1891), late 19th century

Of rounded rectangular form with slightly raised rim, deeply engraved in katakiri and inlaid with Daruma holding a hossu (fly switch), with lines of a kyoka poem, details in gold and silver, signed Tokuoki; with a tomobako bearing a hakogaki by Dr Sato Kanzan, attributing the work to Tokuoki; and a lacquered wood storage box. 8.9cm (31/2in). (3).

£1,500 - 1,800 JPY270,000 - 320,000 US\$2,200 - 2,700

達磨 銘「篤興」 19世紀後期

For the maker, see Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H 09786. He lived in Kyoto and was the son-in-law of Kawarabayashi Hideoki.

148 \*

## A LARGE INLAID IRON TSUBA

Hamano School, after a design by Hanabusa Itcho, 19th century

Of rounded rectangular form with slightly raised rim, carved and inlaid with a nio (temple guardian) in shakudo takazogan with details in shades of gold, the reverse with ducks swimming in a lake with reeds on the near shore, inscribed Hanabusa Itcho zu, signed Otsuryuken Miboku with kao; with wood storage box. 9.5cm (33/4in). (2).

£3,800 - 4,500 JPY670.000 - 800.000 US\$5,600 - 6,700

鐔 仁王 銘「英一蝶図」 「乙柳軒味墨(花押)」 19世紀

149 \*

## AN INLAID IRON TSUBA

By Tanaka Toshikage, after Hamano Masayuki (Shozui), 19th century

Of mokko form with raised rim, carved and inlaid with a horse grazing by a stream beneath a large silver moon, other details in shades of gold, signed in gold on two shakudo panels Toshikage; with tomobako bearing a hakogaki by Dr Sato Kanzan, attributing the work to Toshikage; and outer lacquered-wood storage box. 7.6cm (3in). (3).

£1,300 - 1,500 JPY230.000 - 270.000 US\$1,900 - 2,200

月夜野馬 銘「寿景」「政隨」 19世紀

150 \*

## AN ENGRAVED COPPER-PATINATED **BRONZE TSUBA**

By Yanagawa Morihira (1899-1971), 20th century Of shallow mokko form, engraved with Monju Bosatsu seated on a rock while two shishi play at her feet, the reverse with a running acolyte, in katakiri and kebori details in gold, signed Ichiyushi Morihira with kao; with tomobako signed by the maker. 8.5cm (3 3/8in). (2).

£1,300 - 1,500 JPY230,000 - 270,000 US\$1,900 - 2,200

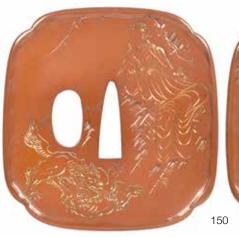
鐔 文殊菩薩 銘「一有子守平(花押)」 20世紀















151 \*

## A SHAKUDO SUKASHI TSUBA

Late 19th/early 20th century

Of oval form, carved and pierced with aoi (hollyhock) leaf design with inlaid gold details within a nanako mimi, unsigned, 7cm (2¾in); contained in a converted lacquer kagamibako (mirror box), decorated in 17th-century style on the roiro ground with peonies and pine saplings in gold hiramaki-e and e-nashiji, unsigned, 5.4cm x 14.3cm (2¼in x 5 5/8in); with wood storage box. (4).

£1,300 - 1,500 JPY230,000 - 270,000 US\$1,900 - 2,200

鐔 葵文透 無銘 19世紀後期/20世紀前期 附松牡丹図蒔絵小箱

152 \*

## **EIGHT IRON TSUBA OF VARIOUS SCHOOLS**

17th to 19th century

The first of Kyo-Shoami type, pierced and inlaid with geese flying over wind-blown reeds and pine trees, unsigned, 8.2cm (31/4in); the second of rounded rectangular form, pierced and inlaid with leaves, mushrooms and nuts, unsigned, 8.5cm (3 3/8in); the third of Kyo-Shoami type, pierced within the half-pipe rim with Satsuma mon (crest) and plum blossom, unsigned, 7.9cm (3 1/8in), with a tomobako bearing a hakogaki by Dr Sato Kanzan; the fourth of Bushu type, carved and inlaid with shells and aquatic plants, signed Bushu no ju Masakuni, 7.6cm (3in); the fifth of Tanaka type, carved and inlaid with orchids, bamboo, chrysanthemums and plum blossom, signed with a kao, attributed to Seiryushi Toshifusa, 8.2cm (31/4in); the sixth of Edo-kinko type, carved and pierced with monkeys among pine trees, signed Edo no ju Nara Toshiharu, 7.3cm (2 7/8in), with a tomobako bearing a hakogaki attributing the work to Nara Toshiharu; the seventh of circular form, pierced with a kanji character, inlaid in brass and silvered metal, signed Bushu no ju Kunihiro saku, 8.5cm (3 3/8in); the eighth of oval form, pierced and inlaid with a flying ho-o over a minogame, signed Tetsugendo Shoraku, dated Tenmei ni mizunoetora kugatsubi saku (made in a day of the ninth month of the second year of Tenmei [1782]), 6.7cm (2 5/8in); with six storage boxes. (16).

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

鐔 八点 (群雁、四君子、鳳凰蓑亀 他) 17-19世紀

153 \*

## **SEVEN KINKO TSUBA**

18th to 19th century

The first of iron, of shallow mokko form with slightly raised rim, inlaid with a heron beneath a willow branch beside a stream, signed with a kao, 7.6cm (3in); the second of shibuichi, carved and inlaid with a sage and attendant watching a flying crane, signed Jounsai Hirotoshi with kao, 8cm (3 1/8in); the third of shibuichi, inlaid with a woman carrying food for peasants working in a rice field, signed Yojuken Naohiro with kao, 7cm (2¾in); the fifth of shakudo nanako, inlaid with clumps of autumn flowers, unsigned, 8cm (3 1/8in); the fifth of shibuichi, inlaid with a poet gazing at a waterfall, signed Hirochika, 6cm (2 3/8in); the sixth of shibuichi, rounded rectangular form, engraved and inlaid with Shoki, an oni (devil) fleeing on the reverse, signed Katsuryushi Masayoshi, 7.3cm (2 7/8in); the seventh of iron, inlaid in Tanaka style with a tiger in a storm, signed Toshiharu with kao, 7cm (2¾in); each with storage box, the sixth bearing a hakogaki by Dr Sato Kanzan and with two seals. (14).

£2,500 - 3,000 JPY440,000 - 530,000 US\$3,700 - 4,400

鐔 七点 (鷺、田植、雨下猛虎 他) 18-19世紀

154 \*

## THREE BRASS AND ONE IRON TSUBA

First half of the 19th century

The first of brass, of circular form, inlaid in *iro-e takazogan* with Hotei sleeping over his sack beneath a pine branch, signed *Nara Toshiharu* with *kao, 8.5cm (3 1/8in)*; with a *tomobako* bearing a *hakogaki* by Dr Sato Kanzan; the second of brass, pierced with an eagle in flight chasing two small birds over a pine canopy, *unsigned, 7cm (2¾in)*; the third of iron, engraved with a heron in a stream, signed *Kazuchika* with *kao, 7cm (2¾in)*; the fourth of brass, carved and inlaid with a puppy scratching beside a thatched hut, signed *Tani Kanju* with *kao, 7cm (2¾in)*; with three wood storage boxes. (8).

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

鐔 四点 (鷺、布袋 他) 19世紀前期-中期



152 (part lot)



153 (part lot)



154 (part lot)



152 (part lot)



153 (part lot)



154 (part lot)



152 (part lot)



153 (part lot)



154 (part lot)



155 (part lot)

## TEN TSUBA AND SEVEN KOZUKA

17th to 19th century

Ten tsuba of iron, comprising: two inlaid in Heianjo-zogan, one pierced with chrysanthemum petals and each with scrolling foliage, unsigned, 8.8cm (31/2in); one of oval form, with peonies in relief, signed Goto Seijo with kao, 7.6cm (3in); a Kyo-sukashi tsuba pierced with two oxen, unsigned, 7.6cm (3in); a Bushu-sukashi tsuba pierced with an inro, kinchaku and netsuke, unsigned, 7.3cm (2 7/8in); a small tsuba in the form of an awabi shell, unsigned, 7.8cm (2 7/8in); a large Mito tsuba inlaid with a figure and skull, unsigned, 10.8cm (41/4in); an octagonal tsuba with paulownia in low relief, unsigned, 8.4cm (31/4in); a large late tsuba inlaid with a snail, signed Kongosai Gassan, 8.9cm (3½in); and a late bronze tsuba with dragons in relief, unsigned, 7.6cm (3in); together with seven kozuka, comprising four of iron, one inlaid with a double-edged sword, unsigned; one with a whip, signed Takeshima Ichiju; two with cicada and archaic characters with seals; one of pale shibuichi with a traveller by a waterfall, signed Korei Shofu Kamiyama Munemichi; another with a cicada on a pine trunk, signed Nanaju-yon-o (at the age of 74) Otsuryuken Miboku with kao; and another with a lily displayed on a stand, unsigned. (17).

£1,500 - 1,800 JPY270,000 - 320,000 US\$2,200 - 2,700

鐔 十点 (唐草文、牡丹、牛、提げ物、鮑 他) 小柄 七点 (刀剣、蝉、旅人 他) 17-19世紀

## A SHONAI KINKO MITOKOROMONO (TSUBA, KOZUKA AND MENUKI)

18th century

The tsuba of copper, of oval form, carved and inlaid with the poetpriest Saigyo Hoshi standing, gazing up at the peak of Mount Fuji, the reverse with a dragon-shaped rock beneath clouds, details in shakudo takazogan with gold and silver details, 7.9cm (3 1/8in); the kozuka of copper, inlaid with Mount Fuji and the setting sun, in similar style; the menuki of shakudo nanako, each inlaid with Saigyo Hoshi viewing Mount Fuji, unsigned; with wood storage box. (6).

£3,500 - 4,000 JPY620,000 - 710,000 US\$5,200 - 5,900

三所物(鐔、小柄、目貫) 富士見西行 (花押) 小柄、目貫 無銘 18世紀

Accompanied by a NBTHK Tokubetsu Hozon certificate attributing the work to the Shonai school.



155 (part lot)





# 157 \* FIVE PAIRS OF MENUKI

19th century

The first of *shakudo* and silver, in the form of a long-armed monkey and the crescent moon, *unsigned*; the second each of a Kyogen mask, one of Okame in silver and *shakudo*, the other of brass, of a grinning man, signed [...]masa; the third of *shakudo*, each of a recumbent *shishi* with gilt details, *unsigned*; the fourth of *shakudo*, each of a crow perched on a roof-tile, signed *Yoshioka Takatsugu* with *kao*; the fifth of *shakudo*, in the form of seated puppies with gilt and silvered details, *unsigned*; with five wood storage boxes. (15).

£600 - 800 JPY110,000 - 140,000 US\$890 - 1,200

目貫 五組 (猿に三日月、狂言面、獅子、鴉、仔犬) 19世紀

# 158 \* TWO PAIRS OF MENUKI

19th century

The first of gold, each carved and pierced in the form of cherry blossoms and foliage, *unsigned*, *4.2cm* (1 5/8in) each; with *tomobako*; the second of *shakudo*, each carved with clouds and with a Buddhist acolyte in gold *takazogan*, signed *Hiromitsu*, *2.5cm* (1in) each; with wood storage box. (6).

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

目貫 二組 (椿、僧侶) 19世紀





159 \*

## AN ASSOCIATED KINKO MITOKOROMONO (WARI-KOGAI, **KOZUKA, MENUKI)**

The kozuka by Toshimasa, the menuki attributed to Tsu Jinpo, 19th century The kozuka and wari-kogai (incense sticks) of silver, cast with breaking waves in relief and inlaid with swimming fish in gold, copper and shakudo takazogan, the kozuka signed Toshimasa saku, the wari-kogai signed Sei[...] sai; the menuki each of copper, in the form of an octopus, inscribed Jinpo; with fitted wood box. (5).

£1,500 - 1,800 JPY270,000 - 320,000 US\$2,200 - 2,700

海幸図三所物 (小柄、割笄、目貫) 小柄 銘「寿政作」 割笄 銘「晴[...]斎」 目貫 銘「尋甫」 19世紀

160 \*

## A SHAKUDO SET OF TSUBA AND **FUCHI-GASHIRA**

After Nara Toshishige, probably 18th century The tsuba of oval form, bearing a nanako ground, inlaid with salt-burners' huts surrounded by trees beside a lake with birds flying overhead and hills among clouds in the distance, inscribed Nara Toshishige saku, 7.3cm (2 7/8in); the fuchi-gashira similarly decorated on a polished ground, inscribed Nara Toshishige with kao; with wood storage box. (3).

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

山水図二所物 (鐔、縁頭) 鐔 銘「奈良利重作」 緣頭 銘「奈良利重(花押)」 推定18世紀

161

## A SHAKUDO FUCHI-GASHIRA

By Ishiguro Masahide, early 19th century Bearing a nanako ground, the fuchi inlaid with a pair of oshidori (mandarin ducks) beside a snow-covered plant, in gold, silver, copper and shibuichi takazogan with gold details, the kashira with a swallow perched on a reed, signed Ishiguro Masahide with kao; with wood storage box. (3).

£1,800 - 2,500 JPY320,000 - 440,000 US\$2,700 - 3,700

縁頭 鴛鴦に燕 銘「石黒政英(花押)」 19世紀前期

Accompanied by a NBTHK Tokubetsu Hozon certificate, attributing the work to Ishiguro Masahide.

For the maker, see Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H03963. He worked in Edo in the first half of the 19th century and made sword fittings in the classic Ishiguro style.





162 \*

## A COLLECTION OF THIRTEEN GOTO SCHOOL KOZUKA IN TIERED WOOD BOX

Attributed to various masters of the school, 18th/19th century

- 1) Shakudo nanako, inlaid in gold, silver and shakudo takazogan with an arrow wrapped in paper, attributed to Goto Yujo;
- 2) Shakudo nanako, inlaid with two overlapping horse bits in gold and silver takazogan, attributed to Goto Sojo;
- 3) Shakudo nanako, inlaid with a cock and hen in gold takazogan, attributed to Goto Joshin;
- 4) Shakudo nanako, inlaid with a flying peacock in gold takazogan, attributed to Goto Kojo;
- 5) Shakudo nanako, inlaid in silver and gold with a boat moored at the edge of a river, attributed to Goto Tokuio:
- 6) Shakudo nanako, inlaid in gold and silver takazogan with a broken bridge spanning a turbulent river, attributed to Goto Eijo;
- 7) Shakudo nanako, inlaid in gold and silver takazogan with Narihira on horseback, viewing Mount Fuji, his attendants resting on the ground, attributed to Goto Sokujo;
- 8) Shakudo nanako, inlaid in gold and silver takazogan with a dragontailed demon in swirling water, attributed to Goto Kenjo;

- 9) Shakudo nanako, inlaid in gold and silver takazogan with three warriors in combat, signed Goto Teijo with kao;
- 10) Shakudo nanako, inlaid in gold and silver takazogan with seven workmen whipped by a foreman as they haul a large cannon, attributed to Goto Renjo;
- 11) Shakudo nanako, inlaid in gold and shakudo takazogan with a horse galloping past a pine tree, attributed to Goto Tsujo;
- 12) Shibuichi, inlaid with the sun setting beside pine trees by a lake, attributed to Goto Jujo;
- 13) Shakudo nanako, inlaid in gold and shakudo takazogan with two flying long-tailed birds, attributed to Goto Mitsutaka;
- all contained within a fitted three-tiered kurogaki wood box, each tier with covers bearing gold splashed paper labels inscribed with the artist attributions; with outer wood storage box. (15).

£5,000 - 6,000 JPY890,000 - 1,100,000 US\$7,400 - 8,900

小柄コレクション 十三点 18/19世紀





























## 163 \* SIX INLAID SHAKUDO FUCHI-GASHIRA 19th century

The first bearing a *nanako* ground, inlaid in gold and copper with mounted Chinese generals and attendants, signed Otsuki Gozaemon Korin with kao; the second of shakudo nanako, inlaid with birds flying amid stands of bamboo, signed Nara Munetoshi saku; the third of polished shakudo, inlaid with Seiobo and a peach tree, signed Fucho with kao: the fourth of shakudo nanako. inlaid in gilt-metal with a shishi and peony, signed Yanagawa Naomasa with kao; the fifth of shakudo ishime, inlaid in gilt-metal and shakudo with peonies, signed Munetoshi with kao; the sixth of shakudo ishime, inlaid with egrets wading in a stream, signed Nara Toshiharu saku; with six wood storage boxes. (12).

£2.000 - 3.000 JPY350.000 - 530.000 US\$3,000 - 4,400

(西王母、獅子牡丹、 縁頭 六点 鷺 他) 19世紀

## **OTHER MILITARIA** Various Properties

164 \*

## A SET OF ELEVEN SMALL YA-NO-NE (ARROWHEADS)

19th century

The slender heads red-lacquered with black-lacquered shafts, contained in a fitted lacquered wood box, the inside of the lid with paper label inscribed Seishu Sakakibara no ju Genemon kore o tsukuru (Made by Genemon of Sakakibara in Ise Province [present-day Mie Prefecture]). Each approx. 25cm (9 7/8in) long. (12).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

矢の根 十一点 無銘 19世紀

## A PAIR OF INLAID TSUKAJI-ITA (PLATE FOR A SWORD HANDLE)

By Yasuchika, Nara, 18th century Each of iron, curved to fit a tsuka, with mekugi-ana, each inlaid in gold, silver and copper honzogan with numerous chidori (plovers) flying over swirling water, signed Yasuchika; with wood storage box, with a hakogaki within, Nami chidori zu tsukaji-ita, tetsuji togidashi zogan kebori, Yasuchika saku zaimei, Meiji hinoe-uma chushu Takao shirusu (Plate for a tsuka with design of waves and plovers, iron ground with flat polished inlay and engraving, signed Yasuchika, inscribed by Takao in the eighth month of the hinoeuma year of Meiji [1906]); and with an outer wood box. 12.7cm (5in) each. (4).

£1.000 - 1.500 JPY180.000 - 270.000 US\$1,500 - 2,200

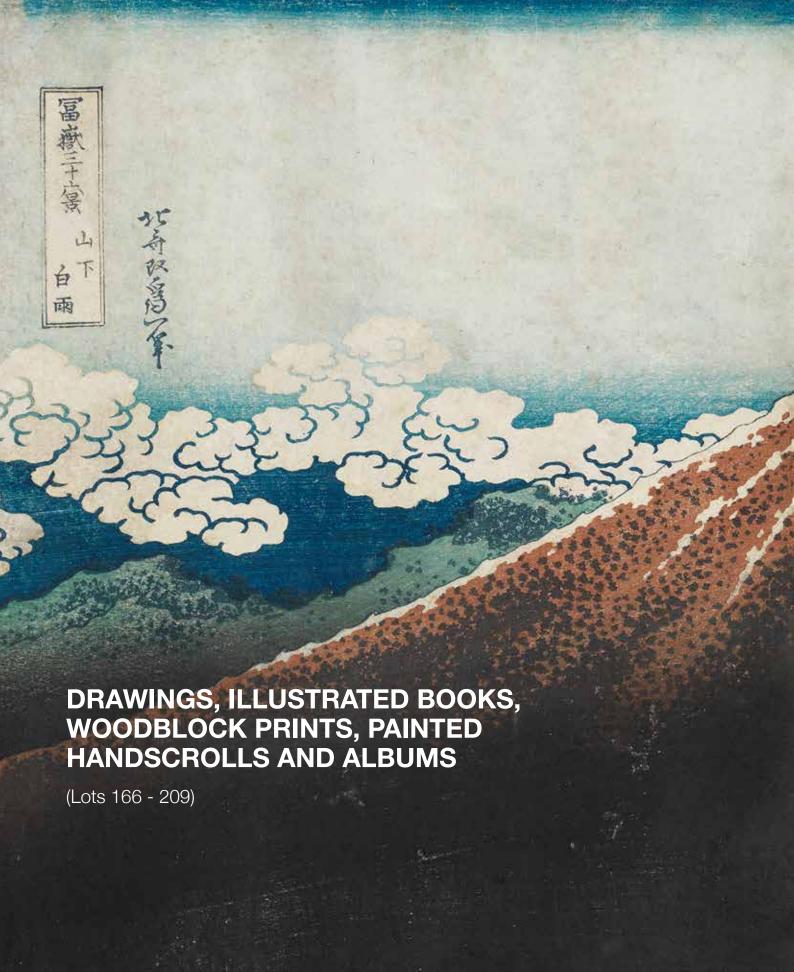
柄地板 波鵆図 一対 銘「安親」 18世紀

Provenance: Ryushido collection.











# THE KARLI SOHN-RETHEL COLLECTION OF JAPANESE DRAWINGS, ILLUSTRATED BOOKS AND WOODBLOCK PRINTS

(Lots 166-184)

Karli Sohn-Rethel (1882-1966) was born into a highly sophisticated and prosperous family of artists: both his father— a popular and successful portraitist— and maternal grandfather were painters. His loving parents soon became aware of their third son's own budding talent and from the age of three he joined in private lessons that his two elder brothers Alfred and Otto were already taking with the painter Hugo Zieger. Karli decided to become an artist when he was only five years old.

After completing his artistic training in Dusseldorf and Dresden, thanks to the wealth and support of his family Karli was able to live in Rome from 1906 to 1912 and travel throughout Europe and north Africa. From 1912 to 1914 he visited Varanasi (Benares) in India, Mandalay in Myanmar (Burma) and Bali (Indonesia), where he lived and painted from 1913 to 1914. He brought back a range of art objects, including silk fabrics, antique shadow puppets and sculptures, augmented in later years by a number of high-quality Japanese woodblock prints. He kept this collection with him throughout his life and cherished it like a treasure. In addition, his elder brother Otto brought back a variety of works of art from trips to Japan and China.

After World War I Karli continued his European travels, spending much time in Italy and visiting Paris where he was a regular guest at the Café du Dôme. He was deeply involved in the contemporary art world and was in contact with many famous artists including Paul Klee.

## Reference:

Iris, Marzik, and Maria Busch-Müller, *Karli Sohn-Rethel: 1882-1966, Gemälde, Gouachen, Zeichnungen*, Bad Homburg vor der Höhe, Germany, 1988; http://de.wikipedia.org/wiki/Karli Sohn-Rethel





# THE KARLI SOHN-RETHEL COLLECTION OF JAPANESE DRAWINGS, ILLUSTRATED **BOOKS AND WOODBLOCK PRINTS**

(Lots 166-184)

Karli Sohn-Rethel (1882-1966)は、極めて洗練された裕福な芸術一家に生まれ ました。実績のある著名な肖像画家であった父親のほか、母方の祖父も画家でし た。愛情深い両親は、三男Karliがまだ幼い頃、すでに画才の萌芽があることに気 付き、3歳の頃から2人の兄AlfredとOttoが受けていた画家Hugo Ziegerによる個人 指導の教室に仲間入りしました。彼が5歳になる頃には、画家になることをもう決 めていました。

デュッセルドルフとドレスデンにおける芸術教育課程を修了し後、Karliは裕 福な家庭だからこその援助のおかげで、1906年から1912年にかけてローマに暮ら し、ヨーロッパ、北アフリカ各地を旅行することができまた。1912年から1914年 にかけては、インドのワーラーナシー、ミャンマーのマンダレー、インドネシア のバリを訪れ、1913年から1914年にかけてはバリで生活し、絵を描きました。彼 は絹織物、アンティークの影絵人形や彫刻といった多種多様な芸術品を持ち帰り ました。その数は、後に蒐集された質の高い日本の浮世絵が加わることによっ て、さらに増えていきました。彼は生涯に亘って自らのコレクションを管理し、 宝飾品同様に大切に保管しました。これに加えて、兄の0ttoも、日本と中国への 旅行するたびに、さまざまな芸術品を持ち帰っていました。

第一次世界対戦後も、Karliはヨーロッパの旅を続け、特にイタリアとパリで多 くの時間を過ごしました。パリでは、モンパルナスのCafé du Dômeの常連客でし た。当時のモダンアート界に深く携わっていた人物の1人であり、パウル・クレー をはじめとする数々の有力な芸術家と親交をもつ存在だったのです。

















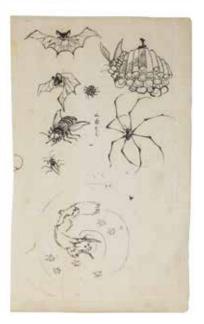


166 (part lot)









167 (part lot)

## A German Private Collection of Drawings, Illustrated Books and Woodblock Prints (Lots 166 - 184)

## A GROUP OF PREPARATORY DRAWINGS AND PROOF IMPRESSIONS BY UTAGAWA KUNIYOSHI (1797-1861), KAWANABE KYOSAI (1831-1889) AND OTHERS

Comprising 17 preliminary drawings of figures and eight proof impressions for wood block prints, of various sizes and formats by various artists: proof outline impressions comprising two by Kuniyoshi including one with two kabuki actors Nakamura Utaemon IV as Otaka Tonomo and Seki Sanjuro III as Yokoyama Daizo, both signed Ichiyusai Kuniyoshi hitsu, two by Kyosai depicting beautiful ladies, both signed Seisei Kyosai, and four small pieces, three of beauties and one of a courtier and a child servant, attributed to Kyosai *unsigned*; the 17 drawings comprising miscellaneous subjects including beauties, townsmen, sages, kabuki actors and one depicting a landscape, unsigned, except for one depicting a sennin inscribed Koi hitsu (probably after Kano Koi [died 1636]). The smallest 17cm x 9cm (6 5/8in x 31/2in), the largest 39cm x 27cm (15 3/8in x 10 5/8in). (25).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000











168 (part lot)

# A COLLECTION OF PREPARATORY DRAWINGS 19th century

Comprising 45 preliminary drawings and designs of various sizes and formats by various artists, some in the style of Hokusai, the majority intended for prints, including flowers, birds, animals, fish and landscapes, some with inscriptions, one with an inscription only; unsigned. The smallest 24cm x 12cm (9½in x 4¾in), the largest 24.5cm x 35cm (9 5/8in x 13¾in). (45).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

下絵コレクション 四十五枚 19世紀

Illustrated on page 95.

## KATSUKAWA SHUNSHO (1726-1793)

Circa 1789

Comprising one album and 41 unmounted laiddown double pages containing within one loose single sheet, all from the same series Saniu rokkasen (36 Immortal Poets), the album consisting of 46 pages, incomplete, each 23 double-page colour illustration with the portrait of the poet on the left and name of his/her poem in sosho script on the right, including Ono no Komachi, Yamabe no Akahito, Ise and Ki no Tomonori, from the 9th-10th century, unsigned, each single page approx. 24.8cm x 18.5cm (93/4in x 7 5/16in); the 41 laid-down double pages (a later edition than the album), consisting of 34 sheets with an illustration of the poet on the left and an unassociated page with the name of a poet and his/her poem on the right, 2 sheets with an illustration of a poet and text, 3 sheets of two pages of text, 1 sheet with a text and a poem, 1 sheet with a colophon and a poem, and the loose page with an illustration of a poet; the colophon indicating the name of the artist Katsukawa Shunsho, published by Yamazaki Kinbe, et al., dated Tenmei 9 (1789), each double page sheet approx. 25cm x 38cm (9 7/9in x 15in), the loose page 24cm x 17.5cm (9 7/16in x 7in). (43).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

錦絵画帳 一冊 二葉貼付台紙 四十一枚 勝川春章 三十六歌仙 1789年頃

## 169

## SHIMOKOBE SHUSUI (DIED 1798) AND KITAO TOKINOBU (FL. MID 18TH CENTURY)

Circa 1775 and 1757

Comprising one hanshibon-size and a set of two hanshibon-size books: one book by Shusui, titled Jido kyokun iroha uta-e sho (Collection of Iroha Poems and Pictures Relating to the Morals of Children), three volumes bound as one, incomplete, missing some pages, consisting of 3 pages of preface, 61 pages of black-and-white illustrations with poem/poems, 2 pages of post script and colophon, indicating the author Nansei Yaso, the artist Shimokobe Shusui, the publishing date Anei 4 (1775) and the publisher Kikuya Kibei, 22.4cm x 14.7cm (8 7/8in x 5 7/8in); the set of two books by Tokinobu, titled Ehon jitsugokyo (Illustrated Book of the Words of Truth), illustrating Japanese moral poems, vol.1, consisting of 2 pages of preface, 9 double-page and 2 single-page black-and-white illustrations; vol.2, consisting of 10 double-page and 2 single-page black-and-white illustrations, 1 page of postscript indicating the artist Kitao Tokinobu, 1 page of colophon inside the back cover with the publishing date Horeki 7 (1757) and the publishers Nishimura Genroku and Taharaya Hyobei, with paper chitsu cover, 22.3cm x 14.5cm (8 7/8in x 5 11/16in). (4).

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

墨摺半紙本 三冊 下河邊拾水 他 児童教訓伊 呂波歌繪鈔 他 1775·1757年頃



169 (part lot)



169 (part lot)



169 (part lot)













170 (part lot)

## KITAGAWA UTAMARO (1753-1806)

Circa 1789

A fold-out album of an illustrated kyoka anthology, titled Shiohi no tsuto (Gifts of the Ebb Tide), one volume, incomplete, comprising 5 double-page colour illustrations with six poems above and the corresponding drawings of the shells below, and another 2 double-page colour illustrations of Shellgathering at low tide and Shell-matching game, each with a poem, published by Tsutaya Juzaburo; unsigned. 27cm x 19.2cm (10 3/8in x 7 9/16in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

色摺狂歌本 一冊 喜多川歌麿 潮干のつと 1789年頃

171

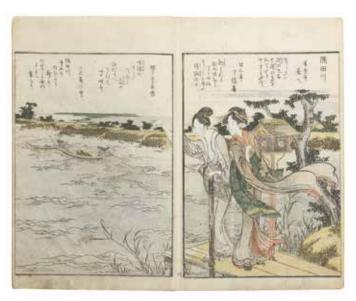
## KATSUSHIKA HOKUSAI (1760-1849)

Circa 1800

Comprising a two-volume ohon set, titled Toto shokei ichiran (Fine Views of the Eastern Capital at a Glance), depicting the sights of Edo with accompanying kyoka (humorous verse): vol.1, consisting of 1 page of preface, 9 double-page and 1 single-page colour illustrations; vol.2, consisting of 10 double-page and 1 single-page colour illustrations and 1 page of colophon indicating the artist Hokusai Tokimasa (Katsushika Hokusai), published by Tsutaya Juzaburo, et al., dated Kansei 12 (1800); with paper chitsu cover. 25.5cm x 15.5cm (10 1/8in x 6 1/8in). (3).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

色摺大本 二冊 葛飾北斎 東都勝景一覧 1800年頃



171 (part lot)



171 (part lot)



171 (part lot)











172 (part lot)
100 | воннамѕ

## 172 KATSUSHIKA HOKUSAI (1760-1849) AND KEISAI EISEN (1790-1848)

One dated 1819

Comprising two books: the first an ohon-size book titled Hokusai gashiki (The Form of Painting of Hokusai) by Hokusai, one volume complete, with illustrations of miscellaneous subjects made for use by artists, consisting of 3 pages of preface, a single page with calligraphy, 20 double-page and 2 singlepage light-tint illustrations, 1 page of colophon (inside the back cover) indicating the artist Katushika Taito (Hokusai), the publishers Suhara Mohei, et al., and the publishing date Bunsei 2 (1819), 26.3cm x 18.8cm (101/₂in x 7 3/8in); the second a hanshibonsize book, volume 1 of Buyu sakigaki zue (Pictures of Valiant Warriors) by Eisen, consisting of a single page with the list of publications by the publisher inside the front cover, 2 pages of preface, 14 double-page and 9 single-page black-and-white illustrations, 2 pages of colophon indicating the artist Keisai Eisen and the publiser Eirakuya Toshiro, 22.7cm x 14.5cm (8 7/8in x 5¾in). (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

大本·半紙本 二冊 北斎、英泉 北斎画式 他 1819年 (一冊)

## 173 KATSUSHIKA HOKUSAI (1760-1849) **AND TOTOYA HOKKEI** (1780-1850) Early to mid 19th century

Comprising four hanshibon-size books: the first book, volume one, from Hokusai manga (Random Drawings by Hokusai, probably a first edition, consisting of 2 pages of preface, 52 pages of light-colour illustrations, 1 page of colophon indicating the artist, Katsushika Hokusai, the publishing date Bunka 11 (1814) and the publisher Eirakuya Toshiro; the second book, also volume one from Hokusai Manga, a later edition, consisting of 2 pages of preface, 52 pages of light-colour illustrations, 1 page of advertisement for a book by Eirakuya Toshiro inside the back cover, not dated, unsigned; the third, titled Santai gafu (The Book of Painting in Three Forms) by Hokusai, one volume, complete, depicting same subject matter but in three different styles of shin, gyo and sho, consisting of 2 pages of preface, 56 pages of light-colour illustrations, 1 page of colophon inside the back cover indicating the artist Katsushika Taito (Hokusai), the publishing date Bunka 13 (1816), the publishers Eirakuya Toshiro et al; the last, an illustrated kyoka anthology, titled Kyoka mangashu (Collection of Manga with Kyoka Poems) by Hokkei, consisting of 1 page of *mikaeshi* with the title and the artist name Kyosai Hokkei, 48 pages of light-colour illustrations. The smallest 21.2cm x 13.8cm (8 3/8in x 51/2in), the largest 22.7cm x 14.5cm (8 7/8in x 5 11/16in). (4).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

淡色摺半紙本 四冊 北斎、北渓 北斎漫画 他 19世紀前期-中期



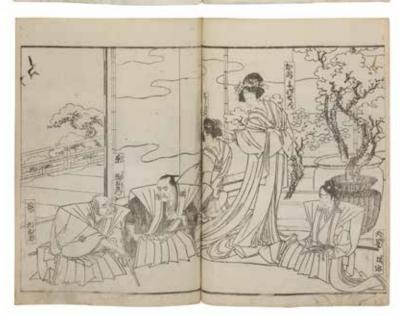




173 (part lot)







174 (part lot) 102 | волнамѕ

## 174 **KATSUSHIKA HOKUSAI (1760-1849)**

Circa 1802

Comprising a two-volume hanshihon set, titled Ehon chushingura (Picture Book of the Treasury of Loyal Retainers), illustrating the 11 acts from the kabuki drama Chushingura with the text and kyoka corresponding to each act: vol.1, consisting of 2 pages of preface, 6 double-page and 2 single-page black-and-white illustrations, 8 pages of text and kyoka; vol.2, consisting of 6 double-page and 2 single-page black-and-white illustrations, 9 pages of text and kyoka, 1 page of colophon, indicating the artist Hokusai Tokimasa (Katsushika Hokusai), the author Sakuragawa Jihinari, the publishing date Kyowa 2 (1802) and the publisher Nishimuraya Yohachi. 21.2cm x 14.2cm (8 3/5in x 5 5/8in). (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

墨摺半紙本 二冊 葛飾北斎 画本忠臣蔵 1802年頃

175 **YOSHIMURA SHUZAN (DIED 1776)** Circa 1749

Six ohon-size volumes bound as one, titled Wakan meihitsu gaei (Selected Masterpieces of Japanese and Chinese Painting), a collection of paintings after artists including Mokkei (fl. late 13th century), Sesshu (1420-1506) and Kano Tan'yu (1602-1674): the beginning of the book, consisting of 10 pages of preface, dated Kanei 2 (1749), 12 pages of a list of contents for all the volumes; vol.1, consisting of 1 subtitle page, 43 pages of black-and-white illustrations; vol.2, consisting of 45 pages of blackand-white illustrations and 1 subtitle page; vol.3, with 44 pages of black-and-white illustrations; vol.4, with 40 pages of black-and-white illustrations, vol.5 with 46 pages of black-and-white illustrations; vol.6, with 28 pages of black-and-white illustrations; with a colophon inside the back cover listing the names of the publishers, including Suharaya Mohei; signed Hogen Shuzan in the preface. 25.1cm x 16.4cm (8 7/8in x 61/2in).

£600 - 800 JPY110,000 - 140,000 US\$890 - 1,200

墨摺大本 六巻一冊 吉村周山 和漢名筆画英 1749年頃







175 (part lot)







176 (part lot)

## UTAGAWA TOYOKUNI (1769-1825), KUWAGATA KEISAI (1764-1824), YANAGAWA SHIGENOBU (1787-1833) AND OTHERS

Early 18th to early 19th century Comprising eight books of various sizes: one ohonsize book, titled Furyu yamato musha-e ga, budo kanameishi (Legendary Figures from the Way of the Warrior), consisting of 10 double-page illustrations with hand colouring, depicting the story of the war between the Taira and Minamoto clans, circa 1700, unsigned; another ohon-size book, titled Gyokai fu (Album of Fishes and Shells), by Keisai (Kitao Masayoshi), consisting of 1 title page, 30 doublepage tint colour illustrations, 1 page of colophon indicating the artist, the publishing date Kyowa 2 (1802) and the publisher Suharaya Ichibei; a two-volume hanshibon set by Utagawa Toyokuni, titled Ehon imayo sugata (Picture-book of Modern Figures of Fashion), depicting the lives of ladies in Edo, vol.1, consisting of a mikaeshi page with the title, 6 pages of preface by Shikitei Sanba, 1 page of poems, nine double-page colour illustrations and 19 pages of text by Toyokuni, vol.2, consisting of 1 page of poems, 12 double-page colour illustrations, 15 pages of text by Toyokuni, 1 page of colophon, indicating the author/artist Toyokuni, the publishing date Kyowa 2 (1802) and the publisher Izumiya Ichibei, with paper chitsu cover; a hanshibon-size book, titled Ehon Kamakurayama (Picture Book of Mount Kamakura), by Takehara Shunchosai, with 8 double-page and 1 single-page colour illustrations and 1 page of colophon indicating the artist, a publishing date and a publisher; a hanshibon-size book, depicting people in Edo, untitled, containing five double-page and 1 singlepage colour illustrations and 1 page of text, unsigned; one chuhon-size book, titled Yanagawa gafu (Picture-book of Yanagawa) by Yanagawa Shigenobu, containing 2 pages of preface, 47 pages of colour illustrations, 3 pages of colophon and advertisements, signed Yanagawa Shigenobu hitsu; a chuhon-size album containing several books by several artists with 80 pages of black-and-white illustrations and texts, some pages with signatures. The smallest 17.4cm x 11.5cm (6 7/8in x 41/2in), the largest 27cm x 19cm (10 5/8in x 71/2in). (9).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

墨摺・色摺本 八冊 豊国、蕙斎、重信 他 絵本時世粧 他 18世紀前期-19世紀前期

## AFTER MARUYAMA OKYO (1738-1795), OGATA KORIN (1658-1716) AND OTHERS

Early to mid 19th century

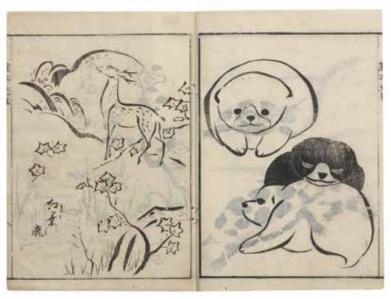
Comprising three books (six volumes) and one album of water colour drawings: a two-volume ohon set, titled En'o gafu (A Book of Paintings by the Old Man Maruyama), containing illustrations of Chinese figures, landscapes, and flowers and birds by Okyo, compiled by Yamaguchi Soken (1759-1818), vol.1, consisting of 4 pages of preface, 28 pages of light colour illustrations, vol.2, with 37 pages of lightcolour illustrations and 1 page post script indicating the artist Okyo and the editor Soken, published in 1837 by Yoshida Shinbei; a three-volume ohon set, titled Korin gafu (Picture-book of Korin), volumes not numbered, consisting of a total of 96 pages of black-and-white illustrations of mainly plants and flowers by Korin, 2 pages of preface, 1 page of colophon with the publisher name Suma Kanbei, editor unknown, with paper chitsu cover; a ohonsize book without covers, not titled, probably vol.1 from the part 2 of Korin hyakuzu (100 Pictures by Korin), compiled by Sakai Hoitsu (1761-1828), consisting of 1 page of preface by Tani Buncho, dated Bunsei 9 (1826), 38 pages of black-and-white illustrations; one album containing 25 water-colour drawings on paper, depicting birds, flowers, animals and fish, unsigned. (8).

