

# FINE JAPANESE ART

Thursday 10 November 2016

Bonhams

LONDON



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# FINE JAPANESE ART

Thursday 10 November 2016 at 1pm

101 New Bond Street, London

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Saturday 5 November  
11am to 5pm  
Sunday 6 November  
11am to 5pm  
Monday 7 November  
9am to 7.30pm  
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9am to 4.30pm  
Wednesday 9 November  
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23270

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Front cover: Lot 353 (*detail*)  
Back cover: Lot 508 (*detail*)

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

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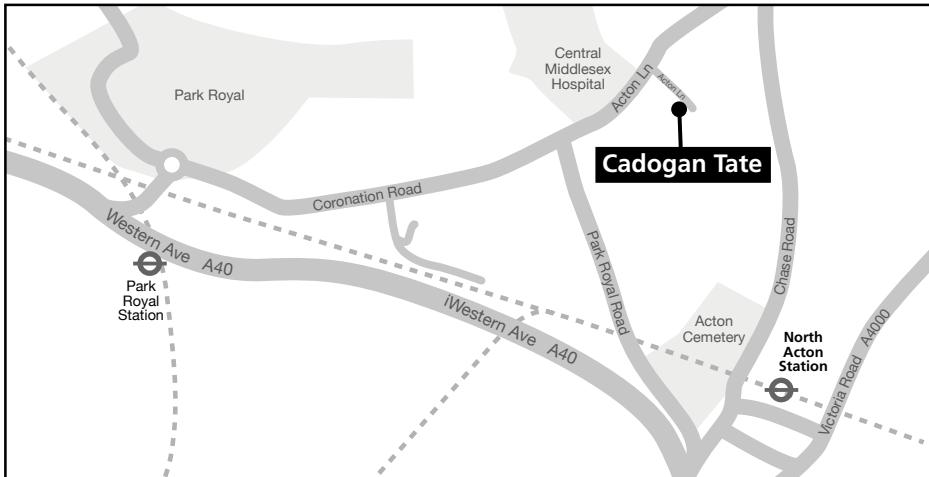
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Sold TP lots will be available for collection from Cadogan Tate from 12.00 noon Monday 14 November 2016 and then every working day between 9am and 4.30pm on production of photographic identification and written authorisation for third-party collections.

To arrange a collection time please send a booking email to [collections@cadogantate.com](mailto:collections@cadogantate.com) or telephone call to +44 (0)800 988 6100 will be required to ensure lots are ready at time of collection.

All other sold lots will remain in the Collections room at Bonhams New Bond Street for a period of not less than 14 calendar days from the sale date 10 November 2016. Lots not collected by 5.30pm Wednesday 23 November 2016 will be returned back to the Department where storage charges may apply.

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Pictures and small objects:

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(Note: Charges apply every day including weekends and Public Holidays)

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

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## CHRONOLOGY

Jomon period	ca.10,000BC - ca.300BC
Yayoi period	ca.300BC - ca.300AD
Kofun period	ca.593 - 710
Nara period	710 - 794
Heian period	794 - 1185
Kamakura period	1185 - 1333
Muromachi period	1333 - 1573
Nanbokuchō period	1336 - 1392
Momoyama period	1573 - 1615
Bunroku era	1592 - 1596
Keicho era	1596 - 1615
Edo period	1615 - 1868
Kan'ei era	1624 - 1644
Kanbun era	1661 - 1673
Genroku era	1688 - 1704
An'ei era	1772 - 1781
Tenmei era	1781 - 1789
Kansei era	1789 - 1801
Kyowa era	1801 - 1804
Bunka era	1804 - 1818
Bunsei era	1818 - 1830
Tenpo era	1830 - 1844
Koka era	1844 - 1848
Kaei era	1848 - 1854
Ansei era	1854 - 1860
Man'en era	1860 - 1861
Bunkyu era	1861 - 1864
Genji era	1864 - 1865
Keio era	1865 - 1868
Meiji era	1868 - 1912
Taisho era	1912 - 1926
Showa era	1926 - 1989
Heisei era	1989 - present



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# THE SHOZO SUGIHARA COLLECTION



**86** years of age, Shozo Sugihara passed away two years ago. He was born in Hiroshima in 1928, in Japanese terms at the start of the Showa era, and in global terms around the time of the panic that followed the Wall Street Crash of 1929.

**25** years of age, in 1953, he became the second head of Sugihara Co. Ltd., an enterprise based in Hiroshima—Japan's Ground Zero—that specialized in fabric production and assembly, and spearheaded its growth during the years of Japan's postwar recovery.

Driven by an all-consuming passion for *monozukuri* (making things), he devoted himself wholeheartedly to the company's expansion and development.

While he was absorbed in this task, his interest in manufacturing led him to discover the pleasures of understanding the background to historical personalities and events and deepening his appreciation of past cultures.

He decided to secure pieces representative of the company's history, including items made from canvas, such as tents and curtains for schools and lecture theatres, and clothing products such as sports and work attire. It was this wish to recover pieces that had been

released onto the market in the past or lost in the nuclear attack on Hiroshima that led Sugihara to become a collector.

He started with familiar objects that sparked his interest in history and then broadened his scope to satisfy a passion for the romance of pre-modern art and antiques, supported by profound knowledge and exchange of information with a vast network of acquaintances, as may be guessed from the books in his library and his many and varied contact books.

His interest in collecting was spurred by a wish to make the most of his limited time in this world by living in the company of beautiful things, appreciating them and deriving joy from them. For him, collecting was more than a mere hobby: he believed that works of art gave him a feel for history and an understanding of the value systems of past times and artists which informed his own management philosophy and view of life.

In Sugihara's view, since the life of a single human being offers only the briefest time for the appreciation of works of art, we should make the most we can of this short moment of existence. Only art, in his view, can fulfil our dream of sharing the thoughts of bygone people and times.



**350** or more examples of *maki-e* (*inro*, netsuke and *inro* boxes) were in his collection, intended as accessories to dress and made in determined pursuit of the stylish and chic. Despite their number, such is their variety in both subject matter and style that one could never tire of looking at them, rich in imaginative power and striking a perfect balance between excellence of design, exquisite craftsmanship and functional beauty. Because netsuke and *inro* were used for personal adornment they were admired as much for their beauty as for their practicality. Sparing no effort, master lacquerers lavished unimaginable amounts of time in polishing and finishing their painstakingly designed productions, which reached a peak of style and artistry during the Edo period (1615-1868).

For Sugihara the most important thing was to select works that one could never grow tired of looking at. He sought out pieces that had been not only been well cared for over the ages so that they survived in good condition but also embodied a universal aesthetic appeal.

**400** years or more have passed since traditional white Satsuma ware was first made, fascinating both for its antiquity and for its splendour, delicacy and refinement. The appeal of old Satsuma ware lies in its soft, warm whiteness, derived not from the glaze but from the colour and texture of the clay used and resulting in an ivory-hued body with tiny inclusions. This type of clay was later taken up by the makers of *Kyōyaki*, ceramic wares manufactured in Kyoto and distinguished by fine painted decoration in gorgeous colours. Sugihara was fascinated by these as well.

**60** years as a ‘public person’, not just the CEO of a major company but also a leading figure in the life of the region, presented Sugihara with many challenges to overcome but he managed to live a remarkably happy, rounded life, raising three children and surrounded by his collection of antique artwork.

**100** years will soon have passed since the founding of the company he nurtured, a company that is now a part of the history he so loved.

# 杉原昭三氏コレクションについて



**86歳。**彼は生涯を終えた。1928年広島にて生誕。和暦の昭和の始まりとともに始まり、それは恐慌の始まりでもありました。

**25歳**(1953年)、2代目経営者として、グランド・ゼロの広島で、1923年創業の繊維、縫製を主体とした会社を継ぎ、戦後日本の復興と同じくして会社を成長させてきました。彼は、ものづくりをこよなく愛し、事業の展開、発展を遂げてきました。そんな仕事に没頭する中、ものづくりを通じて、時代背景や人物、出来事との関係を知り、歴史・文化を深めることに楽しみを見出していました。そんな想いは、講堂や学校の綾帳・テントなど帆布製品、運動・作業着など衣料製品といった自社で制作した製品を自社の歴史として手元にほしいと思うようになり、一度市場に出た品物を買い戻すこと、そして原爆によって失われたものを取り戻したいという気持ちが、蒐集のキッカケへとなりました。こうした身近な品の蒐集は、「歴史への興味」として現れ、浪漫として、「古美術や骨董の興味」へと拡がり、その知識(研究)とネットワーク(仲間との情報交換)は、計り知れない。そのことは、彼の書斎の書物とアドレス帳の量と種類から推察されます。

限りある人生を、今ひと時、美しいものと一緒にいて、楽しみたい、喜びたい、そしてこれらの美術品と共に自分の人生を大切にしたいという思いが、彼のコレクションへの想いであったのではないかと思われます。彼にとって、「蒐集」(コレクション)は、単に趣味ではなく、美術品を通じて「歴史」を感じ、時代や作家の「価値観」を知り、自らの人生観、経営観に影響を与えてきたものでした。人の人生、それも美術品を愛することのできる時間は本当に短い。その一瞬を、限りなく大切にしたい。歴史上の人と時間を、そして想いを共有したい、そんな夢を与えてくれるのが、彼にとっては、ほかならぬ美術品だったのです。

今回の「蒔絵」(印籠・根付・印籠箱)シリーズは、衣類の製造に携わった者として装飾(アクセサリー)や粋を追求する想いを形にした作品ばかりです。



**350**種を超えるともいわれる、テーマを持つ「蒔絵」(印籠・根付・印籠箱)の魅力は、その多種多様なテーマやキャラクター(特徴・性質)があることで、見飽きることがありません。その想像力に富んだ作風は、「良いデザイン」と「細密彫刻技術」、「機能美」の三つがバランスよく形作られています。印籠・根付は装身具ですから、機能的であって、美しいものが好まれたはずです。蒔絵師は惜しみなく、我々の想像以上に作品の磨きや仕上げに時間を費やしています。デザインを考えつくして手間暇をかけた作品は、江戸時代において洒落、粋を極めたものだったと思います。彼は、コレクションの基準として「飽きのこないもの」を選ぶことが最も重要であり、時代を経ても大切にされて生き残ってきたもの、そして作品の中に普遍的な美が備わっているものを求めていました。

**400**年以上もの歴史と、豪華かつ繊細優美な美しさに魅了される「陶磁器」(薩摩焼:磁器の白薩摩)シリーズは、その釉薬ではなく土の地肌の色で、柔らかな温かみのある白、象牙色の素地に細かな貫入が見られるのが特徴であり、また後に京焼の繊細な絵付けが取り入れられ、華やかな彩りある文様が特徴であり、彼もそれらに魅了されたのでしょうか。

**60**年間、「公人」として、企業のトップリーダーとして、また地域のリーダーとして、数々の苦難を乗り越えながらも、「私人」として、3人の子を育て、好きな「古美術品」のコレクションに囲まれ、とても幸せな人生をまとうしたのではないでしょうか。

**100**年、彼が育てた会社が、もうじき迎えようとしている。会社もまた彼の愛した歴史として。



136



137



138

### For Lots 1 - 135

PLEASE REFER TO THE SEPARATE CATALOGUE,  
*THE ETHEREAL BRUSH: IMPORTANT JAPANESE  
PAINTINGS FROM A LONDON COLLECTION*

### THE SHOZO SUGIHARA COLLECTION OF JAPANESE ART (Lots 136-200)

#### *INRO*

136 \*

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

By Shiomi Masanari, Edo period (1615-1868), 18th century  
The almost square *kinji* body decorated in red, gold and black *togidashi maki-e* with a fine sprinkling of gold powder depicting a continuous scene of an oxherd on one side sleeping leaning against sheaves of rice beside a recumbent docile ox, the interior of rich *nashiji*, signed in a red-lacquer rectangular reserve *Shiomi Masanari*; with a globular gold-lacquer *ojime* and a wood netsuke of a recumbent stag, *unsigned*.  
7.1cm (2¾in) high.

£4,000 - 6,000

JPY510,000 - 770,000

US\$5,000 - 7,400

137 \*

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

By Hara Yoyusai (1772-1845/6), Edo period (1615-1868), mid 19th century

The vertical rounded rectangular body decorated in gold, silver and coloured *hiramaki-e* with eight overlapping differently shaped panels enclosing auspicious and New Year motifs including cranes standing besides pine saplings, a sparrow flying among stems of bamboo, sprigs of chrysanthemums and Hotei's fan and treasure sack, all reserved on a ground of *okibirame*, the interior of *nashiji*, the base signed in gold lacquer *Yoyusai saku*; with a gold-lacquer two-part *manju* netsuke decorated with a rabbit inlaid in shell among autumnal grasses, *unsigned*.  
9cm (3½in) high.

£3,000 - 4,000

JPY380,000 - 510,000

US\$3,700 - 5,000

138 \*

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

By Hara Yoyusai (1772-1845/6), Edo period (1615-1868), mid 19th century

The standard lenticular cross section decorated in gold and coloured *takamaki-e* with overlapping roundels enclosing the 12 animals of the zodiac, six on each side, all reserved on a *okibirame* ground, the interior risers of rich *nashiji*, the base signed in gold lacquer *Yoyusai saku* with a *kao*; with a glass *ojime*.  
8.9cm (3½in) high.

£4,000 - 5,000

JPY510,000 - 640,000

US\$5,000 - 6,200



139

139 \*  
**A GOLD-LACQUER FIVE-CASE INRO**

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

The rounded rectangular body decorated in gold *takamaki-e*, *hiramaki-e*, *togidashi maki-e* and *kirikane* with a continuous scene possibly representing a Shinto purification ritual showing on one side figures gathered on the banks of a winding stream behind a *manmaku* (brocade curtain), a *torii* gate in the foreground, the reverse depicting a *nusa* (wooden wand used in Shinto rituals) in the middle of a dug-up square area filled with water located before the walls of a castle, the interior of *nashiji*, unsigned; with a carved walnut netsuke. 8.6cm (3 3/8in) high.

£800 - 1,200  
JPY100,000 - 150,000  
US\$990 - 1,500



140

140 \*  
**A GOLD-LACQUER FIVE-CASE INRO**

By Shoryusai Kogyoku, Edo period (1615-1868), early-mid 19th century

The rounded rectangular body decorated in gold, black and slight coloured *takamaki-e*, *hiramaki-e*, with a *tennin* (angel) besides a pine tree wearing her *hagoromo* (feathery robe) alluding to the subject of a No play of the same title, branches of pine extending to the reverse, the interior of rich *nashiji*, the base signed *Shoryusai Kogyoku*; with a *kagamibuta* netsuke, the gold-lacquer bowl with a metal plate carved with an eagle swooping over a waterfall, worked in chiselled high relief of gilt, silver and bronze, unsigned. 9cm (3 1/2in) high.

£2,500 - 3,000  
JPY320,000 - 380,000  
US\$3,100 - 3,700



141



142

141 \*

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

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

The vertical lenticular *kinji* body decorated in gold and slight silver and black *takamaki-e* with an all-over design of a 'hundred' cranes in flight, the interior of rich *nashiji*, *unsigned*; with bronze tubular *ojime* decorated in chiselled relief of silver with a single sprig of magnolia, *unsigned*.  
8.2cm (3¼in) high.

£2,500 - 3,000

JPY320,000 - 380,000

US\$3,100 - 3,700

142 \*

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

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

The standard rectangular lenticular cross section decorated in gold *takamaki-e*, gold and silver *hiramaki-e*, *e-nashiji* and *kirikane* with an all-over design showing on one side a *gisssha* (ox-drawn court carriage) stationed against a background of autumnal plants and flowers growing in profusion including *kiku* (chrysanthemum), *hagi* (bushclover), *kikyo* (Chinese bellflower), *ominaeshi* (valerian) and *susuki* (pampas grass) extending over to the reverse beside a meandering stream where the verandas of two palaces are situated on opposite sides, applied with three solid characters *aki no ne* 秋乃音 (sound of autumn), the interior of *nashiji*, *unsigned*; with a wood *manju* netsuke carved with a cluster of 11 *kyogen* masks, *unsigned* and a glass *ojime*.  
10.2cm (4in) high.

£3,500 - 4,500

JPY450,000 - 580,000

US\$4,300 - 5,600



143



144



145

143 \*

**A GOLD-LACQUER FOUR-CASE INRO**Edo period (1615-1868) or Meiji era (1868-1912),  
mid/late 19th century

The standard lenticular cross section decorated in predominantly gold lacquer and slight black and red *takamaki-e* with a continuous scene of four swallows, two on either side, in flight beneath trailing branches of vine laden with flowering wisteria, the interior of rich *nashiji*, *unsigned*; with a wood netsuke in the form of a duck, *unsigned*.  
8.7cm (3 3/8in) high.

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700



146

144 \*

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

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

The vertical rounded body decorated in gold *hiramaki-e* with six horizontal bands of formal designs including lozenge shapes enclosing four-petalled floral motifs, *shippo-tsunagi* (linked cash), repeat *hanabishi* (flowers within lozenge shapes), formal wave patterns and fragmented *rinzu* (textile-weave), the top and bottom with similar brocade motifs, the interior of rich *nashiji*, *unsigned*; the gold-lacquer two-part *manju* netsuke embellished in gold and black *hiramaki-e* and shell inlay with a crane flying over a boat moored beside reeds, *unsigned*; with a green glass *ojime*. 10.1cm (4in) high.

£2,000 - 2,500

JPY260,000 - 320,000

US\$2,500 - 3,100

145 \*

**A RED-LACQUER FOUR-CASE INRO**

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

The broad rectangular rounded red-lacquer ground decorated in gold lacquer and slight-coloured *takamaki-e* with butterflies hovering around a group of frolicking *shishi*, the interior of rich *nashiji*, *unsigned*; with a green glass *ojime*. 9cm (3½in) high.

£3,500 - 4,500

JPY450,000 - 580,000

US\$4,300 - 5,600

146 \*

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

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

The *kinji* ground decorated with a continuous design of a peacock and peahen, the former displaying its elaborate tail while its mate perches coquettishly on a rock amidst flowering peonies, in gold and slight coloured *takamaki-e* with details of inlaid shell and highlights of *kirikane*, the interior of *nashiji*, signed Joka with *kao*; with a wood *ojime* of a double gourd form; and a wood netsuke of a wolf with a captured turtle, signed Masakazu. 9.5cm (3¾in) high.

£2,000 - 3,000

JPY260,000 - 380,000

US\$2,500 - 3,700



147

147 \*

**A SMALL GOLD-LACQUER FOUR-CASE INRO**

By Nakayama Komin (1808-1870), mid-late 19th century  
 Of upright form, bearing a rich *kinji* ground, lacquered with a continuous scene of a crane flying over a pine-clad rock while a *minogame* (long-tailed tortoise) climbs onto a smaller rock amid swirling water, in gold *takamaki-e* with highlights of *e-nashiji*, the interior of *nashiji*, signed *Hokkyo Komin* with a *kao*; with an amber *ojime*; and a stag antler *manju* netsuke in the form of a chrysanthemum, carved on the top with a paulownia crest.  
 7.6cm (3in) high.

£3,000 - 4,000  
 JPY380,000 - 510,000  
 US\$3,700 - 5,000



148

148 \*

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

By Kiyusai, Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century  
 Of upright form, lacquered all over with a continuous panoramic scene of the 53 Stations on the Tokaido in gold *takamaki-e* with highlights of *kirikane*, the stations identified on gold-foil cartouches and the interior of *nashiji*, signed *Kiyusai* with red pot seal; with an amber *ojime* and a stag antler netsuke of rectangular form, the top carved in relief with chrysanthemum and paulownia crests and the sides engraved with the names of the stations, *unsigned*.  
 9.2cm (3 5/8in) high.

£3,000 - 4,000  
 JPY380,000 - 510,000  
 US\$3,700 - 5,000



149

149 \*

**A GOLD-LACQUER SEVEN-CASE INRO**

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

The vertical rectangular rounded rich *kinji* body decorated in gold and slight-coloured *takamaki-e*, *hiramaki-e* and *kirikane* with a beauty standing, adjusting a bamboo blind, the reverse similarly lacquered with a hand towel draped over a branch besides a washbasin in a garden framed by 'The Three Friends of Winter' (*shochikubai*: pine, bamboo and plum), the interior of *Gyobu nashiji*, *unsigned*; with a two-part gold-lacquer *manju* netsuke embellished with a single blooming peony, *unsigned*; and a green glass *ojime*.  
8.9cm (3½in) high.

£3,000 - 4,000  
JPY380,000 - 510,000  
US\$3,700 - 5,000

150 \*

**A LARGE BROAD GOLD-LACQUER FOUR-CASE INRO**

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

The rounded rectangular lustrous *kinji* ground decorated in gold *takamaki-e*, *hiramaki-e* and *kirikane* with an imposing walled Chinese building at the water's edge, the design extending over the reverse where a formation of geese are shown in flight above rolling hills in the distance and in the foreground two moored boats and fishing nets drying beside a thatched dwelling, the interior of rich *nashiji*, *unsigned*; with a mottled semi-precious stone flattened *ojime*.  
11.4cm x 9.7cm (4½in x 3¾in).

£2,500 - 3,000  
JPY320,000 - 380,000  
US\$3,100 - 3,700

Illustrated on page 20.



150



151

151\*

**A GOLD-LACQUER SAYA (SHEATH)  
FIVE-CASE INRO**

By Komin, Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century. The saya bearing a subdued *nashiji* ground and lacquered with scattered ferns in gold *hiramaki-e*, the inner five-case *inro* lacquered in gold *togidashi maki-e* with woodsmen carrying water and salt-burners' huts beside a turbulent lake with pine trees in the distance, the interior of black lacquer, signed *Komin*; with a gold lacquer *ojime*; and a wood netsuke of Hotei carrying a sack containing a small boy, *unsigned*.

8.5cm (3 3/8in) high.

£2,500 - 3,000  
JPY320,000 - 380,000  
US\$3,100 - 3,700



152

152 \*

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

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

The vertical rectangular body decorated in gold, slight-coloured and silver takamaki-e and gold hiramaki-e with a continuous scene of a group of courtiers looking up at a monumental waterfall, its vertical lines dominating the composition on the reverse, the interior of rich nashiji, unsigned; with wood okimono netsuke in the form of a herdboy leading a monk seated astride a horse, signed Issai.  
9.8cm (3 13/16in) high.

£2,000 - 2,500

JPY260,000 - 320,000

US\$2,500 - 3,100



153

153 \*

**A GOLD-LACQUER SIX-CASE INRO**Edo period (1615-1868) or early Meiji era (1868-1912),  
early-mid 19th century

The rounded rectangular body decorated in gold takamaki-e, hiramaki-e and kirikane with an all-over design of fruiting gourd trailing over a bamboo fence, the risers with a scalloped edge on opposite sides and embellished in gold hiramaki-e with a repeated square pattern, the compartments of nashiji, unsigned; with red glass ojime.  
9cm (3 1/2in) high.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



154



155



156



157

154 \*

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

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
 The waisted *kinji* ground with a scrolled sunken panel on each side lacquered on a ground of formalised waves with elaborate *ju* characters in gold *takamaki-e*, *unsigned*; with a bone *ojime* of double gourd form and a copper *manju* netsuke engraved and inlaid in *shakudo* with two small birds flying over pine trees, signed *Obun saku*.  
 7.3cm (3 7/8in) high.

£2,000 - 3,000

JPY260,000 - 380,000

US\$2,500 - 3,700

Illustrated on page 22.

155 \*

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

Edo period (1615-1868), early-mid 19th century  
 The rounded rectangular body decorated in gold, silver and slight coloured *takamaki-e*, *kirikane* and *hiramaki-e*, with a long-tailed exotic bird perched on a flowering plum tree beside a winding stream on one side and a solitary *uguisu* (bush warbler) in flight on the reverse, the interior of *nashiji*, *unsigned*; with a cylindrical striated glass *ojime*.  
 8.2cm (3 1/4in) high.

£1,500 - 1,800

JPY190,000 - 230,000

US\$1,900 - 2,200

Illustrated on page 22.

156 \*

**A GOLD-LACQUER THREE-CASE INRO****IN THE FORM OF A TIED JAR**

The gold-lacquer two-part *manju* netsuke by Seizan, Meiji era (1868-1912), late 19th/early 20th century  
 The *kinji* ground embellished in gold *takamaki-e*, *hiramaki-e*, *e-nashiji*, *togidashi maki-e* and *kirikane* details with a continuous autumnal scene of a deer grazing at a stream beneath a canopy of overhanging vine and grapes on one side and leafy branches of fruiting gourd above a waterfall on the other, the top case applied in relief with a simulated *hanabusa* knot, the interior of rich *Gyobu nashiji*, *unsigned*; the two-part gold-lacquer *manju* netsuke lacquered with a shrub of *kikyo* (Chinese bellflower) and *susuki* (pampas grass), signed Seizan *saku*.  
 10.5cm (4 1/8in) high.

£2,500 - 3,000

JPY320,000 - 380,000

US\$3,100 - 3,700

Illustrated on page 23.



158

157 \*

**A BROAD GOLD-LACQUER AND SOMADA INLAID THREE-CASE INRO IN THE FORM OF AN ELABORATE, TASSELLED BIRD CAGE**

The inro and en-suite lacquer hako-netsuke probably by Shunsho IX (Masaaki), Shunsho X (Masakane) or Shunsho XI (Masaoki), Meiji era (1868-1912), late 19th/early 20th century. The wide rounded-rectangular body embellished in gold and coloured takamaki-e, hiramaki-e, e-nashiji and kirikane with details inlaid in shell with a cockerel and two hens behind the vertical bars on one side and three pheasants on the other, both above a writhing dragon within a irregularly shaped panel, the interior of nashiji, the bottom of rich gyobu nashiji and signed in a gold-lacquer rectangular reserve Shunsho with seal *Shun*; with en-suite lacquer hako netsuke in the form of toy cat lacquered with cherry blossoms, maple leaves and chrysanthemums floating on a shippo-tsunagi (linked cash) ground, signed on the gyobu nashiji underside in a gold-lacquer rectangular reserve Shunsho saku; with a similarly lacquered and shell-inlaid ojime, unsigned.

8.6cm x 9.5cm (3 3/8in x 3 3/4in).

£5,000 - 6,000  
JPY640,000 - 770,000  
US\$6,200 - 7,400

158 \*

**A LARGE GOLD-LACQUER CLOCK INRO**

By Shozan, Meiji era (1868-1912), late 19th/early 20th century. The kinji ground lacquered in gold takamaki-e to one side with a dragon amid swirling clouds, centering on a glazed window revealing a brass clock with silvered numerals, the reverse lacquered in gold takamaki-e with a Dutchman standing with a small dog on a leash in a garden, the interior of gold lacquer, the underside of the cover containing a compartment with sliding cover for the clock key, signed *Shozan saku*; with a metal ojime and a gilt metal netsuke in the form of a flintlock gun, the barrel and stock engraved with scrolling foliage, *unsigned*.  
9.5cm (3 3/4in) high.

£4,500 - 5,500  
JPY580,000 - 700,000  
US\$5,600 - 6,800



159



160



161



159 \*

**A SMALL GOLD-LACQUER FOUR-CASE INRO**

By a member of the Kajikawa family, late Edo period (1615-1868) or early Meiji era (1868-1912), mid/late 19th century  
The rounded rectangular body decorated in gold *takamaki-e* with an all-over design of flowering paulownia, with discrete details on the veins of the leaves lacquered in *kirikane*, the base signed *Kajikawa saku* with a pot-shaped seal; with a stag antler netsuke of an old man seated and holding a *nyoi* (Buddhist sceptre), *unsigned*.  
7cm (2 3/4in) high.

£800 - 1,000

JPY100,000 - 130,000

US\$990 - 1,200



162

161 \*

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

By a member of the Kajikawa family, late Edo period (1615-1868) or early Meiji era (1868-1912), mid 19th century  
The rounded rectangular body decorated in gold *takamaki-e* and *togidashi maki-e* with an all-over design of a thatched hut positioned at the foot of pine-clad tall craggy rocks on the shores of a meandering river, the interior of *nashiji*, the base signed in gold lacquer *Kajikawa saku* with a re-lacquer pot-shaped seal; with a metal *ojime* in the form of a basket containing fruit, *unsigned*.  
8.7cm (3 3/8in) high.

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500

160 \*

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

By a member of the Kajikawa family, Meiji era (1868-1912), late 19th/early 20th century  
The vertical, rounded rectangular *kinji* body decorated in gold *takamaki-e*, *hiramaki-e*, *kirikane* and *e-nashiji* with a continuous scene of a building nestled high among pine-clad craggy rocks on an overhanging promontory on one side, the rocky seascape design continuing on the reverse, the interior of rich *Gyobu nashiji*, signed *Kajikawa saku* with a pot-shaped seal; with a blue-and-white porcelain netsuke in the form of a lotus stalk trailing forward over the pod forming the *himotoshi*, several loose seeds inserted within; with a silvered-gilt reticulated *ojime* engraved with flowers, *unsigned*.  
8.9cm (3 1/2in) high.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

162 \*

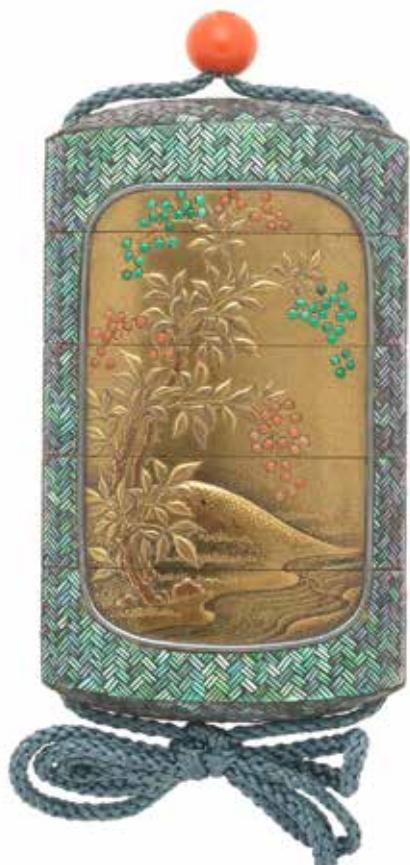
**A GOLD-LACQUER FOUR-CASE INRO**

By a member of the Kajikawa family, late Edo period (1615-1868) or early Meiji era (1868-1912), mid 19th century  
The vertical rounded rectangular body decorated in gold and coloured *takamaki-e* with a continuous design depicting a gathering of the Rokkasen (Six Immortal Poets), Ono no Komachi, Henjo Sojo and Fumiya no Yasuhide on one side and Ariwara no Narihira, Otomo no Kuronushi and Kisen Hoshi on the other, the base signed *Kajikawa saku* with a red-lacquer pot-shaped seal; with a glass bead *ojime*.  
8.5cm (3 3/8in) high.

£2,000 - 2,500

JPY260,000 - 320,000

US\$2,500 - 3,100



163

163 \*

**A SHELL-INLAID GOLD-LACQUER FOUR-CASE INRO**

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

The rounded rectangular body inset with a silver-edged panel on each side decorated in gold takamaki-e, togidashi maki-e, hiramaki-e and kirikane with a fruiting yabukogi (coralberry) shrub growing on the rocky shore beside a meandering stream, the berries inlaid in malachite and coral, reserved on a simulated ground inlaid in shell, the interior of *nashiji*; *unsigned*. 8.3cm (3 1/4in) high.

£3,000 - 4,000

JPY380,000 - 510,000

US\$3,700 - 5,000



164

164 \*

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

By a member of the Kajikawa family,  
Edo period (1615-1868) or Meiji era  
(1868-1912), 19th century

The rounded rectangular *kinji* ground, lacquered with a mountainous landscape, showing a fast-flowing river passing through a gorge with maple trees on the banks and mountain peaks in the distance, in gold and slight-coloured takamaki-e with profuse highlights of *kirikane* and *e-nashiji*, the interior of *Gyobu nashiji*, signed *Kajikawa saku* with a red-lacquer pot-shaped seal; with an amber *ojime*. 9.8cm (3 7/8in) high.

£2,000 - 2,500

JPY260,000 - 320,000

US\$2,500 - 3,100



165

166

165 \*

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

By a member of the Kajikawa family, Meiji era (1868-1912), late 19th/early 20th century

The vertical rounded rectangular body decorated in gold *takamaki-e* with the character *ju* (longevity) floating among sparse clusters of chrysanthemum blossoms, the base signed *Kajikawa saku* with a red-lacquer pot-shaped seal; with a gold-lacquer two-part *manju* netsuke lacquered with two cherry blossoms, *unsigned*.

8.7cm (3 3/8in) high.

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

166 \*

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

By a member of the Kajikawa family, late Edo period (1615-1868) or early Meiji era (1868-1912), mid/late 19th century

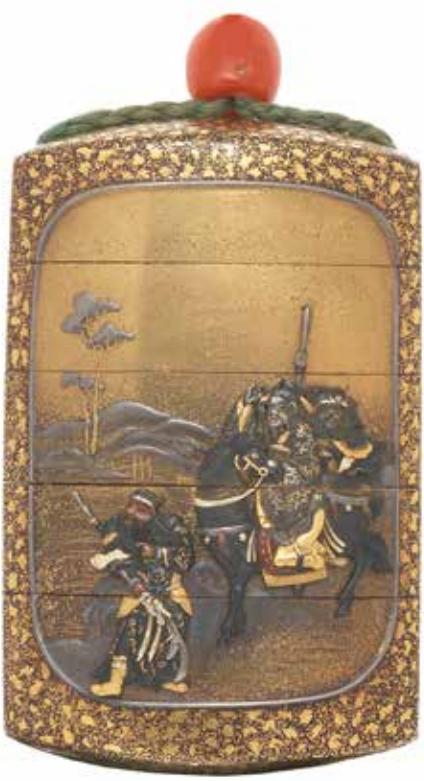
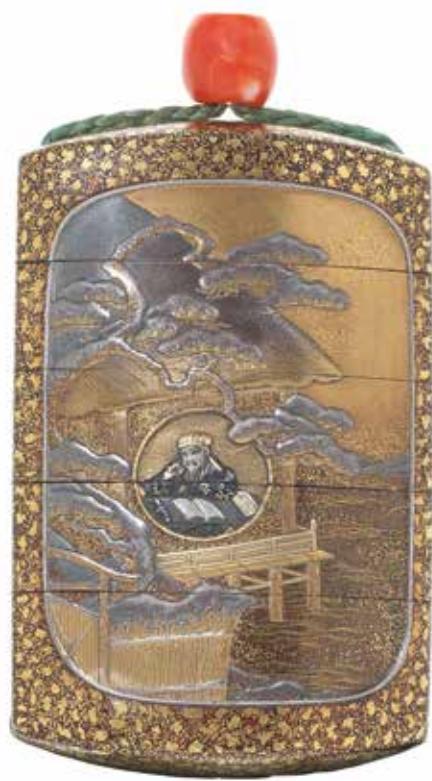
The rounded rectangular ground decorated in gold *takamaki-e*, *hiramaki-e* and *kirikane* with a continuous autumnal rural landscape scene, the lower foreground depicting a row of sheaves of rice hanging out to dry in front of thatched dwellings on one side and a straw *kakashi* (scarecrow) standing in a rice field besides a meandering stream on the river with undulating hills in the background on the other, the interior of *nashiji*, signed *Kajikawa saku* with a red-lacquer pot-shaped seal; with a walnut netsuke and glass *ojime*.

9cm (3 1/2in) high.

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500



167



168



169

167 \*

**A METAL-INLAID GOLD-LACQUER FOUR-CASE INRO**

By members of the Kajikawa and Yokoya families, Edo period (1615-1868) or Meiji era (1868-1912), mid 19th century. The rounded rectangular *fundame* ground richly lacquered in gold *takamaki-e* with a turbulent river beneath pine trees wreathed in swirling clouds, inlaid in *shakudo* relief with Choryo and Kosekiko, the former half kneeling on a rock beside a swimming dragon proffering a shoe to Kosekiko who rides over a bridge above, profuse highlights of *kirikane*, the interior of *Gyobu nashiji*, signed *Kajikawa saku* with a red-lacquer pot-shaped seal and *Somin saku*; with an agate *ojime*. 8.9cm (3 1/2in) high.

£3,500 - 4,500  
JPY450,000 - 580,000  
US\$4,300 - 5,600

168 \*

**A METAL-INLAID GOLD-LACQUER FOUR-CASE INRO**

Edo period (1615-1868) or Meiji era (1868-1912), mid 19th century. The rounded rectangular *okibirame* body inset on each side with a silver-rimmed panel of gold lacquer, one inlaid with the *Shoku no Sanketsu* (Three Heroes of the Chinese State of Shu), Kan'u on horseback accompanied by Chohi and led by Gentoku, all in *shakudo* with details of gold, silver and copper, the reverse lacquered in gold and silver *takamaki-e* and inlaid with Komei seated, reading in a lakeside pavilion overhung with the snow-covered branches of a pine tree, the interior of rich *Gyobu nashiji*, unsigned; with a coral *ojime*. 8.5cm (3 3/8in) high.

£4,000 - 5,000  
JPY510,000 - 640,000  
US\$5,000 - 6,200

169 \*

**A METAL-INLAID GOLD-LACQUER TWO-CASE INRO**

Edo period (1615-1868) or Meiji era (1868-1912), mid 19th century. The circular *fundame* ground lacquered with swirling clouds in gold and silver *takamaki-e*, inlaid on one side with the Raijin the Thunder God in silver relief with details of gold, copper and *shakudo*, the reverse lacquered with Futen the Wind God running over the cloud, releasing air from his large bag of wind, the interior of *nashiji*, unsigned; with a glass *ojime* and a wood netsuke of Raijin standing on a cloud and beating his drum, unsigned. 6cm (2 3/8in) high.