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

大・半紙本 六冊 円翁画譜 他 倣応挙 他 淡彩下絵画帖 一冊 作者不詳 19世紀前期-中期











## KATSUSHIKA HOKUSAI (1760-1849)

Circa 1831-1832

A chuban tate-e print of Kohada Koheiji from the series Hyaku monogatari (Ghost Tales), depicting the ghost of the kabuki actor, Kohada Koheiji, his skeletal hands pulling down the mosquito net within which lies his former wife and lover who murdered him, published by Tsuruya Kiemon; signed Zen Hokusai hitsu. 24.9cm x 18.3cm (93/4in x 71/4in).

£4,000 - 5,000 JPY710,000 - 890,000 US\$5,900 - 7,400

中版錦絵 葛飾北斎 こはだ小平二 (百物語) 1831-1832年頃

## KATSUSHIKA HOKUSAI (1760-1849)

Circa 1831-1832

A chuban tate-e print of Sarayashiki (The Plate Mansion) from the series Hyaku monogatari (Ghost Tales), depicting the ghost of Okiku, the murdered maid from a samurai household, rising from the well into which she had been thrown, published by Tsuruya Kiemon; signed Zen Hokusai hitsu. 24.9cm x 18.4cm (93/4in x 71/4in).

£5,000 - 8,000 JPY890,000 - 1,400,000 US\$7,400 - 12,000

中版錦絵 葛飾北斎 さらやしき (百物語) 1831-1832年頃

## KATSUSHIKA HOKUSAI (1760-1849)

Circa 1830-1833

An oban yoko-e print of Sanka haku'u (Rainstorm Beneath the Summit) from the series Fugaku sanjurokkei (36 Views of Mount Fuji), depicting the peak of Mount Fuji rising prominently into the blue sky above a storm and with lightning forking across the lower slopes, with blue outline, published by Nishimuraya Yohachi; signed Hokusai aratame litsu hitsu. 25.1cm x 37.7cm (9 7/8in x 14 7/8in).

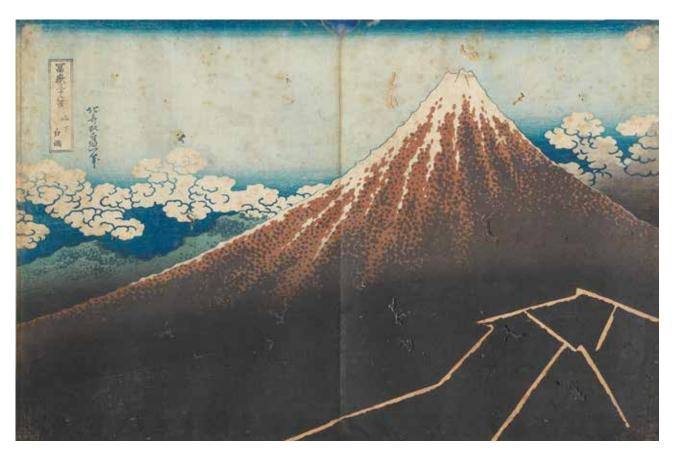
£8,000 - 12,000 JPY1,400,000 - 2,100,000 US\$12,000 - 18,000

大判錦絵 葛飾北斎 山下白雨 (富嶽三十六景) 1830-1833年頃

This is one of the three most iconic prints of this series, the other two being the Gaifu kaisei (The 'Red Fuji') and Kanagawa oki nami-ura (The 'Great Wave'). There are variants of the 'lightning' subject, some the result of changes in the blocks, others that look to arise from deliberate variations in the printing. In one such printing variant, perhaps of posthumous date, the lightning appears to illuminate the lower half of the print and trees are visible in the foreground. 1

## Notes:

1. Jack Hiller, Catalogue of the Japanese Paintings and Prints in the Collection of Mr & Mrs Richard P. Gale, London, Routledge & Kegan Paul Ltd., 1970, p.446.











#### KATSUSHIKA HOKUSAI (1760-1849)

Circa 1830-1833

An oban yoko-e of Totomi sanchu (In the Totomi Mountains) from the series Fugaku sanjurokkei (36 Views of Mount Fuji), depicting two wood-sawers at work on a large beam, a third kneeling and sharpening a saw-blade watched by a woman holding a child on her back, another boy watching the smoke rising from a pyre of chips, Mount Fuji seen in the distance, with blue outline, published by Nishimuraya Yohachi, with censor's seal kiwame; signed Zen Hokusai litsu hitsu. 25.6cm x 37.6cm (10 1/8in x 14%in).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

大判錦絵 葛飾北斎 遠江山中 (富嶽三十六景) 1830-1833年頃

Illustrated on page 107.

182

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

Early 19th/mid 19th century

Comprising three prints: the first, an *oban yoko-e* of *Fukuroi* from the Hoeido *Tokaido gojusantsugi* (53 Stations of the Tokaido Road) series, depicting a traveller taking a rest in a *dechaya* (outdoor tea-stall) besides a husband and wife boiling water in a kettle, published by Tsuruya Kiemon and Takenouchi Magohachi, signed *Hiroshige ga*, 23.5cm x 36cm (9½in x 14 1/8in); the second an *aiban yoko-e* of *Tsuchiyama* from the Gyosho Tokaido series, depicting travellers passing through Suzuka Mountain in the rain, published by Ezakiya Tatsuzo, signed *Hiroshige ga*, 22.6cm x 34.7cm (8 7/8in x 13 5/7in); the third an *oban tate-e* print from the series *Wakan roeishu* (Collection of Japanese and Chinese Poems for Singing), depicting an *uguisu* (bush warbler) perched on a branch of camellia, with an extract from a poem *Shuko* by Haku Rakuten (Bai Juyi, 772-846) above, with censor's seal *kiwame*, published by Joshuya Kinzo, signed *Hiroshige hitsu*, 37.4cm x 25.5cm (14¾in x 10in). (3).

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

錦絵版画 三枚 安藤広重 保栄堂東海道 他 19世紀前期-中期

183

#### ISODA KORYUSAI (1735–1790), CHOBUNSAI EISHI (1756-1829), EICHOSAI CHOKI (FL. LATE 18TH TO EARLY 19TH CENTURY) AND KITAGAWA UTAMARO (1753-1806)

Late 18th to early 19th century
Comprising five prints of different sizes and formats: the first
of an oban print by Eishi from the series Fukujin takara awase
(Comparison of the Treasures of the 'Seven Gods of Good
Fortune'), depicting Ebisu holding a cord attached to a red
fish toy, published by Nishimuraya Yohachi, with censor's seal
kiwame, signed Eishi zu, 36.8cm x 24.8cm (141/ein x 93/ein); the

second an *oban* sheet by Choki, titled *Seiro Niwaka zensei asobi* (Amusements of the Niwaka Festival in the Yoshiwara), depicting three courtesans at the festival, published by Tsuruya Kiemon, signed *Choki ga*, *37.9cm x 25.3cm (14 7/8in x 10in)*; the third a *chuban* print by Utamaro, with a design of a toad-shaped vase containing flowers, signed *Utamaro hitsu*, *25.7cm x 20cm (10 1/8in x 7 7/8in)*; the fourth a *koban* print by Koryusai, titled *Furyu nagauta hakkei* (Eight Fashionable Views in *Nagauta*), showing a lady holding a parasol in the snow beside a stream, signed *Koryu ga*, *22.7cm x 16.1cm (9in x 6 3/8in)*; the last a *chuban* print by Koryusai, depicting a pheasant on a rock behind which issues stalks of chrysanthemums, signed *Koryu ga*, *25.4cm x 16.9cm (10in x 6 5/8in)*. (5).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

錦絵版画 五枚 栄之、長喜、湖龍斎 他 美人画 他 18世紀後期-19世紀前期









183 (part lot)







184 (part lot)

#### 1Ω

# YANAGAWA SHIGENOBU (1787-1833), KATSUKAWA SHUNEI (1762-1819) AND UTAGAWA TOYOKUNI III (1786-1864)

Late 18th to mid 19th century

Comprising an album of seven oban prints and four loose single oban prints: the album with each sheet depicting a famous courtesan from a different brothel dressed up as a musician/character from a Noh drama or fairy tale, from the series Osaka Shinmachi nerimono (Costume Parade of the Shinmachi Quarter in Osaka) signed Yanagawa shigenobu; another single sheet from the same series, the remainder including one oban sumo print of the wrestler Hiraiwa Shichiemmon, with unidentified publisher mark, signed Shunei ga and two oban prints of kabuki actors by Toyokuni III, one of an actor in the role of Ishikawa Goemon from the series Mitate sanju-rokkasen (Parody of the Thirty-Six Poets), published by Iseya Kanekichi, signed Tyokuni ga and the other of Bando Mitsugoro, published by Izumiya Ichibe, signed Gototei Kunisada ga. The album 38.4cm x 26.1cm (15 1/8in x 101/4in), the smallest 34.7cm x 23.7cm (13 5/8in x 9 3/8in), the largest 38.2cm x 25.9cm (15in x 101/4in). (5).

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

錦絵画帖 一冊 柳川重信 大阪新町ねりもの 大判錦絵 四枚 重信、春英、豊国三代 美人画、役者絵 他 18世紀後期-19世紀中期





# OTHER WOODBLOCK PRINTS **An English Private Collection**

(Lots 185 - 191)

#### KITAO SHIGEMASA (1739-1820), TORII KIYONAGA (1752-1815), KATSUKAWA SHUNCHO (FL. CIRCA 1780S-1790S) **AND OTHERS**

Late 18th to late 19th century

Comprising eight prints and one facsimile of various sizes and formats: one chuban print by Shigemasa from the series Kaiko yashinaigusa (Cultivations of Silkworms); one chuban by Kiyonaga depicting two courtesans resting, from the series Seiro jusshuko (Ten Types of Incense of the Green Houses); one chuban and one koban by Shuncho, titled Fuzoku Edo sunago and Edo no jussha (Ten Shrines in Tokyo) respectively; one *oban* print attributed to Toyokuni, titled [...] Meisho junikagetsu, Mutsuki (The Sixth Month, Famous Places in 12 Months); one oban by Shunsen (Shunko II) depicting two ladies and one servant out in a garden; one hosoban print by Shunko/Shunko II depicting a noble man; one book plate attributed to Gakutei depicting two ladies; the last, a facsimile of a bust portrait of a lady after Hokkei; variously published, variously signed, one unsigned.

The smallest 18cm x 10.2cm (7 1/16in x 4in), the largest 21.6cm x 37.2cm (81/2in x 14 5/8in). (9).

£1,200 - 1,800 JPY210,000 - 320,000 US\$1,800 - 2,700

錦絵版画 九枚 重政、清長、春潮 他 美人画 他 18世紀後期-19世紀後期



185 (part lot)







186 (part lot)

# KITAGAWA UTAMARO (1753-1806)

Late 18th century to early 19th century
Comprising three *oban bijin* prints: the first titled *Furyu gozu no hana*(Elegant Flowers of Five Pictures) depicting a boy scared by a fox mask held by his mother, with unidentified publisher's seal, with censor's seal *kiwame*, signed *Utamaro hitsu*, *36.8cm x 24.5cm* (14½in x 9 5/8in); the second titled *Gei jiman kodakara awase, shichifuku no uchi* (Artistic Pride, A Comparison of Little Treasures, One of Seven Scrolls) depicting two ladies looking at a girl writing a poem on a fan, published by Izumiya Ichibei, with censor's seal *kiwame*, date seal ox 6 (1805), signed *Utamaro hitsu*; *38.3cm x 26.3cm* (15 1/16in x 10 3/8in); the third depicting a courtesan Somenosuke of the Matsubaya, published by Maruya Bun'emon, with censor's seal *kiwame*, signed *Utamaro hitsu*, *37cm x 25cm* (14 9/16in x 9 7/8in);

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

together with three facsimiles. (6).

大判錦絵 六枚 喜多川歌麿 風流五図の花 他 18世紀後期-19世紀前期



# **YASHIMA GAKUTEI (1786-1868)**

A shikishiban surimono of Fuguruma (Wheeled Books Shelf) from the series Katsushika shichiban tsuzuki (Seven Designs for the Katsushika Circle), depicting a high-ranking woman in a samurai mansion, pulling a rope of a lacquer book shelf, with two kyoka poems by Bunchosha Hanabito and Bunkosha Funazumi on the screens in the background, with silver and gold mica and embossed details, signed Gakutei. 21.3cm x 18.8cm (8 3/16in x 7 3/8in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

色紙判摺物 八島岳亭 文車 (かつしか七ばんつづき) 1826年頃



188 (part lot)



188 (part lot)



188 (part lot)

### 188 **UTAGAWA KUNIYOSHI (1797-1861)**

Mid-19th century

Comprising one triptych, one diptych from a triptych, one oban print and two chuban prints: an oban yoko-e print of Shinyoshiwara from the series Toto meisho (Famous Places in the Eastern Capital) depicting two porters carrying a palanquin past three men; a diptych titled Mutsu no kuni Chidori no Tamagawa (Plover Jewel River in Mutsu Province) depicting three women collecting brine for salt; a yakusha-e diptych of a samurai and a young lady fighting with bandits; two chuban prints depicting Ushiwakamaru and Musashibo Benkei; variously published, signed Ichiyusai Kuniyoshi ga/Cho'oro Kuniyoshi ga. The smallest 24.8cm x 15.5cm (9¾in x 6 1/16in), the largest 35.6cm x 75.1cm (14in x 29 9/16in). (5).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

錦絵版画 五枚 歌川国芳 東都名所 他 19世紀中期

189

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

Dated 1857 and 1858

Two oban tate-e prints: one of Massaki-hen yori Suijin no mori Uchigawa Sekiya no sato o miru zu (View of Suijin Grove from the Neighbourhood of Masaki) from the series Meisho Edo hyakkei (100 Famous Views of Edo), published by Uoya Eikichi, with censor's seal aratame, date seal snake 8 (1857), signed Hiroshige ga, 35.5cm x 23.2cm (13 3/16in x 9 1/8in); the second of Kazusa Rokusozan (Rokusozan in Kazusa Province) from the series Fuji sanjurokkei (Thirty-six Views of Mount Fuji), published by Tsutaya Kichizo, date seal horse 4 (1858), signed Hiroshige ga, 35.6cm x 23.7cm (14in x 9 5/16in). (2).

£1,500 - 2,000 JPY270,000 - 350,000w US\$2,200 - 3,000

大判錦絵 二枚 安藤広重 名所江戸百景 他 1857·1858年





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

Dated 1857

An oban tate-e print of Kanasugibashi, Shibaura (Kanasugi Bridge from the Coast of Shibaura) from the series Meisho Edo hyakkei (100 Famous Views of Edo) depicting pilgrims from the Nichiren sect crossing Kanasugi Bridge, the brown and white banners at the bottom left containing the abbreviation *Uoei* of the publisher's name, published by Uoya Eikichi, with censor's seal aratame, date seal snake 7 (1857); signed Hiroshige hitsu. 35.8cm x 24cm (14 1/16in x 9 7/16in).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

大判錦絵 安藤広重 金杉橋芝浦 (名所江戸百景) 1857年

## **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 (100 Famous Views of Edo), depicting figures caught by a sudden downpour of rain as they cross Ohashi Bridge, published by Uoya Eikichi, with censor's seal aratame, date seal snake 9 (1857); signed Hiroshige ga. 33.3cm x 21.6cm (13 1/16in x 81/2in).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

大判錦絵 安藤広重 大はしあたけの夕立 (名所江戸百景) 1857年

Illustrated on page 116.



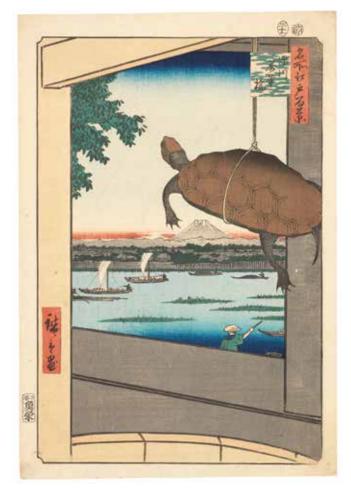




191



192 (part lot)



192 (part lot)

# The Property of a Lady

192

# ANDO HIROSHIGE (1797-1858), KIKUKAWA EIZAN (1787-1867), UTAGAWA KUNISADA (1786-1864) AND MIZUNO TOSHIKATA (1866-1908)

Mid to late 19th century

Comprising 10 oban, one chuban and three facsimiles: one oban by Hiroshige depicting Fukagawa Man'nen Bashi (The Man'nen Bridge at Fukagawa) from the series Meisho Edo hyakkei (Hundred Famous Views of Edo), published by Uoya Eikichi, with censor's seal aratame, date seal snake 11 (1857), signed Hiroshige ga; one oban depicting an oiran (high-ranking courtesan) by Eizan, with illegible publisher's seal, signed Kikukawa Eizan hitsu; one chuban by Kunisada showing Fujikawa from the series Tokaido gojusantsugi (53 Stations of the Tokaido), published by Sanoya Kihei, signed Oju Kunisada ga; eight oban yoko-e by Toshikata from the series Chanoyu hibigusa (Daily Practices of the Tea Ceremony), depicting women preparing for or performing the tea ceremony, published by Akiyama Buemon, dated either Meiji 29 or 30 (1896 or 1897), signed Toshikata/Toshikata e; three facsimiles of surimono after artists including Hokusai and Hokkei. The smallest 21.5cm x 17.5cm (81/2in x 6 7/8in), the largest 38cm x 25.5cm (15in x 10in). (14).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

錦絵版画 十四枚 広重、英山、国貞他 風景画他 19世紀中期-後期



#### The Property of a Gentleman

193

#### 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), unsigned; one by Kunimaru, depicting a bijin; one by Kuninao, depicting two people stepping into a pleasure boat; one uki-e print depicting Chushingura (The 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).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

大判錦絵 二十二枚 広重、豊国三代、栄泉 他 美人画、 役者絵 他 大判錦絵二枚続 三点 国貞二代 役者絵 19世紀





193 (part lot)







# Property from an English Private Collection (Lots 194 - 199)

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

Dated 1856 and 1853

Comprising three oban tate-e prints; two prints of Konodai Tonegawa fukei (View of Konodai and Tone River) and Hiroo Fukawa (Fukawa River at Hiroo) from the series Meisho Edo hyakkei (100 Famous Views of Edo), both published by Uoya Eikichi in 1856, with censor's seal aratame, signed Hiroshige ga/Hiroshige hitsu, each approx. 35.5cm x 24.5cm (14in x 9 7/16in); the third of Echizen Tsuruga Kebi no matsubara (The Pine Forest of Kebi at Tsuruga in Echizen Province) from the series Rokujuyoshu meisho zue (Famous Views of the 60-odd Provinces), published by Koshimura Heisuke, with censor's seal Hama and Umagome, with date seal ox 9 (1853), signed Hiroshige hitsu, 36.8cm x 25cm (14½in x 9 7/8in). (3).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

大判錦絵 三枚 安藤広重 名所江戸百景 他 1856年·1853年



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

Early 1830s

An oban yoko-e print of Kakegawa from the Hoeido Tokaido gojusan tsugi (53 Stations on the Tokaido Road) series, showing travellers walking over a bridge spanning the Shioi River with kites flying over workers in rice fields and mountains in the distance, published by Takenouchi Magohachi, with censor's seal kiwame, signed Hiroshige ga. 25.4cm x 38.1cm (10in x 15in).

£1.000 - 1.500 JPY180,000 - 270,000 US\$1,500 - 2,200

大判錦絵 安藤広重 掛川 (保栄堂東海道) 1830年代前期

196

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

Early 1830s

Two oban yoko-e prints, the first of Descending geese at Katata from the Omi hakkei (Eight Views of Lake Biwa), skeins of geese flying over the lake with sailing boats in the foreground and distance, published by Yamamotoya Heikichi, with censor's seal kiwame, signed Hiroshige ga; 24.1cm x 36.9cm (91/2in x 141/2in); the second of Kyoto from the Hoeido Tokaido gojusan tsugi (53 Stations on the Tokaido Road) series, showing travellers walking over the Sanjo Bridge over the Kamo River with the hills of Higashiyama in the distance, published by Takenouchi Magohachi, with censor's seal kiwame; signed Hiroshige ga, 25.1cm x 37.1cm (9 7/8in x 15 5/8in). (2).

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

大判錦絵 二枚 安藤広重 保栄道東海道 他 1830年代前期



196

195





197





## 197 **ANDO HIROSHIGE (1797-1858)**

Early 1830s

An oban yoko-e print of Chiryu from the Hoeido Tokaido gojusan tsugi (53 Stations on the Tokaido Road) series, showing numerous horses grazing in a field with travellers walking in the long grass beyond, published by Takenouchi Magohachi, with censor's seal kiwame; signed Hiroshige ga, 24.4cm x 37.1cm (9 5/8in x 14 5/8in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

大判錦絵 安藤広重 池鯉鮒 (保栄堂東海道) 1830年代前期

# 198

## ANDO HIROSHIGE (1797-1858) AND KATSUSHIKA TAITO II (FL. 1810-1853)

First half of 19th century
Comprising one oban yoko-e and one
otanzakuban-size print: the oban of a carp
by Hiroshige from the so-called Uo zukushi
(Assortment of Fish) series with a kyoka poem
in the upper section, published by Yamashiroya
Shojiro, signed Hiroshige hitsu, 24.8cm x
36.9cm (9¾in x 14½in); the second of another
carp swimming upwards by Taito II, published
by Echigoya Chohachi, with censor's seal
kiwame; signed Katsushika Taito hitsu,
38cm x 17.7cm (15in x 7in).

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

錦絵版画 二枚 広重、戴斗二代、鯉 19世紀前期

#### 199

## **KEISAI EISEN (1790-1848)**

Early 19th century

An *oban tate-e* print titled *Otonashiso* (The Obedient Type) and subtitled *Tsukuda shinchi no irifune* (Boats Entering Tsukuda-Shinchi), from the series *Imayo bijin junikei* (Twelve Scenes of Modern Beauties), depicting a *bijin* (beauty) sewing her kimono, with censor's seal *kiwame*, published by Izumiya Ichibei; signed Keisai Eisen. *38cm x 26cm* (15in x 101/4in).

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

大判錦絵 渓斎英泉 おとなしそう (今様美人十二景) 19世紀前期



# The Property of a Lady

(Lots 200 - 201)

200

# UTAGAWA TOYOKUNI (1769-1825), TORII KIYOMINE (1788-1869), KEISAI EISEN (1790-1848) AND OTHERS

Early 19th to early 20th century

Comprising five oban bijin-ga, three oban and one shikishiban Meiji prints: five bijin-ga, one by Kiyomine depicting an oiran (high-ranking courtesan) and two shinzo (apprentices); one by Toyokuni depicting a beautiful lady standing against autumnal flowers; one by Toyokuni III depicting a lady holding a fan with flowers on top, alluding to the Fourth Chapter, Yugao (Evening Faces), from the Tale of Genji; one with a townswoman holding her baby on her back by Eisen, and one by Eizan depicting two geisha; four Meiji-era prints, the first an *oban* tate-e by Bairei depicting a pair of cranes and flowering morning glories from the series Bairei kacho gafu (Bairei's Book of Birds and Flowers); the second and the third oban yoko-e by Kogyo from the series Nogaku zue (Pictures of Noh); the last a shikishiban print by Koson depicting a pair of cranes; variously published, variously signed. The smallest 23.4cm x 24cm (9 3/16in x 9 7/16in), the largest 38.4cm x 25cm (15 1/8in x 9 13/16in). (9).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

錦絵版画 九枚 豊国、清峰、英泉 他 美人画 他 19世紀前期-20世紀前期



200 (part lot)



200 (part lot)









201 (part lot)

## UTAGAWA TOYOKUNI III (1786-1864). TOYOHARA KUNICHIKA (1835-1900), UTAGAWA TOYOHARU (1735-1814) **AND OTHERS**

Late 18th to 19th century

Comprising 15 oban prints of yakusha-e, one oobaiban uki-e and one facsimile, the majority incomplete sheets from triptychs: 11 prints by Toyokuni III, including Matsuida from the series Kisokaido rokujukyutsugi (69 Stations of the Kisokaido), two single sheets from a triptych titled Kaicho sankei gunshu no zu (Pilgrims Visiting a Shrine) and two single sheets from a triptych depicting actors in front of the theatre; one by Kunisada II of the actor Ichimura Uzaemon; one by Kunichika also depicting Ichimura Uzaemon; one depicting a samurai by Hokuei; one shini-e (memorial portrait after the death of an actor) of Ichikawa Danjuro VIII by an Utagawa school artist; an oobaiban uki-e of a kabuki theatre by Utagawa Toyoharu; all variously published and variously signed except for one; one framed and glazed; together with one facsimile after Toyokuni III. The smallest 32.4cm x 22.9cm (123/4in x 9in), the largest 35.3cm x 50cm (13 7/8in x 19 11/16in). (17).

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

錦絵版画 十七枚 豊国三代、国周、豊春 他 役者絵 18世紀後期-19世紀

## The Property of a Lady

(Lots 202 - 203)

202

## **UTAGAWA TOYOKUNI III (1786-1864)** AND UTAGAWA KUNIYOSHI (1797-1861)

Mid to late 19th century

A fold-out album of oban kabuki actor prints, comprising 27 triptychs, one diptych and three single prints: 20 triptychs, one diptych and one single sheet by Toyokuni III, including one from the play Kanjincho depicting Musashibo Benkei and Minamoto no Yoshitsune at Ataka no seki (the Ataka Barrier), one titled Kagekiyo giyu kairiki no zu (Heroic Episode of Kagekiyo Using Brute Force), depicting the actor Ichikawa Danjuro VIII playing Kagekiyo and another of the play Soga Monogatari (The Tale of the Soga Brothers); seven triptychs and two single prints by Kuniyoshi including one of Yaegakihime and Sarashina Hachiro from the play Honcho nijushiko (Twenty-four Paragons of japanese Filial Piety); variously published and variously signed. Each triptych approx. 36.5cm x 75cm (14 3/8in x 291/2in), the diptych 36.5cm x 49cm (14 3/8in x 191/4in), each single print approx. 36.5cm x 25cm (14 3/8in x 9 7/8in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

大判錦絵画帳 一冊 豊国三代、国芳 歌舞伎絵 19世紀中期-後期



202 (part lot)



202 (part lot)



202 (part lot)



202 (part lot)



203 (part lot)

#### UTAGAWA TOYOKUNI III (1786-1864) AND UTAGAWA KUNIYOSHI (1797-1861)

Mid to late 19th century

A fold-out album of 25 oban kabuki actor prints, comprising 25 triptychs, two diptychs and two single prints: 21 triptychs, two diptychs and one single sheet by Toyokuni III including one depicting Urashima Taro and one of the actor Ichikawa Danjuro VIII in the role of Honchomaru Tsunagoro from the play Naritasan Fudo Myoo (Buddhist Fudo Myoo Diety in Naritasan); four triptychs by Kuniyoshi including one titled Otokotachi goninzoroi (A Group of Five Men) and another titled Shunkyo sannin namayoi (Three Tipsy Men at a Spring Party); one single print depicting a kabuki actor in a deep bow attributed to Toyokuni III, unsigned; variously published, variously signed, except for the last. Each triptych approx. 36.2cm x 74.5cm (181/4in x 29 3/8in), each diptych approx. 36.2cm x 49cm (181/4in x 191/4in), each single print approx. 36.2cm x 25cm (181/4in x 9 7/8in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

大判錦絵画帳 一冊 豊国三代、国芳 歌舞伎絵 19世紀中期-後期

## Property from an Austrian **Private Collection**

(Lots 204 - 205)

204

## **YOSHU CHIKANOBU (1838-1912)** AND YAMAMOTO SHOUN (1870-1965)

Dated 1905 and 1906

Comprising two albums of 12 oban voko-e prints; the first by Chikanobu, 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 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); the second by Shuoun, titled Kodomo asobi (Amusements of Children) depicting various games and entertainments associated with children, including omatsuri (festival), sessen (battle in the snow), daikessen (cockfight) and tokokazari (display for children's day), some with mica, gofun and embossed details, published by Matsuki Heikichi, dated Meiji 39 (1906), all signed Shoun, nine with seal Matsutani, 24.2cm x 35cm (9 9/16in x 13¾in). (2).

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

錦絵画帖 二冊 周延、昇雲 子供絵 1905年 • 1906年



204 (part lot)



204 (part lot)



204 (part lot)







205 (part lot)

# **OGATA GEKKO (1859-1920)**

Dated 1897

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).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

錦絵画帖 一冊 尾形月耕 婦人風俗尽 1897年







206 (part lot)

#### The Property of a Gentleman

206

# **YOSHIDA HIROSHI (1876-1950)**

Dated 1931 and 1932

Three oban prints from the India and Southeast Asia series: the first tate-e titled Udaipuuru no shiro (The Palace of Udaipur), dated Showa rokunen (1931); the second tate-e titled Sanchi no mon (A Gate to the Stupa of Sanchi), dated Showa shichinen (1932); the third yoko-e titled Afuganisutan no kyaraban (Caravan from Afghanistan), dated Showa shichinen (1932); all with jizuri seal, signed Yoshida and in English Hiroshi Yoshida in pencil (the last without the signature in English). The smallest 39.6cm x 27.5cm (15 5/8in x 10 7/8in), the largest 29cm x 40cm (111/2in x 153/4in). (3).

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

創作版画 三枚 吉田博 ウダイプールの城 他 1931年・1932年

## **KAWASE HASUI (1883-1957)**

Dated 1924

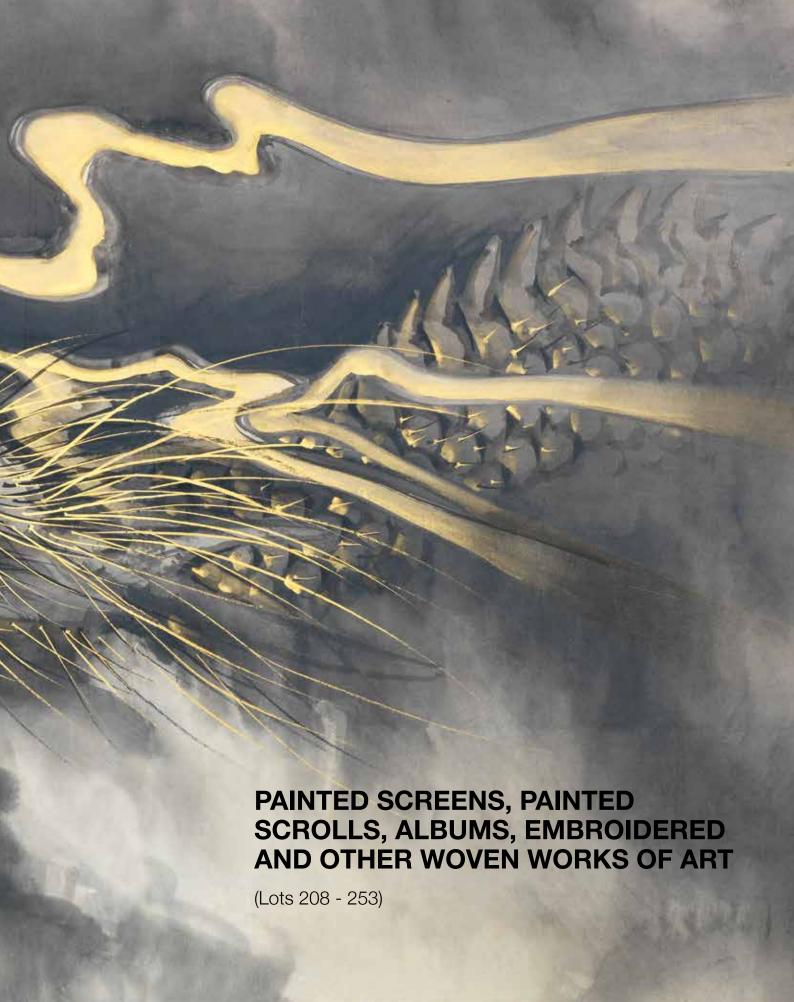
Oban tate-e print titled Osaka Kozu (Kozu District, Osaka), from the series Tabimiyage daisanshu (Souvenirs of Travel, Third series), depicting the Kozu Shrine in Osaka, dated Taisho jusan-nen saku (1924), published by Watanabe Shozaburo, signed Hasui with seal. 37.5cm x 25.5cm (143/4in x 10 1/8in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200



207





## PAINTED HANDSCROLLS AND ALBUMS Various Properties

208 \*

#### **UTAGAWA HIROSHIGE II (1826-1869)**

Mid/late 19th century

E-makimono, ink, colour and gold on paper, with title slip Junikagetsu no zu (Pictures of the Twelve Months), illustrating the seasonal motifs associated with the twelve lunar months, depicting from right to left:

First month: Daimyo assembling at Edo Castle on New Year's day and hatsuhinode (the first sunrise in the New Year)

Second month: Plum blossoms associated with the advent of spring and banners from the Inari Shrine representing the Hatsuuma Festival

Third month: Cherry blossoms

Fourth month: *U no hana* (deutzia flower) Fifth month: Banner showing Shoki, the Demon Queller, representing the Boys' Day Festival on the fifth day

Sixth month: Rain storm over a rice field associated with a plentiful rice harvest of the year Seventh month: Bamboo tree decoration representing the Star Festival on the seventh day Eighth month: Full moon and autumnal grasses representing Chushu no Meigetsu (The Mid-autumn Festival) on the fifteenth day

Ninth month: A brocade pouch of chrysanthemums representing Choyo no Sekku (The Double Ninth Festival) on the ninth day

Tenth month: Koyo (an autumn foliage)

and a solitary deer

Eleventh month: A herdsboy riding an ox and a

farmer passing through a rice field

Twelfth month: A snow-covered Mount Fuji

signed Hiroshige sha with seal Hiroshige; with wood storage box. 28.5cm x 604.5cm (801/2in x 1571/2in). (2).

£1,800 - 2,500 JPY320,000 - 440,000 US\$2,700 - 3,700

十二ヶ月図絵巻物 歌川広重二代 一巻 紙本着色 19世紀中/後期













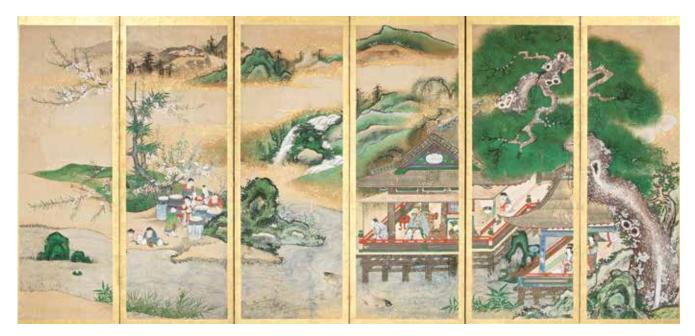








209 (part lot)



#### 209 \*

## **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, ten 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).

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

山水花鳥図画帖 西晴雲筆 一冊 紙本着色 20世紀前期

# **PAINTED SCREENS** Various Properties

#### 210 W

## **ANONYMOUS**

Edo Period, 18th/19th century

A six-panel folding screen, ink and colour on paper, with sparse kirihaku, painted with a continuous scene of a Chinese nobleman seated on a veranda and admiring the large carp swimming in the river below and a group of karako (Chinese boys) attendants holding trays of sakazuki (sake cups) whilst another two kneeling on the river bank collect them as they float past during the Kyokusui no utage (poetry game); unsigned. 180cm x 364cm (70 7/8in x 143 5/16in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

曲水の宴図屏風 無銘 六曲一隻 紙本着色 江戸時代 (18/19世紀)

Provenance: a German private collection.

## 211 \* W

#### **MORIZUMI TSURANA (1809-1892)**

Edo Period (19th century)

A pair of six-panel folding screens, ink on gold paper ground, both screens with a matching design of chidori (plovers) in flight over tumultuous waves, the both screens signed Morizumi Sadateru with two seals, one reading Sadateru. Each screen 176cm x 377.5cm (69 5/16in x 148 5/8in). (2).

£8,000 - 12,000 JPY1,400,000 - 2,100,000 US\$12,000 - 18,000

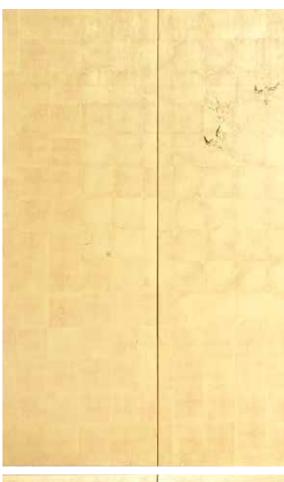
波千鳥図屏風 守住貫魚筆 六曲一双 紙本金地墨画 江戸時代(19世紀)

Morizumi Tsurana was a Sumiyoshi painter who lived in Osaka. He trained under Watanabe Hiroteru (fl. early 19th century) and later under Sumiyoshi Hirotsura (1793-1863). He specialized in the depiction of historical subjects. Sadateru is one of his go (artist names), used before he adopted the name Tsurana. He exhibited at the Naikoku Kaiga Kyoshinkai (Domestic Painting Competition) and the Naikoku Kangyo Hakurankai (Japanese Domestic Industrial Exhibition) and served on the Art Committee of the Imperial Household.

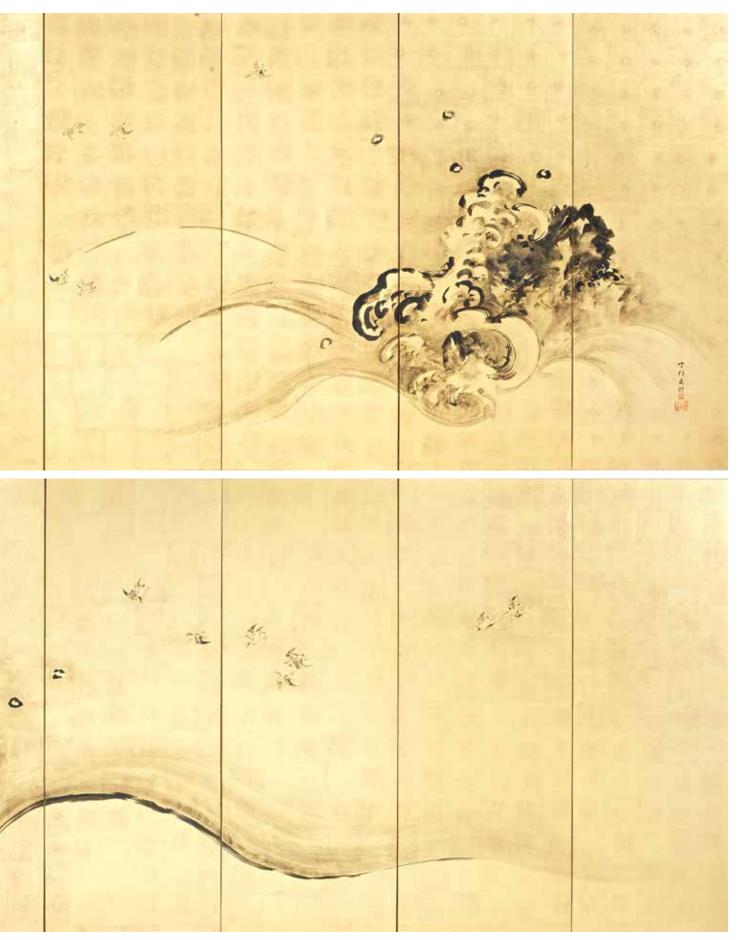




(211 - signatures)







#### 212 W

#### **ANONYMOUS**

Machi-eshi style, Edo Period, 1630s-1640s A six-panel folding screen (one of a former pair), ink, colours and moriage (built-up) gold leaf on paper, depicting places and festivals mainly in southern and eastern Kyoto; unsigned; with storage box. Overall: 170cm x 379cm (67in x 1491/4in); image: 155cm x 362cm (61in x 1421/2in). (2).