£5,000 - 6,000  
JPY640,000 - 770,000  
US\$6,200 - 7,400



170



171

170 \*

**A MIXED-METAL-INLAID SAYA (SHEATH)  
GOLD-LACQUER FOUR-CASE INRO**

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

The vertical rectangular rounded *kinji saya* (sheath) decorated in gold *takamaki-e*, *hiramaki-e* and *kirikane*, worked on one side in chiselled relief of gold, bronze and *shakudo* with two sumo wrestlers facing each other inside a *dohyo* (sumo ring) before a bout, the reverse with a *manmaku* curtain draped across the branches of a tree adorned with *gohei* (ritual papers), the *inro* embellished in gold *takamaki-e* with a continuous ground of *ken-katabami mon* (heraldic crests of swordblades combined with flowers of wood sorrel), the interior of rich *nashiji*, *unsigned*; with a glass *ojime*.  
7.3cm (2 7/8in) high. (2).

£4,000 - 5,000

JPY510,000 - 640,000

US\$5,000 - 6,200

171 \*

**A METAL-INLAID BLACK-LACQUER THREE-CASE INRO**

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

The hexagonal straight sided black-lacquer body decorated with a three-clawed coiled dragon worked in gold chiselled relief shown with its tail clutching the hilt of a Shinto sword on one side and a prancing *shishi* worked in silver chiselled relief biting the stalk of a peony on the other, the interior of rich *nashiji*, *unsigned*; with a gold *ojime* carved with geometric motifs with details of translucent enamel, *unsigned*.  
7cm (2 5/8in) high.

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500



172 \*

**A METAL-INLAID GOLD-LACQUER FOUR-CASE INRO**

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

The rounded rectangular lustrous *kinji* body decorated in gold *hiramaki-e*, *kirikane*, *takamaki-e* and *e-nashiji* with a woodsman offering a stick of *dango* (sweet dumplings) to a beauty passing beside a large flowering cherry tree during the *hanami* (cherry-blossom-viewing) season, the design continuing over the reverse, the figures worked in chiselled high relief of gold, silver, *shakudo* and bronze, the interior of rich *nashiji*, the base signed in gold lacquer *Kajikawa Bunryusai saku*; with a two-part gold-lacquer *manju* netsuke embellished in gold lacquer relief with a recumbent deer among autumnal plants and grasses, the reverse signed in a shell-inlaid reserve *Shibayama*; with a green glass *ojime*.

10.8cm (4 1/4in) high.

£5,000 - 8,000

JPY640,000 - 1,000,000

US\$6,200 - 9,900



173

174

173 \*

**A METAL-INLAID GOLD-LACQUER FIVE-CASE INRO**

By Kakosai Shozan, Edo period (1615-1868), mid 19th century  
 The vertical rounded rectangular rich *nashiji* body decorated in gold *takamaki-e*, *kirikane*, silver and gold *hiramaki-e* with a sage accompanied by his young attendant, each worked in chiselled relief of gold, *shibuichi*, bronze and *shakudo* beneath flowering branches of plum on one side admiring a waterfall cascading down through rocks and feeding the river below shown on the reverse, the interior of *Gyobu nashiji*, the base signed *Kakosai*; with a wood netsuke of an itinerant entertainer, *unsigned*.  
 9.5cm (3 3/4in) high.

£4,000 - 5,000  
 JPY510,000 - 640,000  
 US\$5,000 - 6,200

174 \*

**A METAL-INLAID GOLD-LACQUER FIVE-CASE INRO**

By Kakosai Shozan, Edo period (1615-1868), mid 19th century  
 The standard lenticular cross-section body with straight sides, rounded corners, curved top and base, the *kinji* ground sprinkled with very fine *kinpun* (gold powder), decorated in gold and coloured *takamaki-e* with *Jurojin* and a *karako*, each worked in chiselled high relief of gold, silver, *shibuichi* and *shakudo*, seated beneath the branches of a pine tree watching affectionately watching a deer and stag inlaid in shell, grazing in the foreground, the reverse similarly lacquered and inlaid with a flock of cranes in flight over calm waters, signed on the base *Kakosai* and in a shell-inlaid rectangular reserve *Shibayama saku*; with a wood *okimono* netsuke in the form of a stag on one side and a scholar and attendant in a pine grove on the other, signed on the underside with an archaic seal.  
 9.8cm (3 13/16in) high.

£3,500 - 4,500  
 JPY450,000 - 580,000  
 US\$4,300 - 5,600



175\*

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

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

The vertical octagonal-sided *kinji* body decorated in gold *takamaki-e*, *e-nashiji*, coloured gold *hiramaki-e* and typical Shibayama inlay with an old woman carrying her grandson on her back in front of a large statue of Emma-o, a large lantern inscribed *Man'ninko chu* ('Buddhist preach for everyone' in progress) suspended above in the right corner, the reverse similarly inlaid with a mother teaching her child how to spin a *mawari-toro* (rotating cylindrical shadow lantern) showing a silhouette of boar hunters on horseback, the sides, top and base of *okibirame*, the interior of rich *nashiji*, *unsigned*; with a gold-lacquer two-part *manju* netsuke embellished with flower arrangement in a vase and stalks of cut irises on a tray in the foreground, signed in a red-lacquer rectangular reserve *Shibayama* and a cloisonné-enamel *ojime*, *unsigned*.

10cm x 7.5cm (4in x 3in).

£8,000 - 12,000  
 JPY1,000,000 - 1,500,000  
 US\$9,900 - 15,000



176



177



176 \*

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

By a member of the Shibayama family, Meiji era (1868-1912), late 19th century/early 20th century

The rectangular lenticular body bearing a *kinji* ground, lacquered and inlaid with a *sanbaso* dancer performing on an outdoor stage holding an open fan and a *suzu* (small bell) in coloured lacquer and bone, shell, horn and soapstone, the reverse similarly inlaid with an elaborate vase of peonies and chrysanthemums beneath trailing wisteria and gold-lacquered cloud bands, the interior of *nashiji*, signed on a shell tablet *Shibayama*; with a glass *ojime* simulating green jade; and a wood netsuke in the form of two *No* masks, *unsigned*.

9.2cm (3 5/8in) high.

£4,500 - 5,000

JPY580,000 - 640,000

US\$5,600 - 6,200

177 \*

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

The Shibayama inlay by Masayuki, Meiji era (1868-1912), late 19th/early 20th century

The rounded rectangular lustrous *kinji* ground decorated in typical Shibayama inlay with a pair of plump rabbits beside fertile heads of *sugina* (mare's tail), a clump of clover on the ground on one side and a shrub of *tanpopo* (dandelions) and *warabi* (edible ferns) on the reverse, with discrete details embellished with gold flakes, the bottom case signed in an oval shell reserve *Masayuki*; with wood netsuke in the form of a mushroom, *unsigned*; and a glass bead *ojime*. 9cm (3 1/2in) high.

£3,500 - 4,500

JPY450,000 - 580,000

US\$4,300 - 5,600



178

178 \*

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

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

The rectangular faceted body with a *kinji* ground decorated in gold *hiramaki-e*, *takamaki-e*, *kirikane* with a continuous scene in typical Shibayama style depicting a menagerie of fantasy creatures at the bottom of the sea including a *kappa*, assorted fish, crustaceans and aquatic creatures clad in human attire and frolicking above turbulent water, the Dragon Princess of the Sea, *Otohime*, flying above and the *Ryugu* castle in the background, the reverse with a hunter poised in the crevice of a cliff shooting arrows at large birds whilst other figures attempt to ride the creatures, the interior of *nashiji*, signed on a shell tablet in the form of an archaic pot *Meiseki*; with an iron *ojime* in the form of an octopus applied in bronze chiselled relief with its tentacles encircling a vase decorated with ceramic shells, *unsigned*. 10.5cm (4 1/8in) high.

£8,000 - 10,000

JPY1,000,000 - 1,300,000

US\$9,900 - 12,000



179\*

**A GOLD-LACQUER SHIBAYAMA-INLAID THREE-CASE INRO**

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

The rectangular rounded *kinji* cross section with lobed corners, lavishly decorated in typical Shibayama style in gold *takamaki-e*, *hiramaki-e*, gold *togidashi maki-e* with a pheasant strutting beside a meandering stream behind which flowering chrysanthemum shrubs are growing at the foot of a white plum tree on one side and a pair of geese beneath trailing branches of wisteria on the other, hills in the distance, *unsigned*; with a silver filigree *ojime* inset with three circular panels enclosing formalised floral motifs with discreet details inlaid in enamel, *unsigned*.

9.6cm (3¾in) high.

£4,000 - 5,000  
JPY510,000 - 640,000  
US\$5,000 - 6,200



180\*

**A GOLD-LACQUER SHIBAYAMA-INLAID FIVE-CASE INRO**

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

The vertical rounded rectangular rich *nashiji* body applied with a silver simulated bamboo-edged rectangular panel on either side, one enclosing five monkeys inlaid in shell playfully dangling from branches of flowering cherry overhanging a winding stream decorated in gold *hiramaki-e*, *e-nashiji* and *togidashi maki-e*, the reverse predominately inlaid in typical Shibayama style with a pheasant foraging for food besides a peony shrub, the interior of *nashiji*, *unsigned*; with a gilt iron pierced *manju* netsuke carved with confronting mythological beasts, *unsigned*; and a tubular lacquer *ojime* decorated with the yin-yang symbol, *unsigned*.

8cm (3 1/8in) high.

£5,000 - 6,000

JPY640,000 - 770,000

US\$6,200 - 7,400



181 \*

**A BROAD GOLD-LACQUER SHIBAYAMA-INLAID THREE-CASE INRO IN THE FORM OF AN IRREGULAR SECTION OF BAMBOO**

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

The broad rounded rectangular *kinji* body inset with two silver-edged irregular panels, one on either side, decorated in gold *takamaki-e*, *hiramaki-e*, gold *togidashi maki-e* and typical Shibayama inlay with the advance party of a foxes' wedding procession dressed in human attire making its way past a meandering stream, two foxes dressed as samurai, three wearing swords and one carrying a travelling box, framed at the top of each panel by flowering sprigs of cherry blossoms inlaid in shell, the top and base with *okibirame*, the interior of *nashiji*, *unsigned*; with a large lacquered *ojime* decorated with stylised wisteria and flowerheads on a chequer-pattern ground, *unsigned*.

11cm x 8.2cm (4 3/8in x 3 1/4in).

£6,000 - 8,000

JPY770,000 - 1,000,000

US\$7,400 - 9,900



182

182 \*

**A GOLD-LACQUER SHIBAYAMA-INLAID THREE-CASE INRO**

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

The flattened straight-sided octagonal shaped body lavishly decorated in typical Shibayama style in gold *togidashi maki-e*, *hiramaki-e* and *kirikane* with a fantastical, humourous scene of Shoki the Demon-Queller leaning over a *karabitsu* (Chinese-style storage box) beside stems of bamboo with a frustrated expression as three *oni* (demons) mischievously taunt their nemesis, the reverse with a fourth *oni* outwitting two Chinese generals by balancing on their spear, the interior of rich *nashiji*, *unsigned*; with a gilt-metal *ojime* carved with a phoenix; and a wood netsuke of a seated man hauling a a sack over his shoulder from within which peer out two *oni*, *unsigned*.

11.3cm x 8.1cm (4½in x 3¼in).

£8,000 - 12,000

JPY1,000,000 - 1,500,000

US\$9,900 - 15,000



183 \*

**A GOLD-LACQUER SHIBAYAMA-INLAID THREE-CASE INRO**

The inro by Nemoto, the ojime by Kazuyoshi, Meiji era (1868-1912), late 19th/early 20th century

The vertical broad rounded body decorated in gold *takamaki-e*, *kirikane* and *hiramaki-e* and inlaid in shell, inset with two rectangular *kinji* panels illustrating *Shitakiri-suzume* (Tongue-Cut Sparrow), one side showing the greedy old woman kneeling in a garden beside a large rattan basket being served tea by the sparrow hostess whilst three younger sparrows are depicted on the reverse entertaining their guest by dancing, signed in two overlapping silver lacquer reserves Nemoto zo, the top, sides and bottom lacquered with Gyobu flakes, the interior of rich *nashiji*; with a cylindrical silver *ojime* carved in low relief with seasonal flowers, signed Kazuyoshi.

10.1cm (4in) high.

£8,000 - 12,000

JPY1,000,000 - 1,500,000

US\$9,900 - 15,000

Illustrated on page 42.



183



184



184 \*

#### A CERAMIC THREE-CASE INRO WITH EN-SUITE CERAMIC OJIME AND NETSUKE

By a follower of Ogata Kenzan, Edo period (1615-1868), mid 19th century

The crackled cream-glazed flattened rounded rectangular body painted both sides with landscape images of two stations from Hiroshige's woodblock prints from the Hoeido *Tokaido gojusantsugi* (53 Stations of the Tokaido) series; one side showing a snow scene in Kanbara and the other with a panoramic view of the harbour in Ejiri, the base inscribed *Kenzan*; with a *manju* netsuke depicting a shrine in Mishima, inscribed *Kenzan*; and an *ojime* painted with a solitary traveller beneath trailing branches of willow in Fujikawa, *unsigned*. 9.3cm (3 5/8in) high.

£750 - 850  
JPY96,000 - 110,000  
US\$930 - 1,100

185



185 \*

#### A BOXWOOD THREE-CASE INRO IN THE FORM OF A TORTOISE

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

The whole carved and textured to imitate a tortoise with its head and legs retracted within its carapace, its eyes inlaid with horn, inscribed in a rectangular plaque *Kinkazan no ju* and with an apocryphal signature *Tomokazu* within a wood rectangular reserve; with a marbled glass *ojime*.

10.2cm (4in) high.

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900



(interior)



186



187

## LACQUER WORKS OF ART

186 \*

### A GOLD-LACQUER KODANSU (CABINET)

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

Of conventional form, raised on an integral scalloped base, the exterior inset with five-lobed silver and gold edged panels, each framing a different scene, elaborately decorated all over in gold, silver and polychrome *takamaki-e*, *hiramaki-e*, *e-nashiji* and *kirikane*, the top depicting the classic scene of Rosei (in Chinese Lu Sheng), reclining upon a low bed, his face visible through the translucent shell fan with which he shades himself, to the top right his grandiose dream of wealth and rank delicately lacquered in *yamimaki-e* with attendants carrying the Emperor resting in his palaquin, the front depicting a disparate group of travellers in a ferryboat, the left side with Kanzan and Jittoku extolling the contents of a long unfurled scroll, the right with a father and son on Boys' Day watching an itinerant entertainer performing in front of a banner painted with Shoki, the reverse showing stags grazing beside young pine saplings on a moonlit evening, the hinged double-doors opening to reveal a continuous scene embellished in predominantly gold *takamaki-e* with an idealised panorama of pagodas, thatched dwellings and shrines nestled among pine-clad undulating hills and possibly the Uji Bridge spanning the river, the design extending within to the six drawers decreasing in height towards the top, each drawer fitted with a metal knob, the sides applied with a *shakudo* ring handle, the front applied with silvered-metal mounts chased with *karakusa* ('Chinese grasses'), the inside of each drawer lined in purple silk and divided into three compartments for the storage of *inro*, *unsigned*; with a wood storage box.

27.3cm x 31.5cm x 19cm (10 3/4in x 12 3/8in x 7 1/2in). (2).

£10,000 - 15,000

JPY1,300,000 - 1,900,000

US\$12,000 - 19,000

187 \*

### A GOLD-LACQUERED WOOD TWO-PANEL FOLDING STAND FOR DISPLAYING 12 INRO

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century  
 The two lower sections embellished in gold and silver *takamaki-e*, *e-nashiji* and *hiramaki-e* with autumnal plants and flowers including chrysanthemums, *ominaeshi* (valerian), *hagi* (bush clover), *susuki* (pampas grass) and *kikyo* (Chinese bellflower) bending in the gentle breeze from behind a bamboo fence on a natural wood ground beneath a crossbar applied with silvered-metal clasps in the form of butterflies for retaining the *inro* in position, the reverse decorated with a simple motif of Rinpa-style waves, the thin frames decorated with a chequer design, *unsigned*; with a wood storage box.  
 40.5cm x 109.5cm (16in x 43 1/8in). (2).

£2,000 - 3,000

JPY260,000 - 380,000

US\$2,500 - 3,700



(interior)



188

188 \*

#### A RECTANGULAR GOLD-LACQUER KODANSU (CABINET)

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

The rich 'okibirame' ground decorated in gold, silver, red and shell 'takamaki-e' with an all-over design of dragonflies in flight, the hinged door opening to reveal three drawers of graduated size, the inside of the door and drawers embellished in gold 'togidashi maki-e' with the *Aki no nanakusa* (Seven Plants of Autumn): *kikyo* (Chinese bellflower), *ominaeshi* (valerian), *hagi* (bush clover), *kiku* (chrysanthemum), *nadeshiko* (pinks), *susuki* (pampas grass) and *fujibakama* (thoroughwort), each drawer fitted with a detachable tray divided into compartments for storage and applied with silvered-metal knob handles in the form of stylised flowerheads, the door and sides with silvered mounts engraved with *karakusa* ('Chinese grasses'), *unsigned*; with a lacquered storage box and fabric draw-string storage bag. 20cm x 25.5cm x 16cm (7 7/8in x 10in x 6 1/4in). (2).

£5,000 - 6,000

JPY640,000 - 770,000

US\$6,200 - 7,400

189 \*

#### A GOLD-LACQUER INRO-DANSU (STORAGE CABINET FOR INRO)

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

Of conventional form, the exterior decorated all over in gold and silver 'takamaki-e', 'hiramaki-e' and 'kirikane' with landscape scenes inscribed in ink with the names of the 53 stations of the Tokaido in gold-lacquer rectangular reserve, the interior of the detachable drop-front door similarly embellished with the Sakon-no-sakura cherry tree and the Ukon-no-tachibana mandarin-orange tree in front of the Imperial Palace in Kyoto, branches of willow overhanging part of a bridge in the foreground and revealing six similarly sized drawers, each lacquered in coloured 'hiramaki-e' with a different geometric pattern including *shippo-tsunagi* (linked cash), formalised waves, simulated basket weave, fragmented *rinzu* (textile weave) and *hanabishi* (flowers within lozenge shapes), each drawer applied with a silvered-metal knob in the form of chrysanthemum blossoms with silver ring handles, the inside of each drawer lined in blue velvet and fitted with four compartments for the *inro*; the top applied with a silver ring handle and also applied with silver engraved mounts to the front, *unsigned*, with a red-lacquered box titled *Tokaido gojusantsugi maki-e otansu* (Maki-e cabinet with the design of 53 stations of the Tokaido) and outer wood storage box. 30cm x 34cm x 20.3cm (11 3/4in x 13 3/8in x 8in). (3).

£8,000 - 12,000

JPY1,000,000 - 1,500,000

US\$9,900 - 15,000



(interior)





(interior)



190



191

190 \*

#### A RECTANGULAR RED-AND-BLACK-LACQUER INRO-DANSU (STORAGE CABINET FOR INRO)

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

Of conventional form, decorated with simulated *tsuba* and *kozuka* in gold and silver and coloured *takamaki-e* and *hiramaki-e* imitating metalworking techniques, the interior of the door black lacquer, similarly embellished with three arrowheads, with a detachable drop-front and six numbered drawers applied with silvered-metal knobs in the form of chrysanthemum blossoms with silver ring handles, the inside of each drawer lined in velvet and fitted with four compartments, *unsigned*; with a wood storage box.

29cm x 34.6cm x 22.5cm (11 3/8in x 13 5/8in x 8 13/16in). (3).

£8,000 - 10,000

JPY1,000,000 - 1,300,000

US\$9,900 - 12,000

The simulated sword-fittings depicted on this lot are decorated with a typical selection of popular motifs, figures and subjects, including Chokaro sennin, Hotei, Shoki the demon queller subduing a demon and sparrow dance from the story of the *Shitakiri suzume* (Tongue-Cut Sparrow). The *kogai* and three *tsuba* bear the signatures of the famous metalworkers, Toshinori, Gekkosai, Konzan and Taizan Motozane. For other examples of such boxes, conventionally attributed to Shibata Zeshin, see Joe Earle and Tadaomi Goke, *Meiji no Takara: Treasures of Imperial Japan, Masterpieces by Shibata Zeshin*, London, Kibo Foundation, 1996, cat. no.72, signed Zeshin; and Oliver Impey and others, *Meiji no Takara: Treasures of Imperial Japan, Lacquer Part II*, London, Kibo Foundation, 1995, cat. no.210; see also Barbra Teri Okada, *A Sprinkling of Gold: The Lacquer Box Collection of Elaine Ehrenkranz*, Newark NJ, Newark Museum, 1983, cat. nos.33, 34).

191 \*

#### A LARGE RECTANGULAR RED-LACQUER BOX AND COVER

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

Decorated with a Nanban-inspired scene in gold, silver and black *takamaki-e*, *e-nashiji* and *hiramaki-e*, the cover depicting a Portuguese crew furling the sails of a three-master with flags depicting Christian emblems fluttering in the wind, performing acrobatic feats in the rigging whilst an arriving foreign delegation clad in bombacha pantaloons and black capes and accompanied by Jesuit missionaries wearing long black gowns, is met by Japanese officials, some with trays of exotic gifts and products whilst four dark-skinned servants are shown on the reverse carrying a caged tiger, the interior of the cover and box decorated with stylised fish and swallows scattered in a whorl design representing waves on a lustrous black-lacquer ground, the interior containing two removable fitted trays lined in blue velvet and divided into compartments for the storage of *inro*, *unsigned*; with a lacquered storage box.

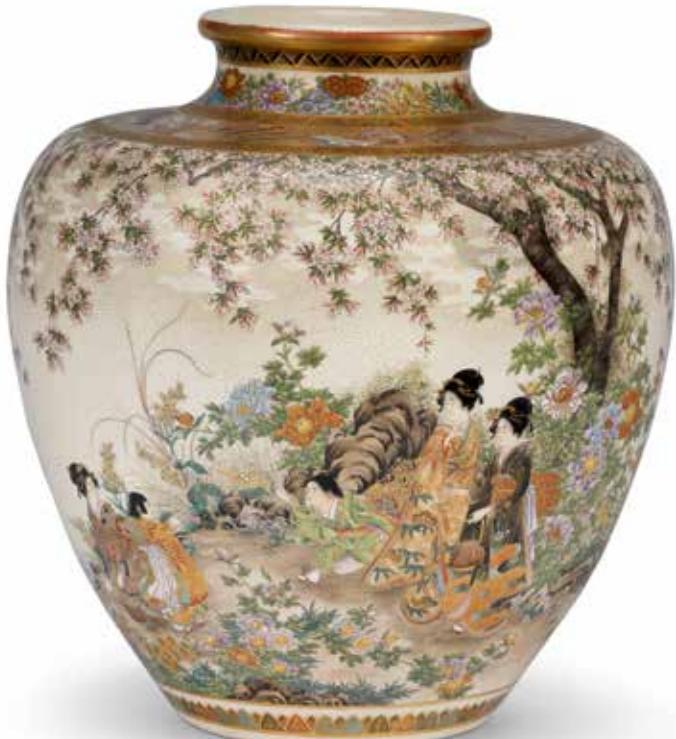
12.2cm x 40.2cm x 32.5cm (4 4/8in x 15 3/4in x 12 1/4in). (3).

£3,000 - 4,000

JPY380,000 - 510,000

US\$3,700 - 5,000

The decoration of this box reflects growing awareness of and interest in Japan's Nanban era of Iberian influence during the early decades of the twentieth century.



(reverse)

192



193

## SATSUMA EARTHENWARE

192 \*

### A LARGE SATSUMA VASE

By Kizan, Meiji era (1868-1912), late 19th/early 20th century  
The front of the flattened shoulder body inset with five overlapping square panels, two partially pierced, enclosing different genre scenes, including one depicting figures enjoying the cherry-blossom-viewing season, another an outdoor scene showing a family on the banks of a river, standing underneath a magnolia tree, a third with a mother spinning thread in front of her three children and a fourth with a butterfly hovering over assorted vegetables and fruits, the reverse depicting a leisurely spring outing of three beautiful middle-class ladies and two children, all beneath encircling bands of seasonal flowers and swirling brocade separated by geometric motifs; the base signed with gilt seal *Kizan seizo*, with a wood storage box attached with a certificate by Mr Omori Kazuo.  
24.5cm (9 3/8in) high. (2).

£5,000 - 8,000  
JPY640,000 - 1,000,000  
US\$6,200 - 9,900



(reverse)



194

193 \*

**A SATSUMA KORO (INCENSE BURNER) AND COVER**

By Yabu Meizan, Meiji era (1868-1912), late 19th/early 20th century  
Finely decorated in enamels and gilt, the body with trailing vine and purple and white wisteria beneath a band of densely clustered chrysanthemums, the cover similarly painted with chrysanthemums and pierced with two apertures in the form of stylised flowers, surmounted by an archaic bracket finial supporting a *tama* (jewel), signed on the base with gilt seal *Yabu Meizan*; with a wood storage box.  
8.5cm (3 3/8in) high. (3).

£6,000 - 8,000  
JPY770,000 - 1,000,000  
US\$7,400 - 9,900

194 \*

**A LARGE BALUSTER SATSUMA VASE**

By Okamoto Ryozan, Meiji era (1868-1912), late 19th/early 20th century  
Finely decorated in enamels and gilt with an all-over design of 12 overlapping differently shaped cartouches, each enclosing vibrant figural, ceremonial or seasonal scenes representing the festivals of the 12 months, reserved on a ground of tightly clustered formal gilt flowerheads interspersed with repeated stylised foliate roundels and paulownia crests, the shoulder with a wide band of fans and geometric motifs, the base signed with seal *Kyoto Ryozan* beneath the Yasuda Company trade mark and the Satsuma crest of the Shimazu family; with wood storage box attached with a certificate by Mr Omori Kazuo.  
31.2cm (11 7/8in) high. (2).

£6,000 - 8,000  
JPY770,000 - 1,000,000  
US\$7,400 - 9,900



195

195 \*

**A SATSUMA JAR AND COVER**

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt, the shouldered ovoid body pierced with four triangular-shaped apertures and inset with two large lobed rectangular panels, one depicting a family of chickens by a cherry tree beside stalks of peonies growing behind a bamboo fence, the other with a *shijkara* (Japanese tit) perched on branches of trailing white and purple wisteria above flowering azalea, separated by lappet panels enclosing formalised floral motifs painted in gilt on a blue ground, the integral cover similarly decorated and surmounted by a finial in the form of two large circular petals, the base signed with seal *Kinkozan zo*; with a wood storage box attached with a certificate by Mr Omori Kazuo.  
28cm (11in) high. (3).

£3,000 - 4,000  
JPY380,000 - 510,000  
US\$3,700 - 5,000



196

196 \*

**A SATSUMA VASE**

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
Finely decorated in enamels and gilt with a vibrant summer scene depicting a winding procession of dancers of mixed classes painted in diminishing size, each attired in a different outfit and taking a different pose, some holding fans and dancing to the accompaniment of music, including samurai, children, tea masters, women from noble households, itinerant entertainers, townsmen and courtesans above windswept pampas grasses encircling the foot of the vase; the base signed with seal *Kinkozan zo*; with a wood storage box attached with a certificate by Mr Omori Kazuo.  
24.6cm (9 5/8in) high. (2).

£4,000 - 6,000  
JPY510,000 - 770,000  
US\$5,000 - 7,400

197 \*

### A LARGE FOUR-SIDED RECTANGULAR SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt, the vase painted with a continuous autumnal scene during the maple-viewing season with groups of families from different social classes enjoying an outing along the banks of a river where different autumn flowers including chrysanthemums, *fuyo* (rose mallow), peonies, *ominaeshi* (valerian) are in full bloom with hills and thatched tea-houses in the distance, the shoulder with four petal-shaped panels enclosing women and children engaged in various indoor activities such as flower arrangement and playing board games, reserved on a ground of tightly clustered flowerheads, the neck with a band of lappets enclosing geometric motifs, signed on the base with seal *Kinkozan zo*; with a wood storage box attached with a certificate by Mr Omori Kazuo.  
48cm (18 7/8in) high. (2).

£8,000 - 12,000  
JPY1,000,000 - 1,500,000  
US\$9,900 - 15,000





198

198 \*

**A SATSUMA BOWL**

Painted by Sozan for the Kinkozan factory, Meiji era (1868-1912), late 19th/early 20th century

Finely decorated in enamels and gilt, the interior with a circular panel depicting a cockerel and hen on the banks of a stream besides *fuyubotan* (winter peonies) growing from a snow-covered rice stool, surrounded by three bands of chrysanthemums interwoven among *karakusa* ('Chinese grasses'), paulownia crests and fern; the exterior with three fan-shaped panels each enclosing a different arrangement of scholarly implements and utensils for the tea ceremony reserved on a moss-green ground of stylised sprigs of fern, each panel signed *Sozan*, the base signed *Kyoto Kinkozan seizo* with two seals within a horizontal hanging unfurled scroll-shaped cartouche, with impressed seal *Kinkozan*; with wood storage box attached with a certificate by Mr Omori Kazuo.

5cm x 11.5cm (2in x 4½in). (2).

£5,000 - 8,000  
JPY640,000 - 1,000,000  
US\$6,200 - 9,900



199

199 \*

**A SATSUMA BOWL**

By Seikozan, Meiji era (1868-1912), late 19th/early 20th century  
Finely decorated in enamels and gilt, the interior painted with 15 frolicking monkeys eating or playing with peaches, watermelons or squashes, surrounded by eight roundels, each enclosing a different Chinese figure accompanied by several *karako* reserved on a ground of flowering branches of cherry, the exterior with spiral panels enclosing several Chinese boys at play among stylised white tendrils alternating with formalised arrangements of tightly clustered chrysanthemum heads; the base signed in gilt *Kozan sei* (shortened form of Seikozan) within a rectangular cartouche; with a wood storage box attached with a certificate by Mr Omori Kazuo.  
7cm x 11.5cm (2¾in x 4½in). (2).

£5,000 - 8,000  
JPY640,000 - 1,000,000  
US\$6,200 - 9,900

200 \*

**AN UNUSUAL CYLINDRICAL SATSUMA VESSEL AND COVER**

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

Finely decorated in enamels and gilt, constructed in three removable sections, the circular cover depicting an outdoor scene with a middle-class family enjoying the cherry-blossom-viewing season, the inside of the lid painted with a taro plant and beans, the upper section painted on one side with a mother playing go with children and another woman teaching them to read, a pair of quails among autumnal grasses and flowers on the other, all beneath a border of swirling brocade, the interior with a lobster lying over vegetables, assorted shells and a blowfish; the lower section painted with two lobed panels enclosing two outdoor figure scenes, one depicting a middle-class family in the grounds of a shrine and the other with figures visiting a plant fair, the interior with an assortment of fruits, the sides applied with two handles in the form of lidded miniature boxes, each painted with contrasting scenes; the base signed in gilt *Dai Nihon Kyoto Tojiki Goshigaisha Ryozan* beneath the Yasuda Company trade mark, with a wood storage box attached with a certificate by Mr Omori Kazuo.

10.4cm x 16cm (4 1/16in x 6 1/4in). (6).

£4,000 - 6,000  
JPY510,000 - 770,000  
US\$5,000 - 7,400



(reverse)



201 (part lot)

## A EUROPEAN PRIVATE COLLECTION OF NETSUKE (Lots 201-250)

201<sup>Y</sup>Φ

### FIVE EARLY IVORY FIGURE NETSUKE

Edo period (1615-1868), 18th century

The first of a sennin standing, holding a gourd over one shoulder, *unsigned*, 11.3cm (4 1/8in) high; the second of a sennin holding a fruit on a stalk, *unsigned*, 11.1cm (4 3/8in) high; the third of Gama Sennin holding his toad on his shoulders, signed *Masamitsu*, 7.9cm (3 1/8in) high; the fourth of Gama Sennin holding a peach, a large toad on his head, *unsigned*, 7.9cm (3 1/8in) high; the fifth of a man holding a staff, *unsigned*, 7cm (2 3/4in) high. (5).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

202<sup>Y</sup>Φ

### AN IVORY NETSUKE OF A SENNIN

Edo period (1615-1868), 18th century

Standing, smiling as he looks to the right, holding a small double gourd with one hand and a larger gourd over his shoulder with the other, the somewhat worn ivory bearing a good patina; *unsigned*.  
8.5cm (3 3/8in) high.

£800 - 1,000

JPY100,000 - 130,000

US\$990 - 1,200

203<sup>Y</sup>Φ

### AN IVORY NETSUKE OF SHOSHI SENNIN

Edo period (1615-1868), 18th century

Standing on one foot, smiling as he looks up to the right while supporting a large dragon on his back, its head over his shoulder, the slightly worn ivory bearing a good patina; *unsigned*.  
7.3cm (2 7/8in) high.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

204<sup>Y</sup>Φ

### AN IVORY NETSUKE CONVERTED FROM A CHINESE CARVING

Edo period (1615-1868), 18th century

The figure of a Chinese woman standing, looking down to her right, one hand enveloped in a voluminous sleeve, the ivory rather worn and bearing traces of coloured pigment; *unsigned*.  
7.3cm (2 7/8in) high.

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500



202



203



204



205



206

205<sup>Y</sup>Φ**AN IVORY NETSUKE OF BUSHO KILLING A TIGER**

Edo period (1615-1868), 18th century

The warrior seated astride the flailing tiger and about to kill it with a blow from his fist, the episode boldly rendered in slightly worn and well-toned ivory; *unsigned*.

4.8cm (1 7/8in) high.

**£800 - 1,000****JPY100,000 - 130,000****US\$990 - 1,200**206<sup>Y</sup>Φ**AN IVORY NETSUKE OF GAMAN SENNIN**

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

Seated with a morose expression, one knee raised supporting a toad on the back of his head, a gourd flask at his waist, the ivory slightly worn with a good patina; *unsigned*.

4.8cm (1 7/8in) high.

**£800 - 1,000****JPY100,000 - 130,000****US\$990 - 1,200**



207 (part lot)

207<sup>Y</sup>Φ

#### SIX EARLY IVORY NETSUKE

Edo period (1615-1868), 18th century

The first of Hotei seated, leaning on his sack, *unsigned*, 4.5cm (1½in) wide; the second of a small man carrying a huge gourd on his back, *unsigned*, 6cm (2 3/8in) high; the third of a monkey trainer standing on one foot, supporting his monkey on his shoulder, *unsigned*, 7.6cm (3in) high; the fourth of a small boy standing on Hotei's sack, *unsigned*, 4.2cm (1 5/8in) high; the fifth of a Chinese sage seated, leaning on an elbow rest, *unsigned*, 4.5cm (1¾in) wide; the sixth of a sennin holding a monkey on his shoulder, *unsigned*, 8.9cm (3½in) high. (6).

£800 - 1,000

JPY100,000 - 130,000

US\$990 - 1,200

208<sup>Y</sup>Φ

#### AN IVORY NETSUKE OF A MONKEY TRAINER

Edo period (1615-1868), 18th century

Standing, holding a bamboo cane and a basket of food with one hand while supporting his performing monkey on his shoulder with the other, the slightly worn ivory bearing a good patina; *unsigned*. 8cm (3 1/8in) high.

£800 - 1,000

JPY100,000 - 130,000

US\$990 - 1,200

209<sup>Y</sup>Φ

#### AN IVORY NETSUKE OF KAN'U

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

Standing in a typically dignified attitude, holding his polearm with one hand and his long beard with the other, his long robe carved with scattered clouds and the stained ivory slightly worn; *unsigned*. 8.5cm (3 3/8in) high.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

210<sup>Y</sup>Φ

#### AN IVORY NETSUKE OF A FOX IN HUMAN ATTIRE

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

Masquerading as a woman, dancing on one foot, wearing a belted robe and cowl, holding a bamboo cane behind its back with one hand, the other raised over its head, the slightly worn ivory bearing a good patina; signed *Masatsugu*. 6.4cm (2 ½in) high.

£800 - 1,000

JPY100,000 - 130,000

US\$990 - 1,200

211<sup>Y</sup>Φ

#### AN IVORY NETSUKE OF A SENNIN

Edo period (1615-1868), 18th century

Standing, leaning to one side, one hand raised to his head as he looks down at two diminutive figures, one wearing a tall Korean-style hat, the other holding a short length of rope at his feet, the slightly worn ivory bearing a good patina; *unsigned*. 5.7cm (2 ¼in) high.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



208



209



210



211



212



212<sup>Y</sup>Φ**FOUR IVORY FIGURE NETSUKE**

Edo period (1615-1868), late 18th to early 19th century  
 The first of Gama Sennin smiling as he supports a large toad on his shoulders, *unsigned*, 5.1cm (2in) high; the second of Gama Sennin holding a three-legged toad on his back, *unsigned*, 6cm (2 3/8in) high; the third of a fishergirl holding an abalone and a curved knife, *unsigned*, 6.4cm (2 1/8in) high; the fourth a fisherman standing on one foot and holding a large clam on a line over his shoulder, *unsigned*, 6.7cm (2 5/8in) high. (4).

£800 - 1,000  
 JPY100,000 - 130,000  
 US\$990 - 1,200

Illustrated on page 59.

213<sup>Y</sup>Φ**TWO IVORY NETSUKE**

Edo period (1615-1868), early to mid 19th century  
 The first of *Raijin* the Thunder God seated on a large swirling cloud with thunderbolts tied with a line over his shoulder, and with a small drum at his side, *unsigned*, 4.2cm (1 5/8in) high; the second of Shoki pinching the cheek of a captured *oni* (demon) who attempts to flee with a stolen stupa, signed *Ikkosai*, 4.8cm (1 7/8in) high. (2).

£800 - 1,000  
 JPY100,000 - 130,000  
 US\$990 - 1,200

214<sup>Y</sup>Φ**AN IVORY NETSUKE OF TEISHIEN**

Edo period (1615-1868), early 19th century  
 In the form of a *tsuitate* (free-standing screen), carved in the round with the Chinese sage and a tiger beneath an overhanging pine tree, the edges of the screen carved with keyfret designs; *unsigned*.  
 4.2cm (1 5/8in) wide.

£800 - 1,200  
 JPY100,000 - 150,000  
 US\$990 - 1,500

215<sup>Y</sup>Φ**SEVEN IVORY NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912),  
 late 18th to late 19th century  
 The first of a young boy sprawling over Hotei's sack, *unsigned*, 6.5cm (2 3/8in) wide; the second of two boys playing with a turtle on a line, *unsigned*, 3.8cm (1 1/8in) wide; the third of a small boy standing on a large *mokugyo* (wooden gong), *unsigned*, 4.2cm (1 5/8in) high; the fourth of five small boys playing *koro-koro* (running in a circle), holding a mask between them, *unsigned*, 4.2cm (1 5/8in) wide; the fifth a small boy with two puppies, signed *Tomonobu*, 4.5cm (1 3/4in) high; the sixth a man in formal attire hiding on a covered jar in the form of a bell, signed *Hokoku*, 5.1cm (2in) high; the seventh a miniature netsuke of a baby boy holding a pole, *unsigned*, 3.5cm (1 3/8in) wide. (7).

£800 - 1,200  
 JPY100,000 - 150,000  
 US\$990 - 1,500

216<sup>Y</sup>Φ**TWO IVORY FIGURE NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912),  
 mid-late 19th century  
 The first of three fighting *oni* (demons), one beating another over the head while the third lies on the ground, trying to protect himself, signed *Ikkosai*, 4.5cm (1 3/4in) high; the second of a horseman turning in the saddle as he gallops over a low base, *unsigned*, 5.7cm (2 1/4in) wide. (2).

£800 - 1,000  
 JPY100,000 - 130,000  
 US\$990 - 1,200

217<sup>Y</sup>Φ**AN IVORY NETSUKE OF HOTEI**

Edo period (1615-1868), early-mid 19th century  
 Standing, lifting his robe up with one hand, leaving his legs bare, holding his sack over his head with the other, as he prepares to ford a stream, his robe and sack engraved with brocade designs; inscribed in an oval reserve *Masanao*.  
 6.4cm (2 1/2in) high.

£800 - 1,200  
 JPY100,000 - 150,000  
 US\$990 - 1,500

The engraved designs on the god's robe and sack show affinities with the work of Hidemasa of Osaka, who made a number of netsuke with the spurious signature of Masanao of Kyoto. However, those recorded are engraved with the 'signature' in the calligraphy of Hidemasa, while that on the present example is very much in the calligraphy of Masanao. It is possible that the work is that of Masanao, with later added engraved designs and legs.

218<sup>Y</sup>Φ**AN IVORY NETSUKE OF A FISHERMAN**

Edo period (1615-1868), 19th century  
 The small man wearing a *mino* (straw rain cape) attempting to repel a giant octopus which encircles him with his tentacles and legs, one forming the *himotoshi*, the ivory lightly stained; *unsigned*.  
 4.2cm (1 5/8in) high.

£1,000 - 1,500  
 JPY130,000 - 190,000  
 US\$1,200 - 1,900



213



214



215 (part lot)



216



217



218



219 (part lot)

219<sup>Y</sup>Φ

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

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

The first of a pilgrim calling out while beating a small suzu (bell), *unsigned*, 8cm (3 1/8in) high; the second of a long-legged man standing beside a boy holding a large fish on his head, *unsigned*, 11.3cm (4 3/8in) high; the third of a man struggling to rise beneath the weight of a stolen temple bell, signed Gyokuzan, 4.8cm (1 7/8in) wide; the fourth of a pedlar with a tray of sweets on his head, signed illegibly, 5.4cm (2 1/8in) high; the fifth of a disappointed rat catcher, signed Okawa Muneshige, 5.1cm (2in) wide. (5).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

220<sup>Y</sup>Φ

#### **FIVE IVORY OKIMONO-STYLE NETSUKE**

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

The first a man holding a snake with one hand and a large toad on his shoulder with the other, *unsigned*, 6.4cm (2 1/2in) high; the second three drunken servants, 4.5cm (1 3/4in) wide; the third a man seated, peeling a fruit, signed Minkoku, 4.5cm (1 3/4in) high; the fourth two men with a huge chicken, signed Hideyoshi, 4.5cm (1 3/4in) wide; the fifth Ashinaga with a long-armed monkey on his back, inscribed Doraku, 7cm (2 3/4in) high. (5).

£800 - 1,000

JPY100,000 - 130,000

US\$990 - 1,200

221<sup>Y</sup>Φ

#### **FIVE IVORY OKIMONO-STYLE NETSUKE**

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

The first numerous small monks seated in a huge *mokugyo* (temple gong) which rests on a long calligraphic text while numerous small demons climb on top, signed Gyokuzan, 6cm (2 3/8in) wide; the second a man on horseback, riding over a bridge accompanied

by four attendants, signed Gyokko, 6.7cm (2 5/8in) wide; the third numerous legendary figures fighting over a low base, signed Meigetsu, 5.7cm (2 1/4in) wide; the fourth the Seven Gods of Good Fortune in their Treasure Ship, signed Soichi (Munekazu), 6cm (2 3/8in) high; the fifth two children wrestling with a referee, *unsigned*, 4.5cm (1 3/4in) wide; each with a wood stand. (10).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

222<sup>Y</sup>Φ

#### **TWO IVORY FIGURE NETSUKE**

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

The first of a Dutchman standing, holding a wind instrument with one hand and supporting a young boy on his back with the other, his robe engraved with *karakusa*, inscribed Masanao, 5.1cm (2in) high; the second of Hotei wearing a loin cloth and seated, playing with a small boy, the ivory stained, signed Hidekazu, 3.8cm (1 1/2in) wide. (2).

£800 - 1,000

JPY100,000 - 130,000

US\$990 - 1,200

The first is attributed to Hidemasa of Osaka who made a number of netsuke with the apocryphal signature of Masanao.

223<sup>Y</sup>Φ

#### **AN IVORY OKIMONO-STYLE NETSUKE OF A DISAPPOINTED RAT CATCHER**

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

Half-kneeling on the ground and crying out in agony as he presses down on a box trap while a rat escapes over his back, *unsigned*; with wood stand.

4.2cm (1 5/8in) wide. (2).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500



220 (part lot)



222



221 (part lot)

223

224<sup>Y</sup>Φ

#### SIX IVORY ANIMAL NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912),  
18th to late 19th century

The first a Chinese sage standing by a recumbent horse on a base,  
*unsigned*, 4.2cm (1 5/8in) wide; the second a horse with a groom on  
a low base, *unsigned*, 3.2cm (1 1/4in) wide; the third a boy with an ox  
on a rectangular base, *unsigned*, 3.8cm (1 1/2in) wide; the fourth a farm  
woman with a laden ox on a base, *unsigned*, 3.8cm (1 1/2in) wide; the  
fifth a boy flautist seated on a walking ox, signed *Masayama*,  
4.2cm (1 5/8in) wide; the sixth a monkey seated on a grazing horse,  
signed *Ikko*, 4.2cm (1 5/8in) wide. (6).

£900 - 1,200

JPY120,000 - 150,000

US\$1,100 - 1,500

225<sup>Y</sup>Φ

#### AN IVORY NETSUKE OF A BAKU

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

Seated on a low rectangular base with canted corners and looking  
up, its trunk curled over for compactness and flames licking around its  
flanks, the ivory slightly worn; *unsigned*.  
6.5cm (2 3/8in) high.

£2,000 - 3,000

JPY260,000 - 380,000

US\$2,500 - 3,700

226<sup>Y</sup>Φ

#### AN IVORY NETSUKE OF A SHISHI

By Gechu, Edo period (1615-1868), late 18th/early 19th century  
Seated, its head turned to the left and with a loose ball in its open  
mouth, as it protects a large smooth ball beneath its forepaws, the  
ivory slightly worn and the pupils inlaid; signed *Gechu*.  
4.8cm (1 7/8in) high.

£3,000 - 5,000

JPY380,000 - 640,000

US\$3,700 - 6,200

The abode of Gechu has been discussed by numerous scholars  
and has ranged from Osaka to Kagoshima. His style has often been  
likened to that of Risuke Garaku of Osaka, by whom a very similar  
example, in wood, is illustrated in Frederick Meinertzhagen, *MC: The  
Meinertzhagen Card Index on Netsuke in the Archives of the British  
Museum*, New York, Alan R. Liss Inc., 1986, p.71.

227<sup>Y</sup>Φ

#### AN IVORY NETSUKE OF AN ONI (DEMON)

Edo period (1615-1868), 18th century

Lying on his front wearing tiger-skin pants, his head resting on his  
hands as he stares ahead, a rat chewing a branch of holly leaves on  
his back, the slightly worn ivory bearing a good patina; *unsigned*.  
4.8cm (1 7/8in) wide.

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

The rat with holly leaves on the back of the *oni* is a reference to the  
demon who was sent by Enma-o, the King of Hell, to destroy the  
God of Wealth, Daikoku. The latter was warned of the danger and  
dispatched his pet rat to drive off the would-be assassin. The rodent  
found the demon sleeping and scratched his back with holly leaves,  
which frightened him away.

228<sup>Y</sup>Φ

#### AN IVORY NETSUKE OF THE THUNDER GOD

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

The Thunder God standing amid swirling clouds, his upper body  
flanked by six drums and a lightning bolt carved in relief on the reverse,  
the ivory bearing a good patina; *unsigned*.  
7cm (2 3/4in) high.

£1,200 - 1,800

JPY150,000 - 230,000

US\$1,500 - 2,200

229<sup>Y</sup>Φ

#### AN IVORY NETSUKE OF A DRAGON

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

Emerging from an alms bowl on a cloud of vapour, its head turned, its  
back arched, forming a compact composition in slightly worn and well-  
toned ivory, the pupils inlaid; signed *Yoshimasa*.  
6.4cm (2 1/2in) high.

£4,000 - 5,000

JPY510,000 - 640,000

US\$5,000 - 6,200

For a very similar example by Yoshimasa, see Neil K. Davey, *Netsuke: a  
Comprehensive Study Based on the M. T. Hindson Collection*, London,  
Faber & Faber Ltd. and Sotheby Parke-Bernet Publications, 1974,  
p.60, no.147.

230<sup>Y</sup>Φ

#### AN IVORY NETSUKE OF A RECLINING OX

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

Lying with its head turned to the right, its legs drawn in for  
compactness and a rope halter passing over its back, the well-toned  
ivory slightly worn and the pupils inlaid; inscribed in a rectangular  
reserve *Tomotada*.  
6cm (2 3/8in) wide.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



224 (part lot)



226

227

225



229



228



230

231<sup>Y</sup>Φ

#### **AN IVORY NETSUKE OF A SEATED DOG**

By Yoshinaga, Kyoto, Edo period (1615-1868), early 19th century  
Seated, its head lowered as it gnaws at a fish, the head already eaten,  
the slightly worn ivory of a good colour and the pupils inlaid; signed in  
an oval reserve *Yoshinaga*.

5.1cm (2in) wide.

£5,000 - 6,000  
JPY640,000 - 770,000  
US\$6,200 - 7,400

232<sup>Y</sup>Φ

#### **AN IVORY NETSUKE OF A KAPPA**

By Ikkyu, Edo period (1615-1868)  
or Meiji era (1868-1912), 19th century  
Standing and leaning forward beneath the weight of a large straw  
parcel of shells from which an octopus escapes on his back, the ivory  
lightly stained and the eyes inlaid; signed in an oval reserve *Ikkyu*.  
5.4cm (2 1/8in) high.

£800 - 1,200  
JPY100,000 - 150,000  
US\$990 - 1,500

The work of Ikkyu is almost entirely of wood, although Meinertzhagen  
mentions one ivory example, without stating its subject. The present  
example is of a subject which he carved in wood and the signature  
appears to be authentic. A similar study of a *kappa* carrying a huge  
cucumber is illustrated in George Lazarnick, *Netsuke and Inro Artists  
and How to Read Their Signatures*, Honolulu, Reed Publishers,  
1982, p.513.

233<sup>Y</sup>Φ

#### **AN IVORY NETSUKE OF A MONKEY AND YOUNG**

By Isshusai, Edo, Edo period (1615-1868)  
or Meiji era (1868-1912), mid 19th century  
The former seated, holding a peach and grooming one of its offspring  
which lies on its back, while another climbs over its parent's back, the  
ivory stained and the pupils inlaid; signed *Isshusai*.  
4.5cm (1 3/4in) wide.

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

234<sup>Y</sup>Φ

#### **AN IVORY NETSUKE OF A MONKEY**

By Masatami, Meiji era (1868-1912), late 19th/early 20th century  
Seated, holding a *shishi* mask and cloak over its head with one hand,  
and with a drum at its feet, the ivory stained and the pupils inlaid;  
signed in a rectangular reserve *Masatami*.  
4.8cm (1 7/8in) high.

£800 - 1,200  
JPY100,000 - 150,000  
US\$990 - 1,500

235<sup>Y</sup>Φ

#### **AN IVORY NETSUKE OF FIVE RATS**

Meiji era (1868-1912), late 19th century  
Tumbling over each other and holding bunches of grapes, forming a  
compact pyramid in unstained ivory, the eyes inlaid; *unsigned*.  
4.5cm (1 3/4in) high.

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

The work shows affinities with that of Kaigyokusai Masatsugu of  
Osaka who had a number of followers working at the end of the  
19th century, making netsuke for export.

236<sup>Y</sup>Φ

#### **THREE IVORY AND ONE WOOD ANIMAL NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912),  
early to late 19th century  
The first of a monkey seated, leaning forward to scratch its thigh,  
the ivory stained and the eyes inlaid, signed *Kaigyoku*, 3.2cm (1 1/4in)  
wide; the second of a monkey trying to entice a tortoise from its shell,  
signed *Kogyoku*, 4.2cm (1 5/8in) wide; the third of a dragon wound  
tightly around a large *tama* (jewel), *unsigned*, 4.2cm (1 5/8in) wide; the  
fourth of wood, of a monkey being taunted by two offspring,  
signed *Hokuzan*,  
4.5cm (1 3/4in) high. (4).

£800 - 1,000  
JPY100,000 - 130,000  
US\$990 - 1,200

237<sup>Y</sup>Φ

#### **AN IVORY NETSUKE OF A SHISHI AND YOUNG**

By Genryosai Minkoku III, Edo period (1615-1868), mid 19th century  
The adult recumbent on an oval base, one forepaw resting on an  
openwork ball while her two offspring sit at her side, the ivory dark  
stained; signed *Genryosai Minkoku*.  
5.1cm (2in) wide.

£800 - 1,000  
JPY100,000 - 130,000  
US\$990 - 1,200



231



232



233



234



235



236 (part lot)



237



238 (part lot)



239



240 (part lot)



240 (part lot)

238<sup>YΦ</sup>**FIVE MANJU AND KAGAMIBUTA NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century  
Four manju, the first of oval form, carved and pierced with fruit and foliage, *unsigned*, 5.1cm (2in) wide; the second carved in sunk relief with a boy seated on an elephant, signed *Hogyoku* with *kao*, 4.5cm (1 ¼in) diam., with attached chain; the third carved, pierced and lacquered with a *tennin* (Buddhist angel), *unsigned*, 3.8cm (1 5/8in) diam.; the fourth carved in low relief with a *tennin* (Buddhist angel), inscribed *Seimin*, 3.8cm (1 ½in) diam.; the *kagamibuta* with shibuichi plate inlaid with a *shishimai* dancer, *unsigned*, 4.5cm (1 ¾in) diam. (5).

£800 - 1,000  
JPY100,000 - 130,000  
US\$990 - 1,200

239<sup>YΦ</sup>**TWO IVORY NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century  
The first a three-eyed goblin *Mitsume-kozo* appearing by a group of various objects, including a tray of archetypal treasures, a fruit with interior carving, a bunch of coral and a large box with a banner on the top, signed *Gyokuhosai*, 5.4cm (2 1/8in) wide, with wood stand; the second of a shoe, partly pierced and with a small dragon holding a handscroll to one side, alluding to the legend of *Kosekiko* and *Choryo*, *unsigned*, 4.8cm (1 7/8in) wide. (3).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

240<sup>YΦ</sup>**NINE MASK NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), 18th to late 19th century  
Five of wood, comprising a mask of Okame, signed *Shumin* *saku*; another of Hannya, *unsigned*; a *hyottoko* (funny-man mask), *unsigned*; a mask of a demon, signed *Sani*; and a group of nine masks for the No and Kyogen plays, *unsigned*; three of ivory, comprising Hannya, *unsigned*; a group of eleven No and Kyogen masks, signed *Reiosai*; a group of seven No masks, signed *Kikukawa*; and a bone mask of Hannya, *unsigned*. The smallest 3.8cm (1 ½in), the largest 5.1cm (2in). (9).

£850 - 1,000  
JPY110,000 - 130,000  
US\$1,100 - 1,200



241

**A LARGE WOOD NETSUKE  
OF IKKAKU SENNIN**

Edo period (1615-1868), 18th century  
Standing, his head turned to one side as he carries his wife Sendaramo on his back, his single horn folded back over his head for compactness, the well-patinated wood somewhat worn; unsigned.  
13.7cm (5 3/8in) high.

£1,200 - 1,500  
JPY150,000 - 190,000  
US\$1,500 - 1,900



242 (part lot)

**TEN WOOD FIGURE NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), 18th to late 19th century  
Comprising: Gama Sennin standing, holding his toad on his shoulder, *unsigned*; a sennin standing, holding a gourd and his beard, *unsigned*; Hotei seated, smiling, *unsigned*; a disappointed rat catcher, signed *Hidenaga*; a beggar trying to lift his hugely distended scrotum, signed *Hakudosai*; a professional sneezer, *unsigned*; a lacquered netsuke of Daruma stretching, *unsigned*; a painted-wood figure of Shoki, signed *Sanko*; another of a shojo, signed *Shuzan*; and a tea-wood figure of a farm woman, *unsigned*. The smallest 3.8cm (1 1/2in), the largest 8.9cm (3 1/2in). (10).

£1,200 - 1,500  
JPY150,000 - 190,000  
US\$1,500 - 1,900



**FIVE WOOD AND LACQUER NETSUKE**

Edo period (1615-1868), late 18th to mid 19th century  
The first a tiger seated, its mouth open and its eyes inlaid, *unsigned*, 3.8cm (1 1/2in) high; the second a recumbent goat, its head turned to the left, *unsigned*, 3.8cm (1 1/2in) wide; the third a shishi seated with one paw on a smooth ball, *unsigned*, 3.2cm (1 1/4in) wide; the fourth a red-lacquer netsuke of two shishi playing on a base, *unsigned*, 3.8cm (1 1/2in) wide; the fifth a wood manju carved and pierced with tea ceremony utensils and writers' accoutrements, *unsigned*, 4.2cm (1 5/8in) diam. (5).

£800 - 1,000  
JPY100,000 - 130,000  
US\$990 - 1,200

244<sup>Y</sup>Φ

**A LARGE WOOD NETSUKE OF A COMIC PERFORMER**

Edo period (1615-1868), 19th century

Wearing an ivory mask of Okame, standing, one hand held aloft, the other lifting his robe, a tobacco pouch with pipe case and ivory manju netsuke slung at his waist; *unsigned*.

8.9cm (3 1/2in) high.

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

245

**A WOOD OKIMONO-STYLE NETSUKE OF SHOKI**

By Suzuki Tokoku (1846-1913), Tokyo, Meiji era (1868-1912), late 19th/early 20th century

The demon-queller standing on a rocky ledge, looking up and crying out as a green-stained bone *oni* (demon) escapes from a bag which he holds with both hands to his chest, his sword slung from his waist at the back, the wood variously stained for effect; signed *Tokoku* with inlaid seal *Bairyu*.

6.6cm (2 5/8in) high.

£3,000 - 5,000

JPY380,000 - 640,000

US\$3,700 - 6,200

246<sup>Y</sup>Φ

**TWO LARGE WOOD OKIMONO-STYLE FIGURE NETSUKE**

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

The first a man seated, looking up and playing *kami-fuki* while holding a closed ivory fan with one hand, the signature panel missing, 7.6cm (3in) high; the second similarly modeled as a professional sneezer, begging for alms as he tickles his nose with a short ivory stick, the signature panel missing, 6.7cm (2 5/8in) high. (2).

£1,200 - 1,500

JPY150,000 - 190,000

US\$1,500 - 1,900

*Kami-fuki* is a forfeit game in which the player attempts to blow a small piece of paper from his head without using his hands.

247

**A WOOD OKIMONO-STYLE NETSUKE OF FIVE TURTLES**

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

One large turtle making a base for the other four to climb upon, forming an irregular pyramid, the pupils inlaid, signed in a sunken oval reserve *Tadakazu*; with an associated wood stand.

5.4cm (2 1/8in) high. (2).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

248<sup>Y</sup>Φ

**A WOOD AND IVORY NETSUKE OF A BOY ON AN OX**

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

The ebony ox recumbent, its head raised to the right and its eyes inlaid with pale horn, the boy seated on its back, playing a flute, his coat gold lacquered with Buddhist wheels; *unsigned*.

5.4cm (2 1/8in) wide.

£800 - 1,000

JPY100,000 - 130,000

US\$990 - 1,200

249

**A WOOD OKIMONO-STYLE NETSUKE OF AN EAGLE AND MONKEY**

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

The large bird, with wings partly spread, standing on the terrified captured monkey and about to kill it, the eyes of pale translucent horn with dark pupils; *unsigned*.

4.8cm (1 7/8in) high.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

250

**A SMALL WOOD NETSUKE OF A MONKEY**

By Tomokazu, Gifu, Edo period (1615-1868), early 19th century

Seated, its mouth wide open as it holds a *shishimai* mask and cloak over its head and back, one leg forming the *himotoshi* and the pupils inlaid; signed in an oval reserve *Tomokazu*.

3.2cm (1 1/4in) high.

£1,000 - 1,500

JPY130,000 - 190,000

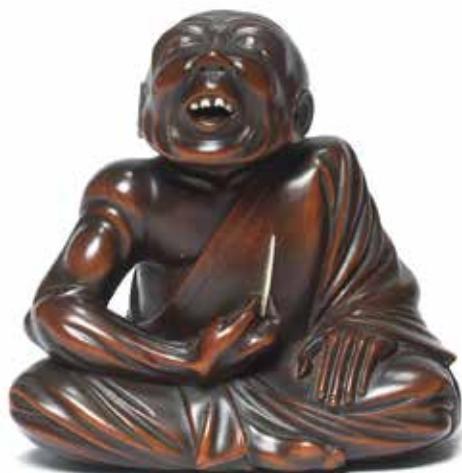
US\$1,200 - 1,900



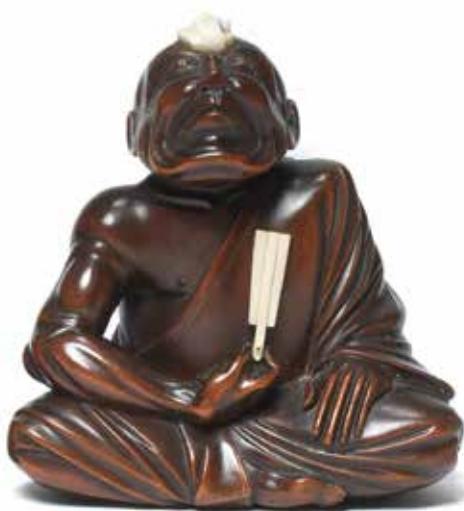
244



245



246



247



248



249



250



251



252 (part lot)



253

## OTHER NETSUKE

**Property from Another European Private Collection  
(Lots 251-264)**

251

### FOUR WOOD FIGURE NETSUKE

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

The first an *oni* (demon) crouching and trying to hide from beans that are thrown to exorcise him, signed *Minko*, 3.2cm (1 1/4in) high; the second *Gama Sennin* with a large toad, signed *Miwa* with seal, 4.2cm (1 5/8in) wide; the third a seated *oni* (demon), signed *Miwa* with seal, 4.2cm (1 5/8in) wide; the fourth two human skeletons, one massaging the other's shoulders, inscribed *Minko*, 3.8cm (1 1/2in) wide. (4).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

252

### FIVE WOOD NETSUKE

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

The first of a *kirin* seated on an oval base, unsigned, 4.5cm (1 3/4in) high; the second of two chestnuts of differing size, signed *Minko* with *kao*, 3.8cm (1 1/2in) high; the third of a *shishi* (crouching dog) over an openwork ball, signed *Masatsugu*, 3.8cm (1 1/2in) wide; the fourth of a seated tiger, signed *Masanao*, 4.5cm (1 3/4in) wide; the fifth of an *awabi* (abalone), signed illegibly with *ukibori* characters, 4.5cm (1 3/4in) wide. (5).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

253<sup>Y Φ</sup>

### FOUR WOOD OKIMONO-STYLE NETSUKE

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

The first a monkey seated, its body twisted as it grooms its leg, the pupils inlaid, signed *Homin to*, 6cm (2 3/8in) high; the second *Daikoku* standing on two rice bales, a rat on a large mallet at his side, unsigned, 4.8cm (1 7/8in) wide; the third the three mystic apes seated in a circle facing outwards, unsigned, 4.8cm (1 7/8in) high; the fourth a man carrying a huge *Daruma* doll with three movable faces, signed *Chikuho*, 5.1cm (2in) high. (4).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900



254



255



256

254<sup>Y</sup>Φ**FOUR IVORY NETSUKE**

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

The first of a *tengu* hatching from its egg, signed *Garaku*, 4.8cm (1 7/8in) high; the second of a *shishi* resting with a *mokugyo* (wooden gong) on a folded mat, *unsigned*, 3.8cm (1 1/2in) wide; the third of a *kaki* fruit, signed *Naokazu*, 3.8cm (1 1/2in) wide; the fourth of a *shishi* crouching over a large smooth ball, a loose ball in its mouth, signed *Hidekazu*, 3.2cm (1 1/4in) wide. (4).

£1,000 - 1,500

JPY130,000 - 190,000  
US\$1,200 - 1,900255<sup>Y</sup>Φ**FOUR IVORY NETSUKE**

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

The first five turtles climbing around a large covered box, *unsigned*, 3.5cm (1 3/8in) wide; the second a *shishi* seated on a square seal base, signed in seal form, 3.2cm (1 1/4in) high; the third a *shishi* seated protecting a large smooth ball, a loose ball in its mouth, *unsigned*, 4.2cm (1 5/8in) wide; the fourth a square *manju* carved in sunk relief with *Oniwaka*, signed *Kogyoku*, 3.8cm (1 1/2in) wide. (4).

£1,000 - 1,500

JPY130,000 - 190,000  
US\$1,200 - 1,900256<sup>Y</sup>Φ**FOUR LATE IVORY NETSUKE**

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

The first Hanasaki Jiji using ashes to make a withered tree blossom, *unsigned*, 4.2cm (1 5/8in) wide; the second a saddled horse walking over an oval base, signed *Tomochika*, 3.8cm (1 1/2in) wide; the third Fukurokuju seated on a stag on a base, *unsigned*, 5.1cm (2in) high; the fourth a poet seated in an open boat, a book on a stand at his side, signed *Shinsai*, 4.5cm (1 3/4in) wide. (4).

£1,200 - 1,500

JPY150,000 - 190,000  
US\$1,500 - 1,900

257

**A WOOD NETSUKE OF A TOAD AND YOUNG**

By Tametaka, Nagoya, Edo period (1615-1868), 18th century  
A large toad, with knobbly skin, resting and facing ahead while two offspring sit on its back, the wood rather worn and bearing a fine patina; signed *Tametaka*.  
4.8cm (1 7/8in) wide.

£2,000 - 2,500

JPY260,000 - 320,000

US\$2,500 - 3,100

For a very similar example, see Arlette Katchen, *Netsuke 7*, Paris, K. R. Publishers, 2010, p.51, no.K615.

258

**A WOOD NETSUKE OF A DOG AND BALL**

Attributed to Tametaka, Nagoya, Edo period (1615-1868), 18th century  
The long-haired dog seated, its head raised as it looks up to the left while protecting a large smooth ball beneath one forepaw, the rather worn wood bearing a fine patina; *unsigned*.  
4.5cm (1 3/4in) wide.

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500

259

**A WOOD NETSUKE OF TWO PUPPIES**

By Kokei, Kuwana, Edo period (1615-1868), early 19th century  
The two chubby dogs playfully fighting, rolling over each other and forming a compact composition in lightly stained wood, one leg forming the *himotoshi*; signed in a polished reserve *Kokei*.  
3.2cm (1 1/4in) wide.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

260

**A WOOD NETSUKE OF INO HAYATA SLAYING THE NUE**

By Tanaka Minko, Tsu (1735-1816), Edo period (1615-1868), late 18th/early 19th century  
The hero wearing part armour and seated astride the struggling beast as he strikes it with his sword, forming a compact composition in somewhat worn and well-patinated boxwood; signed *Minko*.  
3.8cm (1 1/2in) high.

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500

261

**AN EBONY NETSUKE OF KIYOHIME ON THE DOJODI BELL**

By Tanaka Minko (1735-1816), Edo period (1615-1868), late 18th/early 19th century  
The dragon witch winding herself around the large bell to trap the priest Anchin, the object of her unrequited love, within, the story powerfully rendered in slightly worn wood; signed *Gose Minko*.  
4.5cm (1 3/4in) wide.

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500

Tanaka Minko made several variations on the theme of Kiyohime and the bell of Dojodji, popularised in the No drama with the same title.

A very similar example is illustrated in Frederick Meieritzhagen, *MCI: The Meieritzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.510, top right. The name Gose Minko, a signature which appears on a small number of his carvings could be translated as 'Minko of the five streams'.

262 Y Φ

**AN IVORY SEAL NETSUKE OF A SHISHI**

Edo period (1615-1868), 18th century

Standing on a rectangular base, its head lowered and its curly tail erect, the underside of the base carved with a four-character seal flanked by two smooth dragons; *unsigned*.  
5.1cm (2in) high.

£2,500 - 3,000

JPY320,000 - 380,000

US\$3,100 - 3,700

263 Y Φ

**FOUR IVORY NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), late 18th to late 19th century

The first two rats partly hidden in a long skein of tightly coiled rope, the rats' eyes inlaid, *unsigned*, 12.7cm (5in) wide; the second a group of numerous shellfish forming a compact composition, *unsigned*, 5.1cm (2in) high; the third of a *tai* fish resting on its side with a peony flower on the top, signed *Gyokusai*, 5.4cm (2 1/8in) wide; the fourth in the form of three fans carved and pierced with various designs, inscribed *Tamagawa-getsu*, 3.8cm (1 1/2in) high. (4).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



257



258



259



260



261



262



263 (part lot)





264 (part lot)



265

264<sup>YΦ</sup>

#### EIGHT NETSUKE AND TWO SMALL OKIMONO OF VARIOUS MATERIALS

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

Comprising: four wood netsuke, the first two pups on a roof-tile, inscribed *Minko* with *kao*; the second a lotus seed pod, *unsigned*; the third eleven *No* and *Kyogen* masks, *unsigned*; the fourth a badger drumming its stomach, inscribed *Minko* with *kao*; three late ivory netsuke: several blind men fighting over a circular base engraved beneath with Mount Fuji, signed *Komei*; a *tengu* walking over a winged *mokugyo* (wooden gong), signed *Chikusai*; and a demon reclining over an open book, *unsigned*; and a stag-antler netsuke of a rat on an abalone, *unsigned*; the first *okimono* of the Seven Gods of Good Fortune aboard the *takarabune* (Treasure Ship), signed *Ichiyusai Tsuneyuki*, 6cm (2 3/8in) wide; the second of the same subject, signed *Masatomo*, 4.2cm (1 5/8in) high.

The smallest netsuke 3.2cm (1 1/4in), the largest 4.2cm (1 5/8in). (10).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

#### Property from an Austrian Private Collection (Lots 265-271)

265<sup>YΦ</sup>

#### FOUR IVORY FIGURE NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 18th to late 19th century

The first of *Hotei* seated in his large sack, *unsigned*, 4.5cm (1 3/4in) wide; the second a *rakan* seated on a rock, talking with a small boy, *unsigned*, 4.2cm (1 5/8in) high; the third the boy hero *Shiba Onko* releasing his drowning friend from a large jar, signed *Sanraku*, 4.2cm (15/8in) wide; the fourth a *shojo* seated on a rock, drinking sake, signed *Hakuunsai*, 3.5cm (1 3/8in) wide. (4).

£1,000 - 1,200

JPY130,000 - 150,000

US\$1,200 - 1,500



266 (part lot)



267 (part lot)



268 (part lot)

266

**FIVE WOOD NETSUKE**

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

The first a *joro* (prostitute) accosted by a potential client, signed *Gyokusen Tomochika* with *kao*, 3.5cm (1 3/8in) wide; the second an almost naked man trying to climb onto a gigantic pumpkin, signed *Shoju*, 3.8cm (1½in) wide; the third a *shojo* standing beside a large sake jar, partly lacquered, unsigned, 4.2cm (1 5/8in) high; the fourth a drunken man seated, holding a sake cup over his face with one hand and sake bottle with the other, partly lacquered, unsigned, 4.2cm (1 5/8in) wide; the fifth a small boy seated, holding a demon mask, signed *Issai*, 3.8cm (1½in) wide. (5).

£1,000 - 1,200

JPY130,000 - 150,000

US\$1,200 - 1,500

267

**FIVE WOOD FIGURE NETSUKE**

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

The first of Hotei seated smiling and holding a *tama* (jewel) to one side, unsigned, 5.4cm (2 1/8in) wide; the second Shoki standing with one foot on a captured *oni* (demon), unsigned, 4.8cm (1 7/8in) high; the third a beggar attempting to lift his distended scrotum, signed *Gyokkei*, 3.8cm (1½in) wide; the fourth two boys playing around Fukurokuju, one seated on his tall head, unsigned, 4.2cm (1 5/8in) high; the fifth a boy with a small feline on a base, unsigned, 5cm (2in) high. (5).

£1,000 - 1,200

JPY130,000 - 150,000

US\$1,200 - 1,500



269

268<sup>Y</sup>Φ**FOUR WOOD NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), mid to late 19th century  
The first a man seated on a Buddhist pagoda and playing a *tsuzumi* (hand drum), *unsigned*, 5.4cm (2 1/8in) wide; the second a pilgrim bowing low beside a large stone lantern, signed *Masatomo*, 5.7cm (2 1/4in) high; the third a straw basket of shells with details inlaid in mother of pearl, *unsigned*, 5.7cm (2 1/4in) wide; the fourth a scroll painting of Daruma coming to life, the cord-hole rims and scroll-runners of ivory, *unsigned*, 4.5cm (1 3/4in) high. (4).

£1,000 - 1,200

JPY130,000 - 150,000

US\$1,200 - 1,500

Illustrated on page 77.

269<sup>Y</sup>Φ**FIVE WOOD NETSUKE**

Edo period (1615-1868), mid 19th century  
The first a snail emerging from its shell and bending back to form a compact composition, *unsigned*, 3.8cm (1 1/2in) wide; the second a monk seated beside a large *mokugyo* (wooden gong), his head of ivory, signed *Masayama*, 5.4cm (2 1/8in) wide; the third a dancer posturing, wearing an ivory *usobuki* (fibber) mask, signed *Hozan*, 4.2cm (1 5/8in) high; the fourth of a skeleton beating a *mokugyo*, *unsigned*, 4.8cm (1 7/8in) high; the fifth a sage seated on an ox on a base, *unsigned*, 4.5cm (1 3/4in) high. (5).

£1,000 - 1,200

JPY130,000 - 150,000

US\$1,200 - 1,500

270<sup>Y</sup>Φ**SIX IVORY FIGURE NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), mid to late 19th century  
The first Okame being propositioned by a diminutive *oni* (demon), signed *Shunko*, 4.5cm (1 3/4in) high; the second Fukurokuju showing a Daruma doll to a small boy, signed *Masatoshi*, 4.2cm (1 5/8in) wide; the third Jurojin with a deer at his side, signed *Kosen to*, 3.8cm (1 1/2in) high; the fourth a small boy seated on an ox and playing a flute, *unsigned*, 3.8cm (1 1/2in) high; the fifth a small boy seated, playing a flute, signed *Shigyoku*, 3.5cm (1 3/8in) high; the sixth a Dutchman standing, holding a fan and baton, *unsigned*, 7.6cm (3in) high. (6).

£1,200 - 1,500

JPY150,000 - 190,000

US\$1,500 - 1,900

271<sup>Y</sup>Φ**FOUR LATE IVORY FIGURE NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century  
The first Daikoku throwing beans to excorcise demons, signed *Komin*, 4.2cm (1 5/8in) high; the second the Rokkassen (Six Immortal Poets) standing or seated in various attitudes, signed *Iszen*, 4.5cm (1 3/4in) wide; the third of *okimono* type, a monkey riding a bucking horse while a girl stands at the side, signed *Shin[.] to*, 5.1cm (2in) high; the fourth of Shoki standing over a kneeling captured *oni* (demon), signed *Kigyoku*, 3.5cm (1 3/8in) high. (4).

£1,200 - 1,500

JPY150,000 - 190,000

US\$1,500 - 1,900

**Other Properties**272<sup>Y</sup>Φ**THREE WOOD FIGURE NETSUKE AND SIX IVORY NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), 18th to late 19th century  
The first wood netsuke of Yamauba carrying Kintoki on her back, the young naked boy holding a wild boar by one leg, the somewhat worn wood bearing a good patina, signed *Toman*, 7cm (2 3/4in) high; the second Fukurokuju seated, holding a crane and *reishi* sceptre, the wood somewhat worn and well patinated, *unsigned*, 5.7cm (2 1/4in) high; the third of a nightwatchman holding a lantern and an umbrella, *unsigned*, 7.6cm (3in) high; the first ivory netsuke of a recumbent Chinese gentleman, *unsigned*, 7cm (2 3/4in) wide; the second of a fox seated in human attire, *unsigned*, 4.2cm (1 5/8in) high; the third a boy seated with a dog at his side, *unsigned*, 3.8cm (1 1/2in) wide; the fourth a drunken man standing on a base, holding a gourd flask, *unsigned*, 3.8cm (1 1/2in) wide; the fifth a flautist wearing a cloud-decorated robe, *unsigned*, 4.8cm (1 7/8in) high; the sixth a snake coiled on the crown of a human skull, *unsigned*, 5.4cm (2 1/8in) high. (9).