£20.000 - 30.000 JPY3.500.000 - 5.300.000 US\$30,000 - 44,000

洛中洛外図屏風 無銘(町絵師様式) 六曲一隻 紙本金地着色 江戸時代(1630年代-1640年代)

Provenance: a European private collection.

This detailed painting with its many animated vignettes of life in Kyoto is the right-hand half of a pair of screens of the Rakuchu Rakugai (literally, 'Inside and outside Kyoto') type, depicting views in and around the imperial capital. The composition and selection of scenes conforms broadly to the pattern exemplified by a pair of screens in the Shokoji Temple, Toyama Prefecture, registered by the Japanese Government as a Juyo bunkazai (Important Cultural Property), and datable to the latter part of the Keicho era (1596-1615). As noted by leading Rakuchu rakugai authority Professor Matthew McKelway of Columbia University, the Shokoji screens are evenly divided between the western (left) and eastern (right) halves of the city, projected from around Aburanokojidori Avenue which runs along the foregrounds of both screens, as also seen in this example. Reading from right to left and top to bottom, the following are among the important places on the right-hand screen of the Shokoji pair listed by Professor McKelway and also present on this screen, together with additional locations identified from other sources:

Panel 1: Hokoku (Toyokuni) Shrine, Sanjusangendo (with archery practice), Goio-dori (part)

Panel 2: Kiyomizudera Temple (part), Daibutsuden (Great Buddha Hall) of the Hokoji Temple, Gojo Bridge, Gojodori Avenue (part), Inabado Hall (Byodoji Temple), Gion Festival procession with yamaboko (floats with tall halberds) and boat-shaped floats

Panel 3: Kiyomizudera Temple (part), Kabukiza Theatre, Teramachidori Avenue with more yamaboko and other festival floats, hung with tiger-

Panel 4: Gion (Yasaka) Shrine, Sanjo Bridge, Sanjodori Avenue Panel 5: Imperial Palace (part), with an imperial carriage about to leave Panel 6: Nanzenji Temple, Kamo Shrine, Imperial Palace (part)

Several features make it possible to date this screen with some precision. Fushimi Castle (demolished in 1623), for example, can be glimpsed on the Shokoji screens but is not depicted here. Professor McKelway points out that the imperial carriage leaving the palace suggests a date after Emperor Go-Mizuno-o's progress to Nijo Castle in 1626, while the Gion Shrine lacks its stone torii (archway) built in the 1640s. Foreign visitors, often seen in earlier screens, are absent, but the *machiya* residences in the foreground retain their lively opulence, suggesting that Kyoto, rather the new capital at Edo (Tokyo), remains the centre of national economic life.

Reference: Matthew Philip McKelway, Capitalscapes: Folding Screens and Political Imagination in Late Medieval Kyoto, Honolulu, University of Hawai'i Press, 2006, figs. 2.2 and 7.4 and pp.186-7 and 234-5. Takeda Tsuneo (ed.), Nihon byobu-e shusei (Collected Japanese Screen Paintings), vol.11, Fuzokuga: Rakuchu rakugai (Genre Painting: Views of Kyoto), Tokyo, Kodansha, 1978, pl.46-47 (the Shokoji screens); compare also pl.20, 22, 27-9, 62-3 and 7.



(Kiyomizu Temple)



(Gion Festival Procession)



(Sanjo Bridge)



(Kabuki Theatre)



(Kamo Shrine)

(Imperial Palace)



Lot 212





#### 213 W

#### **ANONYMOUS**

Kano School, Edo Period, 18th/19th century A two-panel folding screen, ink and colour on gold-leaf paper ground, painted with two egrets wading in a river beneath snow-laden trailing branches of willow besides rocks covered with bamboo; unsigned. 170.5cm x 186cm (67 1/8in x 731/4in).

£3,000 - 3,500 JPY530,000 - 620,000 US\$4,400 - 5,200

柳下双鷺図屏風 無銘(狩野派) 二曲一隻 紙本金地着色 江戸時代(18/19世紀)

Provenance: a French private collection.

213



## 214 \* W

## **TAKADA BIICHI (BORN 1899)**

Taisho/Showa Period

A two-panel folding screen, ink and colour on silk, depicting four mandarin ducks perched on wavelashed rocks and one in flight; signed *Bichi* with seal. *170cm* x *171cm* (67in x 67 5/16in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

鴛鴦図屏風 高田美一筆 二曲一隻 絹本着色大正/昭和時代

Takada Biichi was born in Kagawa Prefecture and studied under Kawai Gyokudo (1873-1957). He exhibited his works at the Teiten and was renowned to excel at the depiction of bird-and-flower scenes.



(214 - signature)

214



## 215 \* W

# **KAWABE KAKYO (1844-1928)**

Meiji/Taisho Period

A pair of six-panel folding screens, ink and gold on paper, both screens with a dramatic design of a dragon emerging from tumultuous waters, the right screen signed Kakyo sha with two seals, one reading Kakyo no in; the left screen signed Kakyo with two seals, one reading Kakyo no in. Each screen 171cm x 378cm (671/4in x 148 7/8in). (2).

£5,000 - 6,000 JPY890,000 - 1,100,000 US\$7,400 - 8,900

雲龍図屏風 河辺華挙筆 六曲一双 紙本墨画 明治/大正時代

Born in Osaka, Kakyo (birth name Kawabe Teruhiko), first trained under his father Kawabe Kain (dates unknown), an appointed painter to the Chuguji Temple in Nara. He subsequently studied under Tosa Mitsukiyo (1805-1863), Kano Eigaku (1790-1867) and others. Kakyo received the Certificate of Merit at the first and the second Naikoku Kaiga Kyoshinkai (Domestic Painting Competition) in 1882 and 1884 as well at the 14th Kyoto Hakurankai (Kyoto Exhibition) in 1885.



215 (signatures)

#### 216 \* W

#### **GANTAI (1782-1865)**

Early/mid 19th century

A two-panel folding screen, 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* (Colourful painting of young pine and rabbits, painted by Gantai, aged 82).

71cm x 192cm (28in x 75 5/8in). (2).

, ,

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

双兎図屛風 岸岱筆 二曲一隻 絹本着色 19世紀前期/中期

#### 217 W

#### **ANONYMOUS**

20th century

A pair of six-panel folding screens, ink and slight colour on gold paper ground, both screens painted with horses cavorting and grazing in a gated field, the left screen inscribed *Tsunenobu* with *kao*. Each screen 171.5cm x 372cm (671/2in x 1461/2in). (2).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

馬図屏風 作者不詳 六曲一双 紙本着色 20世紀

Provenance: a German private collection.

# **EMBROIDERED AND OTHER WOVEN WORKS OF ART**

#### Various Properties

(Lots 218 - 222)

#### 218 W

#### A YUZEN-DYED CUT VELVET WALL HANGING

Designed by Hosen, Meiji Period, early 20th century Woven in variously coloured silk threads, depicting two elephants atttacked by tigers in a grove of palm trees; silk brocade border; cotton lining; signed and sealed *Hosen*. 212cm x 145cm (83½in x 57 1/8in).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

友禅染天鶩絨壁掛 虎に象図 芳泉筆 明治時代(20世紀前期)

Illustrated on page 144.

#### 219 W

#### A YUZEN-DYED CUT VELVET WALL HANGING

Designed by Shuson, Meiji Period, late 19th century Woven in variously coloured silk threads, depicting the bodhisattva Fugen seated on her customary white elephant beneath a tree amongst rocks, playing an oboe-like instrument, with a boy attendant and two *rakan* (direct disciples of the Buddha); silk brocade border; signed and sealed *Shuson*. 207cm x 141cm (81½in x 55½in).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

友禅染天鶩絨壁掛 普賢菩薩に羅漢図 秋邨筆 明治時代(19世紀後期)

Illustrated on page 145.

#### 220 W

## A FOUR-PANEL FOLDING EMBROIDERED SCREEN

Meiji Period

Embroidered in variously coloured floss silk threads, each rectangular panel decorated with tall stalks of spider chrysanthemum reserved on a black silk ground, the reverse with a gnarled pine trunk and stems of bamboo, above four smaller panels incorporating chrysanthemum and maple leaves floating on a stream, all within a wood frame; unsigned. 160cm x 263.5cm (63in x 1031/4in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

菊図刺繍屏風 四曲一隻 無銘 明治時代

Illustrated on page 146.









Lot 218



Lot 219





#### 221 W

#### AN EMBROIDERED SILK FOUR-PANEL **FOLDING SCREEN**

Meiji Period, early 20th century

Embroidered in variously coloured floss silk threads, depicting four scenes around Lake Biwa, the reverse covered in Jacquard-woven silk, each panel within a black-lacquered wood frame fitted with a lower panel decorated in gold hiramaki-e lacquer with stylized waves, the panels joined with two quadruple silkribbon hinges. 170cm x 236cm (67in x 92 15/16in).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

琵琶湖図刺繍屏風 四曲一隻 無銘 明治時代 (20世紀前期)

Probably starting the 1890s, Japanese craft entrepreneurs started to manufacture works in several different media depicting tourist spots favoured by foreign tourists, such as Lake Biwa near Kyoto. For other examples in embroidery, see Hiroko T. McDermott and Clare Pollard, Threads of Silk and Gold: Ornamental Textiles from Meiji Japan, Oxford, Ashmolean Museum, 2012, pp.141-144. For a very similar style of screen construction, see ibid., p.126-129.

#### 222

#### TWO ORNAMENTAL PADDED-TEXTILE **PANELS**

Meiji Period

Both made in the oshi-e (padded silk) technique, one depicting a group of men carrying a lavishly decorated mikoshi (portable Shinto shrine) standing on two poles on their shoulders during a matsuri (Japanese festival); the other showing part of a Daimyo gyoretsu (procession of a Japanese feudal lord), one warrior mounted on horseback, whilst the lower-ranked samurai and attendants are on foot, several carrying a large brocaded trunk. Both 63.5cm x 78cm (25in x 303/4in); framed and glazed. (2).

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

(神輿祭図、大名行列図) 明治時代 押絵 二点

Oshi-e, also known as kiritori zaiku was a technique in which paper or silk wadding is covered with dyed and painted silk or paper to create padded relief designs. Little is known of this technique, but it probably dates back to the Muromachi Period. In the Meiji era, oshi-e was regarded as a feminine accomplishment alongside ikebana, tea ceremony and embroidery. Few recorded examples survive today but the genre were displayed in the 'Fancy Articles' section of the Philadelphia Centennial Exhibition of 1876. 1

#### Notes:

1. Hiroko T. McDermot and Clare Pollard, Threads of Silk and Gold: Ornamental Textiles from Meiji Japan, Oxford, Ashmolean Museum, 2012, pp.178-183.



222



#### PAINTED HANGING SCROLLS

The Property of a Gentleman

(Lots 223 - 224)

223 Y Φ

#### **ANONYMOUS**

Muromachi Period, 15th/16th century

Kakejiku, ink and colour on silk, depicting a rakan (direct disciple of the Buddha) seated on a rock, a kohai (halo) behind his head, his mouth open with a shout of enlightenment or warning, holding a scroll in his left hand and scratching his back with a stick held in his right hand, signed with seal (undeciphered) on top right corner; silk mount with gold surihaku (applied foil) designs; with fitted wooden storage box inscribed outside Rakan no zu Isen Hogen gaidai Zengetsu (Painting of a rakan by Zengetsu, box inscription by Isen Hogen [probably Kano Eishin, 1775-1828]); with printed cotton wrapper inscribed Rakan no zu Zengetsu hitsu (Painting of a rakan by Zengetsu); inner box fitted with a section cut from an earlier box inscribed Rakan Zengetsu hitsu Isen'in gaidai (Rakan, painted by Zengetsu, box inscription by Isen'in [probably Kano Eishin, see above], containing within two title slips. 98cm x 47cm (38 5/8in x 181/2in). (7).

£2.000 - 3.000 JPY350,000 - 530,000 US\$3,000 - 4,400

羅漢図掛軸 作者不詳 一幅 絹本著色 室町時代 (15/16世紀)

箱書:羅漢之図 伊川法眼外題 禅月毫

羅漢 禅月筆 伊川院外題

帙書:羅漢之図 禅月筆

Provenance: an English private collection.

The box and wrapper inscriptions spuriously attribute this painting to Guanxiu (in Japanese, Kankyu; 832-912), better known as Chanyue (in Japanese: Zengetsu; "Zen Moon"), a celebrated Chinese painter of luohan (in Japanese, rakan). Undoubtedly of some age, the painting seems more likely to date from the later Muromachi period, a time when ancient Chinese luohan paintings were frequently copied in Japan.

224

## **ANONYMOUS**

Muromachi Period, 15th/16th century

Kakejiku, ink, colour and gold on silk, representing Daiitoku Myo-o (Wisdom King of Great Awe-Inspiring Power), the six-headed, sixarmed deity seated on a black water buffalo and glaring down to his left, pictured against a fiery background and holding a hoken (sacred sword), nyoibo (wish-granting staff), an eight-spoked rinbo (wheel of the Buddhist law), club, bow and arrow, the chumawashi (inner silk mount) with gold surihaku (applied foil) chrysanthemum and paulownia mon (crests), the outer silk mount of silk brocade. 83cm x 52cm (32 5/8in x 201/2in).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

大威德明王図掛軸 作者不詳 一幅 絹本著色 室町時代 (15/16世紀)

Provenance: an English private collection.

For two thirteenth-century paintings of Daiitoku Myo-o with comparable attributes, usually seen in all but the earliest versions, see Museum of Fine Arts, Boston, accession number 11.4037, and Nezu Museum, http://www.nezu-muse.or.jp/jp/collection/detail. php?id=10002 (13th century).





#### Other Properties

225 \*

#### **FUKUOKA SEIRAN (1879-1954)** AND SAKATA KOSETSU (1871-1935)

Taisho or Showa Period, 1910s-1920s

A set of six kakejiku, ink, colours and gold on silk, meticulously painted with continuous Buddhist scenes of hell and salvation based on medieval prototypes, the first four (from right to left) with hell judges in session above and scenes of torment by demons and salvation by bodhisattvas below, the fifth with Amida Buddha descending from the heavens watching over the bodhisattva Fugen on a white elephant leading the heavenly hosts, the last with Amida Buddha, two bodhisattvas and three tennin (angels), with below them a shrine procession, a deathbed scene, a conflagration and other scenes from military and civilian life; each surrounded by a colourful lotus-patterned border and mounted on orange silk, signed at lower left on a blue background, three signed Seiran mosha (copied by Seiran) and three signed Kosetsu mosha (copied by Kosetsu); with a letter and two wood storage boxes.

153cm x 99cm (59½in x 39in). (9).

£3,000 - 5,000 JPY530,000 - 890,000 US\$4,400 - 7,400

十王図掛軸 坂田耕雪·福岡青嵐筆 六幅 絹本着色 大正/昭和時代(1910年代-1920年代)

After studying ukiyo-e painting under Ogata Gekko (1859-1920), Sakata Kosetsu joined the Osaka Mainichi Shinbunsha in 1896 and became a well regarded illustrator of newspaper-serialized novels. He left in 1909 to specialize in the then-fashionable genre of Noh-drama painting and remained active as a painter in Osaka until his death. He exhibited in the Osaka Bijutsu Tenrankai (Osaka Art Exhibition) in 1915-1916, submitted a work entitled Tsuyu (Dew) to the 1914 Bunten exhibition, and was commissioned to execute a portrait of Toyotomi Hideyoshi for the interior of Osaka Castle. Fukuoka Seiran graduated from the Nihonga Department of Tokyo Art School in 1903, exhibited (like Kosetsu) in the Osaka Bijutsu Tenrankai in 1915-1916 and started teaching at Osaka Art School in 1927. He joined the traditionalist Seiryukai group in 1935 and regularly exhibited works on historical and Buddhist subjects until his death in 1954.

The scrolls are accompanied by a letter from Dr Tsuji Keisuke (active 1920s-1940s), Governor of Osaka Prison, to Motoyama Hikoichi (1853-1932), leading Kansai industrialist, President of the Osaka Mainichi Shinbunsha, and therefore Sakata Kosetsu's employer, thanking Motoyama for the loan of the paintings and asking for confirmation of their safe receipt. A reform-minded administrator, in 1924 Dr Tsuji visited the US and UK as part of an effort to improve conditions in Japanese prisons. It may be speculated that he had borrowed these scrolls in an effort to promote awareness of Buddhist retribution and salvation among the convicts in his care.

#### Reference:

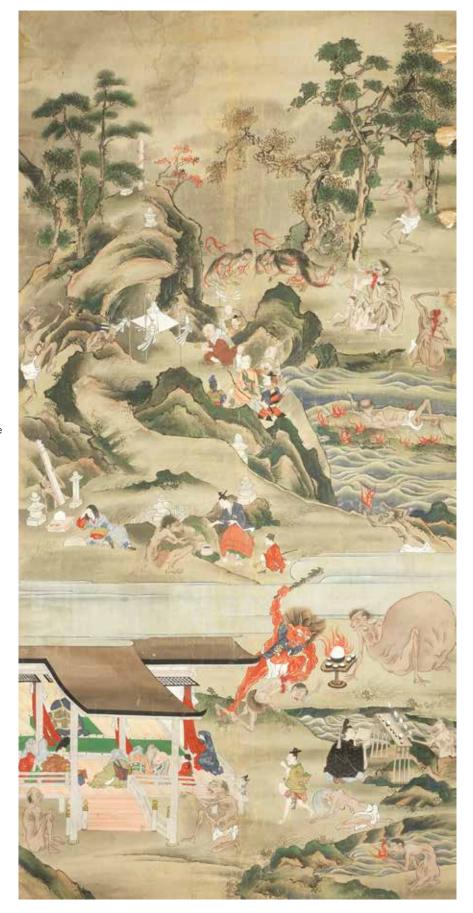
Nichigai Associates, Bijutsuka jinmei jiten: Kokon, Nihon no bukko gaka 3500nin (Japanese Artists: A Biographical Dictionary of 3500 Painters), Tokvo, Nichigai Associates, 2009, pp.280, 505; Yamamoto Masako, 'Kitamura Reisai to Mitsukoshi Hykkaten Osaka shiten bijutusubu no shoki no katsudo (Kitamura Reisai: Setting the Grounds for the Art Section of the Osaka Branch of Mitsukoshi Department Store)', Core Ethics, vol.7 (2011), 323-332, note 31 (p.332); 'Dr. Tsuji Inspects Prison', Scarsdale Inquirer, 26 July 1924.







Lot 225



#### **ANONYMOUS**

Edo Period, late 17th/early 18th century Kakejiku, ink and colours on silk, depicting samurai and courtiers being assailed by gaki (hungry and thirsty ghosts), with Buddhist and Shinto rituals in progress to avert the attacks; at bottom right a Shinto priest conducts the *misogi* (purification) rite by a stream, with paper charms and rice offerings arranged on a table, while Buddhist priests offer prayers in an adjoining building and a large red oni (demon) beats a gaki with club; above, gaki emerge from a cemetery, a female courtier lies in mourning and a male courtier offers water to a gaki; similar scenes throughout the rest of the painting; silk brocade mount. 54cm x 68cm (32 5/8in x 261/4in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

餓鬼図掛軸 無銘 一幅 絹本着色 江戸時代 (17世紀後期/18世紀前期)



## 227 \*

#### **HAKUIN EKAKU (1685-1768)**

18th century

Kakejiku, ink on paper, depicting Hotei with his characteristic Hakuin smile, balanced on his sack and with an inscription commenting on Hotei's pose, signed with three seals, one reading *Ryutoku sentei*; with an unassociated wood storage box. 34.5cm x 54cm (14in x 21½in). (2).

£4,000 - 6,000 JPY710,000 - 1,100,000 US\$5,900 - 8,900

布袋図掛軸 白隠慧鶴筆 一幅 紙本墨画 18世紀

Hakuin was prolific, both in his Zen writings and in his painting. Among the most influential Zen monks of all time, he invented the famous Zen riddle, - 'What is the sound of one hand clapping?' He devoted his early life to spreading Zen teachings among all classes, including the samurai elite, and began to communicate through paintings in earnest in his 60s. His "mature" works, dating from his 80s, communicate his message with unadulterated energy through direct and rough brushwork.

#### 228 \*

#### **SENGAI GIBON (1750-1837)**

Late 18th century/early 19th century

Kakejiku, ink on paper, depicting three hikyaku (couriers) all wearing a fundoshi (loincloth) and rushing to cross the river, one carrying a courier box on his back, a three-line inscription of the Analects of Confucius (in Japanese, Koshi; 551-479 BC) above, reading Shi senjo ni arite iwaku, ikumono wa kakuno gotokikana chuya o okazu (roughly translatable as: Confucius, standing on the river bank said 'Time is going on like this river flowing away endlessly day and night'), followed by a two-line inscription by Sengai (roughly translatable as: Even a flowing river can be stopped in its flow but stopping the hayabikyaku [express courier] is not possible), signed Gai[...] with two seals, one reading Sengai; with wood storage box. 128.5cm x 54.2cm (50½in x 21 3/8in). (2).

£2,500 - 3,000 JPY440,000 - 530,000 US\$3,700 - 4,400

早飛脚図掛軸 仙崖義梵筆 一幅 紙本墨画 18世紀後期/19世紀前期





229 \*

#### **SENGAI GIBON (1750-1837)**

Late 18th century/early 19th century

Kakejiku, ink on paper, depicting a typical portrayal of the deified Sugawara no Michizane as a bearded tenjin going abroad to China, standing in Chinese robes and wearing a stylised scholar's cap, holding a branch of flowering plum, with a poem above inscribed Kochi fukeba / Morokosi mademo / nioiken / ume no aruji no / sode no hitoeda (the fragrance of a plum branch in the sleeve of my lord, reaches even to China when the spring wind blows), signed with seal Sengai; with wood storage box titled Sengai Osho Toto Tenjin no zu (Picture of a tenjin going to China by monk Sengai) and a piece of paper with an inscription. 93.5cm x 29.2cm (3634in x 111/2in). (3).

£2,500 - 3,000 JPY440,000 - 530,000 US\$3,700 - 4,400

渡唐天神図掛軸 仙崖義梵筆 一幅 紙本墨筆 18世紀後期/19世紀前期

The theme presented here, Toto Tenjin (Tenjin's Crossing to China) alludes to the legend of the exiled Heian-period statesman Sugawara Michizane (845-903) travelling to China. The plum was supposedly Michizane's favourite flower and he is often represented with a spray of blossoming prunus.

This image was also a popular theme among Zen painters. For another very similar painting by the artist, see the exhibition catalogue, Sengai - Masterpieces of Zen Paintings from the Idemitsu Collection, Tokyo, Idemitsu Museum of Arts, 2007, p.70, pl.45. Sengai's most famous painting, depicting an overlapping a circle, a square and a triangle is also in the collection of the Idemitsu Museum.



230 \*

#### **HAKUIN EKAKU (1685-1768)**

18th century

Kakejiku, ink on paper, depicting a snail sliding on a large leaf of hydrangea, a six-line inscription above, signed with three seals, one reading *Rinzai seishu*; with wood storage box titled *Hakuin Zenshi gasan*.

47.5cm x 54cm (18¾in x 21¼in). (2).

£4,000 - 6,000 JPY710,000 - 1,100,000 US\$5,900 - 8,900

蝸牛図掛軸 白隠慧鶴筆 一幅 紙本墨画 18世紀

Please also see footnote to lot 227.

231 Ү Ф

#### SAKAI HOITSU (1761-1828), KANO KYUZAN (1655-1724) AND OTHERS

Late 17th to 19th century

Comprising five paintings: the first by Hoitsu, ink and colour on silk, depicting a tsugumi (thrush) in flight above trailing branches of flowering bush clover and morning glory beneath the leaves rendered in the tarashikomi technique, signed Hoitsu hitsu with seal Oson, 134.5cm x 50cm (53in x 19 11/16in); the second by Kyuzan, ink and colour on silk, depicting Mount Fuji looming in the distance, over the rice field and flowering cherry trees, with waka poem above, signed Kyuzan with seal, 33cm x 54cm (13in x 211/4in); the third, ink on silk, depicting a moonlit landscape of a single boat floating on the shore beneath a steep cliff, signed Kinoe-uma no aki Gendo sei (made by Gendo in the autumn of the kinoe-uma year) with three seals, with unassociated wood storage box, 29cm x 41cm (11 3/8in x 16 1/8in); the fourth after Tanyu, ink and colour on silk, depicting Ariwara no Narihira on horseback admiring Mount Fuji accompanied by attendants, inscribed Tan'yu Hoin gyonen rokuju-kyu sai hitsu (painted by Tan'yu at the age of 69) with three seals, accompanied by a letter and title slips, with lacquered-wood storage box, 43cm x 85.5cm (17 3/8in x 33¾in), the last after Mitsuoki, ink and colour on silk, depicting ten ducks swimming in water under the snow rendered in white pigment, inscribed Tosa Sakon Shogen Mitsuoki zu with seal, 134.5cm x 50cm (53in x 19 11/16in). (9).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

掛軸 五幅 (萩に朝顔図、富士図、夜景図、業平吾妻下図、鴨図) 17世紀後期-19世紀









231 (part lot)





(233 - jiku)

#### 232 \*

## **NAKAMURA HOCHU (DIED 1819)**

Circa Bunka Era (1804-18) Uchiwa-e (fan painting), ink, colour and gold on paper mounted on a silver-leaf paper ground, depicting snow-laden yabukoji (coral berry) growing besides a rock, the leaves and the rock rendered in the tarashikomi (puddled-ink effect) technique; signed Hochu ga with seal, framed and glazed, with paper storage box.

21cm x 50.5cm (81/4in x 19 7/8in), the frame 43cm x 68.7cm (17in x 27in). (2).

£2.000 - 3.000 JPY350.000 - 530.000 US\$3,000 - 4,400

雪中藪柑子扇面絵(額装) 中村芳中筆 紙本着色 一幅 19世紀前期

Exhibited and Published: Chiba City Museum of Art, Korin o shitau Nakamura Hochu (Hochu Meets Korin), Tokyo, Unsodo, 2014, p.113, cat.no.91.

#### 233 \*

## OGAWA HARITSU (1663-1747), 18TH CENTURY

The jiku (roller-ends) by Teiji, mid 19th century Kakejiku, forming a diptych, ink and colour on silk: the painting on the right side depicting a personified pumpkin as a half-disrobed girl powdering her face in front of a kyoka (mirror on stand), signed Haritsu-o with seal Kan; the other depicting an aubergine applying rouge to her lips, her right hand holding a lip brush and an ekagami (mirror with handle) in the other, signed Ukanshi Ritsuo kore o egaku with seal kan; both with polychromed-lacquered rollerends decorated with design of paulownia and a chrysanthmum blossom inlaid in pottery, one jiku signed in a rectangular reserve Teiji, with wood storage box with title slip inscribed Ogawa Haritsu o hitsu: Nasu kabocha kesho no zu (Picture of an aubergine and pumpkin making up, painted by the venerable Ogawa Haritsu), inside of the lid attached with a paper introducing the artist. Each approx. 21cm x 21.3cm (81/4in x 8 3/8in). (3).

£1.000 - 1.500 JPY180,000 - 270,000 US\$1,500 - 2,200

茄子南瓜化粧図掛軸 小川破笠筆 二幅対 絹本彩色 18世紀











234 235 236

## 234 Ү Ф

#### **OKAMOTO TOYOHIKO (1773-1845)**

Early/mid 19th century *Kakejiku*, ink and slight colour on silk, depicting three carps swimming among weeds beneath the full moon partially shrouded by wisps of clouds, signed *Toyohiko* with two seal *Toyohiko* and *Shigen*; with wood storage box. 101.1cm x 48.8cm (41¾in x 19 3/16in). (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

満月に鯉図掛軸 岡本豊彦筆 一幅 絹本淡彩 19世紀前期/中期

Okamoto Toyohiko was a Shijo painter and one of the leading pupils of Matsumura Goshun (1725-1811). Following his master's death, Toyohiko along with Matsumura Keibun (1779-1843) became one of the leading Kyoto painters of the Shijo school. Shiokawa Bunrin (1808-1877) and Shibata Zeshin (1807-1891) were also among his pupils.

#### 23

## KANO EICHO (CIRCA 1831-1900)

Circa 1900

Kakejiku, ink and slight colour on silk, depicting a family of 11 turtles coming out of the water and crawling up a rock beneath a flowering white plum tree; signed Sanrai Kano Eicho rokujukyu sai hitsu (Painted by Eicho, at the age of 69) with two seals Eicho and Sanrai. 108.1cm x 31.8cm (42 9/16in x 12½in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

白梅に亀図掛軸 狩野永朝筆 一幅 絹本淡彩 1900年頃

## 236 \*

# ATTRIBUTED TO KUBOTA TOSUI (1841-1911)

Circa 1909

Kakejiku, ink and slight colour on silk, depicting three carps swimming amongst aquatic plants, signed Tosui with two seals; with tomobako titled Yuri no zu (Painting of swimming carps), the inside of the lid dated Tsuchinoto-tori aki bi (a day in autumn in the tsuchinoto-tori year [probably 1909]) and signed Tosui ga with seal Tosui.

143.5cm x 83cm (561/2in x 32 11/16in). (2).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

鯉遊図掛軸 伝久保田桃水筆 一幅 絹本墨画 1909年頃

Born in Kyoto, Kubota Tosui was a Shijo school painter and studied first under Yokoyama Seiki (1792-1864) and then under Nishiyama Hoen (1804-1867) in Osaka. He was known to excell at paintings of carp.



## 237 Y Φ

#### KONOSHIMA OKOKU (1877-1938)

Early 20th century

Comprising two kakejiku: the first, ink and slight colour on paper, depicting Mount Horai, a legendary land of Chinese mythology, beneath the sun, signed Okoku with seal Okoku, with tomobako titled Horaizan (Mount Horai), the inside of the lid signed Okoku dai (titled by Okoku) with seal, 126cm x 26cm (49 5/8in x 10in); the second, ink and slight colour on paper, depicting a little bird perched on the branch of a pomegranate tree bearing fruit, signed Okoku with seal Okoku, with tomobako titled Zakuro (ni) kotori (Pomegranate tree and a little bird), the inside of the lid signed Okoku dai with seal, 131cm x 30.6cm (51 5/8in x 12in). (4).

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

掛軸 木島桜谷筆 二幅 (蓬莱山図、柘榴小鳥図) 20世紀前期 Konoshima Okoku was a Japanese-style painter born in Kyoto who studied with Imao Keinen. He was a frequent winner of prizes at the Bunten and served as juror for both the Bunten and the Teiten. He was known as a delicate and sensitive artist, and excelled in the depiction of animals, landscapes and bird-and-flower paintings.

#### 238 Y Φ

## KONOSHIMA OKOKU (1877-1938)

Early 20th century

Kakejiku, ink and slight colour on silk, depicting Mount Horai, a legendary land of Chinese mythology, at sunrise with a flowering white plum tree in the foreground and a cascade at the bottom, signed Okoku with seal Okoku; with tomobako titled Horai gyoshoku zu (Picture of Mount Horai in the colour of sunrise), the inside of the lid signed Okoku dai (titled by Okoku) with seal.

111cm x 42cm (43 11/16 in x 161/2in). (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

蓬莱暁色図掛軸 木島桜谷筆 一幅 絹本淡彩 20世紀前期







#### 239 Y Φ

#### KONOSHIMA OKOKU (1877-1938)

Early 20th century

Kakejiku, ink and slight colour on silk, depicting a black hen and three chicks pecking at the ground in search of food, signed Okoku with seal Okoku; with wood storage box titled Konoshima Okoku Niwatori no zu (Picture of chickens by Konoshima Okoku). the inside of the lid with an introduction to the artist by Shunsen Sanjin with his signature and seals. 33cm x 50cm (13in x 19 5/8in). (2).

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

鶏図掛軸 木島桜谷筆 一幅 絹本淡彩 20世紀前期

#### 240 Y Φ

#### SUZUKI KASON (1860-1919) AND OTHERS

Late 19th century to early 20th century Comprising two kakejiku: the first by Kason, ink and colour on silk, depicting a pair of cranes standing in water beside stalks of reeds at sunrise, signed Kason with seal Kason, with tomobako titled Asahi sokaku zu (Picture of a pair of cranes at sunrise), the inside of the lid, signed Kason hitsu with two seals, both reading Kason, and outer wood storage box, 103cm x 42cm (401/2in x 161/2in); the second, ink and slight colour on silk, depicting a pair of wild geese, one standing and one nestling down, beside stalks and leaves of flowering reeds beneath the full moon, signed Kinsai with seal Kinsai, with nonassociated wood storage box,

107cm x 35.7cm (42 1/8in x 14 1/8in). (5).

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

掛軸 二幅 (朝日双鶴図、雁図) 19世紀後期-20世紀前期

#### 241 \*

#### **SUZUKI SHUITSU (1823-1889)**

Mid/late 19th century Kakejiku, ink and colour on silk, depicting an unusual treatment of Shoki the demon-queller's face reflected by a hand-held mirror, signed Shukurinsai Shuitsu hitsu with seal Niwabyoshi; with wood storage box. 87cm x 27cm (341/2in x 10 5/8in). (2).

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

鍾馗図掛軸 鈴木守一筆 一幅 絹本着色 19世紀中期/後期

Shuitsu (birth name Suzuki Juzaburo) studied Rinpa-style paintings under his father Suzuki Kiitsu (1796-1858).







#### 242 \*

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

Late 18th/early 19th century *Kakejiku*, ink, colour and gold on paper, depicting a seated fearsome 16th-century warrior clad in a *do-maru* armour and wearing an *eboshi-nari* helmet, clutching a *gunsen* (folding war fan) decorated with the rising sun in one hand 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).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

武将図掛軸 祇園井特筆 一幅 紙本着色 18世紀後期/19世紀前期

#### 243 \*

#### **KAWANABE KYOSAI (1831-1889)**

Late 19th century

Kakejiku, ink, colour and gold on paper, depicting a characteristically grotesque and comic composition of an *oni* (demon) waving a fork with the severed head of a mythological animal in front of Buddha Sakyamuni, seated on a rock inside a cave, in an amusing attempt to disturb him from his austere pose of meditation, signed with seal *Kyosai*; with wood storage box.

110cm x 48.5cm (431/4in x 19 1/8in). (2).

£4,000 - 6,000 JPY710,000 - 1,100,000 US\$5,900 - 8,900

鬼と釈迦図掛軸 河鍋暁斎筆 一幅 紙本着色 19世紀後期

#### 244 \*

## KAWANABE KYOSAI (1831-1889)

19th century

Kakejiku, a horizontal hanging scroll, ink and colour on silk mounted on a gold-leaf paper ground, depicting an artist, kneeling and gesticulating in alarm as the *oni* (demon) he is in the midst of painting comes to life from the scroll; signed *Seisei Kyosai* with seal *Kyosai*, framed. The painting 34cm x 89.5cm (13 3/8in x 35½in), the frame 49cm x 120cm (19¼in x 47¼in).

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

絵師と鬼図掛軸(額装) 河鍋暁斎筆 一幅 絹本着色 19世紀



Lot 245





#### 245 \*

#### **ANONYMOUS**

Edo Period (18th/19th century) Kakejiku, ink and colour on paper, depicting revellers including wakashu (fashionable young men) and townsmen competing at three different board games inside a large teahouse, the figures in the room on the left playing backgammon, the figures on the right playing go and a third group playing shogi on the veranda, unsigned; with wood storage box. 32cm x 49cm (12½in x 19¼in). (2).

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

遊楽図掛軸 無銘 一幅 紙本着色 江戸時代 (18/19世紀)

### 246 \*

## **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 13¾in). (3).

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

立姿美人図掛軸 西村派筆 一幅 紙本着色 18世紀

### 247 \*

#### **ANONYMOUS**

Style of Okumura Masanobu, Edo Period (18th/19th century)

Kakejiku, ink and colour on silk, depicting a courtesan holding a pipe in her hand concealed within her voluminous sleeve and accompanied by two shinzo (apprentices), unsigned; with wood storage box. 61.5cm x 30.5cm (241/4in x 12in). (2).

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

三美人立姿図掛軸 無銘(奥村正信様式) 一幅 絹本着色 江戸時代 (18/19世紀)







248 249 250

248 \*

#### **UTAGAWA TOYOKUNI III (1786-1864)**

Dated 1843

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).

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

七夕図掛軸 歌川豊国三代筆 一幅 紙本着色 1843年

# 249 \*

#### **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).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

地獄太夫図掛軸 静湖筆 一幅 絹本着色 明治時代 250 \*

#### **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).

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

夏祭図掛軸 無銘 一幅 絹本着色 明治時代



(box inscriptions)

#### 251 \* **SHIBATA ZESHIN (1807-1891)**

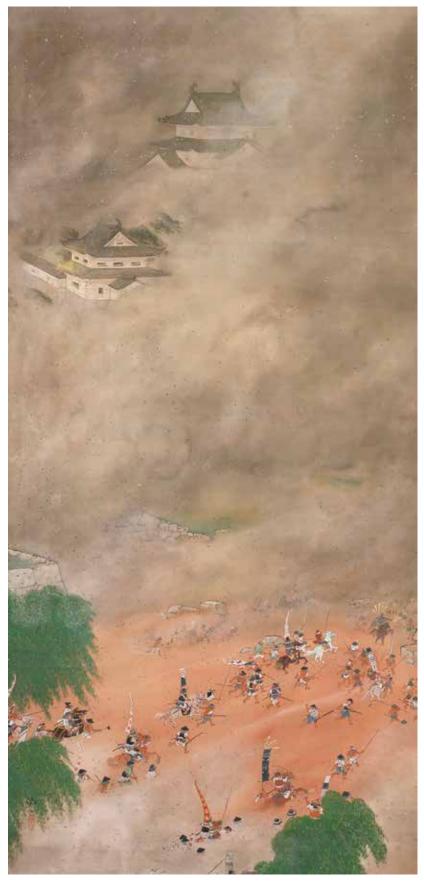
Meiji Period

Kakejiku, ink and colour on silk depicting a spring outdoor scene of three puppies beside a stream, two frolicking in front of flowering suzushiro (meadow radish) whilst their companion has fallen asleep behind, signed Zeshin hachiju-o with seal Tairyu-o; with wood storage box, titled Shibata Zeshin-o hitsu, suzushiro no hana ni inu no zu (Picture of flowers of suzushiro [meadow radish] and puppies by the venerable Shibata Zeshin), the inside of the lid with inscribed Ka'kanan Chikushin kan hei dai (certified and titled by Ka'kanan Chikushin) with seal Yusai, with outer lacquered wood storage box. 110cm x 41cm (431/4in x 16 1/8in). (3).