£1,500 - 2,000

JPY190,000 - 260,000

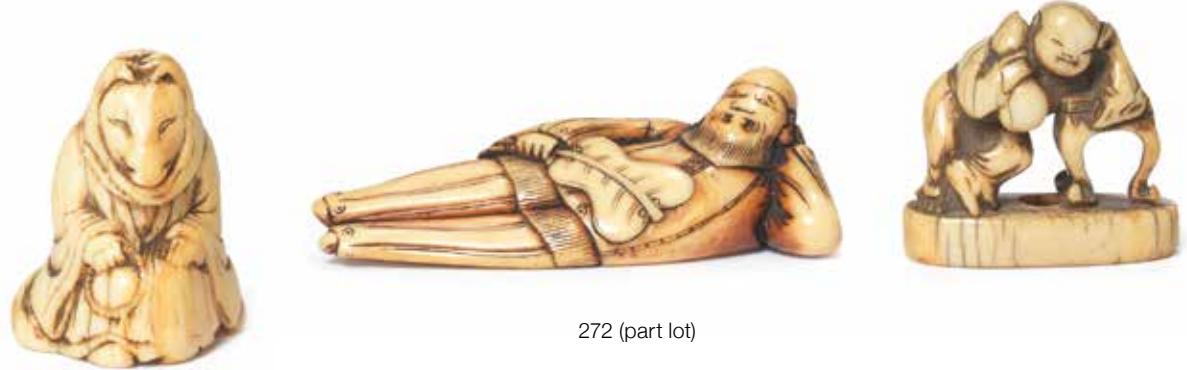
US\$1,900 - 2,500



270 (part lot)



271



272 (part lot)



273

273<sup>YΦ</sup>

#### FOUR EARLY IVORY FIGURE NETSUKE

Edo period (1615-1868), 18th century  
The first Shoki with an angry expression standing on one foot, one hand held aloft holding his broad sword with the other, *unsigned*, 10.8cm (4 1/4in) high; the second a sage standing on one foot, crying out and with a broad hat on his back, *unsigned*, 7.3cm (2 7/8in) high; the third a sage holding a small monkey on his shoulder, *unsigned*, 8.3cm (3 1/4in) high; the fourth Hotei smiling and holding his large sack on his back, *unsigned*, 6cm (2 3/8in) high. (4).

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

274<sup>YΦ</sup>

#### A LARGE IVORY NETSUKE OF KAN'U

Edo period (1615-1868), 18th century  
The Chinese general Guan Yu standing in a dignified attitude, facing ahead with a stern expression, holding his long beard with one hand and his *naginata* (polearm) with the other, his robe engraved with clouds and formal designs, the ivory bearing a good patina; *unsigned*, 15.5cm (6 1/8in) high.

£4,000 - 5,000  
JPY510,000 - 640,000  
US\$5,000 - 6,200

Provenance: Mrs Isobel Sharpe collection.  
M. T. Hindson collection.

Published: Neil K. Davey, *Netsuke: a Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Ltd. and Sotheby Parke-Bernet Publications, 1974, p.349, no.1050.

For very similar examples, probably by the same hand, see Joe Earle, *Netsuke, Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001, p.74, no.39; and Sydney L. Moss Ltd., *More Things in Heaven and Earth: Japanese Netsuke and Ojime*, London, 2006, pp.28-29, no.5.

The blade of the polearm is missing and appears to have broken off at an early date.

275<sup>YΦ</sup>

#### A TALL IVORY NETSUKE OF A SENNIN

Edo period (1615-1868), early 19th century  
The emaciated figure with distended stomach standing, open-mouthed and facing ahead, holding a gnarled cane with one hand and a drum beater with the other, his small drum tied at his waist, the stained ivory slightly worn; *unsigned*. 12.7cm (5in) high.

£800 - 1,000  
JPY100,000 - 130,000  
US\$990 - 1,200

276<sup>YΦ</sup>

#### AN IVORY NETSUKE OF A PUP

By Okakoto, Kyoto, Edo period (1615-1868), early 19th century  
Seated with its head turned down to the left as it licks one raised forepaw, the legs drawn in for compactness, one forming the *himotoshi*, the slightly worn ivory bearing a good patina, the pupils inlaid; signed in a rectangular reserve Okakoto.  
3.5cm (1 3/8in) wide.

£4,000 - 5,000  
JPY510,000 - 640,000  
US\$5,000 - 6,200

Published: International Netsuke Society Journal, vol.26, no.2, Summer 2006, p.54.

277<sup>YΦ</sup>

#### AN IVORY NETSUKE OF HOTEI

By Okakoto of Kyoto, Edo period (1615-1868), early 19th century  
Smiling and facing ahead, supporting a small boy on his back, his loose robe belted at the waist, baring his chest and distended stomach, the well-toned ivory slightly worn; signed in a rectangular reserve Okakoto.  
7cm (2 3/4in) high.

£850 - 1,200  
JPY110,000 - 150,000  
US\$1,100 - 1,500



274



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276



277



278 (part lot)



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279<sup>Y</sup>Φ**FOUR IVORY NETSUKE**

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

The first of two piebald pups playing, their legs intertwined as they roll around, the ivory well patinated and the pupils inlaid, *unsigned*, 6cm (2 3/8in) wide; the second of a monkey seated on and trying to open a large clam, signed *Masatsugu*, 3.8cm (1 1/2in) high; the third of two fish with a small squid and an abalone, forming a compact composition, the pupils inlaid, *unsigned*, 5.4cm (2 1/8in) wide; the fourth a group of vegetables and fruit, one bean forming the *himotoshi*, signed *Ippo*, 3.8cm (1 1/2in) wide. (4).

£1,000 - 1,500

JPY130,000 - 190,000  
US\$1,200 - 1,900

Illustrated on page 81.

279<sup>Y</sup>Φ**THREE IVORY NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), late 18th to late 19th century

The first a large *manju* carved with a bold design of a *shishi* clambering over a rock, the reverse engraved with a peony, with central peg *himotoshi*, signed *Jugyoku* with *kao*, 6.7cm (2 5/8in); the second of a *shishi* recumbent, its head turned back to the right, *unsigned*, 5.1cm (2in) wide; the third an *okimono*-style group of an *oni* (demon) playing go with a spirit with a monk acting as referee, signed *Tomomasa*, 6cm (2 3/8in) wide. (3).

£1,000 - 1,500

JPY130,000 - 190,000  
US\$1,200 - 1,900

280<sup>Y</sup>Φ**THREE IVORY FIGURE NETSUKE**

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

The first of an itinerant foreign musician standing on one leg, his head raised as he sings to the accompaniment of a *biwa*, the ivory stained, *unsigned*, 8.2cm (3 1/4in) high; the second of Kiyohime winding around the bell of the *Dojoji* while holding the bell-beater with one hand, signed *Masakazu*, 4.8cm (1 7/8in) high; the third of Okame throwing beans to exorcise an *oni* (demon) who hides beneath a large hat at her feet, signed *Hidemasa*, 4.8cm (1 7/8in) high. (3).

£900 - 1,000

JPY120,000 - 130,000  
US\$1,100 - 1,200

281<sup>Y</sup>Φ**FOUR IVORY FIGURE NETSUKE**

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

The first a *nabe kaburi* (adulterous woman) standing, facing ahead, holding up the hem of her kimono with one hand and the other hand raised to her face, three pots heaped on her head, the ivory slightly worn, signed *Homin*, 5.1cm (2in) high; the second Daruma of somewhat flattened form, with a hollowed back, the patriarch scowling from beneath his cowl and a *hossu* (fly switch) engraved at the side, signed *Yuko*, 3.8cm (1 1/2in) wide; the third possibly intended for the Chinese philosopher Roshi (in Chinese Laozi), standing, leaning on the head of a recumbent ox on a rectangular base, wearing a long belted robe with a scythe slung at his waist, the somewhat worn ivory with a good patina, *unsigned*, 4.5cm (1 3/4in) high; the fourth Fukurokuji lying on his front, smiling with his arms raised, imitating a turtle with a carapace on his back, the ivory stained, signed *Yusai*, 4.8cm (1 7/8in) high. (4).

£1,200 - 1,800

JPY150,000 - 230,000  
US\$1,500 - 2,200

For another example of a *nabe kaburi* see Neil K. Davey, *Netsuke: a Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Ltd. and Sotheby Parke-Bernet Publications, 1974, p.356, no.1072.

282<sup>Y</sup>Φ**AN IVORY NETSUKE OF A MONKEY**

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

Wearing a coat, crying out and seated on an upturned bowl and holding one tentacle of an octopus which is trapped beneath, the ivory lightly stained and the pupils inlaid; signed *Masatami*. 3.5cm (1 3/8in) wide.

£800 - 1,000

JPY100,000 - 130,000  
US\$990 - 1,200

283<sup>Y</sup>**A WALRUS IVORY MANJU NETSUKE**

By a member of the Kikugawa family, Edo period (1615-1868), mid 19th century

Carved and pierced with a *tennin* (Buddhist angel) holding a lotus bud and turning as she flies through swirling clouds, her scarf billowing about her; signed on an inlaid gilt metal tablet *Kikugawa* with *kao*. 4.8cm (1 7/8in) diam.

£800 - 1,200

JPY100,000 - 150,000  
US\$990 - 1,500

284

**A STAG ANTLER MANJU NETSUKE**

By Ozaki Kokusai (1835-1894), Shiba, Tokyo, Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century

Of shallow form, carved and pierced with a dragon and a medallion amid swirling clouds, one cord hole ringed with dark horn; signed *Koku*.

4.8cm (1 7/8in) diam.

£1,500 - 1,800

JPY190,000 - 230,000  
US\$1,900 - 2,200



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285 \*

### **AN EBONY NETSUKE OF A RECUMBENT OX**

Iwami school, Edo period (1615-1868), early 19th century  
Lying with its head turned to the left, its legs drawn in for compactness, a rope halter passing over its back, the wood slightly worn, the eyes inlaid; signed illegibly in a rectangular reserve.  
4.8cm (1 7/8in) wide.

**£1,200 - 1,500**  
**JPY150,000 - 190,000**  
**US\$1,500 - 1,900**

**Provenance:** Estate of Mr and Mrs Gottfried Henrich Crone, Amsterdam. The 187-piece collection (mainly wood and ivory) inherited in 1962 by a Canadian relative who has retained it in its entirety to the present.

**Exhibited:** The G. H. Crone Collection, Vancouver Art Gallery, November 22-December 31, 1967, no.15.

For similar examples by Seiyodo Tomiharu and an unknown maker of Iwami, see Joe Earle, *The Robert S. Huthart Collection of Iwami Netsuke*, Hong kong, 2000, vol.1, p.81, nos.62-64.

286 \*

### **A WOOD NETSUKE OF PLAYING MONKEYS**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
Two adult monkeys rolling over each other while an offspring clammers over them, forming a compact composition in lightly stained wood, one leg forming the *himotoshi*; signed *Masakatsu* with a *kao*.  
3.2cm (1 1/4in) wide.

**£2,000 - 2,500**  
**JPY260,000 - 320,000**  
**US\$2,500 - 3,100**

**Provenance:** Estate of Mr and Mrs Gottfried Henrich Crone, Amsterdam. The 187-piece collection (mainly wood and ivory) inherited in 1962 by a Canadian relative who has retained it in its entirety to the present.

**Exhibited:** The G. H. Crone Collection, Vancouver Art Gallery, November 22-December 31, 1967, no.142. A very similar example by Masachika is illustrated in Marie-Thérèse Coullery and Martin S. Newstead, *The Baur Collection: Netsuke (Selected Pieces)*, Geneva, 1977, p.335, no.c1045.

287 \*

### **A WOOD NETSUKE OF A MONKEY AND TURTLE**

By Masatami, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century  
The monkey seated on the shell of the large turtle and tying a line around it while the reptile head emerges and turns back with an angry expression, the wood lightly stained and the eyes inlaid; signed in a rectangular reserve *Masatami*.  
5.1cm (2in) high.

**£800 - 1,000**  
**JPY100,000 - 130,000**  
**US\$990 - 1,200**

**Provenance:** Estate of Mr and Mrs Gottfried Henrich Crone, Amsterdam. The 187-piece collection (mainly wood and ivory) inherited in 1962 by a Canadian relative who has retained it in its entirety to the present.

**Exhibited:** The G. H. Crone Collection, Vancouver Art Gallery, November 22-December 31, 1967, no.85.

288 \*

### **A WOOD NETSUKE OF A MONKEY**

By Masakatsu, Ise, Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century  
Seated, leaning forward and gnawing a *biwa* fruit while holding a bunch of fruit with its feet, one leg forming the *himotoshi*; signed *Masakatsu* with a *kao*.  
3.2cm (1 1/4in) wide.

**£1,200 - 1,500**  
**JPY150,000 - 190,000**  
**US\$1,500 - 1,900**

**Provenance:** Estate of Mr and Mrs Gottfried Henrich Crone, Amsterdam. The 187-piece collection (mainly wood and ivory) inherited in 1962 by a Canadian relative who has retained it in its entirety to the present.

**Exhibited:** The G. H. Crone Collection, Vancouver Art Gallery, November 22-December 31, 1967, no.80.

289 \*

### **A WOOD NETSUKE OF MINOGAME (HAIRY-TAILED TURTLES)**

Edo period (1615-1868) or Meiji era (1868-1912), late 19th century  
A large turtle, its long hairy-tail trailing out and curled at its back while six young turtles clamber around on its carapace, the wood slightly worn; signed illegibly.  
4.8cm (1 7/8in) wide.

**£1,000 - 1,500**  
**JPY130,000 - 190,000**  
**US\$1,200 - 1,900**

**Provenance:** Estate of Mr and Mrs Gottfried Henrich Crone, Amsterdam. The 187-piece collection (mainly wood and ivory) inherited in 1962 by a Canadian relative who has retained it in its entirety to the present.

**Exhibited:** The G. H. Crone Collection, Vancouver Art Gallery, November 22-December 31, 1967, no.34.

290 \*

### **A WOOD NETSUKE OF A RAT**

By Ichimin, Nagoya, Edo period (1615-1868), 19th century  
Seated, its body curled to the right over a large leaf as it clutches a bunch of berries beneath both forepaws, the slightly worn wood with a good patina, the eyes inlaid; signed *Ichimin* to.  
3.2cm (1 1/4in) wide.

**£1,000 - 1,500**  
**JPY130,000 - 190,000**  
**US\$1,200 - 1,900**

**Provenance:** Estate of Mr and Mrs Gottfried Henrich Crone, Amsterdam. The 187-piece collection (mainly wood and ivory) inherited in 1962 by a Canadian relative who has retained it in its entirety to the present.

**Exhibited:** The G. H. Crone Collection, Vancouver Art Gallery, November 22-December 31, 1967, no.73.

291 \*

### **A FINE WOOD NETSUKE OF A HORSE**

By Ikkan (1817-1893), Nagoya, Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
Lying with its head turned back to the left and its legs drawn in to form a compact composition, one hind leg forming the *himotoshi*, the wood slightly worn and bearing a good patina, the eyes of pale translucent horn with dark pupils; signed in an oval reserve *Ikkan*.  
4.2cm (1 5/8in) wide.

**£3,000 - 4,000**  
**JPY380,000 - 510,000**  
**US\$3,700 - 5,000**

**Provenance:** Estate of Mr and Mrs Gottfried Henrich Crone, Amsterdam. The 187-piece collection (mainly wood and ivory) inherited in 1962 by a Canadian relative who has retained it in its entirety to the present.

**Exhibited:** The G. H. Crone Collection, Vancouver Art Gallery, November 22-December 31, 1967, no.74. For a figure of a goat in a very similar attitude by Ikkan, see Raymond Bushell, *Collectors' Netsuke*, New York and Tokyo, 1971, p.72, no.102, also illustrated in Hollis Goodall with contributors, *The Raymond and Frances Bushell Collection: A Legacy at the Los Angeles County Museum of Art*, Chicago, 2003, p.244, no.322.



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**A WOOD NETSUKE  
OF SHOKI WITH TWO ONI**

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

The demon-queller standing, holding his broad sword with one hand and the brim of his large hat with the other, two *oni* (demons) sprawled on the top, trying not to be noticed; inscribed in a sunken reserve *Tametaka*.  
7.3cm (2 7/8in) high.

£2,500 - 3,000  
JPY320,000 - 380,000  
US\$3,100 - 3,700

293

**A WOOD NETSUKE OF A SHOJO**

By Tadatoshi, Nagoya, Edo period (1615-1868), 19th century

Lying asleep in a typical attitude, her head resting on her right hand and her long hair trailing over her robe which is carved with clouds and diaper patterns, the wood bearing a good patina; signed with *ukibori* characters in a rectangular reserve *Tadatoshi*.  
4.8cm (1 7/8in) wide.

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

294

**A WOOD NETSUKE OF A SHOJO**

By Tadatoshi, Nagoya, Edo period (1615-1868), 19th century

Lying asleep, her head resting on her right hand and her long hair trailing over her robe which is carved and engraved with diaper and swirling cloud designs; signed with *ukibori* characters in a rectangular reserve *Tadatoshi*.  
4.8cm (1 7/8in) wide.

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700

An unusually small and neat version of this popular subject, which was carved by most of the 19th-century netsuke makers from Nagoya.

295

**A WOOD NETSUKE OF A RAT**

By Ikkan (1817-1893), Nagoya, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Seated, looking up to the right and holding a *shogi* counter beneath one forepaw, its tail curling round to form the *himotoshi*, its eyes inlaid, the slightly worn wood bearing a good patina; signed in an oval reserve *Ikkan*.  
4.5cm (1 3/4in) wide.

£3,000 - 4,000  
JPY380,000 - 510,000  
US\$3,700 - 5,000

**Provenance:** Rotman collection, purchased from Espace 4, Paris.

**Published:** Robert Fleischel, 'The French Connection', *International Netsuke Society Journal*, vol.24, no.3, fall 2004, p.6, no.129.

296

**A WOOD NETSUKE OF A MONKEY**

By Kano Tomokazu, Gifu, Edo period (1615-1868), early 19th century

Seated, leaning forward and eating a berry, while holding a bunch of berries and leaves over its legs, one of which forms the *himotoshi*, the wood with very little wear and a good patina, the eyes inlaid with pale translucent horn and dark pupils; signed in an oval reserve *Tomokazu*.  
3.8cm (1 1/2in) high.

£5,000 - 6,000  
JPY640,000 - 770,000  
US\$6,200 - 7,400

**Provenance:** Eskenazi Ltd., London, 1991. Purchased at Sotheby's, London, 9 June 2004, lot 1180.

**Published:** *Netsuke Kenkyukai Study Journal*, vol.11, fall 1991, Eskenazi advertisement, pp.57 and 64, no.26.

297

**A WOOD NETSUKE OF A MONKEY**

By Tanaka Minko, Tsu (1735-1816), late 18th/early 19th century

Seated, leaning forward with wide open mouth, its gnarled hands resting over its crossed feet and one leg forming the *himotoshi*, the slightly worn wood bearing a good patina; signed *Minko*.  
3.2cm (1 1/4in) wide.

£800 - 1,000  
JPY100,000 - 130,000  
US\$990 - 1,200

**Provenance:** A. E. Tebbutt collection.  
M. T. Hindson collection.

**Published:** Neil K. Davey, *Netsuke: a Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Ltd. and Sotheby Parke Bernet Publications, 1974, p.210, no.643.

298

**A WOOD NETSUKE OF A TIGER**

By Masanao, Yamada, Ise province, Edo period (1615-1868), 19th century

Seated with its head turned to the left as it snarls, its tail passing forward around the left flank, forming the *himotoshi*, the pupils inlaid; signed *Masanao*.  
3.8cm (1 1/2in) wide.

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

**Provenance:** Michael Bernstein, New York.

299

**THREE WOOD NETSUKE**

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

The first a mask of a divinity, possibly intended for Kongara Doji, with open mouth and curly hair, the face with traces of gesso, the hair lacquered brown and the inside of the mouth and reverse lacquered red, *unsigned*, 6.6cm (2 5/8in) high; the second Ashinaga and Tenaga, the former standing behind his companion who grasps his friend's face with both hands, signed *Shoko*, 6.7cm (2 5/8in) high; the third Hotei standing with a small boy at his side, partly lacquered red and green, signed *Tomohisa*, 5.1cm (2in) high. (3).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

**Provenance:** The first, M. T. Hindson collection.

**Published:** the first, Neil K. Davey, *Netsuke: a Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Ltd. and Sotheby Parke Bernet Publications, 1974, p.413, no.1222.

**Illustrated on page 88.**

300

**A WOOD NETSUKE OF A SNAKE**

By Arima Tomonobu, Nagoya, Edo period (1615-1868), 19th century

Winding through a pumpkin, its body arched and its head raised at the top, its open mouth with protruding tongue and painted red, the pupils inlaid; signed in a rectangular reserve *Tomonobu*.  
3.8cm (1 1/2in) wide.

£800 - 1,200  
JPY100,000 - 150,000  
US\$990 - 1,500

**Illustrated on page 88.**



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303 (part lot)

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**A WOOD NETSUKE OF TURTLES**

By Gekko, Meiji era (1868-1912), late 19th/early 20th century  
A large turtle making a base for four smaller reptiles to clamber upon, forming a pyramid, the pupils inlaid; signed in a sunken oval reserve Gekko. 6.7cm (2 5/8in) high.

**£1,000 - 1,200****JPY130,000 - 150,000****US\$1,200 - 1,500**

302

**A WOOD NETSUKE OF A MACAQUE**

By Bishu (born 1943), Tokyo, Showa era (1926-1989), 20th century  
The hairy ape seated, its head turned to the right as it holds its raised knee with both hands, the wood dark stained and the eyes inlaid, signed Ganryu Bishu with seal; with tomobako inscribed Kanpu (cold wind) and signed Ganryu Bishu with seal.  
4.5cm (1 3/4in) high. (2).

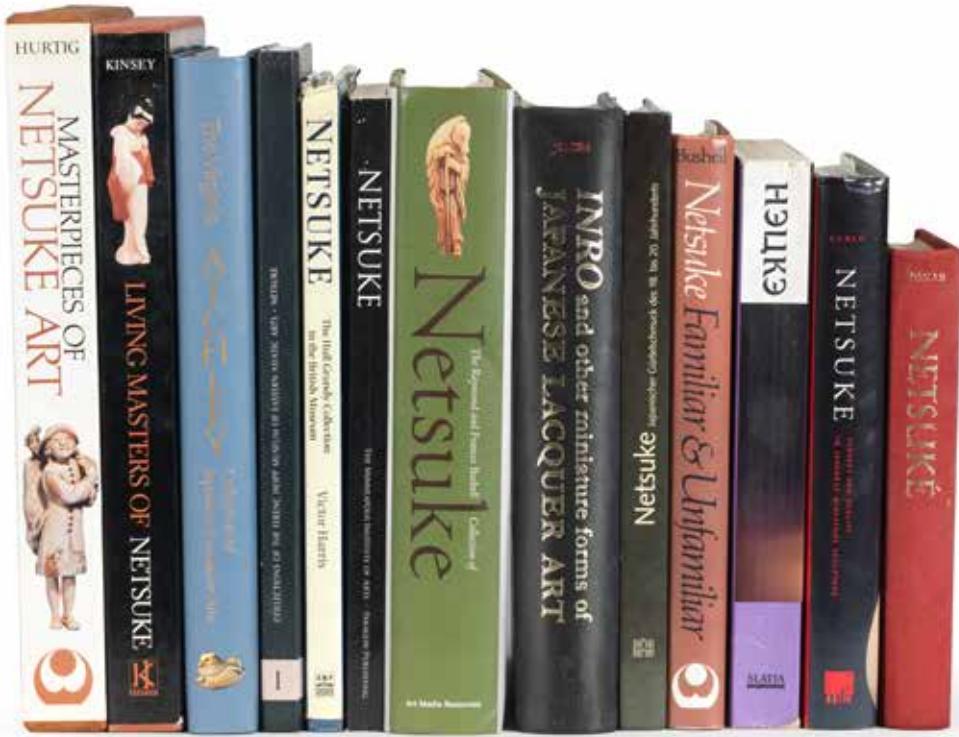
**£2,000 - 3,000****JPY260,000 - 380,000****US\$2,500 - 3,700**

303

**15 OJIME OF VARIOUS MATERIALS**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
Comprising: a gilt-metal swimming bird, *unsigned*; a silver figure in the form of a badger priest, *unsigned*; a bronze tube inlaid with a simulated European coin, signed in a silver reserve *Ju*; one copper flattened-form Daruma, signed in a rectangular reserve *Kikugawa*; another two of copper in the form of Daruma, *each unsigned*; one of brass, in the form of an openwork double gourd applied with a paulownia *mon*; three of cast metal, all on a leather string, *each unsigned*; one of cloisonné enamel with a design of dragons in clouds, *unsigned*; two of mottled glass, *unsigned*; and one of octagonal form, inlaid in Somada style, *unsigned*; the last of copper decorated in silver and gilt *takazogan* with a pomegranate branch, *unsigned*.  
*The smallest 1.2cm (1/2in), the largest 3.7cm (1 1/2in). (15).*

**£1,000 - 1,500****JPY130,000 - 190,000****US\$1,200 - 1,900**



(part lot)

304<sup>TP</sup>

#### A COLLECTION OF REFERENCE BOOKS, GALLERY AND AUCTION CATALOGUES ON NETSUKE AND JAPANESE ART

Comprising the following: Atchley, Virginia and Davey, Neil, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago and Los Angeles, Art Media Resources, 2006; Bandini, Rosemary, *Shishi and Other Netsuke, The Collection of Harriet Szechenyi*, London, 1999; Bushell, Raymond, *Netsuke Familiar and Unfamiliar*, New York and Tokyo, Weatherhill, 3rd printing, 1999; Bushell, Raymond, *The Netsuke Handbook of Ueda Reikichi*, Rutland, Vermont and Tokyo, Japan, Charles E. Tuttle company, 4th printing, 1967; Cohen, George, *In Search of Netsuke & Inro*, Birmingham, England, Jacey Group of Companies, 1974; Cseh, Eva, *Netsuke: Japanese Miniature Carvings, Collections of the Ferenc Hopp Museum of Eastern Asiatic Arts*, vol. 1, Budapest, 2001; Earle, Joe, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001; Goodall, Hollis with contributors, *The Raymond and Frances Bushell Collection of Netsuke: A Legacy at the Los Angeles County Museum of Art*, Chicago, Art Media Resources, 2003; Harris, Victor, *The Hull Grundy Collection of Netsuke in the British Museum*, London, British Museum Publications, 1987; Hurtig, Bernard, *Masterpieces of Netsuke Art*, New York and Tokyo, Weatherhill, 3rd printing, 1980; Hutt, Julia, *Japanese Netsuke*, London, V & A Publications, 2003; Jahss, Melvin and Betty *Inro and other Miniature Forms of Japanese Lacquer Art*, Rutland, Vermont & Tokyo, Japan, Charles E. Tuttle Company, 1971; Jirka-Schmitz, Patricia, *Netsuke: Japanischer Gurtelschmuck des 18. bis 20. Jahrhunderts*, Dusseldorf, Kunstmuseum, 1994; Jonas, F. M., *Netsuke*, Rutland, Vermont and Tokyo, Japan, Charles E. Tuttle Company, 6th printing, 1971; Kinsey, Miriam, *Living Masters of Netsuke*, Tokyo, New York and San Francisco, Kodansha International Ltd., 1984; Moss, Hugh, *Chinese Snuff Bottles of the Silica or Quartz Group*, London, Bibelot Publishers, Ltd., 1971; O'Brien, Mary Louise, *Netsuke: A Guide for Collectors*, Rutland, Vermont and Tokyo, Japan, Charles E. Tuttle Company, 4th printing, 1971; Uspensky, M. V., *Netsuke from the Hermitage Collection* (in Russian), Saint Petersburg, Slavia Art Books, 1994; Welch, Matthew and Chappell, Sharen, *Netsuke: The Japanese Art of Miniature Carving*, Minneapolis, The Minneapolis

Institute of Art, 1999; Barry Davies Oriental Art (London) catalogues: *The Netsuke Collection of W. G. Bosshard*, 1994; *100 Selected Pieces from the Netsuke Collection of Scott Meredith*, 1995; *The Robert S. Huthart Collection of Non-Iwami Netsuke*, 1998; Eskenazi Ltd (London) catalogues: *Japanese Netsuke, Ojime and Inro from the Dawson Collection*, 1997; *Japanese Netsuke, Ojime and Inro from a Private European Collection*, 1998; Sydney L. Moss Ltd. (London) catalogues: *Eccentrics in Netsuke*, 1982; *Japanese Netsuke: Serious Art*, 1989; *Zodiac Beasts and Distant Cousins*, 1993; *Meetings with Remarkable Netsuke*, 1996; *Outside the Box*, 2004; *More Things in Heaven and Earth*, 2006; Sagemonoya (Tokyo) catalogues: *Netsuke, The French Connection*, 2000 (3 copies); *Sagemono and Netsuke Selection*, publishing date unknown; *Netsuke and Sagemono Omnibus*, 2008; *The 2009 New York Sans Ivoire Netsuke and Sagemono*, 2009; *Ninety-nine Netsuke and One Inro*, 2004; Bonhams London auction catalogues: *The Edward Wrangham Collection of Japanese Art, Part I* 9 November 2010 (2 copies); *The Edward Wrangham Collection of Japanese Art, Part II*, May 10 2011 (2 copies); *The Harriet Szechenyi Collection of Japanese Art*, 8 November 2011; *Fine Japanese Art*, 12 May 2011; Sotheby's London auction catalogues: *The Betty Jahss Collection of Netsuke, Part II*, 14 November 1991; *The Carlo Monzino Collection of Netsuke, Inro and Lacquer*, 21 June, 1995; *The Carlo Monzino Collection of Japanese Sword Fittings and Swords*, 18 June 1996; Christie's London auction catalogues: *The Frederick Mayer Collection of Chinese Art*, 24-25 June 1974; *The Hartman Collection of Japanese Metalwork*, 20 June and 1 July 1976; *Netsuke and Lacquer from the Japanese Department of Eskenazi Ltd.*, 17 November 1999; a binder containing journals of *The International Netsuke Collectors' Society* (vol. 1, nos. 1-4, vol. 2, nos. 1-4, vol. 3, nos. 1-4, vol. 4, nos. 1-3, plus Journal index). (50).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500



305

## OTHER INRO AND SAGEMONO Various Properties

305

### A RARE BLACK-LACQUER SINGLE-CASE INRO WITH INTERIOR TRAY

By Okumura, Edo period (1615-1868), late 17th/early 18th century  
Of wide form, bearing a dense *roiro* ground, lacquered and inlaid with a continuous design of *kogai* (metal hairpins) decorated with various subjects in gold *takamaki-e* with details of inlaid shell, one inscribed *Goto Yu (jo)*, the interior of black lacquer with *kinji* edges and the riser with a geometrical design in *chinkinbori*, signed *Okumura* with *kao*; with a stag antler Asakusa-school *ojime* of a stylised *shishi*, *unsigned*. 8cm (3 1/8in) wide.

£4,000 - 5,000  
JPY510,000 - 640,000  
US\$5,000 - 6,200

**Provenance:** Michael and Hiroko Dean collection, purchased from Barry Davies Oriental Art, London, 2002.  
Edward Wrangham collection, no.2192.

**Published:** Michael and Hiroko Dean, *Japanese Lacquer, An Exposition*, Kyoto, 1984, no.101.  
E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.205, Okumura.  
Barry Davies Oriental Art, *Japanese Lacquer, Nanbokuchō to Zeshin*, London, 2002, no.88.

It has been suggested that the *inro* is by Okumura Shirobei Yoshiyuki, a member of the Okumura-family-of-lacquerers working in the Genroku era (1688-1704). The design is of a Muromachi-period (1333-1573), *kogai* by Yujo (1435-1490), one of the earliest members of the Goto family of sword-fitting makers, from whom there are no known signed works but many attested by later members of the school.



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#### A RARE GOLD-LACQUER SINGLE-CASE INRO

Edo period (1615-1868), 18th century

Of almost circular form, bearing a *nashiji* ground embellished with *hirame*, lacquered and inlaid with circular panels of flowers in *takamaki-e*, one bloom inlaid with shell, the top forming a bottle with metal stopper and the external cord runners applied with bone, the interior of black lacquer, the riser and the base of the upper compartment of gold lacquer, decorated with a mass of chrysanthemums in *hiramaki-e*; unsigned.

7.6cm (3in) high.

£750 - 850

JPY96,000 - 110,000

US\$930 - 1,100

**Provenance:** purchased from Fairclough Arms, London, 1970.

Edward Wrangham collection, no.1012.

307

#### A RARE SILVERED-IRON SINGLE-CASE INRO OR TONKOTSU

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

Of upright form, with hinged cover, bearing a textured matt-silver-washed ground, inlaid in relief with a dragon in clouds, bearing traces of gilding; signed *Umetada Narinobu* with *kao*; with a silver and shakudo cylindrical *ojime*, unsigned. 7cm (2¾in) high.

£600 - 700

JPY77,000 - 90,000

US\$740 - 870

**Provenance:** G. F. Marden collection.

Purchased from Spink & Son Ltd., 1966.

Edward Wrangham collection, no.756.

**Published:** E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.199, Narinobu, Umetada, left.

For the maker, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H06941.



307



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309

308

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

By Koami Tadamitsu, Edo period (1615-1868), late 18th century  
Of wide form, the *roiro* ground embellished with *muranashiji*, lacquered and inlaid with a continuous design of a quiver of arrows with two bows and a battledore, the latter decorated with a Heian-period court scene, in gold and coloured *takamaki-e*, the arrow flights of inlaid shell and the battledore with details of gold foil, the interior of *nashiji* with *kinji* edges, signed *Koami Tadamitsu saku*; with a black-lacquered *ojime*.  
7cm (2 3/4in) high.

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

**Provenance:** purchased from Spink & Son Ltd., London, 1984.  
Edward Wrangham collection, no.1710.

309<sup>Y</sup>**A SMALL GREY-LACQUER THREE-CASE INRO**

By Ogawa Haritsu (Ritsuo, 1663-1747), Edo period (1615-1868), 18th century  
Bearing a *shibuchi-nuri ishime* ground, simulating metal, with two panels, one with a design of formalised flying butterflies and birds in relief over abstract patterns of gold *hiramaki-e*, the reverse with a ten-character poem in archaic script, the top and base with stylised dragons in relief and the interior of matt *shibuchi-nuri* lacquer, signed with two seals, *Kan* and *Naoyuki*; with a coral *ojime*.  
6cm (2 3/8in) high.

£3,000 - 3,500  
JPY380,000 - 450,000  
US\$3,700 - 4,300

**Provenance:** Raymond Bushell collection,  
purchased at Sotheby's, London, 1966.  
Edward Wrangham collection, no.670.

**Published:** Sydney L. Moss, *Eccentrics in Netsuke*, London, 1982, no.11.



310

### A BLACK-LACQUER FIVE-CASE INRO

By Koma Bunsai, Edo period (1615-1868), 19th century  
 Of upright form, bearing a rich roiro ground, lacquered with scattered  
*maru-ni-onigashiba mon* of the Makino family of Tanabe among  
 scattered formal flowerheads, in gold *takamaki-e* and *zogan-nuri*,  
 the interior of *nashiji* with *kinjii* edges, signed in a red gourd-shaped  
 reserve *Bunsai*; with a gilt metal and enamel filigree *ojime*, unsigned.  
 9.5cm (3¾in) high.

£20,000 - 25,000  
 JPY2,600,000 - 3,200,000  
 US\$25,000 - 31,000

Provenance: Edward Gilbertson collection.

R. A. Pfungst collection.

Demaree and Dorothy Bess collection.

Charles A. Greenfield collection, no.205.

Purchased from Eskenazi Ltd., London, 1990.

Edward Wrangham collection, no.2001.

Published: Harold P. Stern, *The Magnificent Three, Lacquer, Netsuke and Tsuba*, Japan Society, New York, 1972, *inro* no.30.

A. J. Pekarick, *Japanese Lacquer, 1600-1900*, The Metropolitan Museum of Art, New York, 1980, no.45.

E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.32, Bunsai, Koma, right.

Exhibited: The Burlington Fine Arts Club, London, 1894,  
 case XIII, no.31A.

Japan Society Gallery, New York, 1972.

The Metropolitan Museum of Art, New York, 1980.

The technique used on the smaller *mon* is *zogan-nuri*, which simulates cloisonné enamel by applying fine gold or silver wire.



311

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

The interior by Kahei, Edo period (1615-1868), 19th century  
Of upright form, bearing a rich *roiro* ground, lacquered with a girl and a  
youth leaping to catch fireflies while on the reverse a young boy walks  
away with a cage of the insects, all in gold and coloured *togidashi*  
*maki-e*, the interior of *nashiji*; signed *Kahei* with *kao*; with a silver  
globular *ojime* cast with autumn flowers, signed *Chikauji*.  
9.8cm (3 7/8in) high.

£8,000 - 10,000  
JPY1,000,000 - 1,300,000  
US\$9,900 - 12,000

**Provenance:** purchased from Antiques by Constantine,  
London, 1981.  
Edward Wrangham collection, no. 1538.

**Exhibited:** 'Treasures of the North', Whitworth Art Gallery, Manchester;  
and Christie's, London, 2000, p.235, no.21.

The mysterious lacquerer known as Kahei was probably a master of  
*nashiji* *inro* interiors and is believed to have lived around 1780-1820.  
The exterior work on the present example appears to be more recent  
and may have been re-lacquered on an older *inro*.

The design is taken from a painting titled *Natsu odori* (Summer Dance)  
by Takebe Socho (1761-1814), a haiku poet and painter sometimes  
nicknamed 'the Edo Buson', illustrated in Genshoku Ukiyo-e Daihyakka  
Jiten Henshu linkai, ed., *Genshoku ukiyo-e daihyakka jiten* (Encyclopedia  
of Ukiyo-e in Full Colour), Tokyo, 1982, vol.2, p.65, pl.318.



312

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

By Kitamura Tatsuo (Unryuan, born 1952), Showa (1926-1989) or Heisei era (1989-), late 20th century  
Of upright form, bearing a *kinji* ground and lacquered on one side with an entertainer blowing soap bubbles, the reverse with a young woman reaching up to catch the bubbles before they burst, in gold and coloured *togidashi maki-e*, the interior of *nashiji* with *kinji* edges; signed *Unryuan* with a *kao*, with a gold-lacquer *ojime*, with a *tomobako*, the exterior of the lid inscribed *Bijin shabon zu maki-e inro* (*Inro* with a beauty blowing bubbles), the interior of the lid signed *Unryuan saku* (made by Unryuan) with seal *Unryuan*; a green-lacquered storage box inscribed *on-inro*, and an outer card storage box.  
9.5cm (3¾in) high. (4).

£8,000 - 12,000  
JPY1,000,000 - 1,500,000  
US\$9,900 - 15,000

**Provenance:** purchased from Barry Davies Oriental Art, 1993.  
Edward Wrangham collection, no.2048.

**Published:** E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.319, Unryuan, Kitamura, second from left.

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. For further bibliographical details of the artist, see Victoria and Albert Museum, *Unryuan: Master of Traditional Japanese Lacquer Ware*, London, 2002.



313

### A DARK-GREY-LACQUER FOUR-CASE INRO

By Shibata Zeshin (1807-1891), Meiji era (1868-1912), 19th century  
 Of rounded rectangular form, bearing a dark grey *ishime* ground,  
 lacquered in low relief with a continuous scene of thatched huts and a *torii*  
 among cryptomeria trees, the interior of rich *nashiji*; signed *Toshinaga o*  
*naratte saku i* (made in the style of Toshinaga) Zeshin; with a red-lacquer  
 ojime carved in relief with a village by a lake, *unsigned*.  
 8.5cm (3 3/8in) high.

£15,000 - 20,000  
 JPY1,900,000 - 2,600,000  
 US\$19,000 - 25,000

**Provenance:** Louis Gonse collection, sold in Paris, 1924.  
 Purchased at Hotel Drouot, Paris, 1971.  
 Edward Wrangham collection, no.1089.

**Published:** E. A. Wrangham, 'Zeshin and the Art of Metal Imitation', *Netsuke Kenkyukai Study Journal*, vol.12, no.1, spring 1992, p.31, fig.2 (incorrectly captioned).  
 E. A. Wrangham, *The Index of Inro Artists*, 1995, p.346, Zeshin, Shibata, right column, top row, right.

**Exhibited:** Ashmolean Museum, Oxford, 1972, no.62.

Zeshin was often influenced by metalworkers, particularly the sword-fitting makers of the Nara school, and made a number of other *inro* and other lacquer objects simulating old iron. The present design is based on one by Nara Toshinaga of Edo (1667-1736).

314

**AN UNUSUAL TWO-CASE BASKETRY INRO**

Edo period (1615-1868)

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

Of lenticular form, the sides woven with thin strips of bamboo in a *masu-ajiro-ami* (herringbone) pattern with distinct areas of light-and-dark-stained bamboo, the compartments separated by gold-lacquered dividers, the plain wood interiors each with a separate tray, *unsigned*; with an en-suite bamboo-woven netsuke in the shape of a clam shell with plant decorations lacquered in gold *hiramaki-e*, *unsigned*.  
9.5cm (3¾in) high.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

Provenance: Robert de Belder collection.

Purchased from Sotheby's, London, 1984.

Edward Wrangham collection, no.1674.



315

**A COCONUT-SHELL KINCHAKU (PURSE)**

By Masahide of Nagasaki, Edo period

(1615-1868) or Meiji era

(1868-1912), 19th century

Of tapering oval form, engraved with wild chrysanthemums growing from rocks with a seal *Sensai* and a seven-character line of Chinese verse 'Yellow flowers bloom beneath the eastern fence', inspired by the Chinese poet Tao Yuanming, the reverse of stencilled deerskin; signed *Kiyo Masahide kizamu* with kao.  
9.5cm x 8.8cm (3¾in x 3½in).

£600 - 700

JPY77,000 - 90,000

US\$740 - 870

Provenance: purchased from

Sydney L. Moss, Ltd., London, 1985.

Edward Wrangham collection, no.1797.

Kiyo is an elegant name for the town of Nagasaki.

314



315

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

By Ogawa Haritsu (Ritsuo, 1663–1747), Edo period  
(1615–1868), 1744

Modelled in imitation of an old ink cake, with three interlocking cases and cover, of rectangular cross-section and profile with integrated cord-runners, the surface finished in a mixture of charcoal dust and black lacquer, the rims with simulated chips and the six sides all with simulated cracks incised in fine *kebori*, sometimes revealing the base beneath, carved in relief on one side with Daruma crossing the Yangzi River on a reed and on the reverse with a 20-character inscription in archaic Chinese script (see below); copper, *shakudo*, and gilt *ojime* in the form of masks of *shojo* (drunken sprite) and *hyottoko* (funny man); the interior gold *fundame* lacquer, signed and dated on the base in incised characters *Enkyō gannen natsu Ukanshi Haritsu kore o tsukuru* (Made by Ukanshi Haritsu in the summer of the first year of Enkyō [=1744]) with inlaid green pottery seal *Kan*; with a fitted wooden storage box.

9.5cm x 6.7cm x 2.5cm (3 3/4in x 2 5/8in x 1in). (2).

**£10,000 - 15,000**  
**JPY1,300,000 - 1,900,000**  
**US\$12,000 - 19,000**

**Provenance:** Kumasaku Tomita collection.

Raymond Bushell collection, purchased at Sotheby's, London, 18 June 1997, lot no. 117.

**Published:** Raymond Bushell, *The Inro Handbook: Studies of Netsuke, Inro, and Lacquer*, New York and Tokyo, Weatherhill, 1979, pp.151–2, no.113.

Heinz Kress, 'Inro Motifs: Part II', *Netsuke Kenkyukai Study Journal*, 14/3 (fall 1994), p.36, fig.28.

Heinz Kress notes that although both the Chinese printed books drawn on by Haritsu for lacquer ink-cake designs, *Fangshi moyu* (1588) and *Chengshi moyuan* (1606), include images of Daruma, transmitter of Zen to East Asia, crossing the Yangzi River (incorrectly said to be 'on his journey to Japan'), the depiction of Daruma's robes is closer to that found in *Fangshi moyu*. In both books the Chinese inscription, traditionally known as the 'Ode to Daruma and the True Nature' is written in standard script and placed in a circular border around Daruma so that the 20 characters can be read in either direction taking any character as the starting point, making a total of 40 different poems in all. This literary multivalency was well known in Japan, as can be seen from an illustrated book by the satirist Santo Kyoden (1761–1816) where the *Fangshi moyu* image is reproduced over an explanation in Chinese of the poem's semi-magical properties (Santo Kyoden, 1808). Haritsu, however, arranged the characters in four columns, effectively limiting the number of readings to two: one in vertical columns and the other in horizontal lines:

空離終至  
忘性常淨  
照情妙明  
寂緣極圓  
身理真始

These two orderings of the text might be very freely translated as follows:

Vertical:

His extreme purity and brightness is perfect from the beginning  
Until the end he is a constant wonder and the ultimate truth  
Taking leave of selfish feelings he connects with the universal order  
His mind is void, forgetting all, enlightening his solitary body.

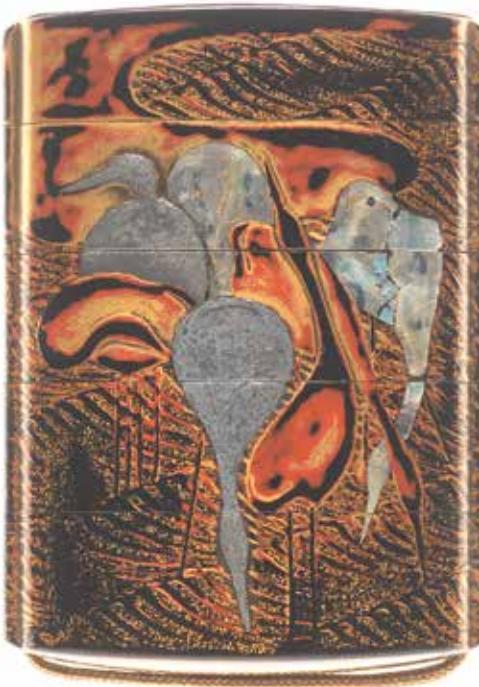
Horizontal:

Until the end he is unattached and void  
His purity is constant, he forgets his selfish nature  
Bright wondrousness illuminates his feelings  
His perfect completeness arises from seclusion  
From the beginning, ultimate truth orders his being.





317



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**A BROAD GOLD-LACQUER TWO-CASE INRO**

Edo period (1615-1868), 17th century

The square rounded rectangular rubbed *kinji* body decorated in gold *hiramaki-e* and inlaid in shell with a falcon perched on a tethered stand on one side and a fishing rod leaning against a creel on the reverse, the cord runners and interior of *nashiji*, *unsigned*; with a lacquered *ojime*. 7.3cm (2 2/8in) high.

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500



319

318

**A SMALL INLAID GOLD-LACQUER FOUR-CASE INRO**

Edo period (1615-1868), 18th century

The rounded rectangular body lacquered in gold and slight-coloured *takamaki-e* and inlaid in Rinpa style in pewter and shell with a continuous design of a flock of cranes standing or foraging for food on the seashore on a ground of gently lapping waves, the interior of plain black lacquer; *unsigned*. 7.6cm (3in) high.

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

319

**AN INLAID BLACK-LACQUER THREE-CASE INRO**

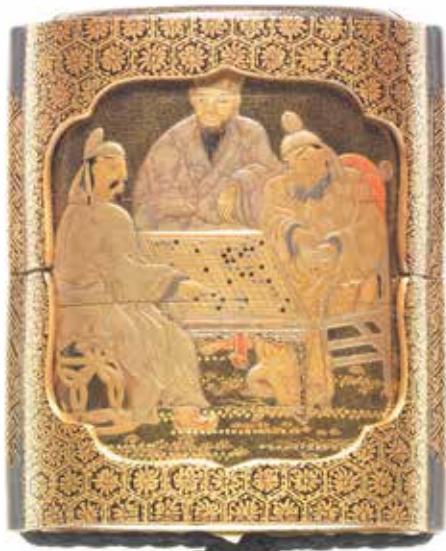
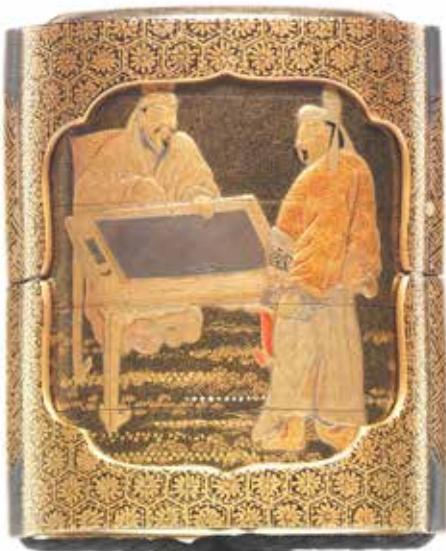
By Chohei, Edo period (1615-1868), late 18th/early 19th century

Of wide form, bearing a rich *roiro* ground, lacquered and inlaid with a butterfly alighting on a bean plant, in gold *takamaki-e* with inlaid shell, green-stained bone and pewter, the interior of red lacquer with gold *fundame* risers; signed on a red-lacquer tablet Chohei. 7.3cm (2 7/8in) high.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



320



321

320

**A GOLD-LACQUER SAYA FOUR-CASE INRO**

By Koami Choko, Edo period (1615-1868), 19th century  
The divided saya (sheath) lacquered with a formal *asanoha* design in gold lacquer and grey lacquer simulating metal, at each corner of the cord runners, the inner four-case *inro* of subdued *nashiji*, lacquered on one side with two literati playing *go* watched by another, the reverse with a painter watched by a nobleman, in gold and slight-coloured *takamaki-e*, the interior of dense *hirame*; signed Koami Choko *saku*.  
7.8cm (3 1/8in) high.

£2,500 - 3,000  
JPY320,000 - 380,000  
US\$3,100 - 3,700

321

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

By Koma Kansai, Edo period (1615-1868), 19th century  
Bearing a rich *kinji* ground, lacquered with a pigeon perched on a flowering branch which continues on the reverse, in gold, grey and black *takamaki-e* with red highlights, part of the plumage inlaid with shell and the interior of *nashiji*, signed Kansai *saku* with red *kao*; with an iron globular *ojime* inlaid with two flying cranes in high relief silver.  
8.5cm (3 1/8in) high.

£2,500 - 3,000  
JPY320,000 - 380,000  
US\$3,100 - 3,700



322



323

322

**TWO LACQUER INRO**

The first by Kakosai Shozan and the second attributed to Kajikawa Hidenobu, Edo period (1615-1868), 19th century

The first of three cases, of dark brown lacquer, simulating old iron, lacquered with formal medallions in gold and coloured *hiramaki-e* with shell highlights, the interior of *nashiji*, signed *Shozan*, 7.3cm (2 7/8in) high, with a bone *ojime* and wood *manju* netsuke signed *Kameizan* with a *kao*; the second four cases, lacquered on the *kinji* ground with the *Shichifukujin* (Seven Gods of Good Fortune), in gold and coloured *takamaki-e*, the interior of gold lacquer, signed *Eitoku sha* (after a painting by Eitoku), *Kajikawa* with seal *Hinode*, 6.7cm (2 5/8in) high. (2).

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

The seal *Hinode* 日出 on the second *inro* is seen on an *inro* by Kajikawa Hidenobu 梶川秀信, see E. A. Wrangham, *The Index of Inro Artists*, Alnwick, Northumberland, Harehope Publications, 1995, pp.71-72.



323<sup>Y</sup>Φ

### TWO GOLD-LACQUER INRO

Edo period (1615-1868), 19th century  
Each of four cases, the first decorated in *takamaki-e* on the *kinji* ground with five rats gnawing at ferns and scattered nuts and playing with a feather, the interior of *nashiji*, signed *Ipposai*, 8.9cm (3½in) high, with an iron *ojime* inlaid with gold formal designs; the second decorated on the *kinji* ground with bears in a landscape, unsigned, 9.2cm (3 5/8in) high, with ivory *ojime*, carved in relief with a dragon, signed *Gyokuzan*. (2).

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500



324<sup>Y</sup>Φ

### SIX INRO AND TWO TONKOTSU OF VARIOUS MATERIALS

Edo period (1615-1868) and Meiji era (1868-1912), 17th to late 19th century  
The first of negoro lacquer, decorated with swallows flying over suspended tied sheaves of rice, in gold *takamaki-e*, unsigned, 7.8cm (3 1/8in) high, with a wood *manju* netsuke carved in relief with a camellia; the second brown-lacquer decorated with a dragon amid clouds in gold *takamaki-e*, unsigned, 8.2cm (3 ¼in) high, with an ivory netsuke of a small boy; the third of carved red lacquer, carved in Chinese style with sages in a garden, unsigned, 9.2cm (3 5/8in) high, with an ivory *ojime* and a lacquered wood and ivory netsuke of a *shishi* with a ball; two ivory *inro*, the first carved in low relief with a *rakan* holding an overflowing alms bowl, the reverse with a dragon among clouds, signed *Yoshihisa*, 8.9cm (3½in) high, with an ivory *ojime* carved with a dragon and an ivory netsuke of Ebisu signed *Gyokuzan*;

the second carved in low relief with Hotei and boys, unsigned, 7.3cm (2 7/8in) high, with an ivory *ojime* and an ivory netsuke of Daikoku signed *Masayuki*; a wood two-case *inro* carved in high relief with a lobster, unsigned, 7.6cm (3in) wide, with an iron mask *ojime* and a wood netsuke of a pilgrim beating a *mokugyo* (wooden gong); a straight-sided wood *tonkotsu* inlaid in boxwood and ebony with a flying bird and two quail, the eyes inlaid, unsigned, 9.2cm (3 5/8in) wide, with a nut *ojime* and a wood netsuke of a badger beating a *mokugyo*; and another in the form of Daruma stretching, unsigned, 10.5cm (4 1/8in) high, with a wooden pipe case en suite. (9).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



325 (part lot)

325 \*

#### **TWO EARLY GOLD-LACQUER INRO AND TWO UNUSUALLY LARGE AND RARE SAGEMONO**

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

The first of three cases, wide with a rubbed gold-lacquer ground, decorated with three deer in gold *takamaki-e*, the interior of *nashiji*, *unsigned*, with a coloured glass *ojime*, 7.3cm (3 1/8in) high; the second of eight cases, upright rectangular with a gold-lacquer ground, decorated with four scenes of sages conversing, accompanied by their attendants, *unsigned*, with a carnelian *ojime*, 10.5cm (4 1/8in) high; the third of wood with two cases, carved in relief with a dragon among swirling clouds, the interior of red lacquer, *unsigned*, 13.3cm (5 3/8in) high; the fourth of wide and rectangular form, the black-lacquer ground with flowering trees in gold *hiramaki-e*, each side with a gold-lacquered panel with a design taken from European leather, opening to reveal shelves, bearing eight red-lacquered boxes, inscribed in gold lacquer with the types of medication, a miniature abacus and a small brush, with a carnelian *ojime*, *unsigned*, 13.3cm (5 3/8in) high. (4).

£850 - 1,250

JPY110,000 - 160,000

US\$1,100 - 1,500

Provenance: the first and second *inro*, Maurice Champoud collection.



326

#### **A STAG ANTLER PIPE CASE**

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

Of *muso-zutsu* form, finely carved and pierced with a large *baku* among swirling clouds, the cord attachment formed by a turtle, *unsigned*; with a brocade box.

21.5cm (8 1/2in) long. (2).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

327

#### **A STAG ANTLER OKIMONO**

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

In the form of several growths of *reishi* fungus with curled, overlapping stalks and with heads of differing size, possibly for use as an outsized *sashi* netsuke; signed *Ryusai* with seal *Koku*. 22.9cm (9in) long.

£2,500 - 3,000

JPY320,000 - 380,000

US\$3,100 - 3,700

328 Y Φ

#### **A LACQUERED IVORY YATATE (PORTABLE BRUSH AND INK CONTAINER)**

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

Of regular form, the slightly curved stem containing an ivory handled brush and with oval ink bowl lacquered in gold and brown lacquer with scattered formal chrysanthemum blooms, signed *Komin*; with a porcelain *ojime* and a small walnut netsuke of a *mokugyo* (wooden gong). 19cm (7 1/2in) high. (2).

£1,200 - 1,500

JPY150,000 - 190,000

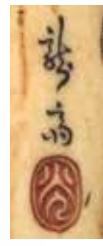
US\$1,500 - 1,900



326



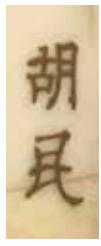
327



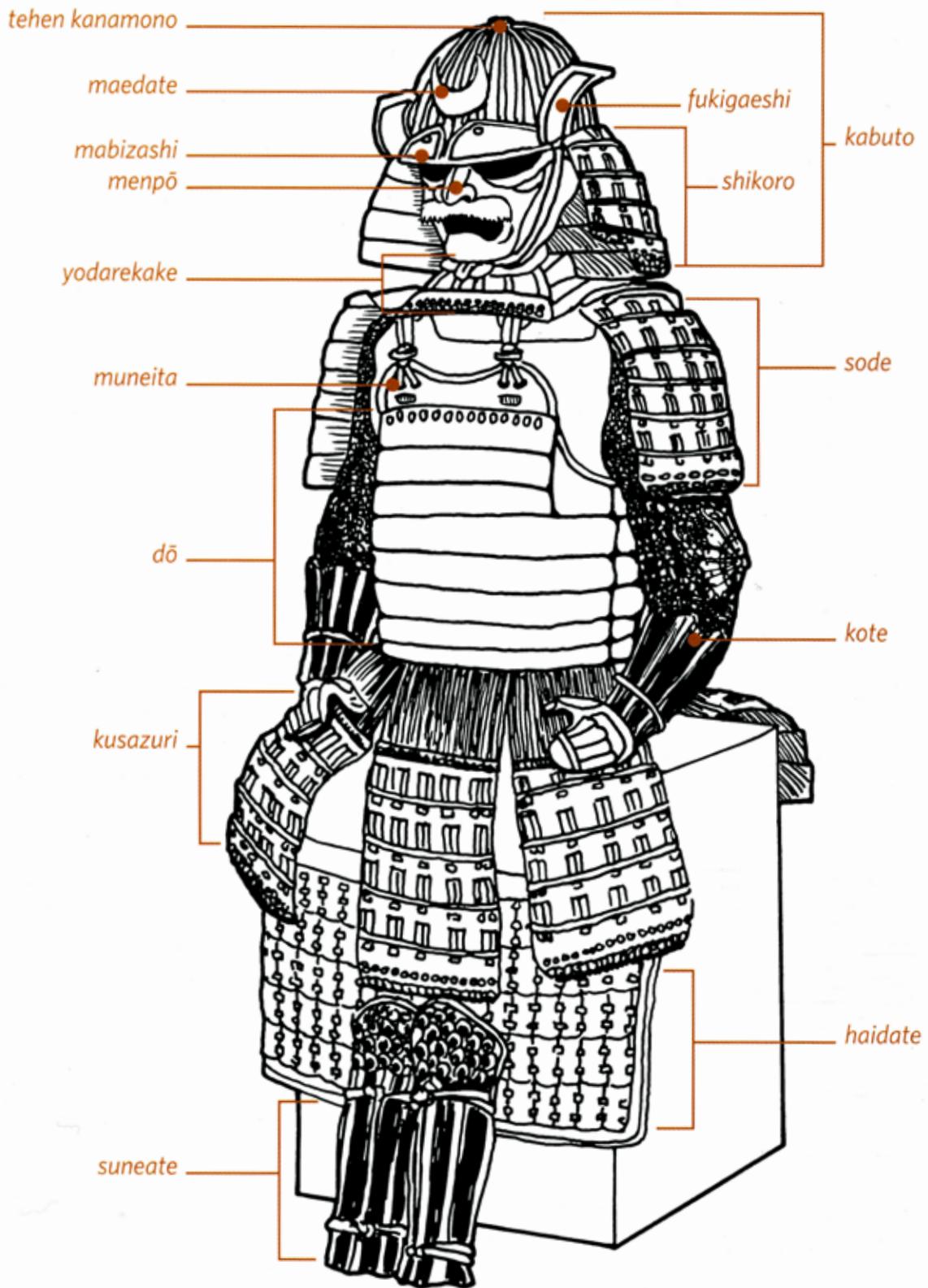
(signature)



328



(signature)





## ARMOUR Various Properties

329 \*TP

### AN IYOZANE DO-MARU GUSOKU ARMOUR

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

A russet iron 32-plate sujibachi kabuto (helmet), inscribed inside with the invocation *Tensho kotai jingu, Hachiman daibosatsu* and *Kasuga daimyojin*, mounted with an elaborate tehen kanamono in shakudo, silver and gilded copper and a shakudo kasa jirushi-no-kan, on the front a gold-lacquer mukade (centipede) maedate; the ko manju jikoro of kirisuke kozane; a good quality leather ryubu menpo (mask) with yadome, the two-lame yodarekake (throat guard) of honkozane; the kosode covered with textured leather and mounted with shakudo kanamono, odagote; the do (chest armour) of iyozane in iron covered with textured leather and unusually made in do-maru style, mounted in shakudo with domed rivets and kanamono, on the back a kasa jirushi-no-kan, the fukurin inlaid with gold, leather kusazuri of iyozane a pouch beneath the centre one; leather kawara haidate; and shino suneate; black-lacquered overall and laced in red, the shikoro and yodarekake in kebiki style, sode and kusazuri in yosekake sugake odoshi, mounted on a rich gold and silver brocade; together with an armour box, wood stand and a simple saihai (baton).

The armour box 40cm x 40cm x 53cm  
(14¾in x 14¾in x 20 7/8in).

£7,000 - 8,000  
JPY900,000 - 1,000,000  
US\$8,700 - 9,900





330 TP

**A COMPOSITE ARMOUR**

Edo period (1615-1868), 19th century

An eight-plate iron *sujibachi kabuto* (helmet) lacquered with a brown heavy-textured finish, the *suzi* lacquered gold, a black-lacquer *Hineno-jikoro* laced with blue *kebiki odoshi*, on the top of the helmet a feather *zudate* and on the front a gilt and silvered disc *maede*; a black-lacquer *hanbo* (half mask) with a three-lame *yodarekake* (throat guard); *Bishamon-gote* with brown-lacquer *itamono kosode* attached to the upper arms and russet-iron *shino* on the forearm; a *nimai nuinobe do* (chest armour) black lacquered and laced in blue, on the back a *gattari* and *ukezutsu* for a *sashimono*, the *kusazuri* with a brown textured finish, leather *karuta haidate* black lacquered; with a *mon* (crest) in gold and black lacquered *shino suneate*; together with an armour box.

The armour box 38cm x 38cm x 50cm (15in x 15in x 19¾in).

£3,000 - 4,000  
JPY380,000 - 510,000  
US\$3,700 - 5,000



331 \*TP

**A GOMAI OKEGAWA-DO  
TOSEI GUSOKU ARMOUR**

Edo period (1615-1868), 18th/19th century  
The 16-plate russet iron *hoshibachi kabuto* (helmet) of low rounded form in the ancient style, mounted with a four-stage copper *tehen kanamono* and a *shakudo kasajirushi-no-kan*, on the front a *kuwagata-dai* with gilt *kuwagata* engraved with feathers and a gilt-wood dragon-head *maedate*; the three-lame black-lacquer *ko manju-jikoro* in iron laced in green and white *yosekake sugake odoshi*, the two upper plates turned back to form *fukigaeshi* partially leather covered with a *hoshi-mon*, *fukurin* and *kiku-no-byo* in *shakudo*; a black-lacquer iron *ressai menpo* (mask) with hair moustache and gilt teeth, three-lame *yodarekake* (throat guard) of iron *kirtsuke kozane*; *chusode* of leather *kirtsuke kozane* with gilt *kanamono* and gold-lacquer *odagote*; the *gomai okegawa yokohagido* (chest armour) having alternate plates black lacquered and covered in gold leaf, the *muneita*, *wakita*, *oshitsuke-no-itai* and hinged *gyoyo* covered with *shobu gawa*, mounted in gilt copper, on the back an *agemaki-no-kan* and a *gattari* and *machiuke* for a *sashimono*, detachable *kusazuri* of leather *kirtsuke kozane*; gold-lacquer *ikada haidate* and *shino suneate*; black lacquered overall with *kebiki* style lacing in green with bands of white on the *sode* and *do*; with an armour box and wood stand.

The armour box 50cm x 50cm x 60cm  
(19 5/8in x 19 5/8in x 23 5/8in).

£7,000 - 8,000  
JPY900,000 - 1,000,000  
US\$8,700 - 9,900





332 \*TP

**A WARABE GUSOKU ARMOUR**

Edo period (1615-1868)

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

A 20-plate russet iron *hoshibachi kabuto* (helmet) mounted in *happo-jiro* style with gilt plates on four sides, a three-stage *tehen kanamono* and on the front a *kuwagata dai* and *kuwagata*; the four-lame *komanju-jikoro* having the upper lames turned back to form *fukigaeshi*; russet-iron *menpo* (mask) with a four-lame *yodarekake* (throat guard); a *nimai tachi do* (chest armour) with *sendan* and *kyubi-no-itai* to the front and an *agemaki* on the back; *osode*, *tsutsugote*, *hodo haidate* and *shino suneate*; lacquered overall in gold and laced in red *kebiki odoshi*; with an armour box and wood stand.

The armour box 36cm x 33cm x 53cm  
(14 1/8in x 13in x 20 1/4in).

£2,000 - 2,500

JPY260,000 - 320,000

US\$2,500 - 3,100



333 \*TP

### A COMPOSITE ARMOUR

The helmet by Norihisa,

Edo period (1615-1868), 19th century

A 62-plate russet iron *koboshi kabuto* (helmet) signed *Soshu no ju Norihisa*, fitted with a five-lame *Hineno jikoro*, the *mabisashi* black lacquered, on the front a *maedate* of a black-lacquer *gunbai-uchiwa* (gourd-shaped war fan) with a gold-lacquer *mitsudomoe mon*, a red-lacquer signature on the back partly erased; a good black-lacquer *ryubu menpo* (mask) with a three-lame *itamono yodarekake* (throat guard); a good-quality, heavy *nuinobe do* (chest armour) of iron *sane* black lacquered, the *kusazuri* of leather *honkozane* edged with bear fur, *shakudo kanamono* to the *muneita* and two *hishi mon*, on the back an *agemaki-no-kan* and *kanamono* in *shakudo* and a *gattari* and *ukezutsu* for a *sashimono*; black-lacquer *shino gote*; good-quality *chusode* of iron *kirtsuke kozane* black lacquered, *shakudo fukurin* and *kanamono* with gilt backing; black-lacquer iron *shino haidate*; and *shino suneate*; laced overall in blue *odoshi*; with an armour box and wood stand.

The armour box 40cm x 40cm x 56cm  
(15¾in x 15¾in x 22in).

£6,500 - 7,500

JPY830,000 - 960,000

US\$8,100 - 9,300



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## MASK AND HELMETS Various Properties

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### A MENPO (MASK)

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

A russet-iron mask with detachable nose, the three-lame black-lacquer iron *itamono-yodarekake* laced with dark blue *sugake-odoshi* and the reverse lacquered red; signed *Myochin ki no Munesada saku*.

£2,000 - 2,500

JPY260,000 - 320,000

US\$2,500 - 3,100

335

### A KAWARI KABUTO (HELMET)

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

A very heavy conventional *zunari kabuto* with the addition of a broad flat plate rising up from the front pierced at the top with a *hoshi-mon*, the surface heavily coated with *sabinuri* (lacquer finish imitating rusted iron), a five-lame iron *itamono Hineno-jikoro* gold lacquered and laced with *kebiki takuboku-ito*, small gold-lacquer *fukigaeshi*; *unsigned*. (2).

£5,000 - 7,000

JPY640,000 - 900,000

US\$6,200 - 8,700

Accompanied by a NKBKHK *ninteisho* certificate,  
dated November 2015.



336

**A ZUNARI KABUTO (HELMET)**

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

The russet-iron *hachi* (bowl) constructed as a complicated variation of traditional *zunari kabuto*, the front plate deeply embossed with eyebrows and wrinkles, the sides with a single blossom, attached to the front a *mabisashi* embossed with clouds, from the back of the bowl are five parallel plates which extend over the top as far as the front plate and are held together by large *zaboshi*, similar rivets secure the side plates to the front and form a line securing the *koshimaki* to the bowl, a five-lame iron *itamono Hineno jikoro* laced with dark blue *sugake oodoshi*; unsigned.

£8,000 - 12,000

JPY1,000,000 - 1,500,000

US\$9,900 - 15,000



(reverse)

337

**A SUJIBACHI KABUTO (HELMET)**

Edo period (1615-1868), 18th century  
The 62-plate bowl black lacquered, the *suji* picked out in gold, mounted at the top with a mixed-metal *tehen kanamono* and on either side *wakidate* of black-lacquer wood buffalo horns and on the front a *maedate* of a gilt-metal ring, a *Hineno-jikoro* of *kirtsuke kozane* lacquered black, the upper and lower plates covered with stenciled leather and laced in blue *kebiki odoshi*, the *fukigaeshi* black lacquered with a gold-lacquer *omodaka mon*; *unsigned*. (5).

£5,000 - 7,000  
JPY640,000 - 900,000  
US\$6,200 - 8,700

Accompanied by a NKBKHK *ninteisho* certificate, dated November 2015.

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**A ZUNARI KABUTO (HELMET)**

Edo period (1615-1868), 18th century  
The iron *hachi* (bowl) russet lacquered and of conventional three-plate construction with the addition of a large concave *mabisashi* extending well forward and to the sides and edged with an engraved and gilded *fukurin*, on the front an *oni* (demon) *maedate*, an iron *ichimanju-jikoro* covered in black-lacquered leather and laced in blue *kebiki odoshi*, the lower edge trimmed with bear fur, small *fukigaeshi* leather covered with engraved gilt *fukurin* and a fan *mon* (crest); *unsigned*. (3).

£4,000 - 6,000  
JPY510,000 - 770,000  
US\$5,000 - 7,400

Accompanied by a NKBKHK *ninteisho* certificate, dated November 2015.

339

**A PAIR OF INLAID IRON ABUMI (STIRRUPS)**

By Nobukuni, Edo period (1615-1868), 19th century  
Of typical form and decorated with confronting cranes among stylised wisps of clouds worked in silver flat-relief inlay, the underside decorated with a criss-cross pattern, the interior of red-lacquer; signed on the uprights in silver flat relief inlay *Kashu no ju Nobukuni saku* (made by Nobukuni of Kaga Province). Each approximately, 28cm (11in) long. (2).

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500



(reverse)



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(340 - signature)

(341 - signature)

## SWORDS Various Properties

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### A SHINTO KATANA BLADE

Attributed to Kunishige, Edo period (1615-1868), 17th/18th century  
Of *shinogi-zukuri*, shallow *koshi-zori* form, with *tsukiage boshi*, *suguba* of *nie*, *itame-hada*, the *ubu nakago* with one *mekugi-ana*, signed  
*Bichu no kuni Mizuta no ju Kunishige saku*; in Showa era  
(1926-1989) military mounts.  
The blade 61.5cm (24½in) long.

£800 - 1,000  
JPY100,000 - 130,000  
US\$990 - 1,200

Provenance: Sir Frank Bowden, Bt. collection.

341

### A SHINTO KATANA BLADE

Attributed to Bishu Osafune Sukesada, Edo period (1615-1868)  
Of *shinogi-zukuri* shallow *koshi-zori* form, with *chu-kissaki*, *choji-midare-ha* of *nioi* and *nie*, *itame-hada*, the *ubu nakago* with one  
*mekugi-ana*, signed *Bishu Osafune Sukesada saku*; in *shirazaya*.  
The blade 70.3cm (27¾in) long.

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

Provenance: Sir Frank Bowden, Bt. collection.

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(signature)

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**A SHINTO KATANA BLADE WITH MOUNTS**

The blade by Bishu Osafune Sukesada, Edo period (1615-1868),  
17th century

The blade of *shinogi-zukuri*, *chu-gissaki* form, irregular *notareha* of  
*nioi* with *nie*, *koshiba* and *midare-komi boshi*, tight *mokume-hada*, the  
*kiri-jiri nakago* with two *mekugi-ana*, signed *Bishu Osafune Sukesada*  
*saku*, in *shirazaya*; *koshira-e* (mounting): the saya of polished black  
lacquer with horizontal bands, the iron *Mito tsuba* carved and inlaid  
with a cricket and wild flowers; the *Mino-Goto fuchi-gashira* with  
crickets and a profusion of wild flowers; with two storage bags.  
The blade 66.7cm (26 1/8in) long; total length 107cm (42 1/8in). (5).

£3,000 - 4,000  
JPY380,000 - 510,000  
US\$3,700 - 5,000

Accompanied by a NBTHK *hozon* certificate, dated May 2014.



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**A MOUNTED TANTO WITH ASSOCIATED FITTINGS**

The blade by Motohira, Edo period (1615-1868), 19th century  
 The blade of *hira-zukuri* form, *gunome-ha* and indistinct *hada*; the *uba nakago* signed and dated *Satsuyo-shi Motohira, Bunka gan hachigatsu* (a day in the eighth month of 1804); *koshira-e* (mounting) the *saya* of black *ishime* lacquer; the *shibuichi tsuba* engraved with petals; the *shibuichi fuchi-gashira* carved with breaking waves; the *shakudo kozuka* carved and inlaid with a pine tree by the corner of a house, signed *Tomomitsu*; the gilt-metal and *shakudo* *menuki* each in the form of a hare and foliage; with a brocade bag.

*The blade 27.3cm (10 3/8in) long, total length 43.8cm (17 1/4in). (2).*

£1,200 - 1,500  
 JPY150,000 - 190,000  
 US\$1,500 - 1,900

344\*

**A MOUNTED TANTO**

Edo period (1615-1868), 19th century  
 The blade of *hira-zukuri* form, *suguba* and *masame hada*, the *uba nakago* signed *Yoshi[...]* *saku*; *koshira-e* (mounting): the *saya* of polished black lacquer; the attached *tsuba*, *fuchi-gashira*, *kurikata* and *kojiri* of hammered gilt metal; the *shakudo nanako kozuka* carved and inlaid with grain, signed *Yoshioka Inabanosuke*; the *shakudo* and gilt-metal *menuki* in the form of grain; with a brocade bag.  
*The blade 24.5cm (9 5/8in) long; total length 40.5cm (16in). (2).*

£1,500 - 2,000  
 JPY190,000 - 260,000  
 US\$1,900 - 2,500



(346 - signatures)

345

**A SHINTO MOUNTED KATANA**

Edo period (1615-1868), 18th century  
The blade of shinogi-zukuri, shallow koshi-zori form, with chu-gissaki boshi, notare-midare-ha of nie, indistinct hamon, the ubu nakago with two mekugi-an, unsigned; koshira-e (mounting): the saya of aogai-nashiji, the Shoami tsuba pierced with a carp amid breaking waves, partly gilt, the Mino-Goto fuchi-gashira with a chrysanthemum-on-water design, shakudo and gilt metal menuki of tiger and leopard, the Higo kojiri with clouds of gold nunome.  
The blade 69.4cm (27½in) long;  
total length 102cm (40 1/8in).

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

Provenance: Sir Frank Bowden, Bt. collection.