£5,000 - 8,000 JPY890,000 - 1,400,000 US\$7,400 - 12,000

蘿蔔花に狗図掛軸 柴田是真筆 一幅 絹本着色 明治時代





# 252 \* **KOYAMA EITATSU (1880-1945)**

Early/mid 20th century *Kakejiku*, ink, colour and gold on silk, depicting in the lower foreground the battle between the Tokugawa and Toyotomi clans during the summer war of Osaka (*Natsu no jin*) whilst in the background Osaka castle is seen ablaze through the dense smoke and artillery fire; signed *Eitatsu* with seal *Eitatsu*, with *tomobako* titled *Natsu no jin* (Summer Campaign [during the Siege of Osaka]), the inside of the lid dated *Taisho mizunoto-inu haru* (Spring in the *mizunoto-inu* year of Taisho [1922]) and signed *Eitatsu dai* (titled by Eitatsu) with seal *Eitatsu*. 177cm x 85.5cm (69 11/16in x 33¾in). (2).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

夏の陣図掛軸 小山栄達筆 一幅 絹本着色 20世紀前期/中期

Born in Tokyo, Eitatsu (birth name Koyama Masaji), studied first with the Western style painter Honda Kinkichiro (1850-1921), then with the Japanese-style painter Kobori Tomoe (1864-1931). He received many prizes at several exhibitions including the Fifth Naikoku Kangyo Harkurankai (Japanese Domestic Industrial Exhibition, 1903), the Bunten and the Teiten.



#### **SUZUKI KIITSU (1796-1858)**

Circa 1844-1858

Kakejiku, ink and colour on silk depicting a pair of cranes standing among young pine and fukujuso (pheasant's eye, Adonis amurensis) beneath an old pine tree, the trunk and leaves of the flowers rendered in the tarashikomi technique, signed Seisei Kiitsu with two seals Shukurinsai and Kiitsu; with wood storage box.

119cm x 55cm (46 7/8in x 21 5/8in). (2).

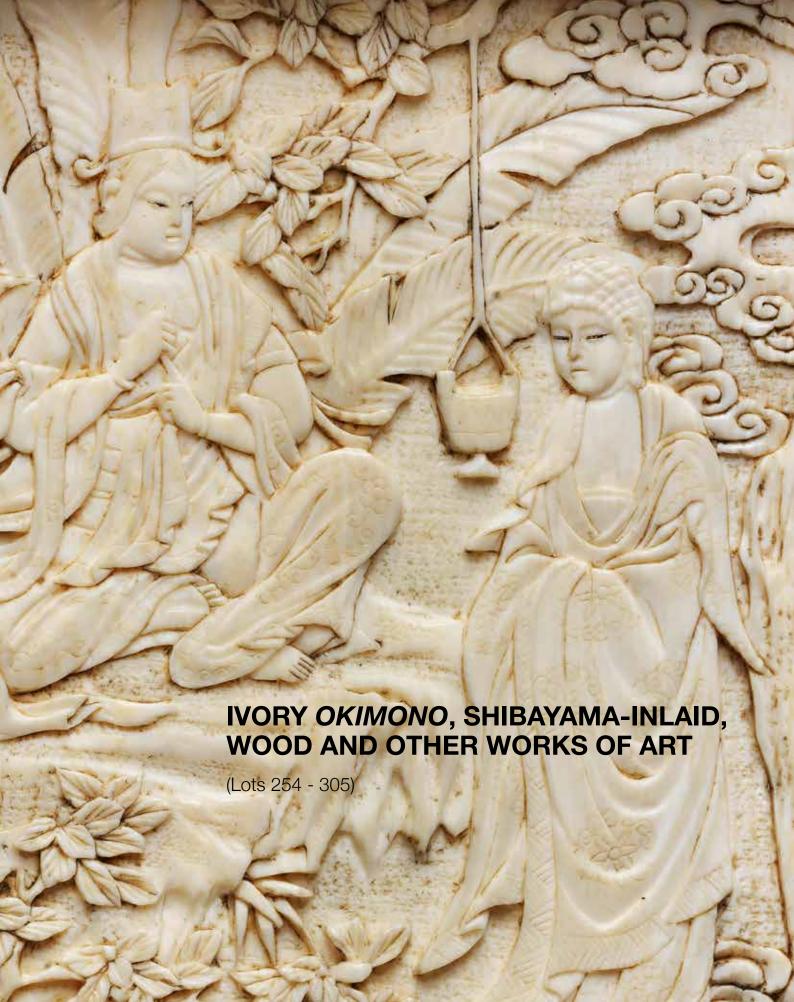
£6,000 - 8,000 JPY1,100,000 - 1,400,000 US\$8,900 - 12,000

老松双鶴図掛軸 鈴木其一筆 絹本着色 一幅 1844-58年頃

Published and Exhibited: Fuchu Art Museum, Edo kaiga no jukyuseiki (Nineteenth-Century Edo Paintings), Tokyo, Fuchu Art Museum, 2014, p.68, cat. no.46.

The son of a dyer, Kiitsu was born in Omi Province and moved to Edo. He was the leading disciple of Sakai Hoitsu (1761-1829) and married the elder sister of a fellow student of Hoitsu's, Suzuki Reitan (1782-1817), becoming head of the Suzuki family when Reitan died. After assisting in many of Hoitsu's later works, Kiitsu went on to develop his own version of the Edo-Rinpa style and played an important part in ensuring its transmission down to modern times.









255 (part lot)



256

## IVORY OKIMONO Various Properties

254 Ү Ф

## SEVEN IVORY OKIMONO FIGURES

Meiji Period

Comprising: three fishermen, one standing with his hand raised to his forehead and clutching a harpoon, signed in a red-lacquer reserve *Hozan*, *21cm* (8¼in) high; the second shown holding an oar in one hand and a fish in the other whilst his pet dog tugs at this straw skirt, signed *Seigetsu*, *16cm* (6¼in) high; the third carrying a basket of fish under one arm, *unsigned*, *21cm* (8¼in) high; the fourth of Yoryu Kannon holding a vase and branch of willow, signed *Rogetsu*, *14cm* (5½in) high; the fifth of an elegantly dressed young girl walking in straw sandals and holding a fan, *unsigned*, *15.2cm* (6in) high; the sixth of a dancer, signed *Gyokusen*, *13.7cm* (5 3/8in) high; the seventh a sectional ivory figure of a peasant, signed in a red-lacquer reserve *Masayuki*, *16.7cm* (6½in) high. (7).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫置物 七点 (漁師三点、楊柳観音、少女、踊子、農夫) 明治時代

Provenance: an English private collection.



255 \* Y Ф

#### SIX IVORY AND ONE WALRUS TUSK OKIMONO FIGURES

Meiji Period

Comprising: a teapot maker seated with his tools around him, signed Shoqvoku, 10.2cm x 10.1cm (4in x 4in); the second a hunter holding his rifle in his right hand, signed in an oval reserve [...]mura, 13.5cm (51/4in) high; the third a group consisting of Seiobo with two karako (Chinese boys), one crouched at her feet with a crane, unsigned, 9.5cm (3¾in) high; the fourth a seated dancer, signed Hoshu, 7.6cm (3in) high; the fifth a woodcutter clutching an axe, unsigned, 14.5cm (53/4in) high; the sixth a walrus tusk figure of an elegantly clad lady holding a fan, signed Tamayuki, 14cm (51/2in) high; the last a sectional ivory figure of a peasant with a broom, unsigned, 12cm (43/4in). (7).

£1,000 - 1,500 JPY180.000 - 270.000 US\$1,500 - 2,200

象牙彫置物 六点 (急須屋、猟師、 西王母、踊子、樵 他) セイウチ牙彫置物 一点 (美人) 明治時代

256 Y Φ

#### TWO SMALL IVORY OKIMONO

One by Hogetsu and one by Kazumasa, Meiii Period

The first of a dancer in the role of Ranryo-o, gesticulating in an exaggerated manner as he leans to one side, the ivory stained, signed in a red-lacquer reserve Hogetsu, 7cm (23/4in) high; the second of the 'Seven Gods of Good Fortune' aboard the takarabune (treasure ship), signed in a red-lacquer reserve Kazumasa, 6cm (2 3/8in) high. (2).

£600 - 800 JPY110,000 - 140,000 US\$890 - 1,200

象牙彫置物 二点 (蘭陵王、七福神宝船) 明治時代 257 \* Y Φ

#### THREE IVORY OKIMONO FIGURES

Meiii Period

Comprising: the corpulent God of Happiness Hotei leaning against his treasure sack and seated in front of an open book resting on a low table, signed in a red-lacquer reserve Shoko, 8.3cm (31/4in) high; the second of a woodcutter carrying a wickerbasket over his shoulder and holding the hand of his young son who stoops to pick up a flower, signed in a red-lacquer reserve Shomin, 12.1cm (43/4in) high; the third a musician seated with a biwa and reciting from the book held in his left hand, signed Tensho; 10.5cm (4 1/8in) high. (3).

£1.500 - 2.000 JPY270,000 - 350,000 US\$2,200 - 3,000

象牙彫置物 三点 (布袋、樵、演奏家) 明治時代



#### 258 Y Φ

## ONE IVORY AND FOUR WALRUS TUSK OKIMONO FIGURES

Meiji Period

The first an itinerant entertainer with a drum suspended around his neck, on top of which a frog and rabbit are wrestling, accompanied with two young attendants, unsigned, 16cm (6¼in) high; the remainder of walrus tusk, comprising a woodsman bending down to tie his straw sandal, his young son cavorting on the rack strapped on his back, unsigned, 14.6cm (5¾in) high; the third a scholar holding an alms bowl from which issues a man holding a peach, a dog at his feet, signed Mitsumine, 23cm (9in) high; the fourth a fisherman holding a scroll painting from which the subject matter has come to life, unsigned, 28.1cm (11in) high; the fifth of a rennin holding a gourd and supporting his young grandson on his right shoulder, signed Fumiyuki, 22.2cm (8¾in) high. (5).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫置物 一点 (芸人) セイウチ牙彫置物 四点 (樵、学者、漁師、仙人) 明治時代





259 **Υ** Φ

## AN IVORY OKIMONO FIGURE OF AN ITINERANT ENTERTAINER

By Nagasada, Meiji Period

The man playing a shamisen (Japanese three-stringed guitar) as he stands with one foot on a drum, singing to a mother and child who are amused by a large mobile toy on a table, surrounded by delicate baskets; signed on a red-lacquer tablet Nagasada with kao. 13.3cm (51/4in) high.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫置物 旅芸人と親子 銘「永真(花押)」 明治時代

260 Y Φ

## AN IVORY OKIMONO OF A GRANDMOTHER AND CHILD

By Akishige, Meiji Period

Both seated around a low table laden with food, the former holding a bowl of rice while the small boy raises his hands, asking for a taste, various implements and a pile of books scattered around them, details in wood and stained ivory, on an oval base supported on four bracket feet; signed with red seal Akishige.

8.3cm x 9cm x 10.4cm (31/4in x 31/2in x 4 1/8in).

£1,200 - 1,800 JPY210,000 - 320,000 US\$1,800 - 2,700

象牙彫置物 祖母と孫 銘「明恵」 明治時代







261 Ү Ф

## AN IVORY OKIMONO OF A FISHERMAN AND CHILD

By Kozan, Meiji Period

Standing barefoot on a wave-lashed base with one foot resting on a rock, wearing a straw cape and slightly bending as he is about to throw his net in the water, his grandson at his feet holding a bamboo cane; signed in an oval reserve *Kozan*. 22.5cm (8 5/8in) high.

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

象牙彫置物 漁師と子供 銘「香山」 明治時代

262 Ү Ф

#### AN IVORY OKIMONO FIGURE OF A FISHERMAN

By Hidemitsu, Meiji Period

Standing with one foot resting on a wave-lashed rock, one hand holding a trident under one arm and his wide-brimmed straw hat in the other; the base signed in a red-lacquer rectangular reserve *Hidemitsu*. 28cm (11in) high.

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

象牙彫置物 猟師 銘「秀光」 明治時代

#### 263 Y Φ

#### AN IVORY OKIMONO FIGURE OF A WOOD CUTTER

By Masahide, Meiji Period

Standing and wearing straw sandals, resting his axe on the ground, one hand holding the rope tied around a bundle of wood and basket of fruit strapped to a rack which he carries over his back; signed in a red-lacquer reserve Masahide. 20.2cm (8in) high.

£3,000 - 4,000 JPY530.000 - 710.000 US\$4,400 - 5,900

象牙彫置物 樵 銘「正秀」 明治時代

264 **Υ** Φ

# AN IVORY OKIMONO FIGURE OF A TRAVELLER

By Bundo, Meiji Period

Standing with one foot resting on a rock, one hand clutching a wood stick, the other raised adjusting his hat, looking at the distance, wearing a sukegasa (conical straw hat), tekko (garment protector worn over hands and lower arms) and kyahan (gaiters), signed in a red-lacquer reserve Bundo. 27.6cm (10 13/16in) high.

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

象牙彫置物 旅人 銘「文堂」 明治時代



264

# The Property of a Lady

265 Y Φ

# AN IVORY OKIMONO FIGURE OF A WINDSWEPT SENNIN

By Komei, Meiji Period

Possibly representing Toba, standing on a wood base facing into the wind with one hand holding a gnarled wood cane and the other clutching the rope tie of his straw hat, his robes billowing about his body, a gourd and reishi fungus suspended from his robe belt, his garments engraved with dragons among wisps of clouds; signed in a mother-of-pearl rectangular reserve Komei, with a glass display case. 22.2cm (83/4in) high incl. stand. (2).

£2,500 - 3,500 JPY440,000 - 620,000 US\$3,700 - 5,200

象牙彫置物 風に吹かれる仙人 銘「光明」 明治時代

266 Y Φ

# AN IVORY OKIMONO FIGURAL GROUP

By Ryumei, Meiji Period

Possibly representing Ariwara no Narihira on horseback, accompanied by four attendants as they take respite on their journey to the east, stopping to admire the view of Mount Fuji, the underside engraved with a landscape scene; signed in a rectangular reserve Ryumei. 10cm (3 7/8in) high.

£1,800 - 2,500 JPY320,000 - 440,000 US\$2,700 - 3,700

象牙彫置物 在原業平 銘「龍明」 明治時代

Illustrated on page 180.









268

# $267 \text{ Y } \Phi$ 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/ain x 41/ain).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫置物 提灯職人 銘「担叟」 明治時代

# 268 Y Φ

# AN IVORY OKIMONO-NETSUKE OF A DISAPPOINTED RAT CATCHER

By Yoshisada, Meiji Period

Crouching in a typical attitude, his head turned back and bearing an agonised expression as he holds a large club and presses down on a trap while a rat escapes over his back, the ivory lightly stained; signed in a red-lacquer reserve Yoshisada. 4.7cm x 6.5cm (1 7/8in x 2¾in).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

象牙彫置物 鼠退治 銘「美貞」 明治時代

#### The Property of a Gentleman

269 \* W Y Ф

# A FINE AND EXCEPTIONALLY TALL IVORY OKIMONO FIGURE OF A FRUIT SELLER

Meiji Period

Affixed to a wood oval stand, standing, leaning to one side with a broad toothless grin, carrying under one arm a large wicker basket brimming over with persimmon fruits, the other hand pro-offering a single fruit, wearing straw sandals and a *tenugui* (cotton towel) over his head, a pipe within a pipecase and a tobacco pouch in the form of a stuffed bat suspended from his belt at the side; *unsigned*. 82cm (321/4in) high incl. stand.

£25,000 - 35,000 JPY4,400,000 - 6,200,000 U\$\$37,000 - 52,000

象牙彫置物 果物壳 無銘 明治時代

**Provenance:** a gift to the current owner's mother, the great-greatniece of Alejandro Christophersen (1866-1946), who originally acquired the ivory figure in the early 1900s.

Alejandro Christophersen was a famous Argentine architect who designed many important buildings in the cities of Buenos Aires and Montevideo including the renowned Anchorena Palace.







# **Another Property**

270 **Υ** Φ

# AN IVORY OKIMONO OF A PUPPETEER

By Shizusada, Meiji Period

Standing on an oval base, holding a puppet of a woman throwing beans at another of an oni (demon) who cowers beneath the cloth cover of a box slung from the puppet master's neck, his dress engraved with scattered leaves and formal designs, signed in a redlacquer reserve Shizusada.

17.8cm (7in) high.

£2,000 - 2,500 JPY350,000 - 440,000 US\$3,000 - 3,700

象牙彫置物 人形師 銘「静貞」 明治時代

# The Property of a Lady

271 **Υ** Φ

# AN IVORY OKIMONO OF A BIJIN (BEAUTY) AND CHILD

By Tomochika, Meiji Period

Both figures elegantly coiffured and clad in an elaborate formal kimono, the woman shown with one hand raised to her lapel and the other concealed in voluminous sleeves decorated with an ornately tied tasselled robe as her younger sibling teases her pet chin dog standing on its hind legs to reach for the sweet held tantalisingly out of reach; signed Tomochika with kao.

23cm (9in) high.

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

象牙彫置物 美人と少女 銘「友親(花押)」 明治時代

### The Property of a Lady

(Lots 272 - 273)

272 Y Φ

### AN IVORY FIGURE OKIMONO PROBABLY REPRESENTING A BIWA HOSHI (LUTE PRIEST)

By Komei, Meiji Period

The itinerant blind performer seated and wearing the robes of a Buddhist monk, his head raised as he prepares to unwrap the instrument held in his hands; signed Komei/Mitsuaki with kao; with separate, non-associated square wood stand. The figure 12.7cm x 11cm (5in x 41/4in), the stand 3.2cm x 12.7cm x 13cm (11/4in x 5in x 5 1/8in). (2).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

象牙彫置物 琵琶法師 銘「光明(花押)」 明治時代

Provenance: a Dutch private collection.



272

# 273 **Υ** Φ

#### A TOKYO SCHOOL IVORY OKIMONO OF A MUSICIAN

Attributed to Asahi Meido, Meiji Period Seated cross-legged on a rushmat, dressed in formal robes and wearing an eboshi as he strums a biwa, his left hand holding a plectrum, signed Meido sei; with separate non-associated square wood stand. The figure 15cm x 13cm (6in x 51/4in), the stand 3.2cm x 13.2cm x 12.6cm (11/4in x 5 1/8in x 5in). (2).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

象牙彫置物 演奏家 銘「明堂生」 明治時代

Provenance: a Dutch private collection.

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.









275 276



# **IVORY FURNITURE AND VESSELS** Other Properties

274 Y Φ

#### AN IVORY PORTABLE KAZARIDANA (DISPLAY CABINET)

Meiji Period

Of typical form, incorporating four sliding doors, two removable panels, three drawers and two open staggered shelf areas, the front and sides intricately carved in low relief with different rakan including Nakasaina Sonja, Kiyotaka Hasha Sonja and Hanadaka Sonja and assorted figures from the Buddhistic pantheon, all framed by thin borders carved with stylised trailing Chinese grasses, supported on a separate craved hardwood stand.

27.2cm x 26.5cm x 9cm (10 5/8in x 101/2in x 31/2in), the wood stand 7cm x 28cm (23/4in x 11in). (2).

£4,000 - 6,000 JPY710,000 - 1,100,000 US\$5,900 - 8,900

仏教故事図象牙彫卓上棚 無銘 明治時代

275 Y Φ

#### AN IVORY CYLINDRICAL BOX AND COVER

Meiji Period

Elaborately carved all around in varying degrees of relief, the bottom with a multitude of rodents of differing sizes clambering over one another gnawing at the entwined vines of grapes which trail over the rattan basket, the upper section carved with crabs and frogs among a profusion of flowers, the cover similarly decorated with grapes and foliage, surmounted with a knop in the form of a single flower; unsigned. 11.5cm (41/2in) high. (2).

£1,500 - 1,800 JPY270,000 - 320,000 US\$2,200 - 2,700

群鼠花籠図象牙彫箱 無銘 明治時代

276 **Υ** Φ

#### AN IVORY RECTANGULAR BOX AND COVER

By Shigeaki, Meiji Period

Intricately carved with varying degrees of relief, the cover decorated with the 'Seven Gods of Good Fortune' cavorting around a screen which is engraved with their various attributes; the sides of the box carved with bands of densely-grouped seasonal flowers heads; signed with chiselled characters Shigeaki with kao. 3cm x 10.1cm x 7cm (1 1/8in x 4in x 23/4in). (2).

£800 - 1,000 JPY140,000 - 180,000 US\$1,200 - 1,500

七福神図象牙彫小箱 銘「重明(花押)」 明治時代

### OTHER IVORY WORKS OF ART Various Properties

277 **Ү** Ф

#### AN IVORY OKIMONO OF A PET CHIN DOG

Meiji Period

Walking on all fours with his head turned to one side bearing a guizzical expression and wearing a ruff around his neck tied at the back in a bow, his eyes inlaid in mother-of-pearl with dark pupils; unsigned. 9cm x 22cm (31/2in x 8 5/8in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

象牙彫置物 狆 無銘 明治時代





278 Y Φ AN IVORY MOUNTED AIKUCHI

Meiji Period

Carved all in relief with a continuous scene of a village scene depicting farmers collecting rice and storing it into *komedawara* (rice bags) after the harvest; *unsigned*.

44.5cm (17½in) long.

£1,200 - 1,500 JPY210,000 - 270,000 US\$1,800 - 2,200

農夫に米俵図象牙彫合ロ短刀拵 無銘 附 短刀 明治時代

279 **Υ** Φ

# AN IVORY OKIMONO OF TWO BANANAS

Attributed to Ando Rokuzan (1885-1955), Taisho Period

Naturalistically rendered with one banana carved with a section of its skin peeling back to reveal the fleshy interior; signed with seal *Manzo sai*. 18.5cm (71/4in) long.

£4,000 - 5,000 JPY710,000 - 890,000 US\$5,900 - 7,400

象牙彫置物 バナナ 銘「萬象斎」 大正時代

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.

# SHIBAYAMA-INLAID IVORY WORKS OF ART Various Properties

280 **Υ** Φ

# AN IVORY-MOUNTED PAINTED FOLDING FAN Meiji Period

Consisting of a double-paper leaf, each side painted in ink with a quail among shrubs of morning glory and cotton rose on one side and a dragonfly and butterfly hovering over hydrangeas on the reverse, the bamboo sticks with scalloped edges, the ivory guards in the form of bamboo stems inlaid with various insects in Shibayama style, *unsigned*; with gilt-metal rivet, silk cords and an ivory *ojime* in the form of a bamboo node lacquered in gold *hiramaki-e* with bamboo leaves, with wood storage box. 32.1cm (12 5/8in) long, 56cm (22in) wide. (2).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

秋草鶉・蝶蜻蛉紫陽花図象牙彫扇 無銘 明治時代









282

### 281 **Υ** Φ

# AN IVORY AND SHIBAYAMA-INLAID TANTO KOSHIRA-E (SHEATH FOR A SHORT SWORD)

Meiji Period

Decorated in typical Shibayama style with an all-over design of sparrows and butterflies in flight over flowering plum and camellia, the hilt inlaid with a band of insects beneath a flowering sprig of magnolia over a roof tile, *unsigned*; with a blade of *hira-zukuri* form. 28cm (11in) long.

£2,500 - 3,000 JPY440,000 - 530,000 US\$3,700 - 4,400

花鳥図芝山象嵌象牙彫合口短刀拵 無銘 附 短刀 明治時代

# The Property of a Gentleman

282 **Υ** Φ

#### AN IVORY SHIBAYAMA-INLAID OVOID VASE

By Masayasu, Meiji Period

Decorated in typical Shibayama style, one side with a eagle perched on a branch of cherry with peonies issuing from behind the trunk and a bird perched on a *toro* (stone lantern) suspended from a camellia tree on the reverse, signed in an oval mother-of-pearl reserve *Masayasu*; with separate cabriole-legged wood stand.

The vase 16.5cm (6½in) high, the stand 11cm (4¼in) high. (2).

£1,800 - 2,500 JPY320,000 - 440,000 US\$2,700 - 3,700





283 (reverse)

# The Property of a Gentleman

283 \* Ү Ф

### A SILVER-MOUNTED AND SHIBAYAMA-INLAID **IVORY TUSK VASE**

By Shibayama Masayoshi, Meiji Period

Decorated in typical Shibayama style with a design of a cockerel and hen perched among flowering branches of cherries on one side and three doves in flight on the reverse beneath a full moon partially covered by clouds, shrubs of chrysanthemums growing along the bottom of the vase, on a wood hexagonal stand; signed with seal Shibayama Masayoshi. 49cm (191/4in) high.

£3,500 - 5,500 JPY620,000 - 970,000 US\$5,200 - 8,100

花鳥図芝山象嵌象牙花立 銘「芝山政由」 明治時代

283

Provenance: a gift to the current owner's mother, the great-great-niece of Alejandro Christophersen (1866-1946), who originally acquired the piece in the early 1900s.

Alejandro Christophersen was a famous Argentine architect who designed many important buildings in the cities of Buenos Aires and Montevideo including the renowned Anchorena Palace.





# IVORY AND WOOD OKIMONO Various Owners

284 Ү Ф

# A LACQUERED WOOD AND IVORY FIGURE GROUP

Meiji Period

Comprising a *chajin* (master of tea ceremony) and his attendant seated around a low portable table laden with a feast, the forming wearing a Rikyu hat and drinking sake in front of a dish of *tai* (seabream) lying on a bed of seaweed with *renkon* (lotus root) and mushrooms accompanied with dishes containing other delicacies; *unsigned*. The largest figure 17.9cm (7in) high, the smallest 14cm (5½in) high. (3).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木・象牙彫置物 茶人と弟子 無銘 明治時代



#### 285 **Υ** 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 (131/2in) high.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

木·象牙彫置物 漁師 無銘 明治時代

Provenance: a German private collection.

# STAG ANTLER OKIMONO Another property

286 \*

#### AN UNUSUAL STAG-ANTLER OKIMONO IN THE FORM OF A RENKON (LOTUS ROOT) FOR THE SENCHA TEA CEREMONY By Imai Oshin (1880-1951), early 20th century

Naturalistically rendered, one end carved to show the characteristic hollow channels of the lotus lying over a large decayed leaf whilst a folded long-stemmed leaf issues from the mid section, the details carefully stained and worked to imitate the texture of the vegetable; signed in carved characters Oshin to (carved by Oshin), with wood storage box. 31.5cm (12 3/8in) long. (2).

£6,000 - 8,000 JPY1,100,000 - 1,400,000 US\$8,900 - 12,000

鹿角彫置物 蓮根 銘「應心刀」 20世紀前期

Oshin worked in Kyoto and was one of the finest artists creating burl wood and stag antler okimono, trays and sceptres for the sencha tea ceremony. The world of sencha enjoyed a great flowering from the beginning of the Meiji era until the Pacific War. Oshin moved with his wife to Kita-Kyushu in the 1940s, when the destruction of war took with it the world that had supported his work. His last years were spent living on the charity of friends in exchange for pieces of his art.









# OTHER SHIBAYAMA-INLAID VESSELS Property from a European Private Collection

(Lots 287 - 295)

287 **Υ** Φ

### A PAIR OF SILVER, CLOISONNÉ-ENAMEL AND SHIBAYAMA-INLAID VASES

By Sadayuki, Meiji Period

The body of each vase inset with six oval ivory panels, each enclosing a different bird among seasonal flowers and plants, including a cockerel strutting beside magnolia, quails among fuyo (cotton rose) and a dove perched on a flowering branch of cherry alternating with ornate baskets of flowers, the shoulders, necks and feet applied with formal floral motifs in coloured enamels; the bases signed in a gold reserve Sadayuki. Both vases 27cm (10 9/16in) high. (2).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

花鳥図芝山象嵌象牙銀花瓶 一対 貞之作 明治時代

### A SILVER-MOUNTED AND SHIBAYAMA-INLAID **IVORY TUSK VASE AND COVER**

Lavishly decorated in typical Shibayama style on one side with one heron in flight and two herons wading in water beside lilies and overhanging branches of wisteria, the reverse with an eagle about to swoop down from the branch of a flowering cherry tree, the silver cover applied with floral sprays in cloisonné enamel and surmounted with a finial in the form of two quails and water plants, supported on an integral four-footed, bamboo-shaped silver stand; the signature tablet missing on the wood base. 25cm (9 7/8in) high incl. cover. (2).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

花鳥図芝山象嵌象牙銀蓋台附花立 作者不詳 明治時代



# 289 **Υ** Φ

#### A SILVER FILIGREE AND SHIBAYAMA STYLE **VASE AND COVER**

By Yoshinori, Meiji Period

The oval body supported on a high foot, inset with a band of gold lacquer and ivory panels on either side, decorated in Shibayama style with birds among flowers and elaborate floral arrangements, reserved on a ground of silver filigree scrolls, the silver cover surmounted with a finial in the form of a pheasant perched on a rock, the sides applied with two silver handles in the form of a dragon, the neck and foot applied with formal floral motifs in coloured enamels; signed on a gilt metal tablet Yoshinori. 22cm (8 5/8in) high. (2).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

花鳥図芝山象嵌象牙金地銀花瓶 義則作 明治時代

#### 290

#### A GOLD-LACQUER AND SHIBAYAMA-INLAID VASE

By Ryumin, Meiji Period

Of rounded square form with tall flared silver neck and supported on four bracket feet, the body inset with four gold lacquer panels, each decorated with seasonal flowers, birds and fish, including two carp swimming in a pond beneath a flowering wisteria tree, a bird perched on a branch of peonies beneath cherry blossoms and a small white bird among autumnal foliage, executed in Shibayama-style encrustations, reserved on an okibirame ground with formalized foliage in gold hiramaki-e, the shoulders applied with four silver dragons, the neck and feet applied with formal scrolling foliage in coloured enamels; signed on a raden tablet Ryumin. 38cm (15in) high.

£5,000 - 6,000 JPY890,000 - 1,100,000 US\$7,400 - 8,900

花鳥図芝山象嵌金地蒔絵銀花瓶 龍民作 明治時代







291 Y Φ

# A PAIR OF GOLD-LACQUER AND SHIBAYAMA-INLAID VASES

Decorated in typical Shibayama style, each vase with two lobed panels enclosing doves on one side and a different ornate ikebana (flower arrangement) of seasonal flowers including hydrangeas, peonies and wisteria on the other, reserved on a ground lacquered with formal motifs in gold takamaki-e, the long necks decorated with inlaid motherof-pearl cranes in flight; unsigned.

Both vases 36.5cm (14 3/8in) high. (2).

£1,200 - 1,800 JPY210,000 - 320,000 US\$1,800 - 2,700

花鳥図芝山象嵌金地蒔絵花瓶 一対 無銘 明治時代

### A GOLD-LACQUER AND SHIBAYAMA-INLAID ROUNDED **HEXAGONAL VASE**

By Mitsuaki, Meiji Period

Supported on a raised hexagonal foot, the body inset with six shaped gold lacquer panels, decorated in Shibayama-style with different seasonal flowers, including cherry blossoms, chrysanthemums, daffodils and wisteria, reserved on an okibirame ground with formalised foliage in gold *hiramaki-e* the shoulder applied with six silver elephant heads with loose rings; signed on a mother-of-pearl tablet Mitsuaki. 27cm (10 5/8in) high.

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

花鳥図芝山象嵌金地蒔絵花瓶 光明作 明治時代



294 (reverse)



#### A GOLD-LACQUER AND SHIBAYAMA-INLAID **LOBED VASE**

By Unzan, Meiji Period

The lobed globuler body with tall flared neck and raised foot, inset with two gold lacquer panels depicting outdoor scenes of different families among seasonal flowers, one with a richly dressed youth with his young sister beneath a wisteria tree and the other with a mother holding a boy accompanied by a servant beside an iris pond beneath flowering cherry blossoms, executed in Shibayama style, reserved on an okibirame ground with stylised paulownia and formal motifs in gold hiramaki-e, the mouth and panels edged in silver; signed on a motherof-pearl tablet Unzan. 31.5cm (12 3/8in) high.

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

風俗図芝山象嵌金地蒔絵花瓶 雲山作 明治時代

#### 294

### A GOLD-LACQUER AND SHIBAYAMA-INLAID SQUARE-FORM **VESSEL AND COVER**

By Masayuki and Masatatsu for the Ozeki company, Meiji Period Each side with an inset lobed panel depicting a different bird among seasonal flowers, executed in Shibayama-style encrustations, on a kinji ground, reserved on a ground of okibirame, the four corners of the shoulder applied with silver fittings and four ornate feet of silver applied with formal floral motifs in coloured enamels; the cover surmounted



with an iron finial in the form of a scroll illustrating the Tale of Genii resting upon a bifurcated stalk of fungus, the inside of the cover signed on a metal plaque with seal Ozeki sei, the base signed Masatatsu and one panel signed Masayuki on a red-lacquer resersve; the mouth and panels edged with silver. 25.4cm (10in) high. (2).

£5.000 - 6.000 JPY890,000 - 1,100,000 US\$7,400 - 8,900

花鳥図芝山象嵌金地蒔絵花瓶 政幸 · 政辰作(大関製) 明治時代

The Ozeki company was started by Ozeki Yahei and his son Sadajiro, who were perhaps the best known exporters selling high-quality decorative art during the Meiji era. Originally a dealer in pipes, Ozeki Yahei set up the Yokohama branch, probably under the management of his son Ozeki Sadajiro, soon after the port was opened in 1859. In 1877, both father and son exhibited commissioned pieces under their separate names in the first Naikoku Kangyo Hakurankai (National Industrial Exposition). By 1880, the company is recorded as employing 24 people and dealing in enamels, bronzes, ivory, crystal, carvings, pins, fans, hardstones, tortoiseshell, lacquer, and a variety of ceramics.1

# Notes:

1. Joe Earle, Splendors of Meiji: Treasures of Imperial Japan, Masterpieces from the Khalili Collection, St. Petersburg, Florida, Broughton International Publications, 1999, p.94.









# A SILVER-MOUNTED GOLD-LACQUER AND SHIBAYAMA-INLAID VASE

By Shogyoku, Meiji Period The four-lobed body with flared neck and supported on a raised foot, inset with four panels decorated in Shibayama style, each depicting a different bird or fish among seasonal flowers, including a cockerel among stalks of chrysanthemums, cranes beside shrubs of peonies and a carp beneath wisteria, reserved on an *okibirame* ground with formalized foliage in gold *hiramaki-e*, the neck applied with a silver lappet collar decorated with floral sprays in coloured enamels, and mounted with four silver elephant heads; signed in a mother-of-pearl tablet Shogyoku.

31.5cm (12 3/8in) high.

£4,000 - 6,000 JPY710,000 - 1,100,000 US\$5,900 - 8,900

花鳥図芝山象嵌金地蒔絵花瓶 松玉作 明治時代



### Property from an English private collection (Lots 296 - 297)

296 Y Φ

#### TWO SMALL SHIBAYAMA-STYLE INLAID BOXES AND COVERS

One by Masayuki and one by Masayoshi, Meiji Period The first of rectangular form, bearing a nashiji ground, lacquered with flowers and foliage, the cover inset with a panel of millefleur in mother-of-pearl of various shades, stained ivory and red lacquer, the interior of nashiji and the rims mounted with silver, signed Masayuki, 3.8cm x 11.1cm x 7.9cm (11/2in x 4 3/8in x 3 1/8in); the second of rounded rectangular form, covered on all sides with millefleur including chrysanthemum, peony and hydrangea, in shades of mother-of-pearl and stained ivory, the interior of nashiji and the rims mounted with silver, signed Masayoshi, 3.2cm x 8.5cm x 6.4cm (11/2in x 3 3/8in x 21/2in). (4).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

花尽螺鈿蒔絵小箱 二点 明治時代

297 Y Φ

### A SHIBAYAMA-STYLE INLAID BOX AND COVER

By Masanaga, Meiji Period Of rounded rectangular form, decorated on all sides with millefleur, a mass of overlapping flowerheads and foliage, including chrysanthemum, peony, magnolia and hydrangea, in various shades of mother-of-pearl, stained ivory and red lacquer, the interior of dense nashiji and the rims mounted with silver; signed on a red-lacquer tablet Masanaga. 6cm x 13.7cm x 11.1cm (21/2in x 5 3/8in x 41/2in). (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

花尽螺鈿蒔絵小箱 政永作 明治時代

298

### A LACQUERED WOOD BOKUTO (WOODEN SWORD)

By Hasegawa Ikko, 19th century In the form of a tanto (short sword), with faceted wood "scabbard" decorated with crickets among plants, in gold and slight coloured takamaki-e with details of greenstained bone, the hilt inlaid with a cicada and beetle and the dark wood kozuka inlaid with plum blossom in mother-of-pearl, signed Ikko saku. 39.5cm (151/2in) long.

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

夏虫図木製蒔絵象嵌木刀 無銘 梅図木製象嵌小柄 銘「一虎作」 19世紀

Provenance: Jacques Reubell collection.

Published and illustrated: Henri Baudoin et al., Catalogue des Objets d'Art, Composant la Collection de M. J. Jacques Reubell, Paris, 1933, plate 7.









299 \*

#### A WOOD OKIMONO OF NUMEROUS RATS

Style of Hokyudo Itsumin, 19th century Several rats of differing size clambering and tumbling over each other, forming a compact composition in dark-stained wood, the eyes variously inlaid with dark horn and amber, *unsigned*; with wood storage box. 6.7cm (2 5/8in) high. (2).

£2,500 - 3,500 JPY440,000 - 620,000 US\$3,700 - 5,200

木彫置物 鼠 無銘 19世紀

300

# A WOOD OKIMONO OF A RECUMBENT TIGER

By Chikukei, Meiji Period

Lying down with its head slightly raised and its long tail swishing around to its side of its body, its eyes inlaid in dark horn, the underside signed in a rectangular reserve *Chikukei*. 5.1cm x 12.7cm (2in x 5in).

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

木彫置物 虎 竹契作 明治時代

301

# A LACQUERED WOOD KYOGEN MASK OF A SARU (MONKEY) 19th century

Of typical countenance with large staring eyes and painted in polychrome pigments over a wood ground; the reverse covered with clear tan lacquer, *unsigned*; with a modern custom-made display stand. 18.5cm x 14.1cm (71/4in x 51/2in), the stand 28cm (11in) high. (2).

£800 - 1,000 JPY140,000 - 180,000 US\$1,200 - 1,500

狂言面 猿 無銘 19世紀



#### AN UNUSUAL LARGE WOODEN MOONFLASK

Meiji Period

The body inset with a circular panel on both sides, carved in varying degrees of relief with a snake coiled around a leafy branch and confronting an exotic long-tailed bird, three other birds in flight above and three quail foraging for food beside millet stalks on the other, the sides of the vase decorated with scattered chrysanthemum blossoms; unsigned. 38.7cm (15 1/8in) high.

£8,000 - 10,000 JPY1,400,000 - 1,800,000 US\$12,000 - 15,000

蛇鳥・鶉粟図木彫月型瓶 無銘 明治時代

303

# TWO LARGE LACQUERED WOOD KASHIBAKO (CONFECTIONERY BOXES)

Late 19th century

The first in the form of a recumbent ox, lying with its head raised and turned to the left, lacquered with red and black piebald patches, the interior of red lacquer, 18.4cm x 38cm (71/4in x 15in); the second of an eared turtle, its head raised to the right and with a red-lacquered simulated branch of coral on its detachable carapace, which is lacquered black with gold-lacquer segments, the interior of red lacquer, 21cm x 34.2cm (81/4in x 131/2in). (4).

£1,000 - 1,200 JPY180,000 - 210,000 US\$1,500 - 1,800

漆塗木製菓子箱 19世紀後期

Illustrated on page 200.









# OTHER WORKS OF ART Other Properties

304

# A MISCELLEANOUS SET OF UTENSILS FOR THE CHANOYU (TEA CEREMONY)

20th century

Comprising a brown-lacquered double-gourd shaped box containing a brown-glazed *chaire* (tea jar) with stained bone cover; a *chasen* (tea whisk) contained in a bamboo case lacquered with autumnal flowers; a two-part bone *chashaku* (spoon); a small globular *natsume* (box for tea); a miniature ceramic cylindrical *hanaike* (hanging flower vase) with gilt foliage, and a *chawan* (teabowl) of conical form, the pale-blue glaze faling short of the foot; with five brocade silk storage bags.