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**A SHIN-SHINTO KATANA BLADE**

After Masamune, Edo period (1615-1868),  
19th century  
Of shinogi-zukuri, koshi-zori form, with chu-gissaki boshi, notare-midare-ha of nioi and nie with notare-komi, itame hada, the ubu nakago with one mekugi-an, inscribed *Masamune*, in black lacquer saya and tsuka, inscribed *Masamune*; with storage bag.  
The blade 67.8cm (26¾in) long. (2).

£2,000 - 2,500  
JPY260,000 - 320,000  
US\$2,500 - 3,100

Provenance: Sir Frank Bowden, Bt. collection.

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## SWORD FITTINGS AND A MATCHLOCK GUN

Various Properties

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### A COPPER TSUBA

Probably Shoami school, Edo period (1615-1868),  
late 18th/early 19th century  
In the form of a seated horse, its head turned back, its legs drawn in  
and its pupils inlaid with gilt metal, *unsigned*; with wood storage box.  
7.6cm (3in). (2).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

348

### A SHAKUDO SUKASHI (PIERCED) TSUBA

By Masatoshi of Edo (Musashi Province), Edo period (1615-1868),  
late 18th/early 19th century

Oval, pierced and carved partially in the round with chrysanthemum  
stems, leaves and blossoms embellished with dewdrops in gold,  
the rim with *rinzu* (textile-weave) designs in gold *nunome* (overlay),  
pierced with openings for *kozuka* (scabbard-mounted knife) and  
*kogai* (scabbard-mounted skewer), signed *Bushu no ju Masatoshi*  
(Masatoshi of Musashi Province).  
7.1cm (2¾in).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

Provenance: a private collection.  
Arie Vos collection, Switzerland.

The artist would appear to be one of those listed by Robert Haynes,  
*The Index of Japanese Sword Fittings and Associated Artists*,  
Ellwangen, Germany, Nihon Art Publishers, Germany, 2001, nos.  
H04592, H04593, H04594 although the lack of a *kao* (cursive)  
monogram precludes a more precise identification. For an example  
in iron and gold with cherry-blossom design, of comparable style and  
quality (also without a *kao*), see Museum of Fine Arts, Boston, inv. no.  
11.11734, signed *Kofu no ju Masatoshi* (Masatoshi of Edo) and dated  
by the museum to the late 18th or early 19th century (<http://www.mfa.org/collections/object/tsuba-with-design-of-flowering-cherry-tree-11500>); compare also Christie's, London, 12 May 2010, lot 424,  
an iron *tsuba* with pierced decoration of clematis, signed *Bushu no ju*  
*Masatoshi* like the present lot.

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### TWO METAL OBIDOME (SASH CLIPS)

One by Katsura Mitsuharu (1871-1962),  
the other by Toyokawa Mitsunaga II (1850-1923),  
Taisho era (1912-1926), dated 1924

The first of *shibuichi*, in the form of two overlapping fans, one engraved and partially inlaid with a chrysanthemum bloom and foliage, the other engraved with a butterfly, backed with a silver plate, signed *Mitsuharu to*, 5.1cm (2in); the second of copper and gilt metal, in the form of a tasselled *uri* (gourd) and *chasen* (tea whisk) with details of inlaid shakudo, signed *Mitsunaga*, 4.5cm (1¾in); with wood *tombobako* storage box inscribed *Senkoku kanagu junikagetsu no uchi junigatsu no zu* (Engraved metal fitting with picture for the twelfth month, one of the twelve months), the inside of the lid inscribed *Chasen-uri no zu*, *uraza Taisho kine-ne shoka Tohoku Sanjin Mitsuharu koku* (Backplate with picture of a tea-whisk-vendor, engraved by Tohoku Sanjin Mitsuharu, January 1924) with seal *Mitsuharu*; and *Shichijusan-o Mitsunaga* (Mitsunaga, aged 73) with two seals, one reading *Hakuzanshi*. (3).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

Born in Edo to a ranking samurai family, Toyokawa Mitsunaga II studied metalwork techniques from Mitsunaga I (1831–1880), took his master's name at the early age of 19, and after the deaths of Kanō Natsuo and Unno Shōmin went on to become one of the most skilful metalwork artists of the late Meiji and Taisho eras.

Katsura Mitsuharu was a pupil of Mitsunaga. A prolific exhibitor and prizewinner at domestic and international expositions, he received a large number of important public commissions including a silver-wedding gift from the city of Tokyo to the Meiji Emperor (a collaboration with Mitsunaga, 1894) and a *shibuichi* flower vase commissioned by Dutch residents of Japan to congratulate Princess Juliana of the Netherlands on her engagement in 1936.

350

### A MATCHLOCK GUN

Edo period (1615-1868), probably 1812

The round barrel decorated in silver and copper *nunome* with a figure seated on a rocky ledge beneath a waterfall beneath two *bonji* characters and above an *aoi mon*, signed *Enami Yoritsugu saku* and inscribed *Niju-yon* (twenty-four); the wood stock with brass mechanism and fittings, inscribed *Mizunoe saru* (year of the monkey) *yonsen hyakunanajuyonban* (no.4174), *Hiroshima* [...].

Total length 104.2cm (41in).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



350



**PAINTED HANGING SCROLLS**  
**Various Properties**

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**KITAGAWA TSUKIMARO**  
**(ACTIVE CIRCA 1804-1836)**  
**CHINESE BEAUTY**

Edo period (1615-1868), circa 1820  
*Kakejiku* (hanging scroll), ink and colours on silk mounted in silk, depicting a Chinese beauty dressed in silk robes, her bouffant hairstyle decorated with a *ho-o*-bird hairpiece made from peacock feathers, standing in an alluring pose on the roots of a Japanese spice bush (*Lindera obtusiloba*), a basket at her side; signed *Bokutei Tsukimaro hitsu* with two seals.

Overall 160cm x 42cm (63in x 16½in);  
image 85cm x 28½cm (33½in x 11¼in).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

Some of the media used to paint this intriguing fusion of *ukiyo-e* with elements of both Chinese and Western figure painting might have been made using non-traditional binders in combination with conventional mineral and plant pigments. Drawing on European (accessed by way of copperplate reproductions) and Chinese (learned from Chinese painters who visited Nagasaki) conventions of portraiture, Tsukimaro, the shadowy best pupil of Utamaro, presents us with a luxuriously dressed figure (with perhaps a hint of the legendary imperial concubine Yang Guiwei) playing elegantly, Marie-Antoinette style, at the economic activity of gathering medicinal leaves.

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**NAKAYAMA OSAYOSHI  
(ALSO CALLED YOFUKU, 1808-1849)  
FALCON ON A SNOWY PLUM BRANCH**

Edo period (1615-1868), second quarter  
of the 19th century

Kakejiku (hanging scroll), ink and colour on silk  
mounted in silk, depicting a falcon perched on a  
snowy plum branch, its beak open and its head  
turned to its right, falling snow suggested by a  
spattering of white pigment (probably calcified  
crushed shell); signed Osayoshi with two seals,  
the first reading Nakayama Osayoshi.

Overall 178cm x 60cm (70in x 23 5/8in);  
image 102cm x 45cm (40 1/8in x 17 3/4in).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700

Provenance: Michael Tomkinson collection

Published: Michael Tomkinson, *A Japanese Collection*, London, George Allen, 1898, vol. 2,  
no. 183, p.122, not illustrated but described:  
'Hawk on snow-covered plum tree in blossom,  
signed Yofuku, seals Nakata Yofuku and Shiko'

Nakayama Osayoshi (also known as Yofuku) was born in Edo and apprenticed to the Kobikicho Kano artist Seisen'in Yasunobu, later becoming official painter to the Tokushima fief in Awa Province and specializing in bird-and-flower subjects. The great Meiji-era painter Hashimoto Gaho (1835-1908) is said to have once expressed the opinion that had he lived longer Osayoshi's achievement would have surpassed his own.



**KO SUKOKU (1730-1804)**

**AN EARLY AND RARE PAINTING OF THE HELL COURTESAN**

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

*Kakejiku* (hanging scroll), ink and colours on silk mounted in silk, depicting Jigoku Dayu (the Hell Courtesan), her robe bearing detailed images of the flames and other torments of the underworld including Enma-O (Judge of Hell) with a magic mirror that reveals sinners' past misdeeds, the lining of her left sleeve revealing a contrasting scene of Amida Buddha descending to receive the souls of the dead into paradise; she wears an elaborate hair decoration and stands by a screen with a bamboo painting which bears the artist's signature *Ko Sukoku* and seal *Rakushisai*.

Overall 182cm x 61cm (71¾in x 24in);  
image 99cm x 42½cm (39in x 16¾in).

£6,000 - 8,000  
JPY770,000 - 1,000,000  
US\$7,400 - 9,900

**Provenance:** Michael Tomkinson collection

**Published:** Michael Tomkinson, *A Japanese Collection*, London, George Allen, 1898, vol.2, no.176, p.122, not illustrated but described: 'Courtesan attired in robe with design of Tortures of Hell, signed Ko Sukoku (1730-1804)'

This is an unusually early example of a painting subject which became increasingly popular during the second half of the Edo period. The Hell Courtesan is linked in popular lore with the eccentric Zen priest and poet Ikkyu (1394-1481), whose religious training is supposed to have included ten years spent in the brothels of the thriving new port city of Sakai (now part of Osaka). According to an urban myth that was current by the seventeenth century, Ikkyu took special care of a courtesan named Jigoku (Hell) who worked in a Sakai brothel and helped her to attain enlightenment. Other famous versions of the Hell Courtesan theme include one by Haruki Nanmei (1795-1878, British Museum), another by Seikei (late 19th century, Metropolitan Museum of Art), a painting by Kawanabe Kyosai (1831-1889) purchased in 2010 by the Museum of Fine Arts, Boston, and a particularly large example dated circa 1850 by Utagawa Kuniyoshi (1797-1861) in the John C. Weber collection, New York, exhibited at the Asian Art Museum of San Francisco in 2015 (see Julia Meech, 'Kuniyoshi and the Hell Courtesan', in Laura W. Allen, *Seduction: Japan's Floating World, The John C. Weber Collection*, San Francisco, Asian Art Museum, 2015, pp.45-93).

The highly regarded artist Ko Sukoku, pupil of a pupil of the great mid-Edo painter Hanabusa Itcho, is best known for historical subjects including both hanging scrolls and a panel painting in the Sensoji Temple, Asakusa, Tokyo, depicting Minamoto no Yorimasa subduing the monstrous *nue* bird. No other depictions of the Hell Courtesan by Sukoku are known, but a collaborative scroll showing Enma-O (Judge of Hell), painted by Sukoku, looking down at a mirror depicting a courtesan and attendant, painted by Katsukawa Shunsho (1726-1792), was recently published online (<http://yajifun.tumblr.com/post/2070188906/enma-the-lord-of-the-realm-of-death-and-his>).



*The Hell Courtesan* by Haruki Nanmei (1795-1878)  
Registration number: 1881,1210, 0.697-698, Asia Department  
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354<sup>Y</sup>Φ

**MANNER OF MORI SOSEN**

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

Kakejiku (vertical hanging scroll), ink and slight colour on silk, depicting a pair of deer standing, a stag looking at left and a hind looking at the other side, beside stalks of *shida* (fern), inscribed Sosen with two seals; with wood storage box.

Overall 205cm x 99.5cm (80 3/4in x 39 1/4in),  
image 117.5cm x 78cm (46 3/8in x 30 3/4in). (2).

£1,000 - 1,200

JPY130,000 - 150,000

US\$1,200 - 1,500



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355<sup>Y</sup>Φ**KONOSHIMA OKOKU (1877-1938)**

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century  
Kakejiku (vertical hanging scroll), ink and slight colour on silk, depicting a stag walking over a snow-covered field, looking towards the left, signed Okoku with seal Okoku; with wood *tomobako* storage box titled *Setchu koroku* (Lone deer in the snow), the inside of the lid signed Okoku dai (titled by Okoku) with seal Okoku.  
Overall 204cm x 61.5cm (80 1/4in x 24 1/4in),  
image 115cm x 42cm (45 1/4in x 16 1/2in). (2).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

Konoshima Okoku entered the studio of Imao Keinen (1854-1924) in 1893 and started to exhibit his work in 1897. Sometimes praised as 'the last of the Shijo painters', he excelled in the depiction of animals, landscapes and bird-and-flower subjects and was a frequent prizewinner at the national Bunten and its successors.



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**AFTER SOGA SHOHAKU (1730-1781)**

Edo period (1615-1868), 18th/19th century  
Kakejiku (vertical hanging scroll), ink on paper, mounted in silk, depicting the Chinese poet and statesman Soshiki (in Chinese, Su Shi, 1036-1101) in exile, holding his staff and with his giant straw hat on his back, inscribed *Shohaku ga* (Painted by Shohaku) with seal *Soga Shohaku*; with wood storage box inscribed *Shohaku hitsu tsue jinbutsu* (Figure holding a staff, painted by Shohaku).  
Overall 210cm x 65cm (82 5/8in x 25 5/8in);  
image 120cm x 51cm (47 1/4in x 20in). (2).

£600 - 800

JPY77,000 - 100,000

US\$740 - 990



357 Y ♀

**YAMAMOTO SHOUN (1870-1965)**

Meiji (1868-1912), Taisho (1912-1926) or Showa (1926-1989) era, early/mid 20th century Kakejiku (vertical hanging scroll), ink, colour and gold on silk, depicting Shoki the Demon-Queller, standing with his sword drawn, looking at a demon escaping on a cloud at the upper left, signed *Shoun hitsu* with two seals, one reading *Shoun*; with wood storage box (partially damaged).

Overall 212cm x 69cm (83 1/2in x 27 1/8in),  
image 128cm x 50cm (50 3/8in x 19 5/8in). (2).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

A native of Kochi Prefecture, Yamamoto Shoun started his artistic training at the age of nine and briefly made his living as a decorator of ceramics before entering the studio of Taki Katei in 1888. He spent two decades working mainly as a news illustrator but also made his debut as a Nihonga painter in 1896 with a scroll of cranes and pine shown at the first exhibition of the Nihon Kaiga Kyokai (Japan Painting Association).



The original image in the 1926 auction catalogue  
of the Oshiki Collection

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**SHIBATA ZESHIN (1807-1891)**

Meiji era (1868-1912), late 19th/early 20th century  
Kakejiku, ink and colour on silk, depicting an elderly couple, the man resting and smoking a pipe, whilst the woman crouched at his feet spins thread onto a spool, tea cups, rice stalks and a wood *kine* (pestle) lying on the ground behind them, signed *Zeshin* with seal *Shin*, accompanied by an auction slip recording that the painting was sold in April 1926 for 407 yen and 80 sen, and that the auction was held by Matsunaga Genkichi, Hokura Hikochi and Hokura Hikohachi; with wood storage box titled *Rofufu no zu*, *Shibata Zeshin hitsu*, the inside of the lid with an inscription authenticating the painting and signed by the artist's second son Shinsai with seal in 1885. Overall 193cm x 62.5cm (76in x 24 5/8in), image 125.6cm x 32.4cm (49 7/16in x 12 3/4in). (3).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

**Provenance:** Oshiki Genjiro collection, sold at Shinjoji, Niigata, 14th April 1926, lot 10. The Oshiki were a prominent family in Niigata Prefecture who owned several works by Zeshin and were on close terms with the artist's second son Shinsai.



**ATTRIBUTED TO ISHIZAKI YUSHI (1768-1846)****PORTRAIT OF HENDRIK DOEFF**

Edo period (1615-1868), circa 1809-1830

*Kakejiku*, (hanging scroll), ink and colours on silk, depicting a bust portrait of Hendrik Doeuff, Commissioner of the Dutch Factory at Dejima, in profile facing left, with prominent nose and lips, his hair already thinning, dressed in the formal attire of a Dutch official, within an oval reserve cut by the sides of the composition, inscribed underneath *HENDRIK DOEUFF*; in modern silk mounts that incorporate European lettering as copied in Japan during Doeuff's lifetime, the *jōge* (strips above and below the image) copying Indian printed cotton. Fitted with modern *futomaki* (large-diameter roller) and storage box together with an outer slipcase.

Overall 139cm x 52cm (54½in x 20½in),  
image 66cm x 32.6cm (26in x 12 7/8in). (4).

£25,000 - 30,000  
JPY3,200,000 - 3,800,000  
US\$31,000 - 37,000

**Published:** Ono Tadashige, *Edo no Yogaka* (Western-Style Painters in the Edo Period), Tokyo, Sansaisha, 1968, p.110 (misattributed to Kawahara Keiga)

This Western-style portrait of one of the Netherlands' most devoted pre-modern students of Japanese language and culture was likely painted by Ishizaki Yushi (1768-1846), a painter associated with the close-knit Dutch community that lived on the tiny fan-shaped islet of Dejima in Nagasaki Harbour. The best-known Japanese painted image of Hendrik Doeuff, a small (35cm x 23cm) bust portrait on paper in Kobe City Museum, is clearly a representation of the same individual and shows him in three-quarter profile, dressed in the same uniform but with the accoutrements of his office as props: inkstand, quill and a shelf of books. Both the Kobe portrait and the present lot have, like many other Western-style paintings of Western subjects from this period, been traditionally but incorrectly attributed to Yushi's pupil Kawahara Keiga, who was active in Nagasaki only from 1823, six years after Doeuff's departure (see below).<sup>1</sup>

The extraordinary quality and psychological insight of the painting, far superior to the Kobe portrait, suggests the hand of an artist with thorough and varied training and a keen interest in his human subjects, qualities that are abundantly evident in signed or more firmly attributed works by Ishizaki Yushi, in particular the portrait of Ota Nanpo mentioned below; judging from the age of the sitter one might speculate that it was executed toward the end of Doeuff's time in Nagasaki.

Born the son of Arai Gen'yū, Yushi studied both Chinese-style and Western-style painting (including mirror painting) under his father's direction; his father's own teacher Ishizaki Gentoku also instructed him in Western-style painting and he was adopted into the Ishizaki family at the age of 21. He is best known for his success in marrying the manner of painting introduced to Nagasaki by the Chinese émigré Shen Nanpin in 1731-33 with Western techniques of perspective and chiaroscuro. He inherited from his father the title of *Kara-e mekiki* (Censor of Foreign Art Works)<sup>2</sup> and from 1796 was permitted to frequent and paint in the foreigners' quarters.

Yushi occupied a central position in the world of Nagasaki painting for many years, reputedly training more than 270 pupils, but his activities were not confined to that city: he appears to have travelled as far as Osaka and to have met such luminaries as Kimura Kenkado and Motoori Norinaga. He painted a meticulously naturalistic, insightful Western-inflected birthday portrait of the artist, poet and wit Ota Nanpo (*Shokusanjin*) during the latter's brief government service in Nagasaki in 1804-5 and the two men remained on close terms.<sup>3</sup> His best known painting in a Western collection is the *Portrait of the Cock Blomhoff Family* (1817) in the Rijksmuseum, Amsterdam;<sup>4</sup> portraits of Blomhoff and of Mr and Mrs De Villeneuve, views of Nagasaki, and paintings of Dutch ships and related subjects are in Kobe City Museum and Nagasaki Museum of History and Culture.

Born in Amsterdam, Hendrik Doeuff (1777-1835) arrived at Dejima in 1799 and was promoted to the position of *Opperoophoofd* (Commissioner) of the Dutch factory (trading post) four years later, remaining in Dejima until 1817. The early years of his appointment coincided with the French occupation of the Netherlands and the British occupation of Java, with the result that hardly any ships visited Dejima, leaving Doeuff with plenty of time to embark upon an intense and systematic study of the Japanese language, latterly aided by official interpreters. This resulted in his great Dutch-Japanese dictionary, completed in 1817 but not published until 1855, and in 1833 he also published *Herinneringen uit Japan*, a volume of memoirs regarding Japan.<sup>5</sup> The eponymous hero of British novelist David Mitchell's novel *The Thousand Autumns of Jacob de Zoet* (London, Sceptre/Hodder and Stoughton, 2010), is based in part on Doeuff and the narrative incorporates several incidents from his career, including the British naval bombardment of Nagasaki in 1808.

**Notes:**

1. For the Kobe portrait, see the Kobe City Museum website, [http://www.city.kobe.lg.jp/culture/culture/institution/museum/meihin\\_new/625.html](http://www.city.kobe.lg.jp/culture/culture/institution/museum/meihin_new/625.html)
2. Timon Screech, *The Western Scientific Gaze and Popular Imagery in Later Edo Japan: The Lens Within the Heart*, Cambridge, New York and Melbourne: Cambridge University Press, 1996, p.157
3. Private collection, see Kobayashi Fumiko and Mukojima Nobuhiro, 'Ishizaki Yushi "Ota Nanpo shozō"' (Ishizaki Yushi's "Portrait of Ota Nanpo"), *Ukiyo-e geijutsu (Ukiyo-e Art)*, 2007 (154), pp.78-79, accessible at [http://unno.nichibun.ac.jp/geijyutsu/ukiyoe-geijyutsu/lime/154\\_078.html](http://unno.nichibun.ac.jp/geijyutsu/ukiyoe-geijyutsu/lime/154_078.html)
4. <https://www.rijksmuseum.nl/en/collection/NG-2008-64>
5. For a fresh, recently published look at the Anglo-Dutch conflict in relation to Nagasaki, see Timon Screech, 'Thomas (Sir Stamford) Raffles (1781-1826) and Dr. Donald Ainslie (died 1816)', and 'Admiral Sir Fleetwood Pellew (1789-1861) and the Phaeton Incident of 1808,' in Hugh Cortazzi ed., *Britain and Japan: Biographical Portraits: Volume X*, Honolulu, University of Hawai'i Press, 2016.

For an account of Doeuff's dictionary project and the controversy over its authorship, see Rudolf Effert, 'The *Dufu Haruma*: An Explosive Dictionary', in Anna Beerens and Mark Teeuwen eds., *Uncharted Waters: Intellectual Life in the Edo Period, Essays in Honour of W. J. Boot*, Leiden, Brill, 2012, pp.197-220.





360 (part lot)



361 (part lot)

## WOODBLOCK PRINTS Various Properties

360

**ANDO HIROSHIGE (1797-1858), UTAGAWA HIROSHIGE II (1826-1869), UTAGAWA KUNISADA (1786-1864) AND OTHERS**

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

Comprising 14 oban sumo-e prints, the majority incomplete sheets from triptychs, and five oban fukeiga (landscape) prints: five landscape prints, three by Hiroshige, consisting of *Seki* from the Hoeido's Tokaido series and two prints of *Sakai* and *Atago* from the 100 Famous View of Edo series; two by Hiroshige II, of *Nezu* and *Oomon dori* from the Views of Famous Places in Edo series; 14 sumo-e, five by Toyokuni III (Kunisada), including the sumo wrestlers Onomatsu and Koyanagi Chokichi; one by Toyokuni III or Toyokuni II of *Kuroiwa Morinosuke*; six by/attributed to Kuniaki II, including the one of *Onaruto Nadaemon* of Awa Province; the last two by Kuniiteru II; variously published and various signed.

The smallest 34.8cm x 24.5cm (13 3/4in x 9 3/4in),  
the largest 38cm x 25.5cm (15in x 10 1/8in). (19).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

361

**OGATA GEKKO (1859-1920)**

Meiji era (1868-1912), dated 1897 and 1898

An album of the complete set of 36 oban tate-e woodblock prints titled *Nihon hanazu-e* (Pictures of Japanese Flowers), depicting legends, fairy tales, No plays and other stories associated mainly with the theme of cherry blossoms, the illustrations include Lord Kusunoki bidding farewell to his son before the battle at the Sakurai Station, a scene from the No play *Hanagatami* (Flower Basket) with Teruhi-no-mae holding a flower basket and a letter from her beloved Prince Otake, and an old man sprinkling ashes on cherry trees from the fairy tale *Hanasaka jiji* (The Old Man Who Turned Withered Trees to Blossom), some sheets with mica and embossed details, published by Matsumoto Heikichi, dated Meiji 30 and 31 (1897 and 1898); all signed Gekko, the frontispiece with an informative print showing the table of contents, with original cover and title slip. 35.7cm x 24cm (14in x 9 7/16in).

£800 - 1,200  
JPY100,000 - 150,000  
US\$990 - 1,500



362

## PAINTED SCREENS Another Property

362 <sup>TP</sup>

### KANO YOSEN'IN (1753-1808)

Edo period (1615-1868), circa 1781-1794

A six-panel folding screen, ink and gold leaf on paper, the left-hand screen of a pair, depicting a lively scene of horses gambolling on a mountainside, a large pine tree at left, peaks in the background, signed *Yosen Hogen hitsu* (Brushed by Yosen Hogen) with seal *Genshisai*.

170cm x 348cm (67in x 137in).

£1,500 - 1,800

JPY190,000 - 230,000

US\$1,900 - 2,200

Kano Yosen'in, also known as Korenobu, was the sixth head of the official Kobikicho (Edo) workshop of the Kano school of painters. He was raised to the quasi-priestly rank of *hogen* (dharmic eye) in 1781 and attained the still more senior status of *hoin* (dharmic seal) in 1794, the signature on the present screen thus suggesting that it was painted between those dates. He was a prolific artist and his works are in several Western public collections including the British Museum and the Museum of Fine Arts, Boston—famed for its holdings of the later Kano academy—which owns several paintings by him from the Weld and Bigelow collections (inv. nos. 11.4454-4458, 11.6845-4688 and 11.6851-6853).

## EMBROIDERED WORKS OF ART Various Properties

363

### A LARGE EMBROIDERED WALL HANGING

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

A large-scale tapestry depicting a moonlit rural scene in summer framed by tall luxuriant verdant bamboo trees, ducks on rocky banks in the foreground and swimming on the winding stream on the far left, thatched dwellings nestled at the foot of the bamboo grove, all handwoven with predominantly different shades of green silk thread, within a moss-green silk border embroidered with repeated stylised birds and flowers; *unsigned*.

Overall 236cm x 170cm (93in x 67in),  
image 204cm x 140cm (80½in x 55 1/8in).

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500

Illustrated on page 134.

364 \*TP

### A FINE SILK EMBROIDERED WALL PANEL

Probably Kyoto, Meiji era (1868-1912), circa 1890

Finely worked and hand woven with abundant use of gold and other coloured silk threads of green, red, brown and black, depicting a spring scene of 26 cockerels and hens gathered on a meadow with dandelions; *unsigned*.

185cm x 120cm x 2cm (72 7/8in x 47 1/4in x ¾in).

£4,000 - 6,000

JPY510,000 - 770,000

US\$5,000 - 7,400

The design for this tapestry was most probably based on the hanging scroll titled *Gunkei-zu* (Roosters) by Ito Jakuchu (1716-1800) in the collection of Sanmomaru Shozo-kan Museum, Imperial Household Agency, illustrated by Kano Hiroyuki ed., *Ito Jakuchu daizen* (Ito Jakuchu Encyclopedia), Tokyo, Shogakukan, 2002, p.116. no.66.

Illustrated on page 135.







365

**LACQUER WORKS OF ART**  
**Various Properties**

365

**A PORTABLE LACQUER CABINET IN NANBAN STYLE**

Momoyama period (1573-1615), late 16th/early 17th century  
Of black-lacquered wood with nine drawers, two half-width drawers at the top and bottom and four smaller drawers to either side of a double-height central drawer fitted with a lockplate, decorated in gold and silver *hiramaki-e* and shell inlay with panels of typical early Nanban motifs including *kikyo* (Chinese bellflower), maple and vine with long-tailed birds, each panel enclosed within geometric shell borders with additional formal decoration in gold *hiramaki-e*, the interiors black lacquer, the metal fittings gilt copper, the original drop-front missing.  
24.5cm x 25.2cm x 23.9cm (9 5/8in x 9 7/8in x 9 3/8in).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700

For early Nanban lacquers of almost identical construction and size, compare James C.Y. Watt and Barbara B. Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, New York, Metropolitan Museum of Art, 1991, cat. no.105 and Joe Earle, *Japanese Lacquer: The Denys Eyre Bower Collection at Chiddington Castle*, London, Christie's Books, 2000, cat. no.10.



(reverse)



366 (part lot)





367



368

366 \*

**AN OCTAGONAL GOLD-LACQUER BOX  
FOR THE SHELL-MATCHING GAME  
FROM A SET OF DOWRY LACQUERS,  
WITH 278 PAINTED CLAM SHELLS**

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

The octagonal box and slightly domed *inrobuta* (flush-fitting cover) on an octagonal stand, constructed from wood, the exterior with an all-over gold *nashiji* ground decorated in gold, silver and black *hiramaki-e*, *takamaki-e* and foil with *nanten* (handina) bushes, leaves and berries growing from *doha* (mounds), interspersed with several *maru ni futatsu karikane* (two wild geese in a circle) crests as used by the Masuyama family, the interior of the lid and the upper part of the interior of the box finished in gold *nashiji*, the remainder of the interior lined with silk brocade; with two wood storage boxes containing 278 paired clam shells each painted inside in ink, gold and mineral colours with a wide range of corresponding designs; the box also with a wood storage box.

*The box 46cm x 36cm (18 1/8in x 14 1/8in);  
the shells approximately 9.3cm (3 5/8in) wide. (284).*

£15,000 - 20,000

JPY1,900,000 - 2,600,000

US\$19,000 - 25,000

During the Edo period *kai-awase* (the shell-matching game) was a popular memory-testing pastime among women of the samurai elite. The game can take several different forms, but all of them depend on the fact that each pair of clam shells, forming a unique physical match that cannot be replicated, is painted with two designs that together form a unique pictorial or literary correspondence. In one version of the game, a selection of shells is divided, one set of separated halves is put in a box and the other is laid out, face up, on the tatami-matter floor. Half shells are taken one by one from the box and matched with their mates on the floor, using the pictorial and literary correspondences as clues. The present box almost certainly formed part of a *konrei chodo*, a large set of lacquered furniture made for a senior samurai bride as part of her dowry.

Illustrated on page 137.

367

**A LARGE GOLD-LACQUER FIVE-TIERED JUBAKO  
(CONFECTIONARY BOX) AND COVER**

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

The cover and exterior of the detachable tiered boxes decorated in gold *hiramaki-e*, *kinji*, *e-nashiji* and shell with chrysanthemum crests scattered over a chequered ground, the interior of rich *nashiji*; *unsigned*, with a lacquered wood storage box.

*39.7cm x 26.5cm x 28cm (15 5/8in x 10 3/8in x 11in). (7).*

£2,000 - 3,000

JPY260,000 - 380,000

US\$2,500 - 3,700



368

**A GOLD-LACQUER KOGO  
(INCENSE BOX) AND COVER**

Edo period (1615-1868) or Meiji era (1868-1912),  
Late 19th century  
Of shallow circular form, the *kinji* ground lacquered  
in gold and slight-coloured *takamaki-e* with two  
geese flying over the inlaid silver moon,  
the interior of rich *nashiji*; unsigned.  
7.6cm (3in) diam. (2).

£800 - 1,200  
JPY100,000 - 150,000  
US\$990 - 1,500

369

369  
**A LARGE GOLD-LACQUER CIRCULAR PLATE**

By Hogisai Komin, Meiji era (1868-1912),  
late 19th/early 20th century  
Raised on a circular foot, decorated in gold  
*takamaki-e*, *hiramaki-e*, *kirikane* and *e-nashiji* with  
a large exotic bird perched on a stalk of *fuyo* (rose  
mallow) growing on the banks of a river and its mate  
swimming in the river, two butterflies hovering over the  
blooms, details inlaid in shell; the base signed in gold  
lacquer within a rectangular reserve *Hogisai Komin*.  
8.5cm x 33cm (3 3/8in x 13in).

£800 - 1,000  
JPY100,000 - 130,000  
US\$990 - 1,200



(370 - signature)

370<sup>Y</sup>  $\Phi$   
**A LACQUERED CONTAINER  
AND WOOD COVER SIMULATING A CHA-IRE  
(TEA JAR) AND IVORY COVER**

After Shibata Zeshin, Meiji era (1868-1912),  
late 19th/early 20th century  
Of slender ovoid form, lacquered in *shumon-nuri*  
to imitate the body of Seto ware and its lustrous,  
flocculent brown and ochre glaze, which covers  
the jar stopping just above the foot, the base  
inscribed *Zeshin*.  
7.3cm (2 2/8in) high. (2).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900



370



General Yusaku Uehara (1856-1933)



General Murk Boerstra (1883-1953)

371

**A DOCUMENTARY GOLD-LACQUER TEBAKO  
(BOX FOR ACCESSORIES)**

Taisho era (1912-1926), circa 1921-1922

Of standard form with rounded corners and *inrobuta* (flush-fitting lid), the matt gold-lacquer ground decorated in gold *hirame*, silver and coloured lacquer in various techniques with a close-up design of *kuzu* (vine), *hagi* (bush clover) and butterflies with clouds, the design extending over the side, the interior and base gold *nashiji*, the rims silver, the interior of the lid with a long inscription (see below); *unsigned*, with a lacquered wood storage box.  
13cm x 21.4cm x 27.4cm (5 1/8in x 8 3/8in x 10 1/4in). (3).

£5,000 - 7,000  
JPY640,000 - 900,000  
US\$6,200 - 8,700

The inscriptions inside the lid are as follows:

*Zo Berusutora Daii-dono Taisho juichinen sangatsu* (Presented to Captain Boerstra in March 1922), followed by the names of the donors:  
*Uehara Gensui* (Marshal Uehara)  
*Kikuchi Chujo* (Lieutenant-General Kikuchi)  
*Tanaka Shojo* (Major-General Tanaka)  
*Umezumi Chusa* (Lieutenant-Colonel Umezumi)  
*Yamaoka Shosa* (Major Yamaoka)  
*Sonobe Shosa* (Major Sonobe)  
*Watari Shosa* (Major Shosa)  
*Fujitani Daii* (Captain Fujitani)  
*Shichida Daii* (Captain Shichida)  
*Banzai Daii* (Captain Banzai)  
*Hongo Daii* (Captain Hongo)

According to photocopies (accompanying this box) of extensive family documentation, this lot was presented as a gift at a 'Brilliant reception held by the Netherlands Minister and Madame de Graeff' at the Dutch legation in Tokyo on Sunday 26 March 1922 before the marriage of their daughter Elizabeth to Captain Murk Boestra, Military Attaché to the Netherlands in Tokyo and Beijing. The event was attended by 'Representatives of the Imperial Household, the entire Diplomatic Corps and prominent Japanese and foreign residents' who presented many gifts including this 'beautiful gold lacquer box . . . sent by the Chief of Staff Marshal Uehara and the members of his staff'.

Uehara Yusaku (1856-1933) served as War Minister in the second Saionji cabinet and received the rank of Marshal in 1921; he was also the founder of the Japanese Army Engineering Corps. Murk Boestra (1883-1953) went on to become Lieutenant General, Commander of the Army and Chief of the War Department in the Dutch East Indies.

Several features of this box, including the overall shape, the matt gold ground and the disposition of the decoration, recall the style of the leading lacquer artist Akatsuka Jitoku (1871-1936) who made many formal presentation boxes.



(interior)





(interior)



372

**A RECTANGULAR GOLD-LACQUER INRO KODANSU (CABINET)**

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

The rich *kinji* ground decorated in gold *takamaki-e*, profuse *e-nashiji*, *hiramaki-e* and *kirikane* with mountain retreats on the edge of cliffs overlooking a waterfall, the Chinese landscape continuing over the sides and the reverse, the hinged double doors opening to reveal three drawers within decorated with windblown stems of bamboo and *yabukogi* (coralberry) gently bending in the autumn breeze behind rocks, the inside of the doors similarly lacquered with Chinese boys at leisure, applied with silver mounts chased with *karakusa* ('Chinese grasses'); *unsigned*.

14cm x 15.2cm x 11.2cm (5½in x 6in x 4 3/8in).

£1,500 - 2,500  
JPY190,000 - 320,000  
US\$1,900 - 3,100

Provenance: a European private collection.



## BUDDHIST ART Various Properties

373

### A GILDED-WOOD AMIDA TRIAD

Muromachi (1333-1573), Momoyama (1573-1615) or Edo (1615-1868) period, 16th/17th century

Comprising a central standing figure of Amida Buddha, his right hand raised in the *semuin* gesture of reassurance and his left hand held down facing outward in the *yogan'in* gesture of welcome, the *byakugo* in the forehead and the *nikkeishu* in the hair both inlaid in crystal, a vertical *kohai* nimbus behind, supported on an elaborate multi-stage pedestal consisting of a lotus blossom on a footed stand above a lotus-petal dais, itself resting on several octagonal components over a red-lacquered base; to either side figures of the bodhisattvas Seishi and Kannon, each slightly smaller than the Amida figure and leaning forward, one with hands raised and the other with hands lowered,

each supported on a lotus blossom above a branched-cloud bracket that slots into the lowest part of the pedestal, and fitted with a gilt-metal headdress with coral and coloured stone ornaments; one also with a chest decoration; each with a *kohai*.

Height of tallest figure including stand 80cm (31½in). (6).

£4,000 - 6,000  
JPY510,000 - 770,000  
US\$5,000 - 7,400

Provenance: a French private collection.

Property from an important castle in central France since the 19th century.



374

**A GILDED-WOOD STANDING FIGURE OF SHO KANNON**

Edo period (1615-1868), 17th century

Standing in flowing robes, her left hand holding a lotus flower, her right hand raised in the *semuin* gesture of reassurance, with typically tall headdress, a tiny *byakugo* inlaid in the forehead, a detachable vertical *kohai* (nimbus) behind, supported on an elaborate multi-stage pedestal consisting of a lotus blossom on a hexagonal dais, itself resting on another hexagonal component supported by a roaring Buddhist lion above another hexagonal cloud-carved dais above a plain red-lacquer base.

Total height 77cm (30 3/8in). (2).