The box 10.5cm x 22cm (4 1/8in x 8 5/8in). (17).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

茶の湯道具 七点 (瓢箪型物入、茶入、茶筅、茶杓、棗、花生、 茶碗) 20世紀 305 \*

#### A BAMBOO BASKET SET

Early 20th century

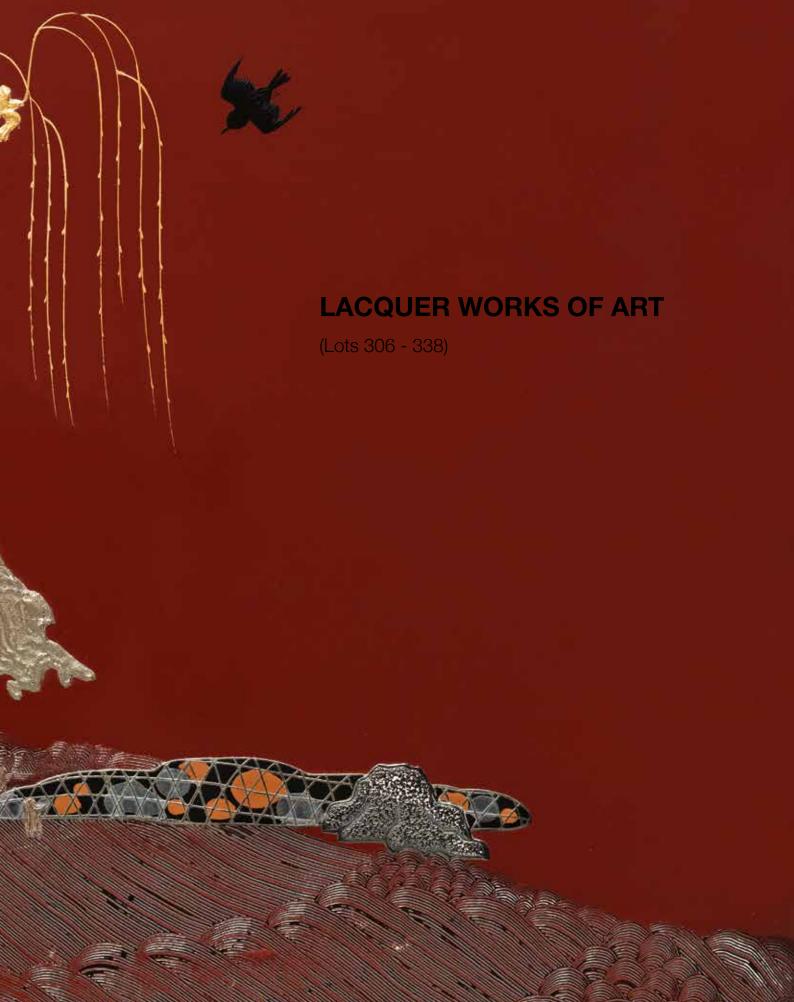
Of madake (timber bamboo) and rattan, comprising one large handled basket containing within six smaller baskets of different shapes and size, each body chiefly woven in variants of gozame-ami (mat weave) and yotsume-ami (square plaiting), the undersides of four baskets with a chrysanthemum base plaiting, the remainder with an openwork square plaited base, all unsigned; with the original auction house slip and wood storage box.

The largest 27.5cm (103/4in) high, the smallest 5.1cm (2in) high. (17).

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

竹籠 七点 無銘 20世紀前期







Late Momoyama Period

The suface inset with a rectangular Negoro-style red-lacquered portion slightly raised from the table top, the sides of the table, base and legs decorated with a design of floral lozenges inlaid in mother-of-pearl, the corners, sides of the table, the edges of the base and legs applied with gilt-bronze mounts chased with foliage, the outward-curved feet of the tall legs anchored on each side to a rectangular base; with lacquered wood storage box titled Kasuga sha hassoku-joku (eight legged table from Kasuga Shrine), the inside of the lid with an inscription. 29cm x 61cm x 30.7cm (11 3/8in x 24in x 12in). (2).

£1,200 - 1,800 JPY210,000 - 320,000 US\$1,800 - 2,700

根来春日卓 桃山時代後期

Similar eight-legged tables are illustrated in Miho Museum (ed.), Shushitsu 'Negoro' chusei ni saita hana (Negoro: Efflorescence of Medieval Japanese Lacquerware), Tokyo, Menome, 2013, pp.72-73, cat. nos.57-58.

#### A NEGORO-STYLE RED-AND-BLACK LACQUER RECTANGULAR SASHI-DARU (SAKE CASK)

Edo Period, 18th century

The large-size sake vessel raised on four wide bracket feet, the narrow bands at the top, bottom and sides lacquered red contrasting with the remainder of the body and feet lacquered black, the top with an offcentre cylindrical spout and red-black detachable diamond-facetted knop in a chrysanthemum-shaped base, the underside inscribed Amidadera (Amida Temple); with wood storage box.

36cm x 41cm x 12cm (14 1/8in x 16 1/8in x 43/4in) including knop. (3).

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

根来指樽 江戸時代(18世紀)





308 \*

### A NEGORO-STYLE LACQUER KASUGA-JOKU (KASUGA OFFERING TABLE)

Edo Period (18th/19th century)

Consisting of a rectangular table with rounded everted corners in plain coral-red lacquer, constructed with a band of six recticulated intricate 'cloud-collar' shapes forming at the top of the four slender cabriole legs, the sides, corners and feet with gilt-bronze mounts; with wood storage box. 20.2cm x 42.6cm x 27cm (8in x 16¾in x 10 5/8in). (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

根来春日卓 江戸時代(18世紀/19世紀)

Similar shaped Kasuga tables dating from the Momoyama Period are illustrated in Miho Museum (ed.), Shushitsu 'negoro' chusei ni saita hana (Negoro: Efflorescence of Medieval Japanese Lacquerware), Tokyo, Menome, 2013, pp.84-85, cat. nos.70-71.

309 \* W

#### A NEGORO-STYLE LACQUER CYLINDRICAL HOKAI (COVERED FOOD CONTAINER)

Late Edo Period (18th/19th century)

The body with horizontal raised bands and supported on four tall spreading feet, covered on the exterior with red lacquer, the removable cover, edges and feet mounted with chased brass mounts decorated with shippo-tsungai (linked cash) and other foliate designs, the interior of plain black lacquer, unsigned; with lacquered wood storage box. 40cm x 35cm (15¾in x 13¾in). (3).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

根来様式外居 江戸時代後期(18/19世紀)





310



# 310 \* W

# A NEGORO-STYLE LACQUER LARGE OCTAGONAL TRAY

Edo Period (18th/19th century)

The flat shallow eight-sided tray, simple and unadorned, lacquered entirely in coral red save for the underside of *roiro-nuri*. 97.2cm (381/4in) diam.

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

根来八角大盆 江戸時代(18/19世紀)

# 311

# A GURI-LACQUER KOGO (INCENSE BOX) AND COVER

Late 18th/early 19th century

Of domed circular form, deeply carved in typical *guri-bori* with a symmetrical scroll design in numerous layers of red-and-black lacquer, the underside and interior of crackled black lacquer, *unsigned*. 3.2cm x 7.8cm (11/4in x 3 1/8in). (2).

£2,500 - 3,000 JPY440,000 - 530,000 US\$3,700 - 4,400

屈輪彫香合 無銘 18世紀後期/19世紀前期

Provenance: Charles A. Greenfield collection, no.66.

**Published:** A. J. Pekarik, *Japanese Lacquer, 1600-1900*, New York, The Metropolitan Museum of Art, 1980, no.133; Eskenazi Ltd., *The Charles A. Greenfield Collection of Japanese Lacquer*, London, 1990, p.222, no.133.

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



# 312 \*

### A NEGORO-STYLE SUZURIBAKO (WRITING BOX) AND COVER

Attributed to Ogawa Haritsu, 18th century Bearing a marbled Negoro-lacquer ground, the cover inset with an bronze-rimmed circular panel of a caparisoned elephant of gold and coloured lacquer with a multi-coloured pottery cloth on its back, surmounted by a boat-shaped howdah, the interior of the cover of black-lacquer, with a two-line Chinese inscription; signed with two inlaid pottery seals Kan and Naoyuki; the interior of the box of red lacquer, fitted with a suzuri (ink stone), a suiteki (water dropper) in the form of a dragon, signed Nanyo Senseido and an ink cake; with lacquered wood storage box.

4.5cm x 23.5cm x 21.5cm (13/4in x 91/4in x 81/2in). (7).

£3,000 - 5,000 JPY530,000 - 890,000 US\$4,400 - 7,400

象図根来様硯箱 銘「観」「尚行」 18世紀

The two-line Chinese inscription reading Tuo ya ru xue mu, yun bi si chui yun in Chinese and Kiba o nugu koto wa ki o kezuru ga gotoku, hana o hakobu koto wa kumo o tareru ga gotoku in Japanese (Removing its tusks is like cutting down a tree, when it moves its trunk it looks like a hanging cloud)

脱牙如削木 運鼻似垂雲

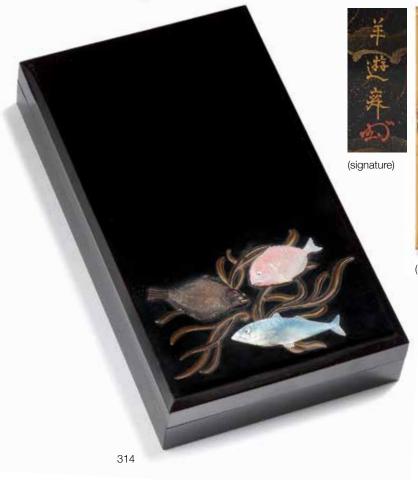
The phrase is also found in a paragraph concerning elephants in Shixue hanying, a Chinese poetic compilation of 1772 based on earlier sources.





(interior)





208 | **BONHAMS** 





(314 - interior)



# A GOLD-LACQUER SUZURIBAKO (WRITING BOX) AND COVER

Edo Period, 17th/18th century

The overlapping cover decorated with two *shishi* frolicking in front of peony shrubs along the banks of a river, in gold and silver *takamakie*, with details of *kirikane* and *e-nashiji*, the inside of the cover with chrysanthemeums growing behind a bamboo fence, the interior of *nashiji*, lacquered with stalks of chrysanthemums, with three removeable trays, one fitted with a *suzuri* (ink stone) and gilt-metal *suiteki* (water dropper) in the form of a fan.

5.1cm x 24cm x 24cm (2in x 9 5/8in x 9 5/8in). (6).

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

牡丹に獅子図蒔絵硯箱 無銘 江戸時代(17/18世紀)

314 \*

# A BLACK-LACQUER RECTANGULAR SUZURIBAKO (WRITING BOX) AND COVER

By Hara Yoyusai (1772-1845/6), 19th century

The flush-fitting cover inlaid in various shades of mother-of-pearl and coloured horn with three assorted fish consisting of a *tai* (seabream), a *hirame* (flounder) and a *saba* (mackerel) among aquatic plants, the inside of the cover similarly inlaid with different seashells including *hotate* (scallop), *hamaguri* (clam) and *asari* (Japanese littleneck) lying at low tide beneath a crescent moon inlaid in silver, all reserved on a glossy black-lacquer ground, the interior of the box with detachable fitted tray containing a *suzuri* (ink stone) and a silver *suiteki* (water dropper) in the form of two overlapping *shikishi* (poem papers); signed in gold lacquer *Yoyusai* with *kao*.

3.5cm x 21cm x 12.1cm (1 3/8in x 81/4in x 43/4in). (5).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

海幸図螺鈿硯箱 銘「羊遊斎(花押)」 19世紀



315 \*

# A LACQUERED KIRI (PAULOWNIA) WOOD JUSUZURIBAKO (TIERED WRITING BOXES) USED FOR POETRY CONTESTS

By Mori Kansai (1814-1894), mid/late 19th century Consisting of 11 stacked rectangular portable writing boxes, each red-lacquered inside and fitted with a tray containing an ink stone and ink stick, the overlapping cover painted in *sumi* with three young pine saplings, signed *Heian Kansai* with seal; with wood storage box, inscribed *Jusuzuribako* (tiered writing boxes).

18cm x 22.5cm x 22.5cm (7in x 8 7/8in x 8 7/8in). (52).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

若松図漆塗木製重硯箱 十一個一揃 銘「平安寛斎 (丸印)」 19世紀中期/後期

Mori Kansai was a pupil and adopted son of Mori Tetsuzan (1775-1841). A highly regarded artist who practised and taught the Shijo style in Kyoto, he received the silver prize at the first Naikoku Kangyo Hakurankai (Japanese Domestic Industrial Exhibition) in 1882 and was appointed as a *Teishitsu Gigeiin* (Artist-Craftsman to the Imperial Household) in 1890.



#### 316 \*

# A LACQUER THREE-TIERED CYLINDRICAL KOGO (INCENSE BOX) AND COVER

19th century

Decorated in gold takamaki-e and hiramaki-e with horizontal bands of different designs including textile, shippo-tsunagi (linked cash), two boats moored among rocky islets and chrysanthemum heads interwoven karakusa (Chinese grasses), the top with a kiri-mon (paulownia crest) between two chrysanthemum heads, the interior and underside of rich nashiji, unsigned; with wood storage box. 5.7cm x 5.1cm (21/4in x 2in). (5).

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

桐文・島嶼に船図蒔絵重香合 無銘 19世紀



#### 317 \*

# A GOLD-LACQUER CIRCULAR KOGO (INCENSE BOX) AND COVER

The cover decorated in gold takamaki-e with details highlighted in kirikane with young pine saplings issuing from behind rocks, the design extending over the sides of the box, the interior of rich nashiji; unsigned. 8.8cm (3 3/8in) diam. (2).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

若松図蒔絵香合 無銘 明治時代



#### 318 \*

# A GOLD-LACQUER NATSUME (TEACADDY) AND COVER

Decorated in gold hiramaki-e, with an all-over design of a maple tree and cherry tree growing at opposite ends along the banks of a river, reserved on a rich nashiji ground, the inside of the cover similarly lacquered with a sprig of ominaeshi (valerian) and kikyo (bell flowers), the underside embellished with a sprig of dandelion, unsigned; with wood storage box and lacquered wood storage box. 5.8cm x 8.7cm (21/4in x 3 3/8in). (4).

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

四季草花図蒔絵棗 無銘 明治時代

319 \*

#### A BLACK-LACQUER CIRCULAR KOGO (INCENSE BOX) AND COVER

Attributed to Oshita Sekko, Meiji Period

The lustrous black-lacquer cover decorated in gold hiramaki-e and togidashi maki-e with a cricket feeding on slender blades of grass at dusk, the interior and underside of rich nashiji, unsigned; with tomobako covered with a paper inscribed Mushi maki-e kogo Sekko saku (maki-e incense box with design of an insect made by Sekko), the inside of the lid signed Sekko with seal Oshita. 8cm (3 1/8in) diam. (3).

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

虫図蒔絵香合 無銘(伝大下雪香) 明治時代





#### A LACQUER CIRCULAR KOGO (INCENSE BOX) AND COVER

By Takamitsu, Meiji Period

Decorated in silver takamaki-e with an all-over design of windswept ferns on a pale-turquoise ground, the underside signed with seal Takamitsu; with tomobako titled Gin [...] mon shinobu kogo (incense box with design of shinobu [fern] in silver [...]), the inside of the lid signed with seal Takamitsu. 7.6cm (3in) diam. (3).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

しのぶ図蒔絵香合 銘「隆光」 明治時代



(signature)

#### A GOLD-LACQUER KORO (INCENSE BURNER) AND COVER

By Kinoshita Shunso, Taisho Period The ribbed cylindrical body decorated in gold takamaki-e with a symmetrical arrangement of large and small fusenryo (a traditional circle design used in twill-weave silk), the rim and foot of plain black-lacquer, the silvered-metal cover pierced in the form of a chrysanthemum blossom, the base signed Shunso; with tomobako titled Fusenryo koro (incense burner with fusenryo design), the inside of the lid signed Shunso saku with kao and seal Shunso. 9.5cm x 10.6cm (33/4in x 41/4in). (3).

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

銀火屋付浮線綾文金蒔絵香炉 銘「春叢(花押)」 大正時代

Kinoshita Shunso was a maki-e shi (lacquer artist) working in modern Tokyo who exhibited his works at the Teiten. Stationery and tea-ceremony tools with his signature are known to exist. 1

#### Notes:

1. Sekai o odorokaseta maki-e (Lacquer that Astonished the World), Rokusho 24 (March 2007), p.97.





(signature)





# FIVE SMALL LACQUERED WOOD KOBAKO (SMALL BOXES) AND COVERS

Meiji Period

All decorated in gold hiramaki-e and slight-coloured takamaki-e, with details embellished in kirikane and gold togidashi maki-e, comprising one in the form of Daikoku's mallet, unsigned, 4.8cm 15.2cm (1 7/8in x 6in); the second in the form of a taiko drum, unsigned, 6.3cm x 7.7cm (2½in x 3in); the third in the form of a pear, unsigned, 3.8cm x 9cm (11/2in x 31/2in); the fourth a rectangular box embellished with a stream meandering across an iris marsh, unsigned, 1.7cm x 7.7cm x 5cm (1/2in x 3in x 2in); the last in the form of folded ryoshi (coloured Japanese writing paper) decorated with maple and chrysanthemums floating on a stream, unsigned, 8.7cm (3 3/8in) long. (10).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

(木槌意匠、太鼓意匠、梨意匠、杜若図、 蒔絵小箱 五点 料紙意匠) 明治時代

323 \*

# A BLACK-LACQUER RECTANGULAR KOBAKO (SMALL BOX) AND COVER

19th century

The rich dark ground finely lacquered in gold and coloured togidashi maki-e with a ferry-boat laden with numerous passengers, including a priest, a woman and child, a street entertainer and a courrier, being poled along in calm water, the interior of rich nashiji; unsigned. 3.2cm x 8.2cm x 6.2cm (11/4in x 31/4in x 21/2in). (2).

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

乗合舟図蒔絵小箱 無銘 19世紀



### A GOLD-LACQUER RECTANGULAR ROUNDED **BOX AND COVER**

19th century

The flush-fitting cover boldly decorated in red takamaki-e with five crayfish, the design extending over the sides, with interior detachable tray, embellished with wind-blown lichen-covered branches lacquered in silver takamaki-e bending against the crescent moon decorated in gold hiramaki-e, the interior and undersides of rich nashiji; unsigned. 9cm x 21.6cm x 15.7cm (31/2in x 81/2in x 6 1/8in). (3).

£4,000 - 5,000 JPY710,000 - 890,000 US\$5,900 - 7,400

伊勢海老図金地蒔絵箱 無銘 19世紀

325 \*

# A LACQUER RECTANGULAR BOX AND COVER

19th century

The flush-fitting cover decorated in red and gold takamaki-e with a large crayfish floating above calm waters lacquered in silver togidashi maki-e, the interior and underside of rich nashiji; with wood storage box. 4.8cm x 12.3cm x 9cm (1 7/8in x 4¾in x 3½in). (3).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

伊勢海老図蒔絵箱 無銘 19世紀















326 \*

# A GOLD-LACQUER THREE-TIERED KOBAKO (SMALL BOX) AND COVER

19th century

The cover and exterior of the detachable tiered boxes decorated in gold *takamaki-e* and *kirikane* with an all-over design of sparrows flying amidst insect-eaten bamboo leaves, the interior containing a removable tray similarly embellished and three fitted miniature rectangular boxes lacquered with an autumnal plant, the interior of all the boxes and undersides of rich *nashiji*, *unsigned*; with wood storage box. *4.6cm* x 6.5cm x 5cm (1¾in x 2½in x 2in). (12).

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

笹に雀図蒔絵小重箱 無銘 19世紀

327

# A LACQUERED METAL RECTANGULAR CIGARETTE BOX

By Ippa for the Dunhill-Namiki company, 20th century

Decorated in gold and slight coloured takamaki-e, the hinged cover with a long-tailed goldfish swimming among aquatic plants, the plants extending over the sides of the box, the interior divided into two compartments, applied with silver rims; signed Namiki kan Ippa with kao.

5.1cm x 17.8cm x 8.8cm (2in x 7in x 3½in).

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

金魚に水草図金工蒔絵煙草入れ 一波作(並木監製) 20世紀 328 \*

# A RARE GOLD-LACQUERED BOX AND COVER IN THE FORM OF AN EGG

19th century

Decorated in gold takamaki-e, kirikane and hiramaki-e with autumnal plants and flowers including hagi (bush clover), kikyo (bell flowers) and ominaeshi (valerian) bending gently against the partially cloud-covered full moon inlaid in silver, the interior of rich nashiji, unsigned; with lacquered-wood storage box. 11cm (41/ain) long. (3).

£500 - 600 JPY89,000 - 110,000 US\$740 - 890

秋草図蒔絵卵意匠小箱 無銘 19世紀





(329 - interior)



329 \*

### A GOLD-LACQUER ROUNDED-RECTANGULAR **BOX AND COVER**

Lavishly decorated in gold takamaki-e, kirikane and e-nashiji with a stream meandering past young pine saplings growing behind hillocks, the design extending over the sides of the box, the inside of the flushfitting lid similarly lacquered with two ducks swimming among kohone (water lily, Nuphar japonicum), the interior and underside of rich nashiji, unsigned; with wood storage box.

4.8cm x 12.6cm x 9cm (1 7/8in x 5in x 3½in). (4).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

若松·鴨図蒔絵箱 無銘 明治時代

330 \*

# A GOLD-LACQUER KOBAKO (SMALL BOX) AND COVER IN THE FORM OF A TAIKO (DRUM)

The top surface of fundame, lacquered with a coiled dragon in gold and iro-e takamaki-e within a border of shield-shaped lappets, the box with a wide band embellished in mokume-nuri between two sides inlaid with silver studs, the interior of rich nashiji, unsigned; with lacquered wood storage box. 5.3cm x 9cm (2in x 31/2in). (3).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

太鼓意匠蒔絵小箱 無銘 明治時代





### A GOLD-LACQUER TRUNK AND COVER

Late Edo Period, 19th century

Decorated on the rich nashiji ground with a regular pattern of three crests: aoi-mon, kiri-mon and stylised peony mon interwoven among trailing karakusa (Chinese grasses), the cover embellished with a majestic phoenix in flight, all executed in gold takamaki-e and hiramaki-e, the corners of the cover and box applied with chased gilt-metal mounts, with two carrying handles, the interior lined with silk brocade, with separate silk brocade cover for the trunk; unsigned. 36cm x 58.5cm x 41cm (14 1/8in x 23in x 16 1/8in). (3).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

鳳凰に家紋図蒔絵収納箱 無銘 19世紀

Provenance: a French private collection.

332 \*

### A RED-LACQUER RECTANGULAR BOX AND COVER

By Koichi, 19th century

The flush-fitting cover decorated in black and gold takamaki-e, togidashi-e and hiramaki-e with three cormorants perched on the prow of a fishing boat from which a basket of flaming charcoal hangs from a pole, the sides of the box with a symmetrical band of avu (sweetfish), the interior with sparse nashiji flakes; signed in gold lacquer Koichi with kao, with wood storage box titled Ukai moyo kicho kobako (Precious small box with the design of cormorant fishing), the inside of the lid signed Shikko Masakata saku (Lacquer work by Masakata). 6.5cm x 25.3cm x 18.3cm (21/2in x 10in x 71/4in). (3).

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

### A LACQUER RECTANGULAR LARGE TEBAKO (ORNAMENTAL COSMETIC BOX) AND COVER

By Honma Shunka (1894-1991), Showa Period

The overlapping cover decorated in gold and orange takamaki-e with seven stylised goldfish swimming among aguatic plants, the design extending down the sides of the cover and box, the interior of plain black lacquer, the underside signed Shunka saku; with tomobako titled Kingyo-mon tebako (cosmetic box with design of gold fish), the inside of the lid signed Shunka saku with two seals Honma Ken no in and Shunka. 16cm x 33.5cm x 24.5cm (61/4in x 12 3/8in x 9 5/8in). (3).

£4.000 - 5.000 JPY710,000 - 890,000 US\$5,900 - 7,400

金魚図蒔絵手箱 銘「蕣華作」 昭和時代

Shunka (birth name Honma Kenzo), was born in Yamagata Prefecture and was a member of the Nitten and Nihon Shikko Kyokai (Japan Lacquer Craft Association). After graduation from secondary school, he was apprenticed to Tamura Seiho (dates unknown) and studied under Tsujimura Shoka (1867-1929), a professor at the Tokyo School of Fine Arts. He received many prizes including the Silver Prize at the Paris International Exhibition in 1923, the First Prize at the Philadelphia International Exhibition in 1926 and the Monbu Daijin Prize (Prize awarded by the Minister of Education, Science and Culture) at the Bunten in 1937.

(signature)







### A BLACK-LACQUER MINIATURE HANAGAMIDAI (COSMETIC CABINET) AND A GOLD-LACQUER **GOSHOGURUMA (OX CART)**

The first of rectangular form, enclosing two open staggered shelves, one in the form of a fan, three drawers and one cupboard, decorated in gold and iro-e takamakie, kirikane and e-nashiji with scenes of plovers in flight over Miho no Matsubara with sailing boats in the distance, the top in the form of a tray embellished with a Heian-period court carriage stationed on the banks of a river beneath a cherry tree, with silvered-metal fittings, unsigned, 24.6cm x 27cm x 19cm (9 5/8in x 10 5/8in x 71/2in); the second an ox cart of conventional form (its wheels lacking), the detachable yakata (cabin) decorated in gold takamaki-e with birds flying among magnolia, unsigned;

12.1cm x 31.5cm (43/4in x 12 3/8in). (3).

£1.000 - 1.500 JPY180,000 - 270,000 US\$1,500 - 2,200

三保松原図蒔絵鼻紙台 無銘 蒔絵置物 牛車 無銘 明治時代

### A PAIR OF BLACK-LACQUER TAKATSUKI (STEM TABLES)

Circa 1892

Both decorated in gold hiramaki-e with an identical design of Gagaku (traditional imperial music and dance performance) instruments and costumes including daiko (drum), drumsticks, wagon (an early form of the koto), sho (vertical panpipes), biwa (lute), tsuzumi (hand-drum), torikabuto (cap), and maple leaves, unsigned; with two wood storage boxes, both inscribed inside Meiji nijugonen mizunoe-tatsu rokugatsu nijugonichi kaimotome Namase shoji/shozo (Ordered and owned by Namase, twenty-fifth day of the sixth month of the twenty-fifth year of Meiji, mizunoe-tatsu [1892]). Each 25.1cm (9 7/8in) high. (4).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

舞楽文蒔絵高坏 一対 無銘 1892年頃

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

Meiji Period

The rich kinji ground decorated with a continuous view of the garden and verandah of the Rokujo Mansion, surrounded by pines, flowering plum trees and cut pine saplings, lacquered in silver and gold takamaki-e with profuse highlights of mura-nashiji and kirikane, the top, front, left and back sides of the cabinet scattered with seven characters inlaid in solid gold from a waka poem from chapter 23, Hatsune (The First Warbler), of Genji Monogatari (The Tale of Genji), the hinged doors opening to reveal within three drawers decorated with autumnal plants and flowers including fuyo (cotton-rose), hagi (bush clover) and ominaeshi (valerian), applied with silveredmetal mounts chased with scrolling foilage, unsigned; with wood storage box. 10.8cm x 15.2cm x 11.1cm (41/4in x 6in x 4 3/8in). (2).

£5.500 - 6.500 JPY970,000 - 1,200,000 US\$8,100 - 9,600

初音図蒔絵提小箪笥 無銘 明治時代

The Hatsune chapter tells of Prince Genji visiting his daughter in Lady Murasaki's quarters in his Rokujo Mansion and the Akashi Lady (mother of his daughter) sending bamboo baskets of gifts and an artificial uguisu (bush-warbler) on a fabricated branch of plum blossom.



### 337 \* A LACQUER ROUNDED-RECTANGULAR **FUBAKO (LETTER BOX)**

By Shibata Zeshin (1807-1891), Meiji Period The box of shitan-nuri, the bamboo cover lacquered with three fallen insect-eaten bamboo leaves in gold takamaki-e and ishime-nuri takamaki-e, fastened around the middle with a metal chain, stamped with various grades of nanako, the inside of the cover signed in scratched characters Zeshin; with wood storage box.

2.2cm x 18.7cm x 5.7cm (1in x 71/4in x 21/4in). (3).

£8,000 - 12,000 JPY1,400,000 - 2,100,000 US\$12,000 - 18,000

笹図蒔絵木製文箱 銘「是真」

Another box also fastened around the middle with a metal chain of a simiar type is illustrated by Goke Tadaomi (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), Tokyo, Gakushu Kenkyusha, 1981, no.28; and in the Nezu Museum (ed.), Shibata Zeshin no shikko, urushi-e kaiga (Shibata Zeshin: From Lacquer Arts to Painting), Tokyo, Nezu Museum, 2012, p.29, no.14.

For a second *fubako* lacquered in a similar manner, see the catalogue of the E. A. Wrangham Collection of Japanese Art, Part 1, sold in these rooms, 9 November 2010, lot 376.





(cover)

(signature)



338 \*

### A RED-LACQUER TRAY AND COVER FROM AN ORIGINAL **TIERED JUBAKO (PICNIC BOX)**

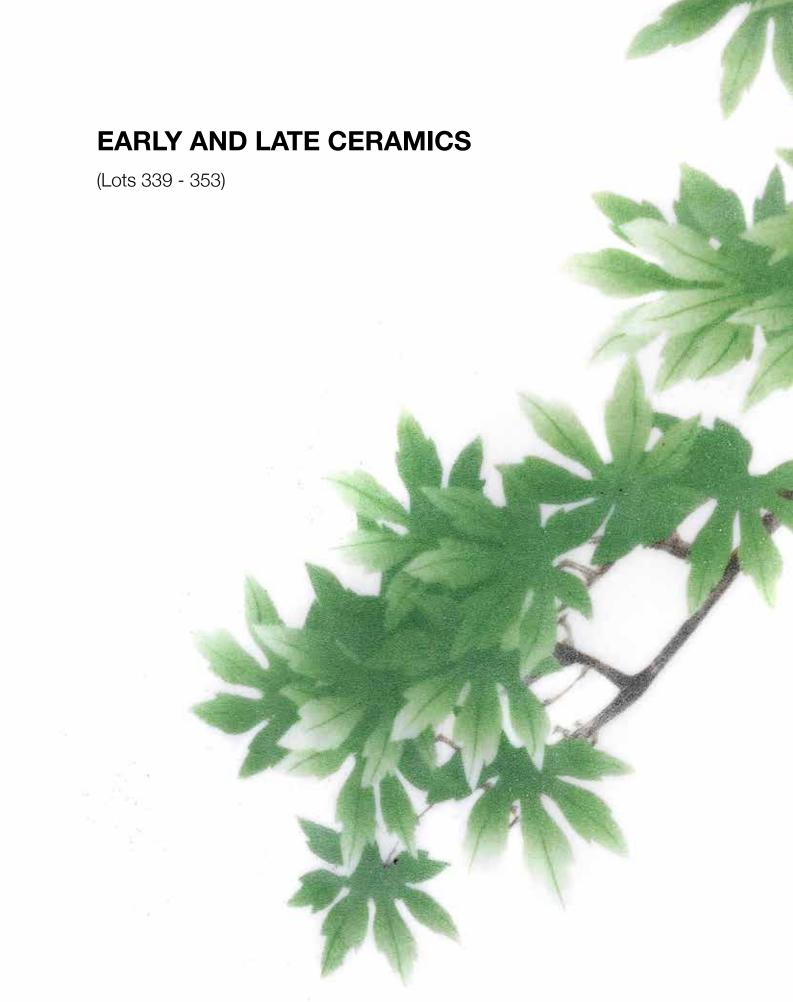
By Shibata Zeshin (1807-1891), Meiji Period Bearing a burgundy-red lacquer ground and decorated in black, gold and silver takamaki-e and ishime-nuri with one crow perched on a withered branch of willow and two others in flight over stone-filled baskets protecting the embankments of a river, the design continuing over the sides of the box, the waves rendered in seigaiha nuri (bluewave lacquer technique), signed in scratched characters on the underside of the lid Zeshin; with wood storage box titled Zeshin o saku, Yanagi ni seigaiha maki-e kashiki (maki-e confectionery box with design of willow tree and seigaiha, made by the venerable Zeshin), the inside of the lid inscribed Chikushin kan hei dai (certified and inscribed by Chikushin) with seal Yusai, together with lacquered wood outer storage box. 8cm x 24.2cm x 24cm (3 1/8in x 91/2in x 9 3/8in). (4).

£25,000 - 30,000 JPY4,400,000 - 5,300,000 US\$37,000 - 44,000

青海波塗流水鳥図蒔絵重箱 (内一段) 銘「是真」 明治時代

Compare a tiered jubako (picnic box) of very similar design, technique and quality, published and illustrated by Nezu Museum (ed.), Shibata Zeshin no shikko, urushi-e, kaiga (Shibata Zeshin: From Lacquer Arts to Painting), Tokyo, Nezu Museum, 2012, p.18, cat.no.1.

Shōji Chikushin (1854-1936), whose go or art name was Kakan'an, was a leading pupil of Zeshin who often signed boxes authenticating his work.







### EARLY PORCELAIN FROM THE ROY DAVIDS COLLECTION

(Lots 339 - 341)

339

### TWO SMALL KAKIEMON LOBED BOWLS

Late 17th/early 18th century

Both decorated in underglaze blue and typical coloured enamels, comprising one six-lobed, brown-edged rim, painted inside with a shrub of flowering chrysanthemums and a single sprig of chrysanthemum opposite, the exterior with three floral sprays, 4.5cm x 13.7cm (1¾in x 5 3/8in); the second with slightly everted lip and multi-petalled rim with curved mouldings from indentations of lip dividing inner sides, painted with an *uguisu* (bush warbler) perched on the edge of a veranda behind which grow plum and bamboo, opposite a stalk of chrysanthemum, surrounding a moulded central floral wreath, 5.1cm x 15.5cm (2in x 6 1/8in). (2).

£1,200 - 1,800 JPY210,000 - 320,000 US\$1,800 - 2,700

柿右衛門 色絵鉢 二点 (菊図、菊・梅に鶯図) 17世紀後期/18世紀前期 340

### TWO SMALL KAKIEMON BOWLS

Late 17th/early 18th century

Both decorated in underglaze blue and typical coloured enamels, comprising one square with rounded corners and curving sides with a triple scallop, painted with a bush warbler flying towards prunus and bamboo growing from red-and-black banded hedges, *4.5cm* x 13.6cm (1%in x 51/in); the second similarly painted with a central design of prunus and arching bamboo growing from behind red-and-black banded hedges surrounded by a border of chrysanthemum sprays around the rim, the exterior with peach sprays, *4.5cm* x 12.5cm (1%in x 4 7/8in). (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

柿右衛門 色絵鉢 二点 (梅に鶯図、梅に笹図) 17世紀後期/18世紀前期



### A RARE KO-IMARI DISH

Circa 1700

The centre painted in underglaze blue, ironred, enamels and gilt with leafy stalks of chrysanthemums surrounded by an openwork border of interlocking circles, the underside with three sprays of fruiting branches in iron-red and gilt. 29.1cm (111/2in) diam.

£1,500 - 1,800 JPY270,000 - 320,000 US\$2,200 - 2,700

古伊万里 金彩色絵菊文皿 1700年頃

### **OTHER CERAMICS** Various Properties

342

### A SHOKI-IMARI DISH

Probably Hiekoba kiln, second quarter of the 17th century Of shallow form, bearing a sprinkled underglaze blue ground and painted with a hare running beneath the crescent moon. 20.3cm (8in) diam.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

初期伊万里 染付三日月に兎図皿 17世紀中期

This is one of a series of dishes painted in a similar style with a hare on a splashed ground. For others of the same type, see Soame Jenyns, Japanese Porcelain, London, Faber and Faber, 1965, pl.6b; and Oliver Impey, The Early Porcelain Kilns of Japan, Oxford, The Clarendon Press, 1996, pl.nos.22c and e.











343

### A PAIR OF IMARI MODELS OF BIJIN (BEAUTIES)

Late 17th/early 18th century

Painted in gilt and iron red, each standing, facing ahead and smiling, each with one hand holding up the hem of their kimono and the other raised to her collar, their robes decorated with *aoi* (hollyhock) between bands of clouds. *25.1cm* (*10in*) *high*. (2).

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

伊万里 金彩赤絵美人立像 一対 17世紀後期/18世紀前期

344

### A KAKIEMON FIGURE OF A BIJIN (BEAUTIFUL LADY)

Late 17th century

Standing, one hand at her side, the other raised to her chest, originally holding a cup, her robe painted with chrysanthemums floating on a meandering stream and enamelled panels of flowers, in green, red and sepia enamels, with slight gilt details. 42.5cm (16%in) high.

£12,000 - 15,000 JPY2,100,000 - 2,700,000 US\$18,000 - 22,000

柿右衛門 色絵婦人立像 17世紀後期

For a very similarly painted example of the model, see Takeshi Nagatake, *Kakiemon no sekai: Genryu kara gendai made* (Exhibition of the World of Kakiemon: From its Origins to the Present), Tokyo, Asahi Shinbunsha, 1983, p.45, fig.50; and Junichi leda, *Kakiemon: Sono yoshiki no zen'yo* (Kakiemon: The Whole Aspect of the Kakiemon Style), Arita, Kyushu Ceramic Museum, 1999, no.57.





### A KO-KUTANI TAZZA (FOOTED DISH)

Late 17th century

Of lobed form, supported on a spreading foot, painted in coloured enamels with two young boys standing beside pine and cherry trees with a cloud of swirling mist above, the underside with a scrolling band and the foot with a formal band of panels of flowerheads reserved on alternating wave and basketwork designs. 8cm x 26cm (3 1/8in x 101/4in).

£5,000 - 8,000 JPY890,000 - 1,400,000 US\$7,400 - 12,000

古九谷 色絵唐子図台鉢 17世紀後期

346

### TWO KYO-YAKI TOKKURI (SAKE BOTTLES)

Edo Period, 18th century

Both in the form of double-gourds and painted in rich blue and green enamels, one with an all-over design of paulownia leaves, 18.5cm (7½in) high; the other decorated with a chrysanthemum blossom, paulownia leaves and auspicious characters on the reverse, 17.1cm (6¾in) high; both fitted with a silvered-metal ring at the waist suspended with a chain (missing from one vase) attached to a stopper. (2).

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

京焼 色絵徳利 二点 (桐葉図、桐葉に菊図) 江戸時代 (18世紀)

### TWO BIZEN STONEWARE MODELS OF SHISHI (MYTHOLOGICAL LIONS)

20th century

Consisting of the adult shishi prowling with its head lowered and mouth open in a snarl, 32.5cm x 32.5cm (123/4in x 123/4in) whilst her offspring are modelled locked in a playful combat, 19.1cm x 23cm (71/2in x 9in); the adult shishi signed Masachika. (2).

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

備前 親子獅子置物 二点 正近作(親獅子) 20世紀

348

### A GROUP OF SEVEN IMARI SHISHI (MYTHOLOGICAL LIONS)

Circa 1900

Decorated in enamels and gilt, with a tightly clustered group of seven frolicking shishi of different sizes, the cubs clambering on the top of the adults lying at the bottom. 24.5cm (9 5/8in) high.

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

伊万里 色絵獅子置物 1900年頃

349 \*

### A SET OF THREE NESTING KUTANI **CHRYSANTHEMUM-FORM BOWLS**

Early 20th century

Of graduated size, each bowl decorated in enamels and gilt, the interior with panels radiating from the centre in the form of petals enclosing repeat geometric and formalised foliate motifs, the exterior with a matching design; unsigned; with wood storage box.

The largest 7.7cm x 21.6cm (3in x 81/2in), the smallest 6.5cm x 15.2cm (21/2in x 6in). (4).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

九谷 金彩色絵菊型鉢 三点一組 20世紀前期

Illustrated on page 230.













350 \*

# A PAIR OF KUTANI SQUARE PEAR-SHAPED TOKKURI (SAKE BOTTLES)

By Kaburagi, early 20th century
Decorated in gilt and enamels with a profusion of seasonal flowers
including peony, iris, daffodils and chrysanthemums, both bases signed
Kutani Kaburagi; with wood storage box.
Each vase 12.8cm (5in) high. (3).

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

九谷 金彩色絵花尽徳利 一対 鏑木作 20世紀前期

### 351

### A LARGE PORCELAIN BALUSTER VASE

By Makuzu Kozan, Meiji Period

Painted in underglaze green and grey with Omomiji (maple) trees, the trailing branches of luxuriant green foliage covering the neck and shoulder and draping across the body, reserved on a white ground rising to pale pink; the base signed Makuzu gama Kozan sei; with carved wooden stand. 54.5cm (21½in) high. (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

釉下彩大紅葉図花瓶 真葛香山作 明治時代

Provenance: an English private collection.

352

### A LARGE PORCELAIN BALUSTER VASE

By Makuzu Kozan, Meiji Period

Decorated in various tones of underglaze blue with leafy stems of bamboo of various sizes on a white ground, the neck and shoulder with overlapping leaves; the base signed *Makuzu Kozan sei*. 54.6cm (211/2in) high.

£6,000 - 8,000 JPY1,100,000 - 1,400,000 US\$8,900 - 12,000

染付竹図花瓶 真葛香山作 明治時代

Provenance: Roy Davids collection.

A very similar vase is illustrated by Oliver Impey, et al. (eds.), *The Nasser D. Khalili Collection of Japanese Art: Meiji no takara, Treasure of Imperial Japan, Vol.V, Ceramics Part 1, Porcelain*, Kibo Foundation, London, 1995, pl.no.42.





(signature)



(signature)



352

A GREEN-GLAZED OVOID VASE
Attributed to Suwa Sozan II (1890-1977), Taisho/Showa Period Decorated with a shoal of sturgeon-like fish swimming beneath the surface, modelled in low relief and painted in underglaze grey and red, the body lightly incised with scattered water reeds; the base signed with

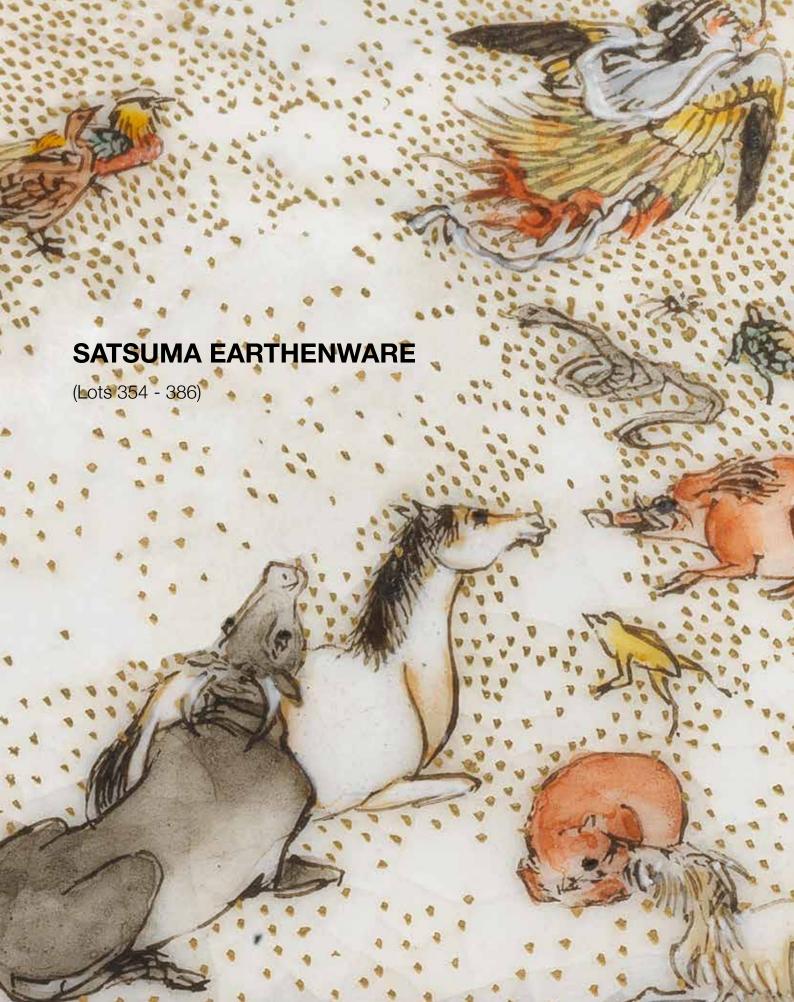
impressed seal Sozan. 18cm (7in) high.

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

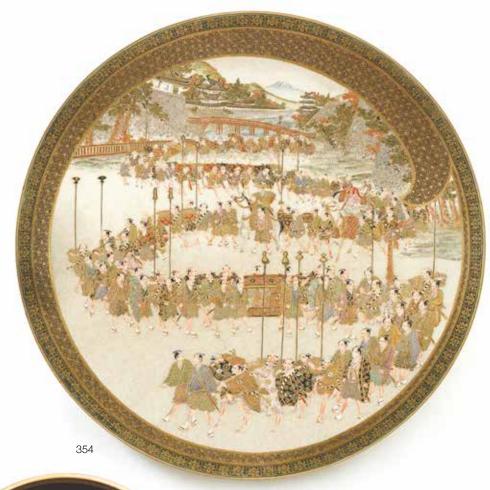
青磁遊魚図花瓶 伝二代諏訪蘇山 大正/昭和時代

Provenance: Roy Davids collection.













### SATSUMA WARE FROM THE ROY DAVIDS COLLECTION

(Lots 354 - 359)

354

# A SATSUMA CIRCULAR DISH By Kozan, Meiji Period

Decorated in enamels and gilt with a central design of a sankin kotai (Daimyo procession) depicting a winding procession of samurai painted in diminishing size creating an impression of perspective, departing from a castle shown in the background, some on horseback, others carrying their lord in a palanquin and the majority on foot carrying banners, boxes and other paraphernalia, the underside with floral blossoms; signed in a rectangular reserve Kozan. 26.3cm (101/4in) diam.

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

薩摩 金彩色絵大名行列図皿 光山作 明治時代



### A SATSUMA BOWL

By Kizan, Meiji Period

Decorated entirely in gilt with a central moonlit scene of thatched buildings on the shores of a lake with boats sailing in the distance enclosed within a lobed roundel on a ground of autumnal plants and flowers including susuki (pampas grass), kikyo (bell flowers) and ominaeshi (valerian), the exterior with a spray of chrysanthemums opposite a spray of fuyo (cotton-rose); all reserved on a black ground, signed Kizan. 12.2cm (43/4in) diam.

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

薩摩 黒地金描湖畔に秋草図鉢 奇山作 明治時代

### A SATSUMA CIRCULAR DISH

By Kinkozan, Meiji Period

Decorated in enamels and gilt with two shaped overlapping panels enclosing different scenes, one of women and children on the shores of a lake admiring peonies in blossom and the other depicting a lone fisherman on the banks of a river, a waterfall in the distance, all reserved on a ground of densely clustered seasonal flowers including peonies, irises, lilies, morning glory and daffodils within a band of shippo-tsunagi (linked cash); the underside signed with Kinkozan with impressed seal Kinkozan zo. 22.2cm (8¾in) diam.

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

薩摩 金彩色絵風俗図 錦光山作 明治時代





### A SATSUMA RECTANGULAR RETICULATED **VESSEL AND COVER**

By Okamoto Ryozan, Meiji Period Supported on four short integral feet, the cover and each face reticulated with a honeycomb pattern within a roundel border, the thinner sides alternating with a vertical design of assorted tea-ceremony utensils and paulownia reserved on karakusa, the shoulder and sides of the cover decorated with kiku-mon and formal floral motifs scattered among stylised scrolls, signed in a gilt seal Dainippon Kyoto Ryozan beneath the Yasuda Company trade mark with the Satsuma mon of the Shimazu Family.

16.7cm (61/2in) high. (2).

£3.500 - 4.500 JPY620,000 - 800,000 US\$5,200 - 6,700

薩摩 金彩色絵唐草文茶道具図蓋附花瓶 岡本亮山作 明治時代

358

### A SATSUMA GLOBULAR JAR AND COVER

By Yabu Meizan, Meiji Period

Finely painted in enamels and gilt with a repeat design of swirling bands of numerous minute butterflies alternating with tightly clustered overlapping chrysanthemums beneath a band of geometric motifs, the cover similarly decorated with butterflies; the base painted in a dark turquoise blue and signed with gilt seal Yabu Meizan. 7.2cm (2¾in) high. (2).

£3,000 - 5,000 JPY530,000 - 890,000 US\$4,400 - 7,400

薩摩 金彩色絵群蝶菊文壷 藪明山作 明治時代

359

### A SATSUMA CYLINDRICAL VASE

By Sozan, Meiji Period

Finely decorated in enamels and gilt with an indoor scene of three sumptuously dressed ladies at scholarly pursuits, one bijin seated and watching her companion add the finishing touches to a painting whilst a third bijin stands, leafing through an illustrated book titled Hana no sato (Village of Flowers), a child kneeling in the background holding a brush, between bands of stylised flowers, the shoulder decorated with three oval cartouches of seasonal flowers separated by repeat geometric motifs: signed Sozan. 25.2cm (9 7/8in) high.

£3,000 - 5,000 JPY530,000 - 890,000 US\$4,400 - 7,400

薩摩 金彩色絵美人描画図花瓶 素山作 明治時代





(359 - reverse)

359

### OTHER SATSUMA WARE An English Private Collection (Lots 360 - 363)

360

### THREE SMALL SATSUMA VASES Meiji Period

All decorated in enamels and gilt, the first painted with a continuous scene of a winding daimyo procession on a plain white ground, signed Kinkozan zo, 11.5cm (4½in) high; the second a miniature slender vase decorated with trailing purple, white and green wisteria, unsigned, 9.2cm (3 5/8in) high; the third a baluster vase with two shaped panels enclosing two different scenes, one of two warriors on horseback and a procession of children in a festival parade, signed with seal Kinkozan zo, 12.1cm (4¾in) high. (3).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

薩摩 金彩色絵小花瓶 三点 (大名行列図、藤図、武士図) 明治時代

Illustrated on page 238.

36

## A SATSUMA MINIATURE SQUARE VASE Painted by Sozan for the Kinkozan Company

Painted by Sozan for the Kinkozan Company, Meiji Period

Finely painted in enamels and gilt with four rectangular panels, one depicting engaged in scholarly pursuits including playing go and practising calligraphy alluding to the kinkishoga (The Four Arts of the Chinese Scholar), another panel enclosing courtiers attending a music and dance performance, celebrating the completion of a new building, both scenes separated by two panels of repeat butterfly designs, the shoulder with minute tightly clustered floral heads; two panels signed Sozan, the base signed Kinkozan zo. 8.3cm (31/4in) high.

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

薩摩 金彩色絵琴碁書画図小花瓶 素山画、錦光山作 明治時代

Illustrated on page 238.

362

### A SATSUMA PLATE

By Kinkozan, Meiji Period Painted in enamels and gilt with two long rectanglar panels enclosing different outdoor scenes, one depicting a pheasant perched on a twisting branch of wisteria and two gorgeously costumed maiko standing beneath flowering cherry blossoms; signed Dai Nihon Kyoto Kinkozan in a fan-shaped cartouche beneath the original label of the Kinkozan shop. 21.6cm (8½in) diam.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

薩摩 金彩色絵花鳥・舞子図皿 錦光山作 明治時代

Illustrated on page 238.









### A SATSUMA FOUR-SIDED RECTANGULAR VASE

Painted by Sozan for the Kinkozan Company, Meiji Period Finely painted in enamels and gilt, the body decorated with a rectanglar panel, each depicting a different scene, consisting of mandarin ducks beneath trailing brances of wisteria, a Chinese scholar playing a biwa within a rural mountainous landscape with a waterfall rushing into a stream, a scroll painting of the *Nehan* (Death of the Historical Buddha) with each of his disciples, animals of the realm and various deities represented, the last enclosing a gathering of 500 arhats before Monju Bosatsu, Fugen Bosatsu and Buddha, each panel signed Sozan, the surrounding areas decorated with chrysanthemum heads among Chinese grasses, the shoulder with vines of morning glory; the base signed Kinkozan zo and Sozan. 15.2cm (5in) high.

£3,000 - 5,000 JPY530,000 - 890,000 US\$4,400 - 7,400

薩摩 金彩色絵涅槃図花瓶 素山画、錦光山作 明治時代



364





### **OTHER PROPERTIES**

364 \*

### A SATSUMA SMALL TRIANGULAR VASE

By Setsuzan, Meiji Period

Decorated in enamels and gilt, each face with a rectangular panel depicting a different outdoor scene with ladies, one of a beauty accompanied by her attendant in front of tall stems of bamboo, the second depicting a bride with her family and the third of a mother and her two daughters at leisure in a chrysanthemum garden, the shoulder with overlapping brocade, signed Setsuzan; with wood storage box. 8.4cm (31/4in) high. (2).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

薩摩 金彩色絵美人図花瓶 雪山作 明治時代

Illustrated on page 239.

365

### A PAIR OF SATSUMA SLENDER OVOID VASES

Meiji Period

Each vase boldly decorated in enamels and gilt with matching designs and covered with a textured net curtain depicting on the bottom section a continuous landscape scene of sailing boats and scholars at leisure inside thatched dwellings along the shores of a lake and a flock of sparrows and cranes in flight on the upper section; both vases signed *Kyoto Seiko zo*. Both vases 31.1cm (121/4in) high. (2).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

薩摩 金彩色絵群鳥山水図花瓶 一対 西湖作 明治時代



366 \*

### A PAIR OF SATSUMA TRIANGULAR VASES

By Koyama Nanpo, Meiji Period

Decorated in enamels and gilt, both vases painted with identical designs enclosed within three rectangular panels, depicting two warriors listening to instructions from their general, beauties in a flowering garden of plum and daffodils and temples set within mountainous landscape, the bases of both vases signed with seal Koyama Nanpo; with two integral triangular wood stands and two wood storage boxes. Each 19.2cm (71/2in) high. (6).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

薩摩 金彩色絵風俗図花瓶 一対 小山南畝作 明治時代

367 \*

### A PAIR OF SATSUMA OVOID VASES

By Senzan, Meiji Period

Both vases decorated in enamels and gilt with a matching design of children and elegantly attired bijin (beauties) from different eras and social classes denoted by their costumes including courtesans and their attendants, a bride, female servants of the imperial court, townswomen as well as the wives of merchants, the neck and feet with narrow bands of shippo-tsungai (linked cash) and other geometric motifs; the bases of each signed with rubbed gilt signature Senzan; with two wood storage boxes. Each vase 17.9cm (7in) high. (4).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

薩摩 金彩色絵美人図花瓶 一対 泉山 明治時代







369



370

368 \*

### A GROUP OF SEVEN MINIATURE SATSUMA VASES Meiji Period

Each decorated in enamels and gilt, comprising one baluster vase painted with townspeople dancing, signed Hozan, 12.1cm (4¾in) high; the second a pair of ovoid vases decorated with probably Chapter 4, Yugao of Genji Monogatari (The Tale of Genji), both vases signed Kozan, each vase 9.5cm (33/4in) high; a third pair depicting women and children entertained by an itinerant performer on one vase and gesticulating to a travelling priest on the other, both vases signed Seikozan, each vase 6.3cm (21/2in) high; the third pair applied with reticulated floral shaped handles and decorated with panels enclosing a gathering of courtiers, one vase with a rubbed signature, each vase 7.7cm (3in) high; with seven wood storage boxes. (14).

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

薩摩 金彩色絵小花瓶 七点 (踊り子図、源氏図一対、 大道芸人図一対、貴人図一対) 明治時代

### 369 \*

### A PAIR OF SATSUMA OVOID RIBBED VASES

By Shuzan, Meiji Period

Decorated in enamels and gilt, both vases supported on an integral leafy base and painted with differently shaped panels enclosing complementary designs, including Minamoto no Yoshitsune and his retainers on the shores of a lake waiting to board an approaching ship taking them to Ezo and ladies with children during the hanami season; the other vase depicting Minamoto no Yoshitsune playing the flute in front of a bamboo gate whilst Princess Joruri plays her koto inside the building and families enjoying the cherry-viewing season; the bases of both vases signed with seal Shuzan; with wood storage box. Each vase 17.9cm (7in) high. (3).

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

薩摩 金彩色絵義経・美人図花瓶 一対 珠山作 明治時代



### 370 \* A SATSUMA CYLINDRICAL VASE

By Yozan, Meiji Period

Decorated in enamels and gilt with differently shaped overlapping panels enclosing assorted figure and bird-and-flower scenes including two archers on the shores of a lake, an eagle perched on a wave-lashed rock, monkeys climbing a persimmon tree, thatched buildings on the shores of a lake, all reserved on a ground of dense seasonal flowers, the base with rubbed signature Yozan; with wood storage box. 16cm (61/2in) high. (2).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

薩摩 金彩色絵風俗図花瓶 陽山作 明治時代

### 371 \*

### A SATSUMA OVOID VASE

By Seikozan, Meiji Period

Decorated in enamels and gilt with a continuous outdoor scene of people from different social classes enjoying the plum-viewing season along the shores of a lake, including a courtier accompanied by servants, merchants taking a break at a teahouse, a courtesan and her attendants, palanquin bearers resting beside their stationed carriage, samurai and townsmen between thick bands of millefleurs and narrow bands of shippo-tsunagi (linked cash), the base signed with seal Seikozan; with wood storage box. 24.2cm (91/2in) high. (2).

£4,000 - 6,000 JPY710,000 - 1,100,000 US\$5,900 - 8,900

薩摩 金彩色絵梅見図花瓶 精巧山作 明治時代







372 \*

## A SATSUMA OVOID VASE

By Kyozan, Meiji Period

Decorated in enamels and gilt, the body with two large lobed rectangular panels, one depicting Konoha Tengu gesticulating to a *rakan* resting on the banks of a lotus pond, the other showing a mother and child with stalks of chrysanthemums strolling along the shores of a lake, all reserved on a dense ground of flowerheads and repeat geometric motifs, signed *Kyozan*; with wood storage box. 15.2cm (6in) high. (2).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

薩摩 金彩色絵羅漢·美人図花瓶 杏山作 明治時代

### A SATSUMA SLENDER FACETTED RETICULATED VASE

By Kinkozan, Meiji Period

Decorated in enamels and gilt, with a continuous outdoor scene of ladies and children at leisure along the banks of a river enjoying the hanami (cherry-viewing) season on a ground of repeat geometric and floral motifs; signed with seal Kinkozan zo. 18.5cm (71/4in) high.

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

薩摩 金彩色絵湖辺花見図 錦光山作 明治時代

### A SMALL SATSUMA GLOBULAR VASE

By Kinkozan, Meiji period

Finely decorated in enamels and gilt with an all-over design of a shoal of carp swimming among aquatic plants above a band of keyfret reserved on a mossgreen ground; the base with impressed seal Kinkozan zo. 11.5cm (41/2in) high.

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

薩摩 金彩色絵遊鯉図 錦光山作 明治時代

375 \*

### A SATSUMA OVOID VASE

By Ryokuzan, Meiji Period Decorated in enamels and gilt, painted on one side with 12 maiko (trainee geisha) performing a dance against the backdrop of Kiyomizu Temple, the reverse with a profusion of trailing branches of purple and white wisteria and peony above shrubs of flowering peony and rindo (Japanese gentian), the shoulder with shield panels enclosing repeat formalised foliate motifs and geometric patterns, the base signed Satsumayaki Kokaen ni oite Ryokuzan tsukuru (Satsumayaki, made by Ryokuzan in Kokaen); with wood storage box. 25.5cm (10in) high. (2).

£1,500 - 2,500 JPY270,000 - 440,000 US\$2,200 - 3,700

薩摩 金彩色絵舞子図花瓶 緑山作 明治時代

376

### A SATSUMA CIRCULAR RETICULATED BOX AND COVER IN THE FORM OF A **CRICKET CAGE**

By Kanzan, Meiji Period

Decorated in enamels and gilt, the cover and body pierced with vertical narrow slats and wrapped with a furoshiki modelled with a simulated bow-tied cloth at the top of the cover, the interior depicting assorted objects from a scholar's studio including scrolls, a low writing desk, vessels containing flower arrangement, books, chagama (tea kettle) on top of a brazier and two natsume (tea caddy), the underside painted with seasonal flowers; signed Dai Nihon Kanzan. 6cm x 9.6cm (2 9/16in x 3¾in). (2).

£1,500 - 1,800 JPY270,000 - 320,000 US\$2,200 - 2,700

薩摩 金彩色絵虫籠意匠箱 桓山作 明治時代





376





(377 - interior)





### A SATSUMA RECTANGULAR KOGO (INCENSE BOX) AND COVER

By Kaizan, Meiji Period

Decorated in enamels and gilt, the cover painted with a winding daimyo procession, the interior with two different indoor scenes of attendants preparing a noble lady for an outing and women and children seated before a folding screen, the sides of the box with strips of swirling silk brocade; signed Kaizan sei. 2.6cm x 7.7cm x 6.5cm (1 in x 3 in x 21/2 in). (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

薩摩 金彩色絵大名行列図香合 介山作 明治時代

378 \*

### A LARGE SATSUMA LOBED BOWL

By Hozan, Meiji Period

Boldly decorated in enamels and gilt with an all-over design of a profusion of overlapping chrysanthemum heads, the rim and foot with a narrow border of geometric motifs, the base signed Hozan; with wood storage box. 8.5cm x 22.2cm (31/4in x 83/4in). (2).

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

薩摩 金彩色絵菊尽鉢 豊山作 明治時代

379 \*

### A SATSUMA LARGE LOBED BOWL

By Nikko, Meiji Period

Boldly decorated in enamels and gilt, the interior with a central well of a profusion of densely clustered seasonal flowers including chrysanthemums, bell flowers and cotton-rose beneath the incurving rim, the exterior and base similarly decorated, the base signed with seal Dai Nihon Nikko zo; with wood storage box. 8cm x 18cm (3 1/8in x 7in). (2).

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

薩摩 金彩色絵花尽鉢 日光作 明治時代





### A SMALL SATSUMA BOWL

By Masanobu, Meiji Period

Decorated in enamels and gilt, the exterior decorated with an all-over design of overlapping brocade, the interior well with a central roundel of a long-tailed cockerel, the rim applied with a silver mount and fitted with silver cover carved in low relief with autumnal flowers, the base signed Dai Nihon Satsuma-yaki Masanobu. 5.7cm x 9.5cm (21/4in x 33/4in). (2).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

薩摩 秋草図銀蓋附金彩色絵色紙散図鉢 政信作 明治時代

381 \*

### A SATSUMA BOWL

By Kinkozan, Meiji Period

Decorated in enamels and gilt, the exterior with a band of peonies, chrysanthemums and irises, the interior with two overlapping square panels enclosing two different figural scenes, one of attendants and servants inside a wealthy household engaged in the preparations for a banquet and the other showing an outdoor summer scene of several children in a garden, reserved on a ground of tightly clustered minute butterflies and assorted blossoms; signed Kinkozan zo; with wood storage box. 5.8cm x 15.2cm (21/4in x 6in). (2).

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

薩摩 金彩色絵風俗図鉢 錦光山作 明治時代

### A SATSUMA BOWL

By Kozan, Meiji Period

Finely painted in enamels and gilt, the interior with numerous overlapping panels of various shapes, decorated with assorted genre scenes including bird-and-flower scenes, sailing boats, landscapes, the 'Seven Gods of Good Fortune' and ikebana displays, the exterior with two continuous horizontal bands, the upper section with a procession of children engaged in various pursuits, the lower section with an extensive view over a lake and thatched dwellings on the shore, between formal borders of geometric and floral motifs, signed Kozan sei.

11cm (41/4in) diam.

£1,200 - 1,800 JPY210,000 - 320,000 US\$1,800 - 2,700

薩摩 金彩色絵唐子・七福神・風俗図鉢 巧山作 明治時代











## A MINIATURE SATSUMA TEAPOT

Meiii Perioc

Decorated in enamels and gilt, the body painted with a continuous scene of a procession of boys dancing whilst participating in a festival parade above a lappet border enclosing geometric and floral motifs, the cover with minute butterflies hovering over a spiral band of tightly clustered flowers; *unsigned*. 5.2cm x 12.2cm (2in x 4%in). (2).

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

薩摩 金彩色絵子供行進図小急須 作者不詳 明治時代

### 384

### TWO SATSUMA SAKAZUKI (SAKE CUP)

By Kinkozan, Meiji Period

Each decorated in enamels and gilt, one painted with an interior scene of *karako* (Chinese boys) dancing and playing musical instruments in a festival, surrounded by bands of flowerheads, the exterior with shield-shaped panels enclosing seasonal flowers and geometric motifs, the second depicting *shirabyoshi* (female dancers) performing a dance in front of a high-ranking samurai, the exterior with a swirling brocade interwoven among minute butterflies; both signed *Kinkozan*. Both 2.7cm x 7cm (1in x 2¾in). (2).

£1,500 - 1,800 JPY270,000 - 320,000 US\$2,200 - 2,700

薩摩 金彩色絵杯 二点 (唐子図、白拍子図) 明治時代

385 \*

### A SATSUMA PLATE

By Hasegawa, Meiji Period Decorated in enamels and gilt with a design of a flowering maple tree surrounded by a narrow border of shippo-tsunagi (linked cash), the base signed with seal Hasegawa sei; with wood storage box. 18.5cm (71/4in) diam. (2).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

薩摩 金彩色絵楓図皿 長谷川作 明治時代

386

### A SATSUMA TEAPOT AND COVER

By Yabu Meizan, Meiji Period Finely painted in enamels and gilt, the body with two shaped panels enclosing different scenes, one depicting a winding daimyo procession with samurai carrying a palanquin, boxes, banners and other paraphernalia, the other showing a panoramic view of Itsukushima island, the famous torii and buildings set among pine-clad landscape in the background and fishing boats in the foreground, all reserved on a ground of minute butterflies hovering over trailing wisteria, the handle, spout and cover decorated with tightly clustered peony blossoms and chrysanthemums; the base signed Yabu Meizan within a gold seal.

11cm x 12.5cm (41/4in x 4 7/8in). (2).

£5,000 - 6,000 JPY890,000 - 1,100,000 US\$7,400 - 8,900

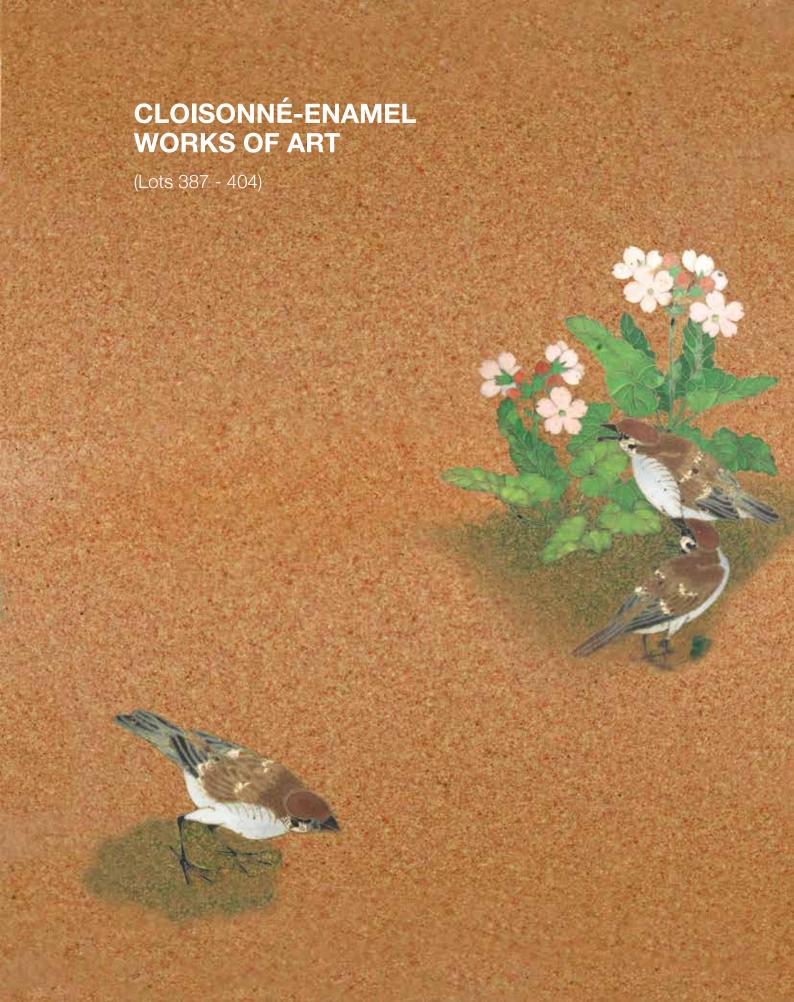
薩摩 金彩色絵大名行列・厳島図急須 藪明山作 明治時代





(386 - reverse)











# **CLOISONNÉ-ENAMEL** Various Properties

387 \*

#### A CLOISONNÉ-ENAMEL HEXAGONAL VASE

Meiji Period

Worked in silver wire with sparrows in flight amongst trailing branches of purple and white wisteria, the neck and foot with a band of lappets enclosing foliate motifs, all reserved on a midnight-blue ground; unsigned. 25.5cm (10in) high.

£1,500 - 2,500 JPY270,000 - 440,000 US\$2,200 - 3,700

藤に雀図七宝花瓶 無銘 明治時代

# A PAIR OF CLOISONNÉ-ENAMEL SLENDER OVOID VASES

Both vases intricately worked in silver wire with bush warblers in flight and perched on trailing flowering branches of plum, beneath a neck encircled with a simulated brocade cloth enclosing chrysanthemum heads, all reserved on a lustrous midnight-blue ground, the splayed circular foot with a band of lappets enclosing formalised foliate motifs; unsigned. Each vase 24.6cm (9 5/8in) high. (2).

£2,500 - 3,000 JPY440,000 - 530,000 US\$3,700 - 4,400

梅に鶯図七宝花瓶 一対 無銘 明治時代



#### 389 \*

#### A CLOISONNÉ-ENAMEL OVOID VASE

Worked in silver and gilt wire with a wasp hovering among tall stalks of spider-chrysanthemums, reserved on a midnight-blue ground, unsigned; with wood storage box. 30.5cm (12in) high. (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

菊に雀蜂図七宝花瓶 無銘 明治時代

#### A CLOISONNÉ-ENAMEL SQUAT BALUSTER VASE

Nagoya School, Meiji Period

Finely worked in silver wire of varying gauge with five butterflies in flight over the midnight-blue ground, the shoulder and neck with a wide band of dense chrysantheumum heads and spider-chrysanthemum blossoms, the foot and rim with narrow bands of white florettes interwoven among tight whorl motifs; unsigned. 15cm (6in) high.

£3,500 - 5,500 JPY620,000 - 970,000 US\$5,200 - 8,100

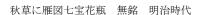
蝶図七宝花瓶 無銘(名古屋派) 明治時代

#### 391 \*

#### A CLOISONNÉ-ENAMEL BALUSTER VASE

Worked in silver wire with one goose wading among autumnal grasses including susuki (pampas grass), ominaeshi (valerian) and kiku (chrysanthemum) and another in flight, reserved on a lime-green ground; unsigned. 25cm (9 7/8in) high.

£600 - 800 JPY110,000 - 140,000 US\$890 - 1,200







#### A CLOISONNÉ-ENAMEL OVOID VASE

By Hayashi Kodenji, Meiji Period

Finely worked in silver wire of varying gauge, decorated with five standing cranes reserved on a pale-celadon ground, the rim and foot decorated with a band of lappets enclosing formal floral motifs applied with silver mounts; signed Nagoya Hayashi saku and stamped with the *Hayashi* lozenge mark. 31.7cm (12½in) high.

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

鶴図七宝花瓶 林小伝治作 明治時代

Provenance: an English private collection.







393

#### A CLOISONNÉ-ENAMEL MINIATURE VASE

Attributed to Namikawa Yasuyki, Meiji Period Worked in gold and silver wires, the globular body with two shaped panels enclosing a butterfly hovering over seasonal flowers separated by scrolling vine, the shoulder with a band of stylised butterflies against a goldstone ground, the slender neck with floral lozenges, the foot and rim applied with gilt-metal fittings; unsigned. 12.2cm (4¾in) high.

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

秋草に蝶図七宝小花瓶 推定並河靖之作 明治時代

#### A CLOISONNÉ-ENAMEL BALUSTER VASE

Meiji Period

Worked in silver wire with doves perched or in flight among trailing branches of cherry, the shoulder encircled by a brocade band of formalised foliage, the neck with a band of lappets enclosing repeat stylised foliate motifs, all reserved on a midnight-blue ground, applied with a gilt rim and foot; unsigned. 24.8cm (91/2in) high.

£2,500 - 3,000 JPY440,000 - 530,000 US\$3,700 - 4,400

桜に鳩図七宝花瓶 無銘 明治時代



394

#### A CLOISONNÉ-ENAMEL KIDNEY-SHAPED TRAY

By Namikawa Sosuke (1847-1910), Meiji Period, 1890-1895 Worked in musen and silver wire with a design of two quails, the ground of a pale grey rising to light blue, within a shakudo rim, the reverse worked in gilt wire enamel with numerous densely patterned cherry blossoms in pale brown on a dark plum-coloured ground; signed in silver wire with a single character Sakigake (the seal of Namikawa Sosuke). 26cm x 30cm (101/4in x 113/4in).

£10.000 - 15.000 JPY1,800,000 - 2,700,000 US\$15,000 - 22,000

双鶉図七宝盆 濤川惣助作 明治時代 (1890-95年)

Provenance: a European private collection.

One of the greatest craft entrepreneurs of the later Meiji era, Namikawa Sosuke was until recently best known in Japan for a set of 32 decorative panels commissioned for Tokyo's Akasaka Rikyu Palace, completed in 1909. These date from the last years of his very productive life, nearly three decades after he began to experiment with the technique known as *musen shippo* (wireless enameling), his most enduring contribution to an art form that developed at extraordinary speed in Japan between the mid-nineteenth century and the early years of the twentieth century. In Chinese cloisonné enameling, the wires separating the different areas of fused and polished enamels that made up a design also served to hold the enamels in place during the firing process, and the individual areas of color were relatively small. Sosuke, followed shortly after by his rivals, managed to improve the chemistry of the enamels so that they adhered more securely to the metal bases of his wares, allowing him to introduce large areas of color into his designs, although it is thought that wires between different colors still had to be painstakingly applied and removed at each stage of manufacture. Thanks to these and other technical breakthroughs, later Meiji-era enamelers were often able to emulate the effects of brush painting on paper or silk. In recognition of his achievements, in 1896 Sosuke was appointed to the order of Teishitsu Gigeiin (Artist-Craftsman to the Imperial Household).

396 \*

#### TWO CLOISONNÉ-ENAMEL VESSELS

By the Ando Jubei Company, Meiji Period

Comprising a vase entirely worked in musen apart from the outline of the trees and rocks delineated in gilt wire and decorated with Mount Fuji, in the misty distance, partly obscured by clouds, seen from the cedar forest shown on the lower right, reserved on a pale green-blue ground, with stand and tomobako titled Shippo gyokuyu Fuji [...] mon kabin (Green-blue glazed cloisonné vase with design of Mount Fuji[...]) and signed Ando Shippoten zo, (made by the Ando Cloisonné Company) with seal Ando kinsei (Respectfully made by Ando), 24.6cm (9¾in) high; the rectangular box decorated with a matching design of Mount Fuji worked in the same technique, with tomobako, titled Shippo [...]gyokuyu Fuji no zu tabakobako (Green-blue glazed cloisonné tobacco box with design of Mount Fuji) and signed Ando Shippoten zo, with seal Ando kinsei, 4cm x 13.7cm x 9.8cm (1½in x 5 3/8in x 3 7/8in); both signed on the base with the silver wire seal of Ando Jubei; both applied with silver mounts. (6).

£1,200 - 1,800 JPY210,000 - 320,000 US\$1,800 - 2,700

富士図七宝花瓶・煙草箱 各一点 安藤七宝店製 明治時代

Illustrated on page 258.

397 \*

#### A CLOISONNÉ-ENAMEL LARGE FOOTED BOWL

By Ando Jubei, Meiji Period

Of squat form supported on a tall flaring foot, worked in gold and silver wire with a repeat design of confronting ho-o birds enclosed within stylised floral wreaths separated by shippo-tsunagi (linked cash) motifs on a pale-cream ground, the base signed with the silver wire seal of Ando Jubei; applied with a silver rim and foot, with separate wood stand and tomobako, the inside of the lid titled Shippo onhanamoriki (Cloisonné vessel for flower arrangement) and signed Jubei zo with seal Andoshi kinsei (Respectfully made by Ando) and wood storage box. 23cm x 23.7cm (9in x 9 3/8in). (4).

£8,500 - 9,500 JPY1.500.000 - 1.700.000 US\$13,000 - 14,000

七宝花鳥図花盛器 安藤重兵衛作 明治時代

Illustrated on page 258.





(395 - reverse)

(395 - signature)











#### A CLOISONNÉ-ENAMEL BOX AND COVER

By Namikawa Sosuke (1847-1910), Meiji Period Of shallow rounded square form, bearing a pale-grey ground and decorated in musen shippo (wireless enamel) with a prunus branch rising up before the full moon, the rims mounted with shakudo and the interior of dark-brown enamel, the base signed in thick silver wire with the Sakigake mark of Namikawa Sosuke. 3.8cm x 12.4cm (11/2in x 4 7/8in). (2).

£5,000 - 8,000 JPY890,000 - 1,400,000 US\$7,400 - 12,000

満月に白梅図七宝箱 濤川惣助作 明治時代

Provenance: an English private collection.

Please also see footnote to lot 395.

399 \*

#### A CLOISONNÉ-ENAMEL SMALL HEXAGONAL VASE

By Hattori Tadasaburo, Meiji Period Worked in gold wire with a single sprig of a flowering white peony beneath a band of stylised peacock feathers, reserve on a light turquoise ground, applied with a gilt rim and foot; the base engraved Hattori. 16cm (61/4in) high.

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

牡丹図七宝花瓶 服部唯三郎作 明治時代



399



(signature)



#### The Property of A Lady

#### A CLOISONNÉ-ENAMEL JAR AND COVER

By Namikawa Yasuyuki (1845-1927), Meiji Period, circa 1900 The rounded ovoid squat body worked in silver wire with three sparrows standing among wild violets on a light brown ground, the reverse with four sparrows in flight, applied with silver rims and supported with four bracket feet, the domed cover decorated with a band of stylised flowerheads corresponding to the decoration on the shoulder and surmounted with a silver chrysanthemum-finial; the base signed on a silver tablet Kyoto Namikawa. 11cm (41/4in) high. (2).

£8,000 - 12,000 JPY1,400,000 - 2,100,000 US\$12,000 - 18,000

雀に菫図七宝壷 並河靖之作 明治時代

Provenance: an English private collection.