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500

**WOOD WORKS OF ART****Various Properties**

375

**FOUR WOOD OKIMONO**

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

Comprising several rats of various sizes piled on top of each other to form a tall elongated structure, signed on the base *Mimuzuku/Jizen*, 15.5cm (6 1/8in) high, with a detachable wood stand; the second a receptacle and cover in the form of a snake coiled around a rice stook and attacking the hidden prey within, signed *Norikazu*, 8.2cm (3 1/4in) high, with separate wood stand; the third an *oni* (demon) seated and masquerading as a woman serving tea, signed in a red-lacquer reserve *Yasuchika*, 5.7cm x 6.5cm (2 1/4in x 2 1/2in); the last *Ashinaga* standing on a rock and beating a hand drum, *unsigned*; 22.2cm (8 3/4in) high. (7).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

Provenance: a European private collection.

376\*

**A WOOD OKIMONO OF A CARP  
ON AN EN-SUITE WOOD STAND**

By Kyucho, Taisho era (1912-1926)

Naturalistically carved with its body slightly curved to the right and its tail thrashing the water, its eyes double-inlaid with pale horn and dark pupils, signed on the underside in a rectangular reserve *Kyucho*, with detachable en-suite wood stand carved to simulate rough water; with wood *tomobako* storage box titled *Koi okimono* (Carp Okimono) and with an old collector's label inscribed *Kaga Maedake denrai Kyucho saku kibori koi* (Wood carving of a carp made by Kyucho from the collection of Maeda family of Kaga).

The fish 9.5cm x 28.5cm (3 3/4in x 11 1/4in),  
the stand 7.5cm x 33.5cm (3in x 13 3/16in). (3).

£3,000 - 4,000

JPY380,000 - 510,000

US\$3,700 - 5,000



375



376



377

378

## NO MASKS Various Properties

377

### A MASK FOR THE NO DRAMA: OKINA (OLD MAN)

Edo period (1615-1868), 18th century

Carved in wood and painted in polychrome pigments over gesso, the beard and eyebrows of animal fur, the movable jaw attached with cotton ties, the reverse with a small worn handwritten label, silk tying cord.

20cm (7 7/8in) high.

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500

378

### A DEMON MASK FOR THE NO DRAMA

Edo period (1615-1868), 19th century

Carved in wood and painted in polychrome pigments over gesso, the eyes overlaid with copper, silk tying cord; with a black-lacquer storage box inscribed *Katsura*, lined with dyed paper; with a handwritten envelope and two certificates.

21cm (8 1/4in) high. (5).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



379

379

**A MASK FOR THE NO DRAMA: KO-OMOTE (YOUNG GIRL)**  
Edo period (1615-1868) or Meiji era (1868-1912),  
19th century/early 20th century  
Carved in wood and painted in polychrome pigments over  
gesso, with traces of a paper label inscribed *Ko-omote Deme*;  
with a silk brocade storage bag.  
21.4cm (8 3/8cm) high. (2).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900



380

380

**A MASK FOR THE NO DRAMA: KO-OMOTE (YOUNG GIRL)**  
Edo period (1615-1868) or Meiji era (1868-1912),  
19th century/early 20th century  
Carved in wood and painted in polychrome pigments  
over gesso. 21.4cm (8 3/8cm) high.

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500



381

## OTHER INLAID LACQUER WORKS OF ART Various Properties

381

### A LACQUERED AND INLAID WOOD PANEL

After Ritsuo, Meiji/Taisho era (1868-1926), early 20th century  
Of slender rectangular form, decorated with a butterfly flitting over a peony flower in gold and red lacquer relief with details of inlaid ceramic and pewter on a reddish-brown ground, the top applied with a bronze mount and attached with a bronze loop for hanging, inscribed with an inlaid seal *Kan*.

141.2cm x 14cm (55 5/8in by 5 1/2in).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

382 TP Y ♀

### A SHIBAYAMA-INLAID LACQUERED WOOD CABINET

Meiji era (1868-1912), late 19th/early 20th century  
Of conventional form, constructed in five sections with a symmetrical arrangement of sliding doors, drawers, hinged double cupboard and single doors and open shelves, each door and drawer inset with a gold-lacquer panel decorated in gold *takamaki-e* and applied in typical Shibayama inlay depicting different figural scenes of Chinese legendary figures on the verandas of palatial residences, *rakan* with their attributes and Chinese boys acting out various leisurely and musical pursuits, the whole supported on a detachable elaborate four cabriole-legged rectangular wood stand carved with writhing dragons amid clouds, the top carved with an elaborate crest in the form of a detachable dragon above a *ho-o* (phoenix), the sides carved in low relief with seasonal flowers; *unsigned*.

226cm x 129cm x 52cm (89in x 50 3/4in x 20 1/2in). (5).

£2,000 - 3,000

JPY260,000 - 380,000

US\$2,500 - 3,700





383

#### IVORY OKIMONO FIGURES AND OTHER IVORY WORKS OF ART

A EUROPEAN PRIVATE COLLECTION  
(Lots 383-409)

383<sup>Y Φ</sup>

##### SIX IVORY FIGURES AND ONE STAG ANTLER FIGURE

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

Comprising a *karako* (Chinese boy) holding a war fan and seated on an exaggeratedly large handscroll, one roller removable to reveal a mouse hidden within, *unsigned*, 6cm x 9cm (2 3/8in x 3 1/2in); the second a mother ushering her child in front of her, signed *Chikayoshi*, 8cm (3 1/8in) high; the third and fourth two Chinese boys dressed in formal attire, one clutching a basket brimming over with shells, *unsigned*, 7cm (2 3/4in) high, the other boy holding jingles, *unsigned*, 9cm (3 1/2in) high; the fifth a group of brawling itinerant entertainers, signed *Tomin*, 5.2cm x 4cm (2in x 1 1/4in); the sixth a group of two sumo wrestlers squatting and glaring at each other before their match, each signed *Kazuyuki*, 4cm x 5.5cm (1 1/2in x 2 1/8in); the seventh a stag antler erotic group of a man and woman, the former with one arm around the latter as the woman laughs coyly behind her hand, signed in an irregular reserve *Chikuyosai Tomochika* with seal *Tomochika*, 8.3cm (3 1/4in) high; with five unrelated, modern wood stands. (13).

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

384<sup>Y Φ</sup>

##### FOUR IVORY FIGURE OKIMONO

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

Comprising two models of Amida Buddha seated in meditation with his hands in *dhyana mudra* in the front, the face with crisply delineated features framed by a coiffure of small curls covering a low *usnisha*



384



385 (part lot)

fronted by a secondary urna, one signed with a red-lacquer reserve *Toshiyuki/Shushi* and with details inlaid with shell, 8.5cm (3 5/8in) high; the second 10.1cm (4in) high; the third a kneeling *rakan* lifting up over his head a basket containing a Chinese diety and child, a *hossu* (fly whisk), tucked into his belt behind, with shell-inlaid details, signed on the base within a red-lacquer reserve *Masachika*, 16.3cm (6 3/8in) high; the fourth *Sanfushi Sennin* standing with hands crossed on an upturned parasol floating over water, with shell-inlaid details, signed [...] *haru*, 15.5cm (6 1/8in) high; with four separate, unrelated wood stands. (8).

£1,200 - 1,800  
JPY150,000 - 230,000  
US\$1,500 - 2,200

385<sup>Y</sup> ♀

#### **SEVEN IVORY AND ONE STAG ANTLER FIGURE OKIMONO**

Meiji era (1868-1912), late 19th/early 20th century  
Comprising a figure of Kannon standing on a lotus pedestal, conventionally depicted with one hand raised in *raigō-in* or *semui-in* (gestures of reassurance and welcome) and the other holding a vase, signed *Hiromitsu*, 12cm (4 3/4in) high; the second a boyherd playing a flute and seated on the back of a tethered ox, a girl leading the animal by a rope halter at the front, signed *Juhaku*, 6.2cm x 5.7cm (2 3/8in x 2 1/4in); the third a monkey-trainer with his performing pet seated on his shoulders, *unsigned*, 11.5cm (4 1/2in) high; the fourth a Chinese maiden clutching a basket of flowers, signed in a red-lacquer reserve *Naganobu*, 7.7cm (3in) high; the fifth a stag antler woodsman holding a tray of bricks on his head, *unsigned*, 9.1cm (3 1/2in) high; the sixth a *yakko* (samurai servant) balancing a detachable spear decorated with a bird's feather, fixed to a wood stand, *unsigned*, 19.7cm (7 3/4in) high; the seventh a man with a *tenugui* wrapped around his head and holding a parasol, signed *Juzan*, 5.7cm (2 1/4in) high; the eighth two men performing acrobatics with a young boy, *unsigned*, 6.5cm (2 1/4in) high; with five unrelated, separate wood stands. (14).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900



386



387



388



389

386<sup>Y</sup>Φ**AN IVORY OKIMONO FIGURE GROUP WITH A CLAM SHELL**

By Munemasa, Meiji era (1868-1912), late 19th/early 20th century  
Comprising a fantastical group of several exuberant fishermen, some lifting children and standing on baskets, stools, rocks or on the shoulders of their companions supporting a gigantic clam shell, revealing within four of the *Shichifukujin* (Seven Gods of Good Fortune) seated and enjoying a drunken lunch, the base carved with sailing boats and fishing nets drying on the shore beside a thatched building, signed in a rectangular reserve *Munemasa*; with a modern wood stand.

13cm x 13.6cm (5 1/8in x 5 3/8in),  
the stand 6.1cm x 14.5cm (2 3/8in x 5 5/8in). (2).

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

Illustrated on page 151.

387<sup>Y</sup>Φ**A WALRUS TUSK OKIMONO FIGURE OF A WARRIOR**

By Gyokuho, Meiji era (1868-1912), late 19th/early 20th century  
Standing in a belligerent pose on a rock, wearing full armour, clutching a halberd and a fan, a pair of swords tucked into his waist at the side, signed beneath *Gyokuho*; with a separate wood stand.  
30.5cm (12in) high. (2).

£800 - 1,200  
JPY100,000 - 150,000  
US\$990 - 1,500

388<sup>Y</sup>Φ

### AN IVORY OKIMONO OF A WOMAN AND CHILD

By Yoshiyuki, Meiji era (1868-1912), late 19th/early 20th century  
Standing and elegantly clad in a formal kimono, holding in one hand a toy sword and in the other a *harugoma* (hobby horse) whilst her young son dressed in a *hakama* teases a cat standing on its hind legs and playing at his mother's feet, signed Yoshiyuki; with wood stand.  
19.7cm (7 3/4in) high, the stand 1.7cm x 8.6cm (5/8in x 3 3/8in). (2).

£1,200 - 1,800

JPY150,000 - 230,000

US\$1,500 - 2,200

389<sup>Y</sup>Φ

### A WALRUS TUSK OKIMONO FIGURE GROUP

Meiji era (1868-1912), late 19th/early 20th century  
Consisting of a Yamabushi priest holding an *oi* (travelling pack) containing scrolls strapped to his back and trying to subdue two warriors by trampling one underfoot and grabbing the second by his neck, *unsigned*; with an unassociated separate wood stand.  
12.2cm (4 3/4in) high. (2).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500



390

390<sup>Y</sup>Φ

### AN IVORY OKIMONO OF INARI AND SANJO KOKAJI (MUNECHIKA)

By Osei, Meiji era (1868-1912), late 19th/early 20th century  
The celebrated swordsmith shown kneeling and forging the sword *Kogitsunemaru* (Little Fox) for the Emperor Ichijo, assisted by the rice Inari who stands besides him holding a mallet and wearing a fox headdress, signed Osei with a *kao*; with an unassociated detachable wood stand.  
13.7cm (5 3/8in) high, the wood stand 3cm x 8cm (1 1/8in x 3 1/8in). (2).

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500



391

391<sup>Y</sup>Φ

### AN IVORY OKIMONO OF TAIRA NO TADAMORI APPREHENDING THE OIL THIEF

Meiji era (1868-1912), late 19th/early 20th century  
The hero shown grabbing the culprit by the scruff of his neck and twisting his arm behind his back whilst the jar of oil and his tattered straw hat drops on the ground, *unsigned*; with an unassociated square wood stand.  
12.7cm (5in) high, the stand 4cm x 8.7cm (1 1/2in x 3 3/8in). (2).

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500



392

392<sup>Y</sup>Φ**AN IVORY OKIMONO FIGURE GROUP**

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

Comprising a female warrior carrying a quiver of arrows across her chest and holding a bamboo rod (lacking), the end of the line attached to a fish which an elderly nobleman clad in armour examines, knelt on the ground, signed beneath the female warrior's foot *Hakushin*; with separate wood stand.  
9cm (3½in) high. (2).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500



393

393<sup>Y</sup>Φ**AN IVORY OKIMONO NETSUKE OF A DISAPPOINTED RAT CATCHER**

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

Lying down with an agonised expression as he presses down on a trap from which a rat has just escaped, a tasselled *kayoi-cho* (accounts book) lying over the man's leg, *unsigned*;

with an unassociated, modern wood stand.

4.5cm x 9.2cm (1¾in x 3 5/8in),

the stand 3.6cm x 12.5cm (1 3/8in x 4 7/8in). (2).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500



394

394<sup>Y</sup>Φ**AN IVORY FIGURE OKIMONO GROUP**

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

Representing a genre scene of a nobleman clutching a mallet in one hand and holding down a giant sea bream with the other, a cat eyeing a rat scurrying over the fish whilst two men gesticulate from behind, *unsigned*;

with modern wood stand.

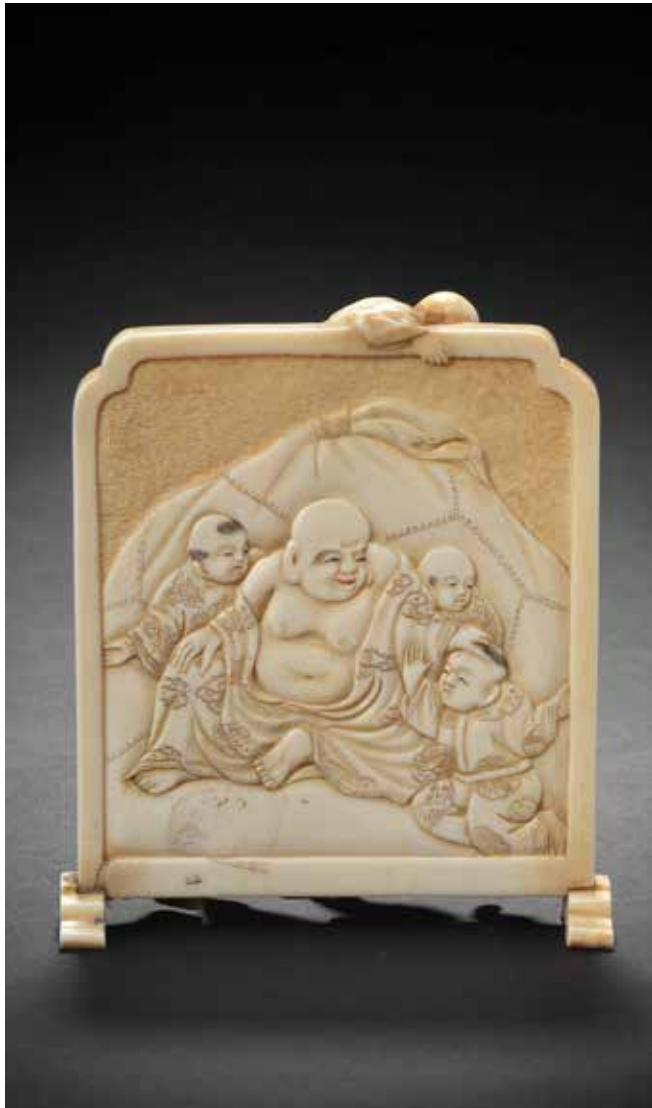
8.5cm x 10cm (3 3/8in x 4in),

the stand 4.2cm x 11.6cm (1 5/8in x 4½in). (2).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



395 (reverse)



395

395<sup>Y</sup>Φ

**AN IVORY OKIMONO GROUP OF KARAKO  
(CHINESE BOYS) AROUND A STANDING SCREEN**

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

Playing *origokko* (Blind man's buff), one boy blindfolded whilst his companions try to dodge being identified, one boy teasing and making the *akanbe* gesture, pulling down his lower eyelid and sticking out his tongue, whilst perched on the top edge of the screen, the reverse of the screen carved in low relief with Hotei seated and leaning against his large treasure sack, accompanied by three Chinese boys, *unsigned*; with an unassociated, wood stand.

10.2cm x 10cm (4in x 3 15/16in),

the stand 2cm x 11.7cm (5/8in x 4 9/16in). (2).

£1,500 - 2,500

JPY190,000 - 320,000

US\$1,900 - 3,100



396



397



398



399

396<sup>Y</sup><sup>Φ</sup>

### **AN IVORY OKIMONO FIGURE OF A RAKAN**

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

Probably representing Hattara Sonja, standing, wearing a wide-brimmed straw hat and a loose robe, open at his emaciated chest, a tiger standing at his feet, fixed on a wood stand; *unsigned*. 19cm (7½in) high.

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

397<sup>Y</sup><sup>Φ</sup>

### **AN IVORY OKIMONO FIGURE OF SHAKYAMUNI**

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

Standing with a ferocious concentrated countenance of staring eyes and knotted brows during his period of austerities, clutching his robes to cover his emaciated body, *unsigned*; with separate wood stand. 19.2cm (7½in) high. (2).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

398<sup>Y</sup><sup>Φ</sup>

### **AN IVORY OKIMONO OF KOSEKI**

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

The mighty bearded figure standing behind a table placed before him, holding a brush in one hand and supporting above his head a large cauldron-shaped incense-burner which he has ready to hurl at any approaching enemy, the base signed *Hidemitsu* within an oval cartouche; with an unassociated, wood stand in the form of a lotus. 31cm (11 3/16in) high, the stand 3.5cm x 14cm (1 3/8in x 5½in). (2).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

399<sup>Y</sup><sup>Φ</sup>

### **AN IVORY OKIMONO FIGURE OF A RAKAN**

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

Standing and holding aloft in his right hand a miniature stature of Amida Nyorai whilst four Buddhist texts lie strewn at his feet, signed beneath in a red-lacquer rectangular reserve *Hoetsu*; with separate wood stand.

14cm (5½in) high. (2).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

400<sup>Y</sup><sup>Φ</sup>

### **A TALL IVORY OKIMONO FIGURE OF THREE GAMA SENNIN**

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

Each shown wearing a cloak and girdle of mugwort, standing on the stumps of a gnarled tree and forming a human pyramid whilst affectionately supporting some toads whilst several others of different size clamber over their shoulders, backs or around their feet, the base signed in a red-lacquer seal *Hidemitsu*; with separate wood stand. 97cm (38 1/8in) high. (2).

£7,000 - 9,000

JPY900,000 - 1,200,000

US\$8,700 - 11,000





401

401<sup>YΦ</sup>**AN IVORY AND WOOD OKIMONO GROUP  
OF TWO DRUNKEN MEN**

By Ogawa Somin, Meiji era (1868-1912), late 19th/early 20th century  
Each on a detachable integral wood base, agape and smiling, one walking faltering ahead with a *tenugui* (cotton towel) wrapped around his head and holding a fan whilst his companion following behind, stoops over from the excesses of alcohol, his empty sake gourd carried over his shoulder, signed in a red-lacquer rectangular reserve *Ogawa Somin* beneath the standing figure.  
30.5cm x 32cm (12in x 12½in) including stand. (4).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700

402<sup>YΦ</sup>**AN IVORY OKIMONO OF AN ELEPHANT**

By Hogyoku, Meiji era (1868-1912), late 19th/early 20th century  
Comprising one child and one monkey seated on the opposite sides of an elephant, both clutching a narrow strip of cloth to haul up other monkeys gathered around the elephant's feet, the base signed *Hogyoku*; with an unassociated wood stand.  
8.7cm 3 3/8in) high, the stand 3.8cm x 10cm (1½in x 4in). (2).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

402

403<sup>YΦ</sup>

**A LARGE IVORY OKIMONO OF AN EAGLE**

Meiji era (1868-1912), late 19th/early 20th century  
Constructed in three separate sections, the bird of prey naturalistically modelled with its head craning forward and glaring to the right, its wings detachable and outspread as it prepares to take flight, its eyes inlaid in mother-of-pearl with dark pupils, perched on a removable integral wood stand; *unsigned*.

The bird 18cm x 61cm (7 1/16in x 24in),  
the stand 69cm x 52cm (27 1/8in x 20 1/2in). (2).

£10,000 - 15,000  
JPY1,300,000 - 1,900,000  
US\$12,000 - 19,000





404



405

404<sup>Y</sup>Φ**TWO IVORY OKIMONO OF ANIMALS**

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

Comprising a group of three pet chin dogs each wearing a ruff collar around its neck tied at the back in a bow, frolicking over a brocade ball, the pupils of dark horn, *unsigned*, 5.1cm x 18cm (2in x 7in); the second a horned, hoofed kirin prancing over tumultuous waters, signed *Teruyuki*; 5.5cm x 13.5cm (2½in x 5¼in). (2).

**£1,000 - 1,500****JPY130,000 - 190,000****US\$1,200 - 1,900**405<sup>Y</sup>Φ**THREE IVORY OKIMONO OF THE SANBIKI NO SARU  
(THE THREE APES)**

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

Each seated cross-legged, comprising Iwazaru shown concealing his mouth, Kikazaru with both his hands over his ears and Mizaru shielding both his eyes, the apes enacting the concept of 'see, hear and speak no evil', *unsigned*; with an unassociated long rectangular wood stand. *Each monkey approx. 10.7cm (4½in) high; the stand 1cm x 26.5cm (½in x 10 3/8in)*. (4).

**£1,000 - 1,500****JPY130,000 - 190,000****US\$1,200 - 1,900**406<sup>Y</sup>Φ**FIVE IVORY VESSELS**

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

Comprising one tusk vase and cover, carved in relief all over on the exterior with a multitude of masks, arranged as a principal mask on the front, sides and back surrounded by medium and small-sized masks of humans, each shown with a variety of expressions, the integral cover similarly carved, *unsigned*, 14.7cm (5¾in) high; the second and third globular, each crisply carved, one with a multitude of rats clambering over each other, signed illegibly on a rectangular reserve, 25cm (9¾in) diam.; the other possibly carved with the Seven Scholars of Jian'an resting on an unassociated removable ivory elaborate low stand, *unsigned*, 18cm (7in) diam.; the fourth a receptacle and cover carved with various masks, *unsigned*, 5cm (2in) high; the fifth a cane handle similarly carved all over with small masks, *unsigned*, 4cm (1½in) high; with two miscellaneous stands. (9).

**£800 - 1,200****JPY100,000 - 150,000****US\$990 - 1,500**407<sup>Y</sup>Φ**AN IVORY OKIMONO GROUP OF A SNAKE  
AND RAT ON A HUMAN SKULL**

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

Comprising a macabre but realistically rendered carving of a snake coiled in tight loops around a large rodent clambering on a cranium, its tail trailing beneath; *unsigned*; with separate wood stand. 5.6cm (2¼in) high. (2).

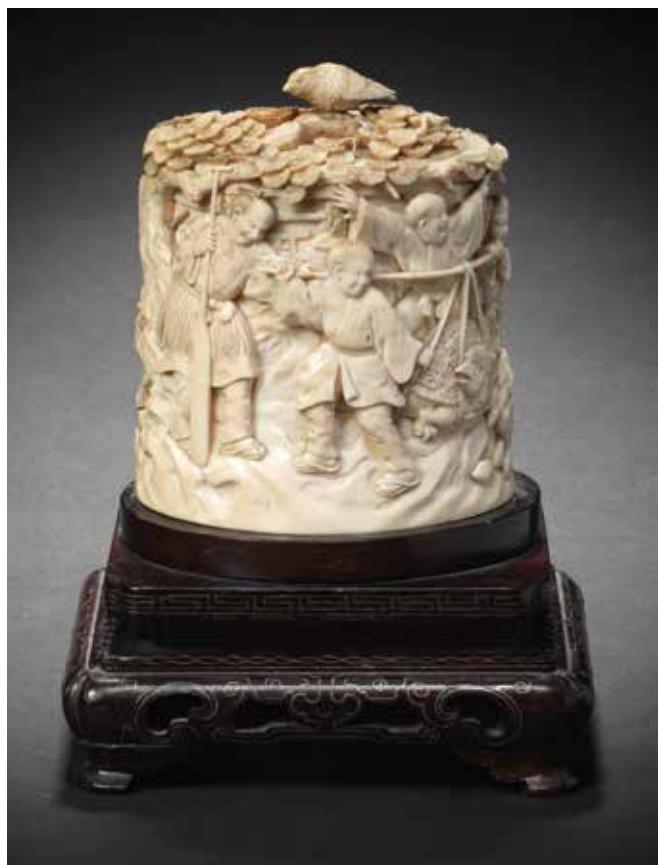
**£800 - 1,200****JPY100,000 - 150,000****US\$990 - 1,500**



406



407



408

408<sup>Y</sup>Φ**AN IVORY TUSK BOX AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
The body elaborately carved in varying degrees of relief with a continuous fantastical scene of fishermen, children and women hauling two large captured *kappa* on the seashore, the integral cover carved with a pine tree and surmounted by a finial in the form of a bird perched on its branch, *unsigned*; with a detachable stepped wood stand.

The tusk 12.5cm (4 7/8in) high,  
the stand 8cm x 14.3cm (3 1/8in x 5 5/8in). (2).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

Illustrated on page 161.

409<sup>Y</sup>Φ**AN IVORY MOUNTED TACHI KOSHIRA-E (SCABBARD FOR A LONG SWORD), A STAINED BONE SCABBARD AND A LARGE IVORY LETTER OPENER**

Meiji era (1868-1912), late 19th/early 20th century  
The first carved all over in varying degrees of relief with various genre, village and legendary scenes separated by mythological beasts and birds, *unsigned*, 97cm (38 1/16in) long; the second carved with different figures, *unsigned*, 88cm (34 5/8in) long; the last a large letter opener with an elaborate handle carved in high relief with a bird feeding her young in a nest, *unsigned*, 38.1cm (15in) long. (3).

£2,000 - 3,000

JPY260,000 - 380,000

US\$2,500 - 3,700

**Other Properties**410<sup>Y</sup>Φ**THREE IVORY FIGURE OKIMONO**

Meiji era (1868-1912), late 19th/early 20th century  
The first comprising a man and woman seated in front of a stand laden with food dishes and beside a brazier, the former holding a pair of chopsticks and a sake cup whilst his wife grills a seabream over the charcoal, the base with seal *Eishin*, 9cm x 13.5cm (3 1/2in x 5 1/4in); the second a seated puppet maker, holding a brush, adding colour and the finishing touches to a boy doll, the base signed in a red-lacquer reserve *Tamayuki*, 6.2cm x 7cm (2 3/8in x 2 3/4in); the third of a peasant grinding rice with a stamp mill and mortar, whilst his son holds a winnowing basket containing rice seeds, the base signed with two seals *Mori* and *Josoku*; 13.5cm x 10.2cm (5 1/4in x 4in). (3).

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500



410

411 YΦ

**TWO IVORY OKIMONO**

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

The first of five artisans adding the finishing touches to a large statue of a Nio guardian, one standing on a ladder at the front, the base signed in an oval reserve *Chikuyosai Tomochika* with seal *Tomochika*, 17.5cm (6 7/8in) high; the second depicting a humorous scene of several demons clambering over and hauling up *takaramono* (treasures) including scrolls, simulated corals and *kakuregasa* (hat of invisibility) up a saddled elephant; signed in a rectangular reserve *Gyokuho*, 8.5cm (3 1/4in) high. (2).

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500



411



412

412<sup>Y</sup>Φ**THREE OKIMONO FIGURES**

Meiji era (1868-1912), late 19th/early 20th century  
Comprising a Chinese sage clutching a *reishi* fungus, signed *Gyokushinsai* with a *kao*, 14cm (5½in) high; the second a monkey trainer, supporting his performing pet on his back, *unsigned*, 12.5cm (4 7/8in) high; the third an old carrying a basket of treasures, several small sparrows attired in human dress clambering around his feet, representing the story of the *Shitakiri suzume* (Tongue-cut Sparrow), *unsigned*, 7cm (2¾in) high. (3).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900



413

413<sup>Y</sup>Φ**ONE TALL WALRUS-TUSK OKIMONO FIGURE  
OF A WOODSMAN AND ONE IVORY FIGURE GROUP  
OF SHOKI THE DEMON QUELLER WITH ONI (DEMONS)**

Meiji era (1868-1912), late 19th/early 20th century  
Comprising Shoki, typically modelled shown clutching a sword in one hand and holding an *oni* (demon) by the scruff of his neck in the other, three other demons making their escape, the base signed *Ono Ryoji*, 10.2cm x 7.7cm (4in x 3in); the other a woodsman standing with a portable lantern and pipe, a bundle of brushwood contained in a basket strapped to a rack on his back, a rake resting under his left arm, *unsigned*, 39.5cm (15½in) high. (2).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900



414

414<sup>Y Φ</sup>

#### **FOUR IVORY OKIMONO GROUPS**

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

Comprising a shoal of closely clustered *tai* (seabream) of assorted size, their eyes inlaid in shell with horn pupils, *unsigned*; 13cm (5 1/8in) wide; the second a *rakan* riding a dragon accompanied by three others and frolicking *oni* (demons), signed on the base *Masatsugu*, 8cm (3 1/8in) high; the third four blindmen fighting, signed [...] min, 5cm (2in) wide; the fourth a group of the 12 animals of the zodiac, *unsigned*; 3cm x 4.5cm (1 1/2in x 3 3/4in). (4).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

415<sup>Y Φ</sup>

#### **A TALL IVORY OKIMONO FIGURE OF A STREET VENDOR**

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

Standing in his *waraji* (straw sandals), carrying over his shoulder a bamboo pole from which numerous wares are suspended, comprising various baskets and drums of assorted size and shape, with slight shell-inlaid details; signed beneath in a red-lacquer reserve *Masatoshi* 33cm (13in) high.

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500



415



416

416<sup>Y</sup>Φ**THREE IVORY FIGURES**

Meiji era (1868-1912), late 19th/early 20th century  
Comprising an itinerant basket-seller, standing and slightly bent over carrying over his shoulder a bamboo pole from which numerous wares are suspended, signed on the base in a red-lacquer reserve *Masatoshi*, 15.2cm (6in) high; the second a scholar, standing clutching a gnarled cane in one hand and holding a miniature sculpture of Amida Buddha, signed on the base in a red-lacquer reserve *Chikaharu*, 17cm (6 5/8in) high; the third a fisherman with two nets, the base signed in seal script *Haru/Shun*, 23.5cm (9 1/4in) high. (3).

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

417<sup>Y</sup>Φ**AN IVORY FIGURE OF AN ITINERANT VENDOR**

By Hoshin, Meiji era (1868-1912), late 19th/early 20th century  
Standing in his *waraji* (straw sandals), carrying over his shoulder a bamboo pole from which numerous wares are suspended, comprising children's toys and various drums of assorted size and shape, with slight lacquer and shell inlaid details, signed in a carved red-lacquer reserve *Hoshin*.  
18.5cm (7 1/4in) high.

£800 - 1,200  
JPY100,000 - 150,000  
US\$990 - 1,500

417



418

418<sup>YΦ</sup>

**AN IVORY OKIMONO FIGURE OF AN ARCHER**

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

Seated on a rectangular base, shown kneeling in front of a small box and a textile pouch, his right arm taut and corresponding hand gripping the bow, about to fire his arrow, a stand of further arrows on his right; signed beneath in a red-lacquer rectangular reserve Shizuhide/Joshu.  
16.5cm x 14cm (6½in x 5½in).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500



419

419<sup>YΦ</sup>

**AN IVORY OKIMONO OF A SAMURAI WITH A DOG**

By Seigetsu, Meiji era (1868-1912), late 19th/early 20th century  
Standing, wearing an eboshi (cap) and clad in elaborate garments,  
grasping the empty scabbard of his sword in one hand and holding a  
blade in the other whilst a wild dog with one hind leg raised tugs at his  
trousers; signed beneath the rock in a rectangular reserve Seigetsu.  
27.5cm (10 13/16in) high.

£2,500 - 3,000

JPY320,000 - 380,000

US\$3,100 - 3,700



420

420<sup>YΦ</sup>**A TOKYO-SCHOOL IVORY OKIMONO FIGURE OF A SCHOLAR**

By Ishikawa Komei (1852-1913), Meiji era (1868-1912),  
late 19th/early 20th century

Standing with a pensive expression, wearing a conventional  
scholar's cap and robes, his right hand raised, signed beneath  
with two chiselled characters *Komei* with a *kao*.

27.1cm (10 5/8in) high.

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500



421

A key figure in the early history of modern Japanese sculpture, Ishikawa Komei was born into a family of temple craftsman and from the age of ten studied painting for a time under Kano Kazunobu (1816–1863) before training as an ivory carver in the workshop of Kikugawa Masamitsu, a netsuke maker. Starting in 1876 he exhibited his work widely at home and abroad and participated in the interior decoration of imperial palaces. In 1890 he was named *Teishitsu Gigein* (Artist-Craftsman to the Imperial Household) and in 1891 he was appointed Professor in the Sculpture Department of the Tokyo School of Art.

421<sup>Y</sup>Φ

**AN IVORY FIGURE OF A PUPPETEER**

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

Standing in straw sandals and skilfully manipulating  
a *karasu tengu* puppet, his box of props attached to  
a rope around his neck carried across his chest; the  
base signed *Bunga/Fumimasa* with a red-lacquer  
seal *Sodai*. 23.5cm (9½in) high.

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700

422<sup>Y</sup>Φ

**A TALL IVORY OKIMONO FIGURE OF SEIOBO**

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

Standing, fixed on an integral circular ivory stand  
carved with a writing dragon at the front, wearing  
a headdress and elegantly clad in a Chinese robe,  
holding across her chest a single sprig of peach in  
her left hand and a stalk of peaches in the other;  
the base signed in a green-lacquer reserve  
*Shogetsu*. 56.5cm (22¼in) high.

£5,000 - 8,000  
JPY640,000 - 1,000,000  
US\$6,200 - 9,900



422



423



424

423YΦ

**TWO IVORY OKIMONO FIGURES**

Meiji era (1868-1912), late 19th/early 20th century  
Comprising a fisherman standing with one foot resting on a wave-lashed rock and drawing in his net, signed beneath  
*Meido saku*, 21cm (8¼in) high; the second probably representing  
Haira Taisho, one of the Junishinsho (12 Heavenly Generals), clutching a dragon-head mounted halberd and wearing a dragon headdress,  
unsigned; 23.5cm (9¼in) high. (2).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900



425

424YΦ

**AN IVORY FIGURE OF A FISHERMAN**

By Hokei, Meiji era (1868-1912), late 19th/early 20th century  
Standing barefoot on the shore lighting his pipe and wearing a straw apron with a portable netted-basket and *tonkotsu* (tobacco pouch) suspended from his waist; the base signed *Hokei* with seal.  
19cm (7½in) high.

£1,600 - 1,800  
JPY200,000 - 230,000  
US\$2,000 - 2,200

425<sup>Y</sup><sup>Φ</sup>

### A TALL IVORY OKIMONO FIGURE OF A FISHERMAN AND CHILD

Meiji era (1868-1912), late 19th/early 20th century  
The former standing with one foot resting on a wave-lashed rock and blowing a large conch shell, his left hand clutching a harpoon around which a rope is tied whilst his young son tugging at his father's grass apron and looking towards the sea points at something in the distance; *unsigned*.  
37.2cm (16 5/8in) high.

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

426<sup>Y</sup><sup>Φ</sup>

### THREE IVORY OKIMONO FIGURES OF BEAUTIES

Meiji era (1868-1912), late 19th/early 20th century  
The first a partially dressed courtesan, her *yukata* draped from one shoulder, exposing her breasts, combing her hair in one hand and cradling a cat playing with a *temari* (hand ball) in the other, signed *Michiharu/Doshun*, 23cm (9in) high; the second a lady from a middle-class household, clutching a flower basket in her right hand and holding her sleeve in her left, signed *Michiaki/Domei*, 21.6cm (8 1/2in) high; the third a peasant girl standing with a long-handled basket brimming over with grapes, a *tenugui* (cotton towel) covering her head, signed *Doshin*; 23cm (9in) high. (3).

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500



426

427<sup>Y</sup><sup>Φ</sup>

### AN IVORY OKIMONO GROUP OF LANTERN MAKERS

By Munechika, Meiji era (1868-1912), late 19th/early 20th century  
Comprising one man standing on a wood stool with a brush and applying a waterproof lacquer coat over a large paper lantern, his young son carrying a bowl containing ink whilst another man, seated, grinds the mixture into a bowl, a tobacco pouch and pipe lying on the floor at his feet; signed on the base in a red-lacquer rectangular reserve *Munechika*.  
15cm x 18.5cm (5 7/8in x 7 1/4in).

£1,800 - 2,500  
JPY230,000 - 320,000  
US\$2,200 - 3,100



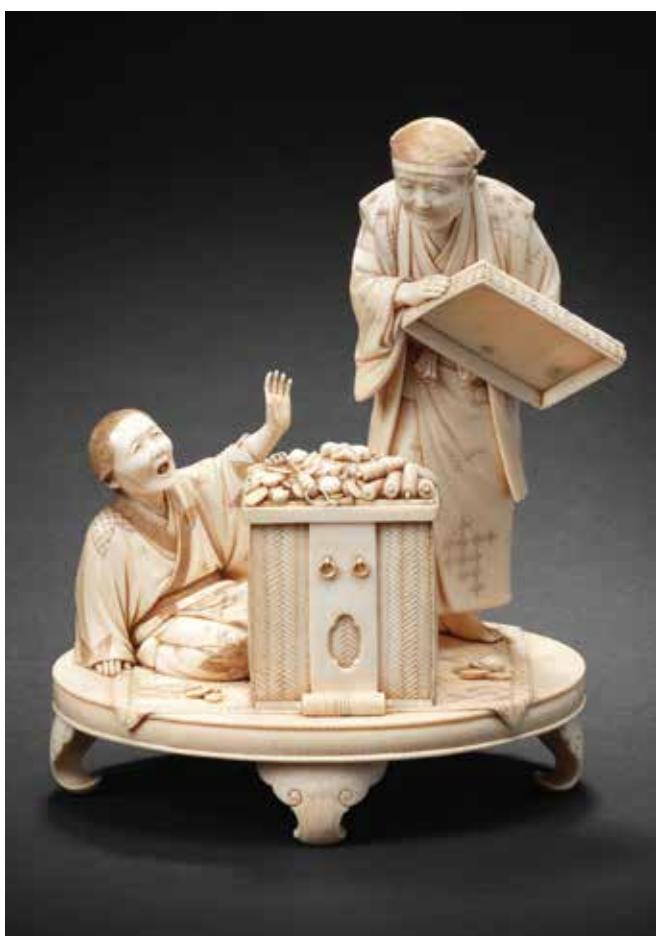
427



428



429



430

428<sup>Y Φ</sup>**AN IVORY FIGURE OF SHOKI THE DEMON-QUELLER AND TWO ONI (DEMONS)**

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

The former shown standing defiant with his sword drawn, wearing windswept robes and apprehending one struggling *oni* by its arm and subduing a second *oni* underfoot; *unsigned*.