Born in 1845 to a rural samurai family, Namikawa Yasuyuki started his cloisonné business in Kyoto in 1873 and by the 1880s was successful enough to build, and then extend and upgrade, a large compound that eventually included workshops housing 20 or more employees, a showroom, a family residence, and a garden with a fishpond. He used these facilities to create a carefully orchestrated private retail experience that was described in admiring detail by American and European travel writers, selling many of his finest wares directly to private clients, as well as carrying out imperial commissions and participating in international expositions. Between 1876 and 1904 he won 11 overseas awards and in 1896, along with his unrelated namesake the Tokyo enameler Namikawa Sosuke (the two family names are written with different characters), was among the first individuals to be appointed to the ranks of Teishitsu Gigeiin (Artist-Craftsmen to the Imperial Household, see also lot nos. 393, 401, 402, 403). Such was his reputation that at the 1900 Paris Exposition Universelle his wares were snapped up the moment they were unpacked and sold for up to ten times the amount anticipated. For a detailed biography of Namikawa Yasuyuki see Frederic T Schneider, The Art of Japanese Cloisonné Enamel: History, Techniques and Artists, 1600 to the Present, Jefferson NC, McFarland, 2010, pp.86-87.

#### **Other Properties**

#### A CLOISONNÉ-ENAMEL SMALL OVOID VASE

By Namikawa Yasuyuki (1845-1927), Meiji Period Intricately worked in silver and gold wire with a design of six stylised butterflies of different size in ascending and descending flight over the midnightblue ground, the neck and foot with a band of formalised floral motifs, signed on the base with chiselled cursive characters on a silver plaque Kyoto Namikawa; applied with a gilt rim and foot. 9cm (31/2in) high.

£12,000 - 15,000 JPY2,100,000 - 2,700,000 US\$18,000 - 22,000

蝶図七宝小花瓶 並河靖之作 明治時代



(401 - reverse)

401

#### 402 \*

#### A CLOISONNÉ-ENAMEL SMALL VASE

By Namikawa Yasuyuki (1845-1927), Meiji Period Intricately worked in silver and gold wire with an all-over design of stylised cherry blossoms and overlapping differently coloured roundels scattered over a midnight-blue ground, the neck and foot with matching floral arabesque motifs, signed on the base with chiselled cursive characters on a silver plaque Kyoto Namikawa, applied with a gold rim and foot; with wood storage box. 9cm (31/2in) high. (2).

£12,000 - 15,000 JPY2,100,000 - 2,700,000 US\$18,000 - 22,000

桜散文七宝小花瓶 並河靖之作 明治時代





(signature)





403 \*

#### A CLOISONNÉ-ENAMEL MINIATURE OVOID VASE

By Namikawa Yasuyuki (1845-1927), Meiji Period Intricately worked in silver and gilt wire with butterflies hovering over stalks of *ayame* (iris) and *nogiku* (wild chrysanthemums) beneath a band of shield-shaped panels enclosing foliate motifs, the neck with lozenge-shaped formalised repeat chrysanthemums patterns, all reserved on a midnight-blue ground, signed on the base with chiselled cursive characters on a silver plaque *Kyoto Namikawa*; applied with a silver rim and foot. *11.5cm* (*4½in*) *high*.

£12,000 - 15,000 JPY2,100,000 - 2,700,000 US\$18,000 - 22,000

蝶草花図七宝小花瓶 並河靖之作 明治時代

# 404 †

#### TWO CLOISONNÉ-ENAMEL RECTANGULAR PLAQUES

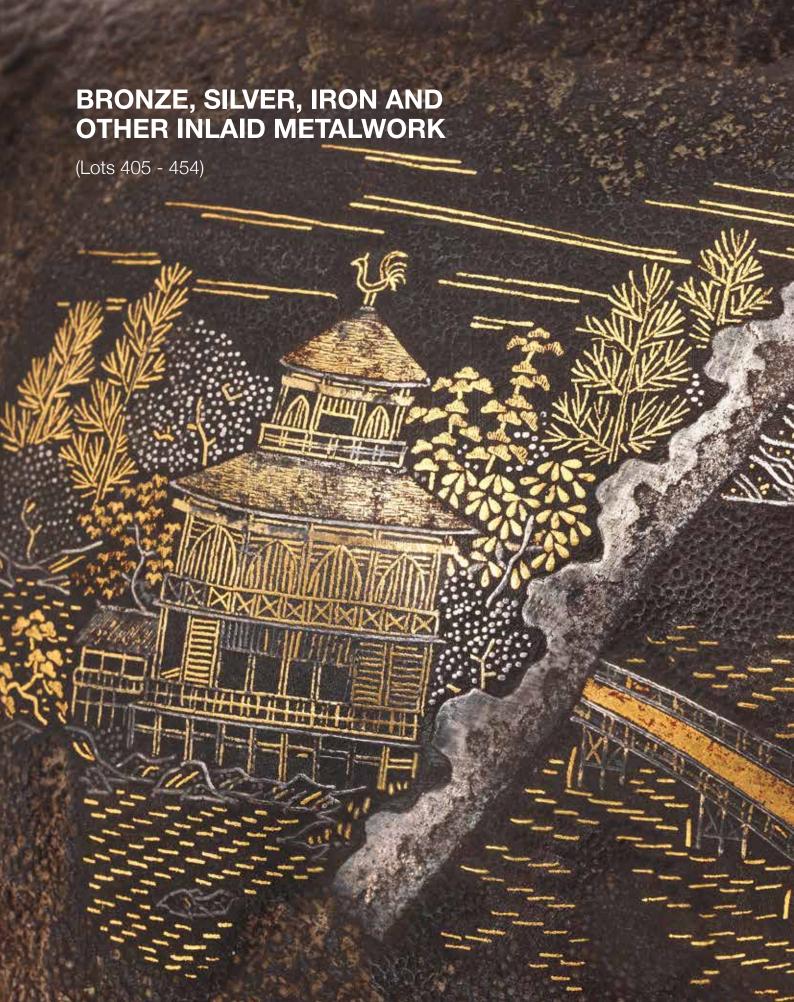
Attributed to the Ando Jubei Company, Meiji Period Both panels worked in gilt and silver wire with a complementary design of a moonlit scene of ravens perched on branches of flowering cherry trailing over a hillock reserved on a grey ground; *unsigned*. 57cm x 33.5cm (22½in x 13¼in). (2).

£12,000 - 15,000 JPY2,100,000 - 2,700,000 US\$18,000 - 22,000

月夜桜に鴉図七宝額 二点 推定安藤七宝店製 明治時代













# **BRONZE WORKS OF ART** Property from a French Private Collection (Lots 405 - 409)

405

#### TWO INLAID METAL BOXES AND COVERS

One by Inoue, Meiji Period

The first of bronze and decorated in gilt, bronze and shakudo takazogan with a bat in flight beneath branches of bamboo bending against the full moon in the distance, unsigned, 4.5cm x 13.6cm (13/4in x 5 3/8in); the second of sentoku (brass), similarly worked in relief with a reishi staff resting beside a basket and vase overbrimming with flowers and fruit and a Chinese scholars' rock on a brass ground, signed Dai Nippon Nishikyo Inoue zo, 8.5cm x 13.6cm (3 3/8in x 5 3/8in). (4).

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

象嵌金工小箱 二点 (満月蝙蝠図、中国文人図) 明治時代

#### A SMALL INLAID BRONZE VASE

By Tounsai, Meiji Period

The green-patinated ground decorated in bronze takazogan with two turtles swimming over the surface of a muddy river, rippled by the currents of the water; the base signed Tounsai saku in a tanzakushaped reserve. 13.5cm (51/4in) high.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

水中亀図銅花瓶 東雲斎作 明治時代

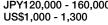
#### AN ELONGATED CYLINDRICAL BRONZE VASE IN THE FORM OF A TREE TRUNK

幹に蝸牛意匠銅花瓶 月真作 明治/大正時代

By Tsukimasa, Meiji/Taisho Period

Applied with a snail in relief crawling up at one side towards the neck cast with a thick glaze trickling down representing the morning dew; the base signed with seal Tsukimasa. 27.5cm (103/4in) high.

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300



406





408

#### A BRONZE PEAR-SHAPED OCTAGONAL FACETTED VASE By Akichika, Meiji Period

The mottled reddish-brown body applied in high relief with a lizard entwined around the neck peering down at the frog attempting to make its escape; the base signed in chiselled characters *Akichika*. 26.8cm (10½in) high.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

蜥蜴に蛙図銅花瓶 明親作 明治時代

409

### A BRONZE OKIMONO OF AN ONI (DEMON)

Meiji Period

Humorously modelled with his feet stride and bending over from th weight of an exaggeratedly large anchor which he carries over his shoulder; unsigned. 6.5cm x 10.5cm (2½in x 4 1/8in).

£600 - 800 JPY110,000 - 140,000 US\$890 - 1,200



銅置物 錨に鬼 無銘 明治時代





#### 411 Y Φ

#### A BRONZE OKIMONO GROUP OF AN ELEPHANT **AND TWO TIGERS**

By Seiko, Meiji Period

The trumpeting mammal modelled fending off two snarling tigers, stamping one tiger underfoot at the front whilst another attacks from behind, clambering over his back, the elephant's belly signed in a rectangular reserve Seiko saku; with separate gnarled wood stand. 33.5cm x 44.5cm (13 1/16in x 171/2in), the wood stand 47cm (181/2in) long. (2).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

銅置物 象と虎 清光作 明治時代

#### 412

#### A BRONZE SCULPTURE OF A HORSE

Arttributed to Goto Sadayuki (1850-1903), late 19th/early 20th century Affixed to a rectangular bronze stand, naturalistically modelled, the stallion galloping with his head turned to the right, his eyes inlaid in pale amber; the base inscribed in chiselled characters Goto Sadayuki kigata, Osaka no ju Nakano Seifu chuzo (Wood mould by Goto Sadayuki, cast by Nakano Seifu in Osaka). 37.5cm x 35.7cm (143/4in x 14in).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

銅置物 馬 伝後藤貞行作 19世紀後期/20世紀前期

Goto Sadayuki was a sculptor and renowned for his models of horses. The most famous work by the artist is the horse ridden by Kusunoki Masashige (1294-1336) as part of a bronze sculpture in the Kokyo Gaien National Garden, Tokyo.

A wood model of a horse by the artist was sold at Mainichi Auction, Tokyo, in 2013.





415 \*

#### A BRONZE KORO AND COVER IN THE FORM OF THE BUNBUKU CHAGAMA (BADGER TEA KETTLE)

By Oshima Joun (1858-1940), Taisho Period The squat vessel cast as if turning into a badger, the detachable cover pierced, the shoulder applied with two ring handles, the base signed in chiselled characters Joun; with tomobako titled [...] Tanuki chagama no koro (Incense burner in the form of a badger tea kettle), the inside of the lid with an inscription indicating that this item was presented on the fifth day of the fifth month of Taisho 8 (1919), with seal Karaku and signed Ichijoken Oshima Joun saku with seal.

12.1cm x 16.5cm (43/4in x 61/2in). (3).

£2,500 - 3,500 JPY440,000 - 620,000 US\$3,700 - 5,200

分福茶釜意匠銅香炉 大島如雲作 大正時代

Oshima Joun (given name, Yasutaro) was the son and pupil of his father, the cast-metal worker Oshima Takajiro. He became one of the most successful sculptors of the late Meiji, Taisho and early Showa eras, exhibiting first in Paris in 1878. He also taught at Tokyo Art School from 1887 until 1932 and was a member of innumerable committees and panels of judges at art exhibitions and competitions.

416

#### A BRONZE OKIMONO OF A HARE

Meiji Period

Cast as a long-eared hare seated on its haunches in an alert pose with its head raised and mouth open in mid-call, with red, grey and black patinated patches; unsigned. 12.5cm (4 7/8in) high.

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

銅置物 兎 無銘 明治時代









(417 - signature)





#### **BRONZE FIGURES** Various Properties

417

#### A BRONZE OKIMONO OF AN OX AND FARMER

By Genryusai Seiya, Meiji Period Affixed to an irregularly-shaped wood and bronze stand, the farmer walking behind and holding the halter rope (missing) attached to a ring through the muzzle of a large ox laden with tied bundles of brushwood; signed in a rectangular reserve Seiya chu. 20cm x 40cm (7 7/8in x 153/4in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

銅置物 雄牛と農夫 源龍斎誠谷作 明治時代

418

#### 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 feeds a goose whilst another two waits their turn, all supported on a detachable integral wood stand carved to imitate a river; stamped with a seal Makino kore o tsukuru. 40cm x 72cm (153/4in x 281/4in), the wood stand 86.5cm (34in) long. (2).

£4,000 - 6,000 JPY710,000 - 1,100,000 US\$5,900 - 8,900

銅置物 三匹の雁と少年 巻野作 明治時代

#### The Property of a Lady

419

#### A BRONZE OKIMONO FIGURE OF A RAKAN

By Fukui Kiyotoshi, Meiji Period Cast in two detachable sections, seated cross-legged on a rocky ledge, looking up and smiling as he holds a jui sceptre, one sandal and an alms bowl resting at his feet, his loose robe draped around his waist and chased with foliage, signed in chiselled characters Fukui Kiyotoshi with kao; on an en-suite rustic wood stand, 23.5cm (91/4in) high. (4).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

銅置物 羅漢 福井清利作 明治時代



#### OTHER BRONZE AND INLAID BRONZE WORKS OF ART Various Properties

420

#### A PAIR OF INLAID BRONZE DISHES

By Kumagai, Meiji Period

Both floriform-rimmed dishes decorated in ailt and bronze takazogan with cranes flying above a scroll-shaped panel enclosing complementary scenes of various rakan including Handaka Sonja, Dakaharita Sonja and Inkada Sonja at leisure, and egrets wading in a lotus pond, with details rendered in katakiribori; one dish with chiselled signature Kyoto Kumagai zo. 30.5cm (12in) diam. (2).

£1,000 - 1,500 JPY180,000 - 270,000

US\$1,500 - 2,200

羅漢図銅皿 一対 熊谷作 明治時代

421

#### AN INLAID BRONZE CIRCULAR DISH

By Tomie, Meiji Period

Decorated in gilt and shakudo takazogan with a dragon and two rakan in a garden with revellers enjoying the picnicking and peasants at work in the background, with details engraved in katakiribori; the underside signed Dai Nihon Tomie sei. 33cm (13in) diam.

£1,200 - 1,800 JPY210,000 - 320,000 US\$1,800 - 2,700

羅漢図銅皿 富江作 明治時代

422 W

#### AN INLAID GOLD AND SILVER TALL ELABORATE **BRONZE KORO (INCENSE BURNER)**

Meiji Period

Constructed in three separate sections, the body of slender circular multi-tiered form, decorated around the mid-section in silver takazogan with a band of bronze roundels enclosing all the zodiac animals on a carved fragmented rinzu (textile-weave) ground beneath a band of sasarindo mon, above a globular body carved in low relief with a dragon chasing a tama (jewel), the cover surmounted by a finial in the form of an emissary of Ryujin, the 'Dragon King of the Sea', standing and wearing a dragon headdress, presenting the 'Jewel of the Tides' resting on five scrolls on a Chinese low table; all raised on an elaborate foot in the form of a coiled dragon emerging from spumy waves, in turn supported on a large circular base decorated in gold takazogan with a band of arabesque lappets above a band of repeat sasarindo mon inlaid in silver takazogan; unsigned. 121.2cm (473/4in) high. (3).

£5,000 - 8,000 JPY890,000 - 1,400,000 US\$7,400 - 12,000

竜神紐銅香炉 無銘 明治時代





#### AN INLAID BRONZE BALUSTER VASE

By Munekatsu, Meiji Period Decorated in gilt, silver and bronze takazogan with Shinra Saburo Yoshimitsu holding a scroll and about to play the sho at Mount Ashigara beneath the full moon shown on the other side, the neck with a band of pomegranates; the base signed in chiselled characters Munekatsu. 24.2cm (91/2in) high.

£1,000 - 1,500

JPY180,000 - 270,000 US\$1,500 - 2,200

足柄山図銅花瓶 宗勝作 明治時代

#### AN INLAID BRONZE KORO (INCENSE BURNER) AND COVER

By Yoshi, Meiji Period

Of oval section, supported on three feet in the form of karako (Chinese 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).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

唐子雲龍図銅香炉 義作 明治時代

Provenance: a German private collection.

425

#### AN INLAID BRONZE KORO (INCENSE BURNER) AND COVER

By Akiyasu for the Nogawa company, Meiji Period Decorated in silver, bronze and gilt takazogan with a view of Itsukushima island, a torii and pagodas set among pine-clad landscape in the background with a mountain looming in the distant, the reverse with two stalks of chrysanthemums, the cover pierced and surmounted with a finial in the form of Daikoku standing on two rice bales; signed in chiselled characters Akiyasu koku with the mark of the Nogawa company, supported on three tall cabriole legs on a detachable en-suite wood stand. 47cm (181/2in) high. (3).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

厳島図銅香炉 顕保作(野川製) 明治時代

Provenance: an English private collection.







425

# AN INLAID BRONZE RECTANGULAR BOX AND COVER

Meiji Period

Decorated in gilt, bronze, *shibuichi* and copper *takazogan* and raised on four bracket feet engraved with *karakusa* (Chinese grasses), the cover inset with a rectangular panel showing a weasel about to attack a cockerel in a garden, the sides of the box with differently shaped panels similarly worked in *iroe-takazogan* enclosing seasonal flowers including peonies, pomegranates and chrysanthemums; *unsigned*. 10.2cm x 22.1cm x 17cm (4in x 8¾in x 6 5/8in).

£6,000 - 8,000 JPY1,100,000 - 1,400,000 US\$8,900 - 12,000

鶏に鼬図銅箱 無銘 明治時代



427 \*

#### AN INLAID BRONZE PLUM-BLOSSOM SHAPE KORO (INCENSE BURNER) AND COVER

By Shoami Katsuyoshi (1832-1908) of Okayama, Meiji Period, 1889 The globular squat body modelled as a five-petalled plum blossom and raised on three short integral feet, the front and reverse decorated with a cluster of pine, worked in shakudo takazogan with details around the top edges of the foliage meticulously applied in gold to represent snow and the branches inlaid in shakudo hirazogan, the shibuichi cover pierced with overlapping branches of bamboo, a few leaves shown in differing stages of decay, the interior with a removable silver liner, the base signed with gold seal Katsuyoshi, with tomobako for the incense burner titled Shochikubai zu koro (incense burner with design of pine, bamboo and plum), the inside of the lid, dated Meiji niju-ni-nen aki kugatsu (autumn, in the ninth month of Meiji 22 [1889]), signed Shoami with seal Katsuyoshi and kao, with separate wood storage box for the cover.

9.5cm x 12.1cm (3¾in x 4¾in) high. (5).

£75.000 - 80.000 JPY13,000,000 - 14,000,000 US\$110,000 - 120,000

松竹梅図銅香炉 正阿弥勝義作 明治時代 (1889年)

One of the greatest metalworkers of the Meiii era, Katsuvoshi was born in Mimasaka Province (present-day Okayama Prefecture). He received his early training from his father Nakagawa Katsutsugu, but was adopted at age 18 by a local branch of the Shoami, a dynasty of sword-fitting makers active all over Japan, and went on to work for the Ikeda family in Bizen Province. Although he remained in his home district for most of his career, he developed his practice by studying with his older brother Nakagawa Issho, from whom he absorbed something of the style of Issho's teacher, the great Goto Ichijo. With the onset of the Meiji restoration (1867-8) and the Haitorei edict of 1876, which proscribed the traditional samurai privilege of wearing two swords, Katsuyoshi lost his traditional sources of patronage but soon became exceptionally successful at adapting his skills to new kinds of production including tea-ceremony utensils, flower vases, and incense burners. He also exhibited frequently at major domestic and international expositions, garnering no fewer than 28 awards. Always keen to broaden his artistic horizons, in 1900 Shoami Katsuyoshi finally moved to Kyoto. Pieces by Shoami Katsuyoshi are featured in several important collections of Meiji-era art. Among the most famous are a silver incense burner in the form of a caparisoned Buddhist elephant in the Khalili Collection and a large group in Kyoto's Kiyomizu Sannenzaka Museum.





(cover)

(signature)





428



#### **GILT-BRONZE SAMURAI FIGURES Other Properties**

428

#### A GILT-BRONZE FIGURE OF AN ARCHER

By Yoshimitsu, Meiji Period Standing and dressed in full armour, knelt on one leg, leaning back, poised with his left arm taut, holding a bow in one hand as he prepares to loose an arrow, a tachi suspended from his belt at the side; signed in a rectangular reserve Yoshimitsu; with separate wood stand. The figure 23.1cm (9in) high, the wood stand 23cm (9in) long. (5).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

銅置物 弓射手 芳光作 明治時代

429 \*

#### A GILT-BRONZE FIGURE OF A WARRIOR

By Tsunemitsu, Meiji Period Standing in full armour including a do and a haori and wearing a kawari-kabuto, poised in a belligerent stance with feet apart, both hands clutching a yari, an aikuchi tucked into his waist and a tachi suspended from his right side, signed in a gilt rectangular reserve Tsunemitsu saku, on a large wood stand; with wood storage box for the detachable weapons.

The figure 34cm (13 1/8in) high, the stand 12cm x 36cm (43/4in x 14 1/16in). (5).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

銅置物 侍 常光作 明治時代



#### A PARTIALLY-GILT-BRONZE FIGURE OF BENKEI

By Miyao Eisuke of Yokohama, Meiji Period Seated, one leg outstretched as he holds up the enormous bell of the Miidera Monastery, with studs in relief and cast with panels of formalised lotus, his robes with gilt peony blossoms and other and formal crests mon among karakusa (Chinese grasses), signed in a gilt rectangular cartouche Miyao sei. 34.5cm (13½in) high.

£7,000 - 9,000 JPY1,200,000 - 1,600,000 US\$10,000 - 13,000

銅置物 弁慶と三井寺の鐘 宮尾栄助作 明治時代







431 \*

#### A GILT-BRONZE FIGURE OF AN ARCHER

By Shosen, Meiji Period

Modelled standing feet apart poised, holding a bow in one hand, as he prepares to draw an arrow with the other, clad in formal court costume and wearing an eboshi, an aikuchi tucked into his waist and a tachi with a tiger-skin scabbard suspended from his belt at the side, signed in a rectangular reserve Shosen; on an unusual removeable rectangular stand. 32.5cm x 35cm (12¾in x 13¾in) high. (6).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

銅置物 弓射手 尚仙作 明治時代

432 \*

#### A GILT-BRONZE FIGURE OF AN ARCHER

By Matsumori, Meiji Period

Fixed to a bronze irregularly shaped bronze stand, modelled standing feet apart, poised, holding a bow in one hand, as he prepares to draw an arrow with the other, clad in a formal court costume and wearing an eboshi; signed in a rectangular reserve Matsumori. 38.1cm (15in) high. (3).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

銅置物 弓射手 松盛作 明治時代

433 \*

#### A GILT-BRONZE CANDLESTICK HOLDER IN THE FORM OF A SAMURAI

Miyao style, Meiji Period

Modelled standing with feet apart with both hands clutching a detachable candlestick holder, dressed in full armour with bear skin covering his breeches, wearing a helmet mounted with an oni (demon) crest, a tachi suspended from his belt and an aikuchi tucked into his waist, affixed to a rectangular lacquered-wood stand; unsigned, with wood storage box. 42cm x 28cm (161/2in x 11in). (3).

£2.000 - 3.000 JPY350,000 - 530,000 US\$3,000 - 4,400

銅蜀台 侍 無銘(宮尾様式) 明治時代

#### SILVER AND OTHER INLAID SILVER VESSELS AND FIGURES

Various Properties

434 \*

#### A SILVER KASHIBAKO (CONFECTIONERY BOX) AND COVER

Attributed to Ikkakusai, Meiji Period

Of rounded cylindrical form, engraved with a design of paulownia crests interwoven among trailing karakusa (Chinese grasses), the cover surmounted with a knop in the form of a chrysanthemum bud, the base stamped jungin (Real silver); with tomobako, the inside of the cover with an inscription indicating that the object was commissioned by the Meiji Emperor on the occasion of his visit to Nagoya, titled Jungin kikukirimoyo kashiki (Pure silver confectionary box with design of chrysanthemum and paulownia), signed Ikkakusai, narabi shiki ([Made] and recorded by Ikkakusai) with seal Tomi, with silk cloth bearing the seal of the artist. 12.1cm x 16cm (43/4in x 61/4in). (4).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

菊桐文銀菓子器 伝一鶴斎作 明治時代

435 \*

#### A SILVER AND SHAKUDO YOJITATE (STAND FOR TOOTHPICKS)

By the Mitsukoshi Company, Meiji Period

In the form of a handled creel with a shakudo cormorant perched on its rim and a silver oar propped diagonally against its side, the base with the stamped mark of Mitsukoshi and engraved gin sei (Made of silver); with wood storage box titled Ukai kago Yojisashi (Stand for toothpicks in the shape of a cormorant fishing basket). 3.5cm x 4.6cm (1 3/8in x 13/4in). (2).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

鵜飼籠意匠銀楊子立 三越製 明治時代





#### A GILT-BRONZE AND SILVER OKIMONO OF A COCKATOO WITH EN-SUITE 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\$12,000 - 18,000

銅·銀置物 鸚鵡 美谷作 明治時代

437

#### A GROUP OF EIGHT MINIATURE SOLID SILVER **OKIMONO FIGURES**

Meiji/Taisho Period Comprising:

- 1) Momotaro seated and offering a kibi dango (millet dumpling) to his monkey retainer holding a banner; signed Hisanori saku, 7.7cm x 7.7cm (2 7/8in x 2 7/8in).
- 2) A courtesan and an old man kneeling in front of a sakazuki and a sake kettle; signed Shigenobu koku, 8cm x 8.2cm (3 1/8in x 3 3/16in).
- 3) Oishi Kuranosuke, a warrior from the 47 Ronin seated on a portable battle chair, signed Shigenobu koku; 7cm (23/4in) high.
- 4) An archer standing and holding a bow; signed Katsusada, 7cm (2¾in) high.
- 5) A man seated cross-legged about to eat a bowl of noodles; Katsusada, 4.2cm (1 9/16in).
- 6) A young girl holding a puppy; signed Katsutoshi, 4.3cm (1 5/8in) high.
- 7) A musician strumming a shamisen; signed Kazunori, 4.6cm (13/4in) high.
- 8) A peasant girl seated on top of bundles of tied brushwood; signed Katsu[..], 5.2cm (2in) high. (8).

£2,500 - 3,500 JPY440,000 - 620,000 US\$3,700 - 5,200

銀置物 八点 (桃太郎、太夫、大石内蔵助、弓を持つ貴人、 蕎麦を食べる男、他) 明治/大正時代



# 438 \*

A PAIR OF SILVER VASES
By Yoshikuni, Meiji Period
Each of ovoid form, with short everted neck, engraved with sparrows in flight, in *katakiri* and *kebori*, each signed *Yoshikuni sen* with silver mark *jungin*; with wood storage box.

Both 15cm (5 7/8in) high. (3).

£700 - 900 JPY120,000 - 160,000 US\$1,000 - 1,300

郡燕図銀花瓶 一対 義国作 明治時代







(440 - signature)

439 \*

### A SILVER KOGO (INCENSE BOX) AND COVER

By Shinsetsu, Taisho/Showa Period Of flattened circular form, the body and cover intricately carved in silver and gilt with a mass of tightly clustered chrysanthemum blossoms and leaves, with matt gilt interior, the base signed in a rectangular reserve *Shinsetsu saku*; with *tomobako* titled *Ginsei kogiku kogo* (Silver incense box with design of small chrysanthemums), the inside of the lid signed *Shinsetsu saku* with seal.  $4cm \times 7cm (11/2in \times 29/4in)$ . (3).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

小菊図銀香合 津雪作 大正/昭和時代

Similar kogo from the Meiji-era are illustrated by Oliver Impey, et al. (eds.), *The Nasser D. Khalili Collection of Japanese Art: Meiji no takara, Treasure of Imperial Japan, Vol.II, Metalwork Part 1*, London, Kibo Foundation, 1995, pl. nos.10-11.

# IRON AND OTHER INLAID IRON WORKS OF ART Various Properties

440 \*

# A HAMMERED IRON ROUNDED-SQUARE VASE

By Yamada Sobi (1871-1916), early 20th century Comprising an *uchidashi* (repoussé) vase decorated in low relief on both sides with a phoenix bird holding a tasselled length of cloth in its beak; the base signed in chiselled characters *Sobi*, with *tomobako* signed and sealed by the artist, the inside of the lid signed *Sobi* with seal *Yamada Sobi*, the outside of the lid titled *Tetsu tsuiki kabin* (iron vase using repoussé technique), together with silk cloth stamped with the seal of *Yamada Sobi*. 20.5cm (8in) high. (3).

£18,000 - 20,000 JPY3,200,000 - 3,500,000 US\$27,000 - 30,000

鳳凰図鉄鎚起花瓶 山田宗美作 20世紀前期

Yamada Sobi was born in Ishikawa Prefecture and studied under his father, Yamada Soko (1831-1908). He was renowned for his mastery of the hammered iron technique which he used to produce three-dimensional, sculptural works from a single ingot of iron. He won several prizes including the Gold Medal Prize at the Paris International Exhibition of 1900 and the First Prize at the fifth Naikoku Kangyo Hakurankai (National Exhibition for the Encouragement of Industry) in 1905.





(441 - signature)

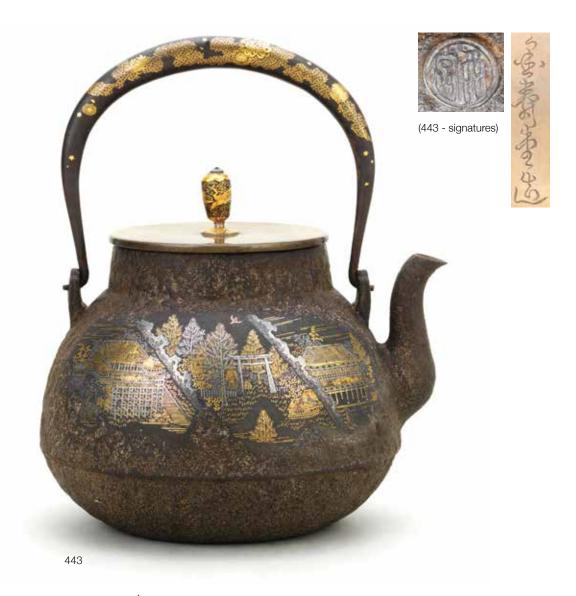


(442 - signatures)





442



# AN IRON CYLINDRICAL HIBACHI (BRAZIER) AND COVER

By Ryubundo, 19th century The entire upper section of the brazier pierced and sculpted all around with crabs peering from within the crevices, the sides applied with the heads of mythological creatures from which hangs a large ring handle, the cover carved with four Chinese characters in low relief Juzan fukukai (Auspicious mountain and blessed sea) and surmounted by a copper floral finial, the inside of the lid signed Ryubundo zo; with a separate gotoku (kettle stand). 16cm x 23.6cm (61/4in x 91/4in). (3).

£2,000 - 3,000 JPY350,000 - 530,000 US\$3,000 - 4,400

鉄火鉢 附五徳 龍文堂作 19世紀

442 \*

# TWO IRON KETTLES AND COVERS

One by Ryubundo, 19th century Consisting of a larger kettle hammered in low relief with a design of a rural landscape one side and sparrows in flight above a bamboo grove on the other, the inside of the lid signed Ryubundo zo, 16.5cm (61/2in) high excluding handle; the second with a band of archaic animals, the spout in the form of a stylised bird's head, the side with seal Nihon Takahisa and stamped with another but illegible seal on the base, 12.7cm (5in) high. (4).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

鉄瓶 二点 (田舎景色図、獣図) 19世紀

# AN INLAID IRON TETSUBIN (IRON **KETTLE) AND COVER**

By a member of the Amemiya family for the Kinjudo Company, Meiji Period Of tapering globular form, the iron body decorated with irregular panels inlaid in typical Komai-style gold and silver nunome-zogan with famous sightseeing landmarks of Kyoto on each side including the Kiyomizu Temple, Arashiyama and Kinkakuji, the overhead handle similarly inlaid with chrysanthemum blossoms among fragmented key-fret designs, the base signed with seal Amemiya; the bronze cover surmounted with a knop inlaid with cranes in flight, the inside of the cover with chiselled cursive signature Kinjudo zo. 16cm (61/4in) high, excl. handle. (2).

£5.000 - 6.000 JPY890,000 - 1,100,000 US\$7,400 - 8,900

京都名所図金銀象嵌鉄瓶 雨宮作 (金寿堂製) 明治時代







445 \*

## AN IRON KUSSHIN JIZAI (FULLY ARTICULATED) OKIMONO MODEL OF A FRESH-WATER PRAWN

By Myochin Munenaga, late Edo/early Meiji Period Naturalistically rendered, of riveted construction with engraved detail, with fully articulated legs, long arms and antennae, one side of the body signed in chiselled characters Myochin Munenaga; with wood storage box inscribed Hiramatsu [...] Kiyoshi (possibly the name of the original owner). 20.5cm (8 1/16in) long including antennae. (2).

£10,000 - 15,000 JPY1,800,000 - 2,700,000 US\$15,000 - 22,000

鉄屈伸自在置物 海老 明珍宗長作 江戸時代後期/明治時代前期

Myochin Munenaga lived in Kochi, Tosa Province (present-day Kochi Prefecture) and his signatures such as Myochin Ki no Munenaga saku, Keio ninen hachigatsu kichijitsu (made by Myochi Ki no Munega, on a good day in the eight month of Keio 2 [1866]) are recorded. 1

#### Notes:

1. Wakayama Takeshi, Kinko jiten (A Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, p.956.

446 \*

## A HAMMERED IRON KORO (INCENSE BURNER)

By Myochin Munehiro, Meiji Period

The squat, spherical body unadorned and raised on three short feet, with a shibuichi cover pierced with three stalks of stylised chrysanthemum, the base signed with chiselled signature Munehiro; with wood storage box.

10.2cm (4in) high. (3).

£5,000 - 6,000 JPY890,000 - 1,100,000 US\$7,400 - 8,900

菊文火屋付鉄香炉 明珍宗弘作 明治時代

The artist is probably Myochin Munehiro who is recorded as a maker of tsuba and active in the late 19th century. 1

1. Wakayama Takeshi, Kinko jiten (A Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, p.965.



# 447 AN INLAID IRON HEXAGONAL KOBAKO (SMALL BOX) AND COVER

By Harutoshi, Meiji Period Worked in gold, shibuichi and silver takazogan with a karako (Chinese boy) holding a kazaguruma (toy spin wheel) and clambering over Hotei's back as he leans against his large treasure sack, his tasselled fan lying on the ground; signed in chiselled characters Harutoshi with two gold seals, one possibly reading kinoto and the other Chosai.

5.1cm x 11.5cm (2in x 41/2in). (2).

£3,000 - 4,000 JPY530,000 - 710,000 US\$4,400 - 5,900

唐子布袋図金工小箱 晴寿作 明治時代



#### 448 \*

### AN IRON OKIMONO FIGURE OF MONJU BOSATSU

By Unno Shomin (1844-1915), late Edo Period Represented as a youth, clutching a detachable silver reishi fungus sceptre and seated in a relaxed pose on the back of a large lion dog, the jewels adorning his body inlaid in gold, the shishi's eyes of gilt with black pupils, the base inset with a silver plaque and signed in chiselled characters Suifu no ju Unno Motohira saku (made by Unno Motohira in Mito); with tomobako, titled Monju Bosatsu okimono, the inside of the lid inscribed Monju Bosatsu no zu tetsu okimono, Unno Shomin sensei Mito zaiju seinenki no saku Motohira zaimei (Iron okimono of Moniu Bosatsu made by Master Unno Shomin when he was young and living in Mito, with signature Motohira) and signed Hakuzanshi Toyokawa Mitsunaga no sho (certified by Hakuzanshi Toyokawa Mitsunaga, [probably II]) with two seals Hakuzanshi and Shinryusai. 14cm x 17.7cm (51/2in x 7in). (3).

£30,000 - 40,000 JPY5,300,000 - 7,100,000 US\$44,000 - 59,000

鉄置物 文殊菩薩 海野勝珉(基平)作 江戸時代後期

Unno Shomin is perhaps the most famous of the generation of metaworkers who started their careers in the sword-fitting workshops of the Mito fief; he moved to nearby Tokyo in the early Meiji era, changing his name from Motohira to Shomin. He showed great promise from an early age, studying calligraphy and painting in addition to chiseling, and was soon awarded the art-name Shomin, "superior to [So]min," in the expectation that his work would one day excel even that of Yokoya Somin (1670-1733), a famed mid-Edoperiod master. After the samurai privilege of wearing two swords was revoked in 1876 he threw himself into the development of new types of products for both Japanese and international customers. exhibited frequently at expositions inside and outside Japan, served as a professor at Tokyo Art School, and in 1896 was appointed to the order of Teishitsu Gigeiin (Artist-Craftsman to the Imperial Household). He had numerous accomplished disciples (for Shomin's biography, see Wakayama Homatsu, Kinko Jiten [Dictionary of Metalworkers], Tokyo, Yuzankaku, 1972, pp.54-55).

Toyokawa Mitsunaga II (1851-1923) was a Tokyo metal-worker who excelled at making kozuka and menuki using the takabori technique.1

#### Notes:

1. Wakayama Takeshi, Kinko jiten (Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, pp.399-400.











### THREE IRON BOXES AND ONE SENTOKU (BRASS) **CIGARETTE CASE**

Meiji Period

Comprising two worked in nunome-zogan (damascene overlay technique), the first of flattened rectangular form decorated with a long-tailed cockerel perched on a plum branch, signed with seal Kyo with 'K24' beneath, 15.8cm (61/4in) long; the third box decorated with a fishing village and scattered crests on the sides, the inside signed with the stylised seal of Komai Seibei, 3.2cm x 7.6cm x 5.3cm (11/4in x 3in x 2in); the third an oval tobacco box, the hinged cover hammered with a fugu fish and a sayori (Japanese halfbeak) lying over a bed of sasa (bamboo leaves) with a mixed-metal kagamibuta netsuke worked in gilt and silver takazogan with a bucket suspended from a stem of bamboo, unsigned; 1.7cm x 10.2cm (5/8in x 4in), the last a sentoku cigarette case etched with two confronting dragons on one side and egrets wading in an iris pond on the reverse, the inside of the cover stamped with the double-mountain mark, 9cm x 8.2cm (31/2in x 3 1/8in). (4).

£1,500 - 2,000 JPY270,000 - 350,000 US\$2,200 - 3,000

金工小箱 三点 (尾長鳥図ケース、漁村図小箱、河豚図煙草入) 龍図宣徳金煙草ケース 一点 明治時代

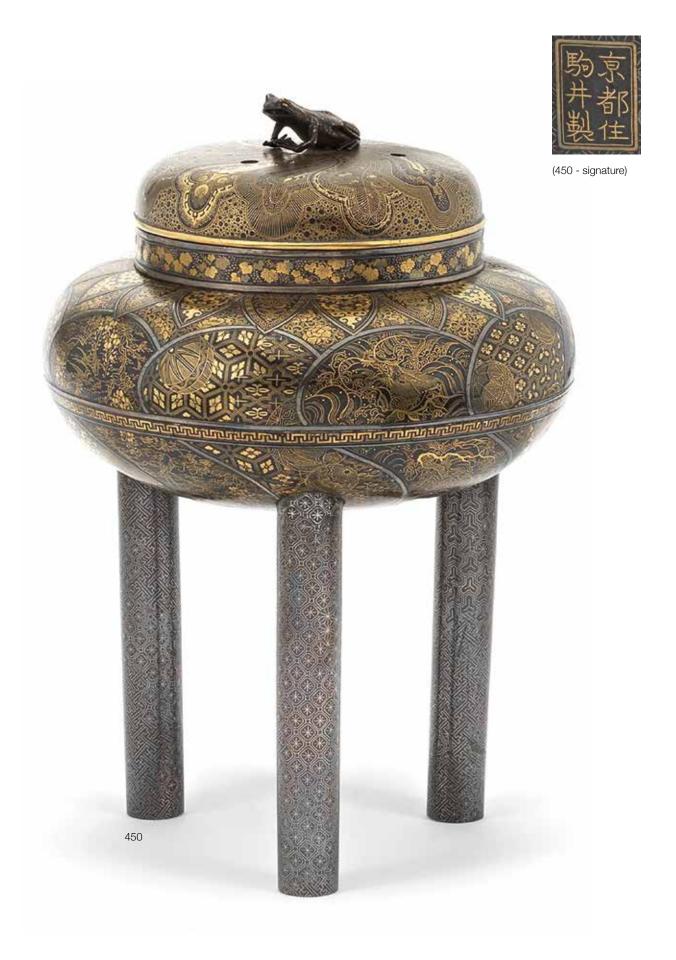
## AN INLAID IRON KORO (INCENSE BURNER) AND COVER

By the Komai Company of Kyoto, Meiji Period

The squat spherical body raised on three tall feet, worked throughout in typical gold *nunome-zogan* with a band of overlapping oval panels enclosing repeat temari (embroidered balls) alternating with assorted scenes including a temple precinct in Kyoto, a dragon emerging from waves and bird-and-flower scenes, beneath a band of lappets enclosing archaic and formalised foliate designs, the neck with fruiting vine, the pierced cover similarly decorated with an elaborate spiral ground, surmounted by a finial in the form of an iron crouched frog, the base and legs with geometric motifs inlaid in silver nunome-zogan, the base signed Kyoto no ju Komai sei; with wood storage box. 29.5cm (11 5/8in) high. (3).

£25,000 - 30,000 JPY4,400,000 - 5,300,000 US\$37,000 - 44,000

花鳥手毬龍寺院図金工香炉 駒井製 明治時代







(451 - interior)



(452 - interior)



# AN INLAID IRON CIGARETTE CASE **CONVERTED INTO A COSMETIC CASE**

By Komai of Kyoto, Meiji Period, before 1911 Decorated in typical gold *nunome-zogan* with a peacock and peahen strutting beneath branches of pine, the reverse with bamboo stems, all reserved on a plain matt black damascened ground, the interior inset with two gold engraved compartments and a mirror; the inside of the lid dated and stamped with a threeline French inscription and signed with seal Nihon Koku Kyoto no ju Komai sei. 7.6cm x 9.6cm (3in x 3¾in).

£1,000 - 1,500 JPY180,000 - 270,000 US\$1,500 - 2,200

松竹孔雀図金工化粧入 駒井製 明治時代

The three-line inscription reads:

Féco. 15.1.1911. / Près du cœur/ Loin des yeux

Close to the heart / Away from the eyes

A French saying for a loved one who is far away.







(454 - signature)

### AN INLAID IRON MINIATURE BOX

By the Komai Company of Kyoto, Meiji Period

Of shallow rectangular form, the cover decorated in typical gold *nunomezogan* with temple precincts by a lake, the sides with trailing vine leaves and the gilt-metal interior with a division and engraved with birds flying among breaking waves and bamboo; engraved with mark *Nihonkoku Kyoto no ju Komai sei*. 1.9cm x 7.3cm x 3.8cm (¾in x 2 7/8in x 1½in).

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

名所図金工小箱 駒井製 明治時代

453

#### AN INLAID IRON RECTANGULAR BOX AND COVER

By the Komai Company, Meiji Period

Supported on four bracket feet, the cover worked in gold *nunomezogan* with a panel of a pheasant perched on a branch while small birds fly by, on a ground of formal designs, the sides with vine leaves and the gilt-metal interior engraved with birds perched on a withered branch and flying over wild flowers, the underside similarly engraved with geese; engraved with mark *Nihonkoku Kyoto no ju Komai sei*. 3.8cm x 12.5cm x 9.5cm (1½in x 4 7/8in x 3¾in).

£1,800 - 2,500 JPY320,000 - 440,000 US\$2,700 - 3,700

雉図金工箱 駒井製 明治時代

#### 454 '

### AN INLAID IRON KORO (INCENSE BURNER) AND COVER

By Ono Ryumin, Meiji Period

The matt-patinated iron body inset with a central horizontal silver band enclosed within enamelled butterflies hovering among tightly clustered blooming flowers including peony, wisteria, iris and chrysanthemum, beneath a further band of key fret inlaid in gold *nunome-zogan* encircling the neck, the domed cover similarly decorated in gold *nunomezogan* with a multi-petalled panels enclosing geomeric and formalised foliate motifs, surmounted by an iron finial in the form of a stalk of chrysanthemum, with an interior hammered silver liner; the base signed with gold seal *Ryumin*, with wood storage box.

15.5cm (6 1/8in) high. (4).

£18,000 - 25,000 JPY3,200,000 - 4,400,000 US\$27,000 - 37,000

四季花蝶図七宝鉄香炉 小野竜珉作 明治時代

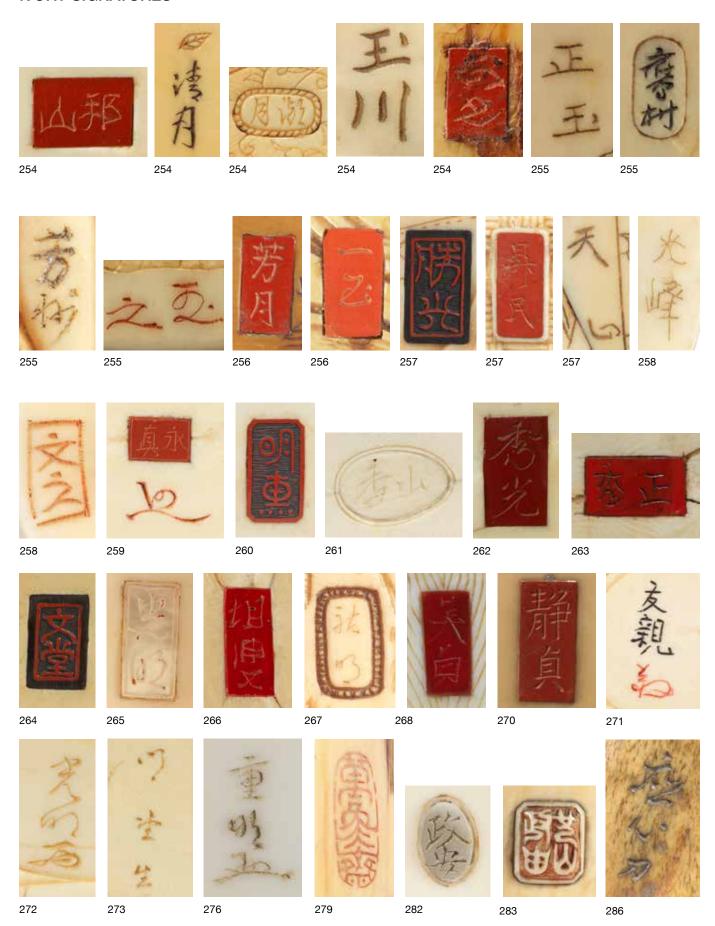
Ryumin (birth name Ono Matabei), lived in Edo and was a pupil of Shima Rakumin (dates unknown). Sword fittings including *kozuka* and *menuki* signed *Ryumin* using the characters 竜民 are recorded in his early career whilst the characters 竜珉 are used later. He was also known to make wood and ivory carvings. <sup>1</sup>

# Notes:

1. Wakayama Takeshi, *Kinko jiten (Dictionary of Metalworkers*), Tokyo, Token Shunju Shinbunsha, 1999, p.1340.

#### End of Sale

# **IVORY SIGNATURES**



# **SATSUMA SIGNATURES**



 380
 381
 382
 384
 385
 386

# **METALWORK SIGNATURES**







































427











428 429 430 431 432

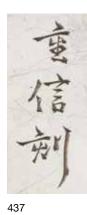










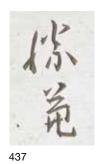














































# **BOX INSCRIPTIONS AND DOCUMENTS**



236 237 238 240 251 252 239































439 440

# INTERNATIONAL ASIAN ART AUCTION CALENDAR 2015

# **ASIAN ART**

Monday 11 May Knightsbridge, London

# **FINE CHINESE ART**

Thursday 14 May New Bond Street, London

# **FINE JAPANESE ART**

Thursday 14 May New Bond Street, London

# CHINESE PAINTINGS AND CALLIGRAPHY: CLASSICAL, MODERN AND CONTEMPORARY INK

Sunday 31 May Hong Kong

# FINE CHINESE CERAMICS AND WORKS OF ART

Thursday 4 June Hong Kong

# **ISLAMIC AND INDIAN ART**

Tuesday 9 June Knightsbridge, London

# **FINE ASIAN WORKS OF ART**

Tuesday 23 June San Francisco

# **ASIAN DECORATIVE ARTS**

Wednesday 24 June San Francisco

### **ASIAN ART**

Wednesday 8 July Edinburgh

# BRITISH AND EUROPEAN CERAMICS, GLASS AND ASIAN ART

Tuesday 14 July Oxford

## **CHINESE ART**

Monday 14 September New York

# FINE JAPANESE WORKS OF ART

Wednesday 16 September New York

# INDIAN, HIMALAYAN AND SOUTHEAST ASIAN ART

Thursday 17 September New York

# **ASIAN ART**

Wednesday 23 September Knightsbridge, London

# MODERN AND CONTEMPORARY ART

Saturday 3 October Hong Kong

# **ISLAMIC ART**

Wednesday 7 October New Bond Street, London

# **ASIAN DECORATIVE ARTS**

Tuesday 13 October San Francisco

# **JAPANESE PAPERS**

Monday 19 October New York

# **ART OF THE SAMURAL**

Tuesday 20 October New York

# BRITISH AND EUROPEAN CERAMICS, GLASS AND ASIAN ART

Tuesday 27 October Oxford

# **ASIAN ART**

Monday 9 November Knightsbridge, London

# THE EDWARD WRANGHAM COLLECTION OF JAPANESE ART, PART VI

Wednesday 11 November New Bond Street, London

# **FINE CHINESE ART**

Thursday 12 November London, New Bond Street

# **FINE JAPANESE ART**

Thursday 12 November New Bond Street, London

# **ASIAN ART**

Wednesday 18 November Edinburgh

# FINE CHINESE CERAMICS AND WORKS OF ART

Saturday 21 November Hong Kong

# FINE CHINESE PAINTINGS: CLASSICAL, MODERN AND CONTEMPORARY INK

Saturday 21 November Hong Kong

### **FINE ASIAN WORKS OF ART**

Tuesday 15 December San Francisco

# **ASIAN DECORATIVE ART**

Wednesday 16 December San Francisco

# **FINE CHINESE ART**

Thursday 14 May 2015 New Bond Street, London

# A RARE AND LARGE GILT-LACQUERED WOOD FIGURE OF GUANYIN

17th/18th century 86cm (33 7/8in) high £80,000 - 120,000

# **VIEWING**

9 - 13 May 2015

### **ENQUIRIES**

+44 (0) 20 7468 8248 chinese@bonhams.com



# Bonhams

LONDON

bonhams.com/chineseart

# **ASIAN ART**

Monday 11 May 2015 at 10.30am Knightsbridge, London

A SELECTION OF GILT BRONZE FIGURES FROM THE CHENG HUAN COLLECTION OF BUDDHIST ART 17th to 19th century

Estimates ranging: £800 - £5,000

**ENQUIRIES** 

+44 (0) 20 7393 3842 asianartkb@bonhams.com



# FINE CHINESE CERAMICS AND WORKS OF ART

Thursday 4 June 2015 Bonhams Hong Kong Gallery Suite 2001, One Pacific Place Hong Kong

# A VERY RARE IMPERIAL SPINACH-GREEN JADE SEAL

Jiaqing (1796-1820) 7.3cm high x 4.2cm square HK\$ 2,000,000 - 3,000,000

# Provenance

An English private collection

The underside carved with a five-character seal face reading 'Shuiyue Zhan Qinghua' ('Tranquil water and luxuriant trees in the garden').

### **ENQUIRIES**

+852 2918 4321 chinese.hk@bonhams.com





**HONG KONG** 

# THE EDWARD WRANGHAM COLLECTION OF JAPANESE ART: PART VI

Wednesday 11 November 2015 New Bond Street, London

# TWO FINE LACQUER INRO FROM THE LATE 19TH/20TH CENTURY

Estimates ranging from £15,000 - 18,000

# **ENQUIRIES**

+44 (0) 20 7468 8368 suzannah.yip@bonhams.com



# Bonhams

LONDON

# THE EDWARD WRANGHAM COLLECTION OF JAPANESE ART: PART VI

Wednesday 11 November 2015 New Bond Street, London

# A RARE LACQUERED WOOD KORO (INCENSE BURNER) IN THE FORM OF AN ELEPHANT

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

£5,000 - 8,000

# **ENQUIRIES**

+44 (0) 20 7468 8368 suzannah.yip@bonhams.com



# Bonhams

LONDON

#### NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/or in a notice displayed at the Sale venue and you should read them as well. Announcements affecting the Sale may also be given out orally before and during the Sale without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

#### 1. OUR ROLE

In its role as Auctioneer of Lots, Bonhams acts solely for and in the interests of the Seller. Bonhams' job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. Bonhams does not act for Buyers or Bidders in this role and does not give advice to Buyers or Bidders. When it or its staff make statements about a Lot or, if Bonhams provides a Condition Report on a Lot it is doing that on behalf of the Seller of the Lot. Bidders and Buyers who are themselves not expert in the Lots are strongly advised to seek and obtain independent advice on the Lots and their value before bidding for them. The Seller has authorised Bonhams to sell the Lot as its agent on its behalf and, save where we expressly make it clear to the contrary, Bonhams acts only as agent for the Seller. Any statement or representation we make in respect of a Lot is made on the Seller's behalf and, unless Bonhams sells a Lot as principal, not on our behalf and any Contract for Sale is between the Buyer and the Seller and not with us. If Bonhams sells a Lot as principal this will either be stated in the Catalogue or an announcement to that effect will be made by the Auctioneer, or it will be stated in a notice at the Sale or an insert in the Catalogue.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a Lot and buy it, at that stage Bonhams does enter into an agreement with the Buyer. The terms of that contract are set out in our Buyer's Agreement, which you will find at Appendix 2 at the back of the Catalogue. This will govern Bonhams' relationship with the Buyer.

## 2. LOTS

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue (see paragraph 3 below), Lots are sold to the Buyer on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. They may not reveal the true condition of the Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the Lot. Lots are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the Hammer Price). It is your responsibility to examine any Lot in which you are interested. It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and Lots may not be authentic or of satisfactory quality; the inside of a Lot may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many Lots they may have been damaged and/ or repaired and you should not assume that a Lot is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

#### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### Contractual Description of a Lot

The Catalogue contains an Entry about each Lot. Each Lot is sold by its respective Seller to the Buyer of the Lot as corresponding only with that part of the Entry which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the Lot in the Catalogue. The remainder of the Entry, which is not printed in bold letters, represents Bonhams' opinion (given on behalf of the Seller) about the Lot only and is not part of the Contractual Description in accordance with which the Lot is sold by the Seller.

#### Estimates

In most cases, an Estimate is printed beside the Entry. Estimates are only an expression of Bonhams' opinion made on behalf of the Seller of the range where Bonhams thinks the Hammer Price for the Lot is likely to fall; it is not an Estimate of value. It does not take into account any VAT or Buyer's Premium payable. Lots can in fact sell for Hammer Prices below and above the Estimate. Any Estimate should not be relied on as an indication of the actual selling price or value of a Lot. Estimates are in the currency of the Sale.

#### **Condition Reports**

In respect of most Lots, you may ask for a Condition Report on its physical condition from Bonhams. If you do so, this will be provided by Bonhams on behalf of the Seller free of charge. Bonhams is not entering into a contract with you in respect of the Condition Report and accordingly does not assume responsibility to you in respect of it. Nor does the Seller owe or agree to owe you as a Bidder any obligation or duty in respect of this free report about a Lot, which is available for your own inspection or for inspection by an expert instructed by you. However, any written Description of the physical condition of the Lot contained in a Condition Report will form part of the Contractual Description of the Lot under which it is sold to any Buyer.

## The Seller's responsibility to you

The Seller does not make or agree to make any representation of fact or contractual promise, Guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual Buyer as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any Lot or as to the anticipated or likely selling price of any Lot. Other than as set out above, no statement or representation in any way descriptive of a Lot or any Estimate is incorporated into any Contract for Sale between a Seller and a Buyer.

#### Bonhams' responsibility to you

You have the opportunity of examining the Lot if you want to and the Contract for Sale for a Lot is with the Seller and not with Bonhams; Bonhams acts as the Seller's agent only (unless Bonhams sells the Lot as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each Lot to establish the accuracy or otherwise of any Descriptions or opinions given by Bonhams, or by any person on Bonhams' behalf, whether in the Catalogue or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by Bonhams or on

Bonhams' behalf which is in any way descriptive of any Lot or as to the anticipated or likely selling price of any Lot. No statement or representation by Bonhams or on its behalf in any way descriptive of any Lot or any Estimate is incorporated into our Buyer's Agreement.

#### Alterations

Descriptions and Estimates may be amended at Bonhams' discretion from time to time by notice given orally or in writing before or during a Sale.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

#### 4. CONDUCT OF THE SALE

Our Sales are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any Sale without stating a reason. We have complete discretion as to whether the Sale proceeds, whether any Lot is included in the Sale, the manner in which the Sale is conducted and we may offer Lots for Sale in any order we choose notwithstanding the numbers given to Lots in the Catalogue. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a Lot you are interested in is put up for Sale. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any Lot, to combine two or more Lots, to withdraw any Lot from a Sale and, before the Sale has been closed, to put up any Lot for auction again. Auction speeds can exceed 100 Lots to the hour and bidding increments are generally about 10%. However these do vary from Sale to Sale and from Auctioneer to Auctioneer. Please check with the department organising the Sale for advice on this. Where a Reserve has been applied to a Lot, the Auctioneer may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such Reserve) on behalf of the Seller. We are not responsible to you in respect of the presence or absence of any Reserve in respect of any Lot. If there is a Reserve it will normally be no higher than the lower figure for any Estimate in the Catalogue, assuming that the currency of the Reserve has not fluctuated adversely against the currency of the Estimate. The 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

If you wish to bid at the Sale by telephone, please complete a Telephone Bidding Form, which is available from our offices or in the Catalogue. Please then return it to the office responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all Lots. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Please contact us for further details.

#### Bidding by post or fax

Absentee Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale. It is in your interests to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New Bidders must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

### Bidding via the internet

Please visit our *Website* at http://www.bonhams.com for details of how to bid via the internet.

# Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to

address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our Conditions of Business and contact our Customer Services Department for further details.

# 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the Purchase Price, which is the Hammer Price plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our Buyer's Agreement, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the Contract for Sale and our Buyer's Agreement contained in the Catalogue in case you are the successful Bidder. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been

# 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. VA

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, and that the funds have originated from your own account, 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;

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;

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.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

#### 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 *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked Lots require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

# Taxidermy and Related Items

As a Seller of these articles, Bonhams undertakes to comply fully with Cites and DEFRA regulations. Buyers are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

#### 18. FURNITURE

# **Upholstered Furniture**

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarante*e as to the originality of the wood covered by fabric or upholstery.

#### 19. JEWELLERY

#### Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non–Burmese origin require certification before import into the US and it is the Buyer's responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the Buyer to successfully import goods into the US does not constitute grounds for non payment or cancellation of Sale. Bonhams will not be responsible for any additional costs in this regard howsoever incurred.

#### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. Bidders should be aware that Estimates assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed Descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that Bonhams has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the Catalogue. Although, as a matter of policy, Bonhams endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the Catalogue, Bidders should assume that the gemstones may have been treated. Neither Bonhams nor the Seller accepts any liability for contradictions or differing certificates obtained by Buyers on any Lots subsequent to the Sale.

#### **Estimated Weights**

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

#### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

## 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

#### 20. PHOTOGRAPHS

# **Explanation of** Catalogue **Terms**

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the Lot Description). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the Lot Description.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the Catalogue without margins illustrated.
- All photographs are sold unframed unless stated in the Lot Description.

#### 21. PICTURES

# **Explanation of** Catalogue **Terms**

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist.
   When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction:
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil:
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist:
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

#### 22. PORCELAIN AND GLASS

#### Damage and Restoration

For your guidance, in our Catalogues we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable Descriptions of damage cannot be definitive, and in providing Condition Reports, we cannot Guarantee that there are no other defects present which have not been mentioned. Bidders should satisfy themselves by inspection, as to the condition of each Lot. Please see the Contract for Sale printed in this Catalogue. Because of the difficulty in determining whether an item of glass has been repolished, in our Catalogues reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

### 23. VEHICLES

#### The Veteran Car Club of Great Britain

# **Dating Plates and Certificates**

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this Catalogue, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

#### 24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

#### **Examining the wines**

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

#### **Corks and Ullages**

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm 15 to 30 years old – top shoulder (ts) or up to 5cm Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the Catalogue and the Sale and that corks may fail as a result of transporting the wine. We will only accept responsibility for Descriptions of condition at the time of publication of the Catalogue and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

#### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

## Wines in Bond

Wines lying in Bond are marked  $\Delta$  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,  $\Omega$ ,  $\alpha$  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.

# 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

8

- 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 athorwise.
- 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
- 9.8 Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.

#### 10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

- 10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot plus Buyer's Premium (less any sum you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

#### 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant Sale (or such longer period as we may agree in writing) you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a non-conforming Lot and details of the Sale and Lot number sufficient to identify the Lot.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the Entry in the Catalogue in respect of the Lot reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the Lot was listed in the Catalogue under "collections" or "collections and various" or the Lot was stated in the Catalogue to comprise or contain a collection, issue or Books which are undescribed or the missing text or illustrations are referred to or the relevant parts of the Book contain blanks, half titles or advertisements.

If we are reasonably satisfied that a Lot is a non-conforming Lot, we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the Purchase Price and Buyer's Premium paid by you in respect of the Lot.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

#### 12 MISCELLANEOUS

- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control 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 Sale.
- "Business" includes any trade, Business and profession.
  "Buyer" the person to whom a Lot is knocked down by the
  Auctioneer. The Buyer is also referred to in the Contract for
  Sale and the Buyer's Agreement by the words "you" and
  "your".
- "Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).
- "Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.
- "Catalogue" the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.
- "Commission" the Commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.
- "Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.
- "Conditions of Sale" the Notice to Bidders, Contract for Sale, Buyer's Agreement and Definitions and Glossary.
- "Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.
- "Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.
- "Contract Form" the Contract Form, or vehicle Entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for Sale by Bonhams.
- "Contract for Sale" the Sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).
- "Contractual Description" the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.
- "Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Brice*)
- "Entry" a written statement in the Catalogue identifying the Lot and its Lot number which may contain a Description and illustration(s) relating to the Lot.
- **"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.
- "Expenses" charges and Expenses paid or payable by Bonhams in respect of the Lot including legal Expenses, banking charges and Expenses incurred as a result of an electronic transfer of money, charges and Expenses for loss and damage cover, insurance, Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for Sale, storage charges, removal charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus VAT if applicable.
- "Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the Description of the Lot.
- "Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.
- "Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

- "Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.
- "Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.
- "Lot" any item consigned to Bonhams with a view to its Sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for Sale as one Lot).
- "Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of Sales of motor vehicles.
- "New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.
- "Notional Charges" the amount of Commission and VAT which would have been payable if the Lot had been sold at the Notional Price.
- "Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.
- "Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.
- "Notice to Bidders" the notice printed at the back or front of our Catalogues.
- "Purchase Price" the aggregate of the Hammer Price and VAT on the Hammer Price (where applicable), the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.
- "Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).
- "Sale" the auction Sale at which a Lot is to be offered for Sale by Bonhams.
- "Sale Proceeds" the net amount due to the Seller from the Sale of a Lot, being the Hammer Price less the Commission, any VAT chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.
- "Seller" the person who offers the Lot for Sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your". "Specialist Examination" a visual examination of a Lot by a
- specialist on the *Lot*.

  "Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.
- "Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.
- "Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).
- **"Storage Contractor"** means the company identified as such in the *Catalogue*.
- "Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.
- "Trust Account" the bank account of Bonhams into which all sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.
- "VAT" value added tax at the prevailing rate at the date of the Sale in the United Kingdom.
- "Website" Bonhams Website at www.bonhams.com
  "Withdrawal Notice" the Seller's written notice to Bonhams
  revoking Bonhams' instructions to sell a Lot.
- "Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

#### GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

- "artist's resale right": the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.
- "bailee": a person to whom goods are entrusted.
- "indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.
- "interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.
- "knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.
- "lien": a right for the person who has possession of the *Lot* to retain possession of it.
- "risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.
  "title": the legal and equitable right to the ownership of a Lot.
  "tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

#### **SALE OF GOODS ACT 1979**

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - 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

UK Charles O' Brien +44 20 7468 8360 U.S.A Madalina Lazen +1 212 644 9108

# **20th Century British Art** Matthew Bradbury

+44 20 7468 8295

# Aboriginal Art 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

#### Antiquities

Madeleine Perridge +44 20 7468 8226

### **Antique Arms & Armour**

UK David Williams +44 20 7393 3807 U.S.A Paul Carella +1 415 503 3360

#### Art Collections, Estates & Valuations

Harvey Cammell +44 (0) 20 7468 8340

# Art Nouveau & Decorative Art & Design

UK Mark Oliver +44 20 7393 3856 U.S.A 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

UK Matthew Haley +44 20 7393 3817 U.S.A Christina Geiger +1 212 644 9094

# **British & European Glass**

UK Simon Cottle +44 20 7468 8383 U.S.A. Suzy Pai +1 415 503 3343

# British & European Porcelain & Pottery

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

UK 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

James Stratton +44 20 7468 8364 U.S.A Jonathan Snellenburg +1 212 461 6530

#### Coins & Medals

UK John Millensted +44 20 7393 3914 U.S.A Paul Song +1 323 436 5455

#### **Contemporary Art**

UK Ralph Taylor +44 20 7447 7403 U.S.A Jeremy Goldsmith +1 917 206 1656

#### **Costume & Textiles**

Claire Browne +44 1564 732969

#### Entertainment Memorabilia

UK +44 20 7393 3844 U.S.A 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 Mcgimpsey +44 1244 353123

# Irish Art

Penny Day +44 20 7468 8366

#### Impressionist & Modern Art

UK 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

UK 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**

Jon Baddeley +44 20 7393 3872

### Modern, Contemporary & Latin American Art

U.S.A Alexis Chompaisal +1 323 436 5469

#### Modern Design Gareth Williams

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

UK 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

+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

+44 20 7393 3986

# Prints and Multiples

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**

UK Michael Moorcroft +44 20 7468 8241 U.S.A Aileen Ward +1 800 223 5463

# South African Art

Giles Peppiatt +44 20 7468 8355

# **Sporting Guns**

Patrick Hawes +44 20 7393 3815

# Toys & Dolls

Leigh Gotch +44 20 8963 2839

## **Travel Pictures**

Veronique Scorer +44 20 7393 3962

# Urban Art

Gareth Williams +44 20 7468 5879

# Watches & Wristwatches

UK +44 20 7447 7412 U.S.A. Jonathan Snellenburg +1 212 461 6530 HONG KONG Nick Biebuyck +852 2918 4321

## Whisky

UK Martin Green +44 1292 520000 U.S.A Joseph Hyman +1 917 206 1661 HONG KONG Daniel Lam +852 3607 0004

#### Wine

UK Richard Harvey +44 (0) 20 7468 5811 U.S.A Doug Davidson +1 415 503 3363 HONG KONG Daniel Lam +852 3607 0004

#### UNITED KINGDOM

#### London

101 New Bond Street • London W1S 1SR +44 20 7447 7447 +44 20 7447 7400 fax

Montpelier Street • London SW7 1HH +44 20 7393 3900 +44 20 7393 3905 fax

#### South East **England**

**Brighton & Hove** 19 Palmeira Square Hove, East Sussex BN3 2JN +44 1273 220 000 +44 1273 220 335 fax

# Guildford

Millmead. Guildford, Surrey GU2 4BE +44 1483 504 030 +44 1483 450 205 fax

Isle of Wight +44 1273 220 000

Representative: Kent George Dawes +44 1483 504 030

West Sussex

# +44 (0) 1273 220 000

#### South West England

# Bath

Queen Square House Charlotte Street Bath BA1 2LL +44 1225 788 988 +44 1225 446 675 fax

#### Cornwall - Truro

36 Lemon Street Truro Cornwall TR1 2NR +44 1872 250 170 +44 1872 250 179 fax

# Exeter

The Lodge Southernhay West Exeter, Devon EX1 1JG +44 1392 425 264 +44 1392 494 561 fax

## Winchester

The Red House Hyde Street Winchester Hants SO23 7DX +44 1962 862 515 +44 1962 865 166 fax

# Tetbury

22a Long Street Tetbury Gloucestershire GL8 8AQ +44 1666 502 200 +44 1666 505 107 fax Representatives: Dorset Bill Allan +44 1935 815 271

# East Anglia

# Bury St. Edmunds

21 Churchgate Street Bury St Edmunds Suffolk IP33 1RG +44 1284 716 190 +44 1284 755 844 fax

#### Norfolk

The Market Place Reepham Norfolk NR10 4JJ +44 1603 871 443 +44 1603 872 973 fax

#### Midlands

# Knowle The Old House

Station Road Knowle, Solihull West Midlands B93 0HT +44 1564 776 151 +44 1564 778 069 fax

#### Oxford •

Banbury Road Shipton on Cherwell Kidlington OX5 1JH +44 1865 853 640 +44 1865 372 722 fax

#### Yorkshire & North East England

30 Park Square West Leeds LS1 2PF +44 113 234 5755 +44 113 244 3910 fax

# North West England

#### Chester

2 St Johns Court. Vicars Lane, Chester, Ch1 1QE +44 1244 313 936 +44 1244 340 028 fax

## Manchester

The Stables 213 Ashley Road Hale WA15 9TB +44 161 927 3822 +44 161 927 3824 fax

## **Channel Islands**

## Jersev

La Chasse La Rue de la Vallee St Mary Jersey JE3 3DL +44 1534 722 441 +44 1534 759 354 fax

# Representative:

**Guernsey** +44 1481 722 448

## Scotland

Edinburgh • 22 Queen Street Edinburgh EH2 1JX +44 131 225 2266 +44 131 220 2547 fax

#### Glasgow

176 St. Vincent Street, Glasgow G2 5SG +44 141 223 8866 +44 141 223 8868 fax

# Representatives:

# Wine & Spirits Tom Gilbey +44 1382 330 256

#### Cardiff

7-8 Park Place. Cardiff CF10 3DP +44 2920 727 980 +44 2920 727 989 fax

#### **EUROPE**

#### Austria

Tuchlauben 8 1010 Vienna +43 (0) 1 403 0001 vienna@bonhams.com

#### Belgium

Boulevard Saint-Michel 101 1040 Brussels +32 (0) 2 736 5076 belgium@bonhams.com

#### Denmark

Henning Thomsen +45 4178 4799 denmark@bonhams.com

# France

4 rue de la Paix 75002 Paris +33 (0) 1 42 61 10 10 paris@bonhams.com

## Germany - Cologne

Albertusstrasse 26 50667 Cologne +49 (0) 221 2779 9650 cologne@bonhams.com

#### Germany - Munich

Maximilianstrasse 52 80538 Munich +49 (0) 89 2420 5812 munich@bonhams.com

## Greece

7 Neofytou Vamva Street Athens 10674 +30 (0) 210 3636 404 athens@bonhams.com

#### Ireland

31 Molesworth Street Dublin 2 +353 (0) 1 602 0990 dublin@bonhams.com

## Italy - Milan

Via Boccaccio 22 20123 Milano +39 0 2 4953 9020 milan@bonhams.com

### Italy - Rome Via Sicilia 50 00187 Roma +39 0 6 48 5900 rome@bonhams.com

#### The Netherlands

De Lairessestraat 154 1075 HL Amsterdam +31 (0) 20 67 09 701 amsterdam@bonhams.com

#### **Portugal**

Rua Bartolomeu Dias nº 160. 1º Belem 1400-031 Lisbon +351 (0) 91 921 4778 portugal@bonhams.com

#### Russia - Moscow

Anastasia Vinokurova +7 964 562 3845 russia@bonhams.com

# Russia - St. Petersburg

Marina Jacobson +7 921 555 2302 russia@bonhams.com

## Spain - Barcelona

Teresa Ybarra +34 680 347 606 barcelona@bonhams.com

#### Spain - Madrid

Nunez de Balboa no 4-1A 28001 Madrid +34 915 78 17 27 madrid@bonhams.com

## Spain - Marbella

James Roberts +34 952 90 62 50 marbella@bonhams.com

#### Switzerland

Rue Etienne-Dumont 10 1204 Geneva +41 (0) 22 300 3160 geneva@bonhams.com

#### MIDDLE EAST

#### Dubai

Deborah Najar +971 (0)56 113 4146 deborah.najar@bonhams.com

#### Israel

Joslynne Halibard +972 (0)54 553 5337 joslynne.halibard@ bonhams.com

## **NORTH AMERICA**

#### USA

#### San Francisco •

220 San Bruno Avenue San Francisco CA 94103 +1 (415) 861 7500 +1 (415) 861 8951 fax

## Los Angeles •

7601 W. Sunset Boulevard Los Angeles CA 90046

- +1 (323) 850 7500 +1 (323) 850 6090 fax

# New York •

580 Madison Avenue New York, NY 10022

- +1 (212) 644 9001
- +1 (212) 644 9007 fax

# Representatives:

#### Arizona

Terri Adrian-Hardy +1 (480) 994 5362

# California

**Central Valley** David Daniel

# +1 (916) 364 1645 Southern California

Christine Eisenberg +1 (949) 646 6560

# Colorado

Julie Segraves +1 (720) 355 3737

#### Florida

Palm Beach +1 (561) 651 7876 Miami +1 (305) 228 6600 Ft. Lauderdale +1 (954) 566 1630

#### Georgia

Mary Moore Bethea +1 (404) 842 1500

#### Illinois

Ricki Blumberg Harris +1 (312) 475 3922 +1 (773) 267 3300

#### Massachusetts Boston/New England

Amy Corcoran +1 (617) 742 0909

#### Nevada

David Daniel +1 (775) 831 0330

#### **New Mexico**

Leslie Trilling +1 (505) 820 0701

#### Oregon Sheryl Acheson

+1(503) 312 6023 Pennsylvania

# Margaret Tierney +1 (610) 644 1199

Texas

Amy Lawch +1 (713) 621 5988 Washington

# Heather O'Mahony +1 (206) 218 5011

Washington DC Mid-Atlantic Region Martin Gammon +1 (202) 333 1696

# CANADA

#### Toronto, Ontario • Jack Kerr-Wilson

20 Hazelton Avenue Toronto, ONT M5R 2E2 +1 (416) 462 9004 info.ca@bonhams.com

# Montreal, Quebec

David Kelsey +1 (514) 341 9238 info.ca@bonhams.com

# **SOUTH AMERICA**

# Argentina

Daniel Claramunt +54 11 479 37600

# Brazil

+55 11 3031 4444 +55 11 3031 4444 fax

#### ASIA

# Hong Kong •

Suite 2001 One Pacific Place 88 Queensway Admiralty Hong Kong +852 2918 4321 +852 2918 4320 fax hongkong@bonhams.com

#### Beijing

Hongyu Yu Suite 511 Chang An Club 10 East Chang An Avenue Beijing 100006 +86(0) 10 6528 0922 +86(0) 10 6528 0933 fax beijing@bonhams.com

#### Japan

Akiko Tsuchida Level 14 Hibiya Central Building 1-2-9 Nishi-Shimbashi Minato-ku Tokyo 105-0003 +81 (0) 3 5532 8636 +81 (0) 3 5532 8637 fax akiko@bonhams.com

**Singapore** Bernadette Rankine 11th Floor, Wisma Atria 435 Orchard Road Singapore 238877 +65 (0) 6701 8038 +65 (0) 6701 8001 fax bernadette.rankine@ bonhams.com

# Taiwan

Summer Fang 37th Floor, Taipei 101 Tower Nor 7 Xinyi Road, Section 5 Taipei, 100 +886 2 8758 2898 +886 2 8757 2897 fax summer.fang@ bonhams.com

# **AUSTRALIA**

# Sydney

76 Paddington Street
Paddington NSW 2021
Australia +61 (0) 2 8412 2222 +61 (0) 2 9475 4110 fax info.aus@bonhams.com

Melbourne Como House Como Avenue South Yarra Melbourne VIC 3141 +61 (0) 3 8640 4088 +61 (0) 2 9475 4110 fax info aus@bonhams.com

# **AFRICA**

# Nigeria

Neil Coventry +234 (0)7065 888 666 neil.coventry@bonhams.com

#### South Africa -Johannesburg

Penny Culverwell +27 (0)71 342 2670 penny.culverwell@bonhams.com

# **Registration and Bidding Form**

(Attendee / Absentee / Online / Telephone Bidding) Please circle your bidding method above.



				Sale title: Fine Japanese Art	Sale date: 14 May 201	5	
addle number (	(for office use a	nlv)		Sale no. 22814	Sale venue: New Bone	d Street, London	
his sale will be conducted in accordance with onhams' Conditions of Sale and bidding and buying the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets ut the charges payable by you on the purchases ou make and other terms relating to bidding and uying at the Sale. You should ask any questions you ave about the Conditions before signing this form. hese Conditions also contain certain undertakings y bidders and buyers and limit Bonhams' liability to idders and buyers.				If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.  General Bid Increments:  £10 - 200			
vata 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 rivacy Policy (subject to any additional specific consent(s) ou may have given at the time your information was issclosed). A copy of our Privacy Policy can be found on ur website (www.bonhams.com) or requested by post rom Customer Services Department, 101 New Bond				Customer Number	Title		
				First Name	Last Name		
				Company name (to be invoiced if applicable)			
				Address			
	1SR United Kingdo						
redit and Debit Card Payments here is no surcharge for payments made by debit cards sued by a UK bank. All other debit cards and all credit cards re subject to a 2% surcharge on the total invoice price.				City	County / State		
				Post / Zip code	Country	Country	
				Telephone mobile	Telephone daytime		
lotice to Bidders.  lients are requested to provide photographic proof of D-passport, driving licence, ID card, together with proof faddress - utility bill, bank or credit card statement tc. Corporate clients should also provide a copy of their rticles of association / company registration documents, ogether with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in our bids not being processed. For higher value lots you may also be asked to provide a bank reference.				Telephone evening	Fax		
				Preferred number(s) in order for Telephone Bidding (inc. country code)			
				E-mail (in capitals)  By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news			
				concerning Bonhams. Bonhams does not sell or trade email addresses.			
successful				I am registering to bid as a private buyer	I am registering to bid as a trade buyer		
will collect the purchases myself  lease contact me with a shipping quote f applicable)				If registered for VAT in the EU please enter your registration here:	Please tick if you have registered with us before		
т арріїсавіс)		1		Please note that all telephone calls are recorded.	MANY Initial CORD		
Telephone or Absentee (T / A)	Lot no.	Brief des	f description		MAX bid in GBP (excluding premium & VAT)	Covering bid*	
FOR WINE SALES	ONLY	1			'		
Please leave lots "a	available under bond	d" in bond	l v	vill collect from Park Royal or bonded warehouse 🔲 Please inclu	de delivery charges (minimun	n charge of £20 + VAT)	
				EEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OU VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO			
Your signature:				Date:			
Covering Bid: A max	timum bid (exclusive o	f Buyers Prem	nium and '	/AT) to be executed by Bonhams only if we are unable to contact you by	telephone, or should the conne	ction be lost during bidding.	

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.