11.2cm (4 3/8in) high.

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

429<sup>Y Φ</sup>**AN IVORY FIGURE OF A DISAPPOINTED RAT CATCHER**

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

Seated, agape with a frustrated expression, one hand and one leg raised, his other hand pressing down on a trap from which a rat has just escaped, running over his head, a second rat scampering over one leg and a third over the man's right sleeve, signed beneath the trap *Tsugu* and *Kiyo* with two other seals.

8.7cm x 11.1cm (3 3/8in x 4 3/8in).

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500



431

430<sup>Y</sup>Φ

**AN IVORY OKIMONO FIGURE GROUP**

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

Representing the *Shitakiri suzume* (Tongue-Cut Sparrow) story, depicting the poor old woodcutter opening a large plaited-rattan basket given to him by the sparrow to discover innumerable treasures inside, including rolls of books, a tied bag of money, gold and silver coins and all manner of precious objects whilst his wife falls back in disbelief; the base signed in a red-lacquer reserve Jyoga/Shizumasa.  
18.5cm x 15cm (7 1/4in x 5 7/8in).

£1,800 - 2,000

JPY230,000 - 260,000

US\$2,200 - 2,500

431<sup>Y</sup>Φ

**A LARGE IVORY OKIMONO  
OF THE TAKARABUNE (TREASURE SHIP)**

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

The merry Shichifukujin (Seven Gods of Good Fortune), seated, playing musical instruments, dancing or standing with their respective attributes on the open deck of an elaborate sailing ship, the single pole mast holding two large windblown sails partially pierced and carved in low relief respectively with a *ho-o* (phoenix) and a paulownia, a few scrolls, empty gourds and baskets lying strewn on the balustrade deck, the hull of simulated wood planks with a cockerel figurehead, some details inlaid with coral and hardstones; *unsigned*.  
66cm x 70cm (26in x 27 1/2in).

£2,000 - 3,000

JPY260,000 - 380,000

US\$2,500 - 3,700

Provenance: an English private collection.



432

432<sup>Y</sup>Φ**AN IVORY OKIMONO GROUP  
OF RAKAN AND KARASU TENGU**

Meiji era (1868-1912), late 19th/early 20th century  
The rakan standing dressed in scholar's robes, holding a long-handled basket of peaches, a karasu tengu kneeling beside him carrying a stand on which rest a koro (incense burner) and portable hibachi (brazier); the base signed in seal script *Mune [...]*.  
14cm (5½in) high.

£3,000 - 3,500  
JPY380,000 - 450,000  
US\$3,700 - 4,300



433

433<sup>Y</sup>Φ**AN IVORY OKIMONO FIGURE  
OF A FISHERMAN AND TWO LARGE OCTOPUSES**

By Jomi, Meiji era (1868-1912), late 19th/early 20th century  
Standing and struggling to free himself from one captured cephalopod's long curling tentacles, another large octopus on the rock with its tentacles entwined around a baton; signed beneath in a red-lacquer reserve *Jomi*.  
12.5cm x 8.8cm (4 7/8in x 3 3/8in).

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

434<sup>Y</sup>Φ**AN IVORY, WOOD AND BRONZE OKIMONO  
GROUP OF A PEASANT GIRL**

By Izumi Seijo (1865-1937), Meiji era (1868-1912) or Taisho era (1912-1926), late 19th/early 20th century  
Shown wearing waraji (straw sandals) with her hair covered in a headscarf, slightly bent over, holding a basketweave cage in an attempt to catch a cockerel, chicken and three chicks, the reverse of her obi (sash) signed in an oval reserve *Seijo*, fixed on a wood base.  
25.5cm x 22.3cm (10in x 8¾in).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700

Provenance: private collection, Scottish Borders.  
Acquired in Hong Kong in the first half of the 20th century, thence by descent.

This is the same okimono group described at the time by The Hong Kong Telegraph, Saturday October 22nd, 1927 as 'one of the most perfect ivory carvings by the celebrated artist 'Kaneda' [sic]. It further stated that the figure was leaving Hong Kong for England, after having been bought at Komor and Komors' Art Exhibition.



434

Izumi Seijo was a noted bronze caster working in Tokyo. Examples of his sculpture are in the Japanese Imperial Collections, the Tokyo University of Fine Arts and the Ashmolean Museum, Oxford.<sup>1</sup> For a pair of chickens by the artist see *Kindai Nippon chokoku ichichoryu* (Modern Japanese Sculpture: The Glory of the Conservative Traditional School), Tokyo, Sannomaru Shozukan (Museum of the Imperial Collections), 1996, p.58.

Notes:

1. For an Ainu fisherman figure cast by the artist in the Ashmolean Museum, see  
[http://jameelcentre.ashmolean.org/collection/8/per\\_page/25/offset/0/sort\\_by/date/object/13079](http://jameelcentre.ashmolean.org/collection/8/per_page/25/offset/0/sort_by/date/object/13079)

435<sup>Y</sup>Φ

**AN IVORY OKIMONO OF AN OWL**

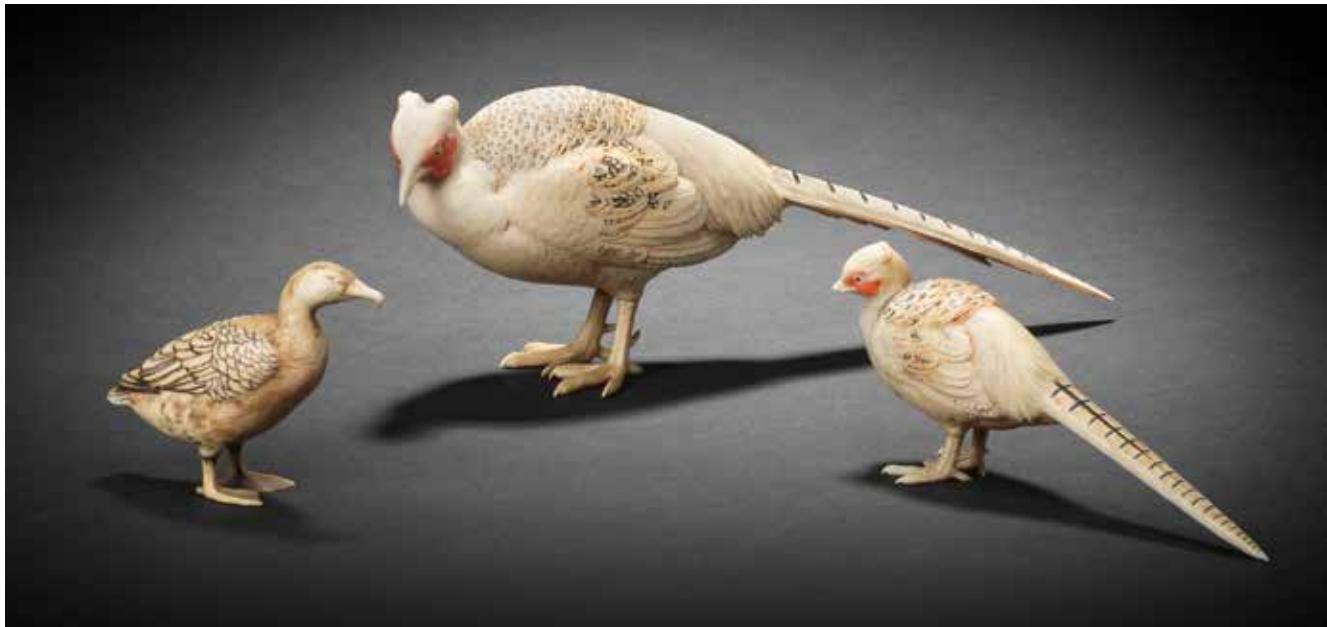
By Ryusai, Meiji era (1868-1912), late 19th/early 20th century  
Naturalistically modelled perched on a log, one foot raised and clutching a frog in its talons, the eyes double-inlaid in pale horn with dark pupils; signed on the base with carved characters *Ryusai*.

11cm (4½in) high.

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500



435



436



437

436<sup>Y</sup>Φ

**THREE STAINED IVORY BIRDS**

Meiji era (1868-1912), late 19th/early 20th century  
Naturalistically carved in conventional poses, comprising two pheasants, an adult female, signed *Mitsuyuki*, 9.2cm x 26cm (3 5/8in x 3 5/8in); and its young, unsigned, 6.2cm x 16cm (2 3/8in x 6 1/4in); the third a cormorant, unsigned; 7cm x 10.2cm (2 3/4in x 4in). (3).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

437<sup>Y</sup>Φ

**AN IVORY GROUP OF A FAMILY OF CHICKENS**

By Hironobu, Meiji era (1868-1912), late 19th/early 20th century  
Naturalistically carved, consisting of one cockerel, 9.7cm (3 3/4in) high; one hen, 7cm (2 5/8in) high and five newly-hatched chicks, each approx. 2.6cm (1in) high, their eyes double inlaid in pale amber with horn pupils, their plumage intricately rendered; the cockerel signed *Hironobu*. (7).

£3,500 - 5,500

JPY450,000 - 700,000

US\$4,300 - 6,800

Provenance: an English private collection.



(signature)

438<sup>Y</sup>Φ

### AN IVORY MODEL OF A COCKATOO

Attributed to Sakabe Mitsunobu,  
Meiji era (1868-1912), late 19th/early 20th century  
The bird naturalistically carved perched on one  
foot with the other raised and clutching a fruit,  
its head lowered and its eyes double-inlaid with  
shell and dark pupils, signed *Mitsunobu*; on a  
detachable, integral wood stand.

The bird 29.2cm (11½in) high,  
the stand 34.5cm (13½in) high. (2).

£20,000 - 30,000  
JPY2,600,000 - 3,800,000  
US\$25,000 - 37,000

Sakabe Mitsunobu 坂部光延 (whose real name was probably Chugoro 忠五郎) was a member of the Tokyo Chokokai (The Tokyo Carvers' Association) in Meiji 39 (1906). He exhibited two sculptures of an eagle and pigeon at the 13th competition organized by the association 1898, both of which received the *nito hojo* (second-class medal of honour).<sup>1</sup>

#### Notes:

1. The Shoto Museum of Art (ed.), *Nihon no zoge bijutsu: Meiji no zoge chokoku o chushin ni* (History of Japanese Ivory Carving: Gebori-Okimono and Shibayama of Meiji Period), Tokyo, The Shoto Musuem of Art, 1996, pp. 238-241.





439



440



441

439<sup>Y</sup>Φ**A SMALL IVORY OKIMONO OF A BANANA**

Late Meiji (1868-1912) or Taisho era (1912-1926), early 20th century  
Naturalistically carved with two strips of skin peeled back to the brown stalk, revealing the fleshy interior, the skin stained a pale yellow; *unsigned*.

10.2cm (4in) long.

£1,200 - 1,500

JPY150,000 - 190,000

US\$1,500 - 1,900

440<sup>Y</sup>Φ**AN IVORY OKIMONO OF A BANANA**

Late Meiji (1868-1912) or Taisho era (1912-1926), early 20th century  
Naturalistically carved with two strips of skin peeled back to the brown stalk, revealing the fleshy interior, the skin stained a pale yellow; *unsigned*.  
12.7cm (5in) long.

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500

441<sup>Y</sup>Φ

### AN IVORY OKIMONO OF A BANANA

Late Meiji (1868-1912) or Taisho era (1912-1926), early 20th century  
Naturalistically carved with one large strip of skin peeled back to the stalk, revealing the fleshy interior, the skin stained a pale yellow; *unsigned*.  
17cm (6 5/8in) long.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

442<sup>Y</sup>Φ

### AN IVORY OKIMONO OF A MIKAN (TANGERINE)

Late Meiji (1868-1912) or Taisho era (1912-1926), early 20th century  
Naturalistically carved to represent a quarter peeled tangerine with the pale orange-stained dimpled and cracked skin partially removed to reveal the white flesh underneath; *unsigned*.  
3cm x 6.5cm (1 3/16in x 2 1/2in).

£2,500 - 3,000

JPY320,000 - 380,000

US\$3,100 - 3,700

443<sup>Y</sup>Φ

### AN IVORY BOX AND COVER

Meiji era (1868-1912), late 19th/early 20th century  
The body elaborately carved all around in relief with several quails perched on millet stalks or pecking millet seeds fallen from overhanging millet plants, beneath a band of cloud, the cover surmounted by a finial in the form of three quails perched on millet heads and leaves, the eyes inlaid; the base applied with three feet in the form of millet heads; *unsigned*.  
11cm x 10.7cm (4 3/8in x 10 1/4in). (2).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

## SHIBAYAMA INLAID AND OTHER INLAID IVORY WORKS OF ART Various Properties

444<sup>Y</sup>Φ

### A PAIR OF INLAID AND LACQUERED OSTRICH EGGS

Meiji era (1868-1912), late 19th/early 20th century  
Each hollowed and lacquered in gold *hiramaki-e*, ivory and gold *takamaki-e* with subtle details of shell inlay, each decorated with two sages in a bamboo grove on one side and the reverse with cranes, sparrows and butterflies hovering over windswept autumnal plants and grasses, each supported on a detachable reticulated cabriole-legged wood stand; each *unsigned*.

Each 24.2cm (9 1/2in) high including stand. (4).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



442



443

Illustrated on page 180.



444

445<sup>Y</sup>  $\Phi$ **AN INLAID SHELL MAPLE-SHAPED BOX AND COVER**

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

The cover and the sides decorated and inlaid in mother-of-pearl of various shades and stained ivory with a mass of tightly clustered and overlapping flowerheads including hydrangea, morning glories, cherries, magnolia and chrysanthemums, the interior and underside of dense *nashiji*; the interior of the cover signed with a carved red-lacquer tablet Yasumasa.

3.5cm x 10.5cm (1 3/8in x 4 1/8in). (2).

£1,200 - 1,800  
JPY150,000 - 230,000  
US\$1,500 - 2,200

Provenance: an English private collection. The old collector's label on the base indicates the name of the original owner Mrs Bennett (née Albinia Rose Gibbs), her father being Antony Gibbs of Tyntesfield (1841-1907), the great-grandmother of the current owner.

445



446 (reverse)



446

446<sup>YΦ</sup>

**A SHIBAYAMA INLAID IVORY TWO-FOLD TSUITATE  
(TABLE SCREEN)**

Carved by Mitsutoshi with Shibayama inlay by Masaaki,  
Meiji era (1868-1912), late 19th/early 20th century  
The interior elaborately and typically inlaid in Shibayama style with doves  
beside flowering shrubs of chrysanthemums growing over a bamboo  
fence, signed in a red-lacquer reserve *Masaaki*, above a lower frieze  
carved with a carp swimming in tumultuous waters, the reverse carved  
in *shishiaibori* (sunk relief) and *kebori* (plain line engraving) with two  
herons wading in a stream and two geese flying above on one side and  
a heron and kingfisher beside autumnal plants and grasses on the other,  
signed *Mitsutoshi* with seal, applied with silvered-metal mounts.  
20cm x 23cm (7 7/8in x 9in).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700

Provenance: a European private collection.



447



448 (reverse)



448

447<sup>Y</sup>Φ

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

By Sadahide, Meiji era (1868-1912), late 19th/early 20th century  
The rounded rectangular silver body inset with two lobed ivory panels, each enclosing a different scene, one depicting cranes standing beside flowering plum and chrysanthemums and the other of an ornate basket of flowers suspended from branches of cherry blossoms, the cover, shoulder, sides and foot applied with stylised butterflies interwoven among formal floral motifs in coloured enamel, the cover surmounted with a finial in the form of a quail beside a stalk of millet, the sides applied with two silver handles in the form of a flowering iris; the base signed in a rectangular reserve *Sadahide*.  
14.7cm x 14cm (5½in x 5½in). (2).

£3,000 - 5,000

JPY380,000 - 640,000

US\$3,700 - 6,200

Illustrated on page 181.

448<sup>Y</sup>Φ

#### A SHIBAYAMA INLAID IVORY TWO-FOLD TSUITATE (TABLE SCREEN)

By Joko, Meiji era (1868-1912), late 19th/early 20th century  
The interior elaborately and typically inlaid in Shibayama style with assorted shell and stained ivory depicting ornately-arranged displays of *ikebana* (flower arrangements), the reverse delicately carved with groups of monkeys frolicking and stealing ripe grapes, applied with silvered-metal engraved mounts; signed on the reverse *Joko* with seal *Joko*.  
24.2cm x 25.2cm (9½in x 9 7/8in).

£2,000 - 3,000

JPY260,000 - 380,000

US\$2,500 - 3,700

Provenance: a European private collection.

449<sup>Y</sup>Φ

#### AN INLAID CIRCULAR WOOD PANEL

By Takagi Hoshin (1885-1970), Taisho (1912-1926) or Showa era (1926-1989), early 20th century

Decorated with a long-handled basket brimming over with an assortment of fruit including loquats, figs, bananas, apples, oranges, grapes, pears and pomegranates, an apple, two cherries and two chestnuts fallen on the ground; all applied in high relief of stained and textured ivory on the natural polished wood ground; signed *Hoshin* within a square seal, with a storage box.  
39cm x 38.5cm (15 5/16in x 15in). (2).

£8,000 - 12,000

JPY1,000,000 - 1,500,000

US\$9,900 - 15,000

Takagi Hoshin (1885-1970), who was said to have worked in Tokyo was most active during the period 1912 to 1930. He was a member of the Tokyo Chokokai (Tokyo Ivory Carvers' Association).<sup>1</sup>

Notes:

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





450

**CERAMICS**  
**Various Properties**

450 \*

**AN EARTHENWARE STORAGE VESSEL**

Jomon period (10,000-300 BC), first millennium BC

The imposing earthenware body in the form of an inverted truncated cone, the lower section of the exterior undecorated, the upper section worked with abstract motifs typical of the late Jomon period, the rim with two pierced lugs; with wood storage box and stand.  
43cm x 36cm (16 7/8 x 14 1/8in). (3).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700



451

**A DOUBLE GOURD SHAPE KO-KUTANI TOKKURI  
(SAKE BOTTLE)**

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

Decorated in coloured enamels and iron red, the lower section painted with scattered medallions of unidentified Chinese characters interwoven among trailing foliage; the upper body with iron-red flowerheads on a formal ground.  
17.1cm (6 3/4in) high.

£800 - 1,200  
JPY100,000 - 150,000  
US\$990 - 1,500

For a pair of *tokkuri* with a similar design, see Idemitsu Museum of Arts (ed.), *Ko-kutani*, Tokyo, 2004, p.113, no.75.



452

452 \*

**A PORCELAIN BLUE AND WHITE  
FOUR CABRIOLE-LEGGED SQUARE BOX AND COVER**

Meiji era (1868-1912), circa 1900

Painted in underglaze blue with an all-over design of peony heads interwoven among karakusa ('Chinese grasses'), the interior of the lid decorated with a skylark flying beneath a trailing branch of cherry blossoms; *unsigned*.

14cm x 21.5cm x 21.5cm (5½in x 8½in x 8½in). (2).

£850 - 1,200

JPY110,000 - 150,000

US\$1,100 - 1,500

453

**A STONEWARE BOTTLE**

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

Conceived somewhat in Karatsu style with a white crackled neck and a lustrous black glaze covering the entire bottle and trickling down over the foot.

31.5cm (12 3/8in) high.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



453



454

454

**A RETICULATED OVOID HIRADO-STYLE BLUE AND WHITE VASE**

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

Decorated in underglaze blue with a continuous design of irises on a reticulated simulated basket weave ground, the inner porcelain vase with an underglaze-blue inscription *Hirado san* 平戸産 (Product of Hirado).

30cm (11 3/4in) high.

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500



455

455

**AN OVOID PORCELAIN VASE**By Makuzu Kozan, Meiji era (1868-1912), late 19th/early 20th century  
Of slender baluster form with an incurved rim, painted in tones of green and white slip with tall stalks of lilies on a green-glazed ground; he base signed in underglaze blue within a square cartouche*Makuzu Kozan sei.*  
32cm (12 5/8in) high.

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700



(reverse)



456

## OTHER SATSUMA EARTHENWARE

### Various Properties

456

#### A SLENDER OVOID SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt with two white butterflies hovering over tall stalks of hollyhock, the neck and foot with an elaborate band enclosing formalised flowerheads, *karakusa* ('Chinese grasses') and *shippo-tsunagi* (linked cash), all reserved on a cracked cream ground; the base signed with impressed seal *Kinkozan zo*.  
24.2cm (9½in) high.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

457

#### A SMALL SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt with a profusion of stalks of purple and white bearded irises closely clustered all around the bulbous body, leaving only the neck of the vase unadorned; the base signed in gilt *Kinkozan sei* within a circular reserve and with an impressed mark of Kinkozan.  
15.2cm (6in) high.

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500



457



458

**A FINE AND EXCEPTIONALLY LARGE  
BALUSTER SATSUMA VASE**

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
Finely decorated in enamels and gilt with two rectangular gold-sprinkled grey enamel panels enclosing two contrasting scenes, one depicting a peacock strutting with its tail feathers partially on display beside a peahen nibbling seeds among magnolia shrubs and other wild flowers, the other panel with *shijukara* (Japanese tit) in flight and 13 ducks approaching a stream beneath a flowering cherry tree, the panels framed by stylised butterflies and bands of formalised gilt

ginkgo leaves, all reserved on a dark-blue ground, the neck similarly decorated with formalised roundels of birds and flowers interwoven among *shippo-tsunagi* (linked-cash) patterns; the base signed in gilt seal *Kinkozan zo*.

46cm (18in) high.

£8,000 - 12,000  
JPY1,000,000 - 1,500,000  
US\$9,900 - 15,000



459



460

459

**A PAIR OF SATSUMA VASES**

By Kaizan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt, each vase inset with two large rectangular panels, one depicting two ladies and a daughter in the late summer in a garden full of blooming flowers including rose mallows, lillies, Chinese bellflowers, the other with an outdoor scene during the maple-viewing-season depicting a group of a mother and two daughters in the foreground and other figures strolling along a river banks with mountains in the distance, reserved on a blue ground with gilt foliate motifs; each vase signed on the base *Kaizan*.  
25.2cm (10in) high. (2).

£800 - 1,200  
JPY100,000 - 150,000  
US\$990 - 1,500

460

**A TALL SATSUMA VASE**

By Seikozan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt, the slender ovoid body painted with an all-over summer scene of groups of sumptuously clad women from noble households accompanied by their servants and children, beneath trailing fronds of white and purple wisteria, with hills and teahouses in the distance, the neck and foot with bands of geometric motifs; the base signed with seal *Seikozan* between the Yasuda Company trade mark and the Satsuma *mon* of the Shimazu family.  
30.2cm (11 7/8in) high.

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900



461



462

461

**A CIRCULAR SATSUMA DISH**

By Meizan, Meiji era (1868-1912), late 19th/early 20th century  
Boldly decorated in enamels and gilt with overlapping plover-shaped panels enclosing different figure and bird-and-flower scenes including the Rokkasen (Six Immortal Poets), four drunken shojo dancing around a large sake jar and Chinese children alternating with geometric motifs reserved on a simulated net ground, bordered by butterflies interspersed among swirling brocade; the underside signed in gilt *Meizan* within a square reserve.

24.5cm (9 5/8in) diam.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



462

**A PAIR OF SATSUMA HANDLED VESSELS AND COVERS**

Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt, each vessel raised on three tall feet in the form of a *karako* (Chinese boy) wearing a lotus hat, each depicting an almost identical scene of Chinese courtiers and dignitaries on one side and several *karako* parodying scholarly pursuits of playing musical instruments and examining calligraphy scrolls, the integral covers painted with geometric motifs and surmounted by a finial in the form of a seated *shishi*; *unsigned*.

Each vessel 24cm (9 1/2in) high. (4).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

463



463

**A TRUMPET-SHAPE SATSUMA VASE**

By Yabu Meizan, Meiji era (1868-1912), late 19th/early 20th century  
Finely decorated in enamels and gilt with a view of the Kinkakuji (Golden Pavilion) in Kyoto, shown rising from a large pond, nestled in a magnificent landscape garden surrounded by pine trees and tiny rock islands, the roof surmounted by a bronze phoenix ornament; signed in gilt on the base with seal *Yabu Meizan*.

21.6cm (8 1/2in) high.

£3,000 - 5,000

JPY380,000 - 640,000

US\$3,700 - 6,200

464

**A LARGE PEAR-SHAPE BALUSTER SATSUMA VASE**

Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt with a tall stalks of chrysanthemums growing from behind a brushwood fence on one side and a bamboo gate on the other, reserved on a crackled cream ground, the neck with a wide band enclosing two roundels depicting auspicious motifs reserved on a blue ground, applied with two handles in the form of elephant heads; *unsigned*.

43cm (16 7/8in) high.

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500

464



465



465

**ONE CONICAL SATSUMA TEABOWL  
AND ONE SATSUMA TEAPOT**

Meiji era (1868-1912), late 19th/early 20th century  
Each decorated in enamels and gilt, the interior of the bowl painted with a profusion of tightly clustered chrysanthemums and poppies, the exterior with three wide bands depicting from top to bottom a procession of Chinese boys dancing or playing, poppies and chrysanthemums and a flock of cranes and sparrows in flight, each separated by two narrow bands of stylised flowerheads interspersed among a wave pattern, the base signed *Shizan* within a rectangular reserve, 7.7cm x 12cm (3in x 4¾in); the circular flattened form teapot decorated with panels enclosing *rakan* and attendants, the underside depicting *tennin* (Buddhist angels) above a foot of overlapping floral shaped cartouches depicting geometric motifs, the base signed *Dai Nihon Satsuma-yaki Kozan zo*.  
7.7cm x 16.5cm (3in x 6½in). (3).

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

466

**A SATSUMA BOWL**

By Kazan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt, the interior with a central circular panel enclosing two overlapping scenes, one depicting an *oiran* (high ranking courtesan) and her attendants on the top right, and geisha playing the *koto* and *shamisen* in a samurai household on the other reserved on a ground of peonies, irises, chrysanthemums and poppies growing in profusion, bordered by narrow bands of stylised minute butterflies and triangular panels framing geometric patterns and elaborate pendants, the exterior decorated with similar bands; the base signed *Kazan zo*.  
6cm x 15.3cm (2 3/8in x 6in).

£800 - 1,200  
JPY100,000 - 150,000  
US\$990 - 1,500

466



467

468

467

**A SATSUMA TEABOWL**

By Kaizan, Meiji era (1868-1912), late 19th/early 20th century  
Finely decorated in enamels and gilt, the interior with a central circular panel depicting three large butterflies fluttering over a honeycomb-patterned roundel superimposed over a ground of tightly clustered stylised minute butterflies surrounded by a border of suspended elaborate pendants, the exterior with three oval panels enclosing different figure scenes including a shogun and retainers and a young samurai accompanied by servants in front of a teahouse, all reserved on a ground depicting a profusion of seasonal flowers; the base signed in gilt *Kaizan sei* within a square reserve.  
7.7cm x 11.2cm (3in x 4 3/8in).

£1,500 - 1,800  
JPY190,000 - 230,000  
US\$1,900 - 2,200

468

**A SATSUMA TEABOWL**

By Kaizan, Meiji era (1868-1912), late 19th/early 20th century  
Finely painted in enamels and gilt, the interior decorated in the centre with a sumptuously adorned white elephant standing among Shinto buildings and carrying several *karako* (Chinese boys) on its howdah-covered back whilst numerous other children clamber up and gather around its feet, surrounded by a band of tightly clustered seasonal flowers including peonies, chrysanthemum and lilies; the exterior decorated with four circular panels, two depicting *karako* engaged in festival activities and two of summer and snow landscape scenes above vertical bands enclosing assorted brocade and geometric patterns; signed *Kaizan sei* on the base.  
6.2cm x 12.2cm (2 7/8in x 4 3/4in).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700



## CLOISONNÉ ENAMEL WORKS OF ART

Various Properties

469 TP

### A LARGE CLOISONNÉ ENAMEL CHARGER

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

Raised on a short circular foot, intricately worked in silver and gilt wire with a central circular panel enclosing an eagle perched on a flowering maple tree with its wings outstretched eyeing its small prey fluttering amongst the branches below, bordered by overlapping fan-shaped and other zig-zag-shaped cartouches depicting a variety of stylised seasonal flowers, plants and floral crests including paulownia and

hollyhock, some of the panels flecked with aventurine, *unsigned*; the underside worked in gilt wire with a repeated whorl motif.  
76cm (29 15/16in) diam.

Provenance: a European private collection.

£3,000 - 5,000  
JPY380,000 - 640,000  
US\$3,700 - 6,200



470 TP

**A LARGE CLOISONNÉ ENAMEL CHARGER**

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

Raised on a short circular foot, intricately worked with silver and gilt wire with a group of *tanchozuru* (red-crested cranes), three in flight and three standing, 11 *hojirō* (meadow buntings) fluttering among entwined branches of flowering cherries and lillies, bordered by a narrow band depicting *hagoromo* (feathery robes) alluding to the subject of a No play of the same title, the underside with six lobed panels enclosing

*biwa* (loquats), *botan* (peonies) and *fuyo* (rose mallows) surrounding a central circular panel on the foot depicting a *ho-o* (phoenix); unsigned. 107.3cm (42½in) diam.

**Provenance:** a European private collection.

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700



471

**471 \***  
**TWO RECTANGULAR CLOISONNÉ ENAMEL BOXES AND COVERS**

Attributed to Hayashi Tanigoro,  
Taisho era (1912-1926), circa 1912-17  
Each worked in silver wire with a matching design  
of a central formal foliate motif on respectively a  
pink and green ground, the rims of each box  
applied in silver; each box signed in silver wire  
on the underside within a rectangular reserve  
*Yoho/Ariyoshi*; with wood storage box.  
Each box 3.6cm x 10cm x 8.7cm  
(1 3/8in x 4in x 3 3/8in). (5).

**£1,000 - 1,500**  
**JPY130,000 - 190,000**  
**US\$1,200 - 1,900**

A very similar blue enamel box with the same mark  
alleged to be that of Hayashi Tanigoro is illustrated  
by Lawrence A. Coben and Dorothy C. Ferster,  
*Japanese Cloisonné: History, Technique, and  
Appreciation*, New York, Weatherhill, 1982,  
p.99 and p.209, respectively.

**472**  
**A GLOBULAR CLOISONNÉ ENAMEL KORO (INCENSE BURNER) AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
Raised on three short supports and decorated with  
eight radiating shield-shaped panels in opaque  
and translucent polychrome enamels incorporating  
flecks of aventurine with stylised birds, butterflies  
and a phoenix among seasonal plants and flowers  
including magnolia, plum, chrysanthemums and  
peonies on a black ground similarly worked with  
floral motifs, the cover surmounted by a gilt knob  
in the form of a lotus bud; *unsigned*.  
18.5cm (7 1/4in) high. (2).

**£800 - 1,200**  
**JPY100,000 - 150,000**  
**US\$990 - 1,500**

472



(reverse)

473

**A LARGE CLOISONNÉ ENAMEL KORO  
(INCENSE BURNER) AND COVER**

Nagoya, Meiji era (1868-1912), late 19th/early 20th century  
Supported on three tall tapering feet and intricately worked in silver wire  
with large shaped panels enclosing different motifs, one depicting a pair of  
confronting dragons holding a jewel on one side and a pair of *ho-o* (phoenix)  
on the other, reserved on a mauve ground of roundels of stylised grasses  
and birds-and-flowers, the cover decorated with two lobed panels enclosing  
respectively butterflies and a formal arrangement of chrysanthemums and  
surmounted by a large finial in the form of a large bud, the legs,  
handles and knob flecked with aventurine: *unsigned*.  
50.5cm (19 7/8in). (2).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700



474

(reverse)



475

474

**A CLOISONNÉ ENAMEL KORO  
(INCENSE BURNER) AND COVER**

Nagoya, Meiji era (1868-1912), late 19th/early 20th century  
The squat rectangular almost spherical body worked in gilt wire with four lobed panels enclosing a *ho-o* (phoenix) on one side and a writhing dragon on the other, the smaller side panels depicting each a mythological creature, the cover decorated with stylised cherries, peonies, morning glories and chrysanthemums and surmounted by a knob in the form of a seated Amida Nyorai; *unsigned*.  
12.3cm x 12.5cm (4 7/8in x 4 7/8in). (2).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

475

**A CLOISONNÉ ENAMEL COFFEE POT AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
Constructed from a Middle Eastern shape, worked entirely in gilt wire with an all-over design of the *takaramono* (treasures associated with the Seven Gods of Good Fortune) depicting auspicious magical objects associated with the *Shichifukujin* (Seven Gods of Good Fortune) comprising Daikoku's hammer, the hat and raincoat of invisibility, a feathered cape, wish-granting jewels, the purse of inexhaustible riches and scrolls interwoven among roundels of seasonal flowers including hollyhock, peonies, cherries, irises and plum, reserved on a whorl patterned ground, the spout and cover similarly decorated, the ring handle with white and pink cherry blossoms; *unsigned*.  
24.2cm (9 1/2in) high. (2).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900



476

**A SMALL CLOISONNÉ ENAMEL MINIATURE OVOID VASE WITH EN-SUITE COVER**

By Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912),  
late 19th/early 20th century

Intricately worked in silver and gold wire with an all-over design of overlapping stylised foliate roundels and scrolling floral vines scattered over four differently coloured alternating vertical panels, the neck and foot with matching bands of arabesque motifs, the shoulder with formalised buds, the domed cover decorated with repeat stylised floral motifs and surmounted by a finial in the form of a gilt-metal chrysanthemum bud, the base signed with chiselled cursive characters on a silver plaque *Kyoto Namikawa*, applied with a gold rim and foot.  
11.5cm (4½in) high. (2).

£6,000 - 8,000  
JPY770,000 - 1,000,000  
US\$7,400 - 9,900

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 Gigein* (Artist-Craftsmen to the Imperial Household). 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.



477



478

**A PAIR OF CLOISONNÉ ENAMEL  
OVOID VASES**

By Hayashi Kodenji, Meiji era (1868-1912),  
late 19th/early 20th century  
Each intricately worked in silver wire of varying gauge  
and forming a mirror image of the other, each with  
two red-crested cranes foraging for food beside stems  
of bamboo on one side and a solitary standing crane  
on the reverse, their feathers delicately worked in  
sculpted and tapered wire, all reserved on a midnight-  
blue ground; each vase applied with gilt metal rims and  
feet, the neck and foot with a narrow band of stylised  
sprays of white buds, each vase signed on the base  
*Nagoya Hayashi saku* with the stamped lozenge-seal  
of Hayashi Kodenji.  
Each 10.5cm (4 1/8in) high. (2).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700

Provenance: an English private collection.

**A LARGE BALUSTER CLOISONNÉ  
ENAMEL VASE**

Meiji era (1868-1912), late 19th/early 20th century  
Finely worked in silver wire with a pair of pheasants  
perched on a rock surrounded by a profusion of  
blooming peony shrubs, the neck and foot with  
a narrow band of repeated formal floral motifs, all  
reserved on a dark blue ground, applied with silver  
rims, the base signed with an unidentified silver mark;  
with a separate wood stand.  
39cm (15 5/16in) high. (2).

£2,500 - 3,500  
JPY320,000 - 450,000  
US\$3,100 - 4,300

**A HEXAGONAL, SLENDER WAIESTED FORM  
CLOISONNÉ ENAMEL VASE**

By Hayashi Tanigoro, late Meiji (1868-1912)  
or Taisho (1912-1926) era, early 20th century  
Finely worked in silver wire of varying gauge and  
translucent enamel, decorated entirely with peacock  
feathers on a turquoise ground, signed on the base  
*Hayashi Tani* within a rectangular reserve; with an  
unassociated separate wood stand.  
33.8cm (13 1/4in) high. (2).

£10,000 - 15,000  
JPY1,300,000 - 1,900,000  
US\$12,000 - 19,000

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





480



481

**INLAID IRON WORKS OF ART**  
**Various Properties**



482

480 \*

**AN INLAID TETSUBIN (IRON KETTLE) WITH BRONZE COVER**

Meiji era (1868-1912), late 19th/early 20th century  
Of squat rounded form, the iron body worked in silver and gold relief inlay with an exotic long-tailed bird flying towards a cherry tree on one side and a second bird and two butterflies hovering over a trailing branch of cherry on the other, the overhead iron handle similarly inlaid with wisps of cloud, the bronze cover surmounted by a knob in the form of a bud attached to a pierced cherry-blossom base; *unsigned*.  
11.2cm (4 3/8in) high excluding handle. (2).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700

481

**AN INLAID TETSUBIN (IRON KETTLE) WITH BRONZE COVER**

By Seiryudo, Meiji era (1868-1912), late 19th/early 20th century  
The tapering globular form decorated in silver and gold flat relief inlay with a stylised butterfly hovering over sprays of *shukaido* (hardy begonia) on one side and a clump of flowering *sumire* (violet) on the other, the iron overhead lobed handle similarly inlaid in silver flat inlay with a rain dragon; the inside of the mottled bronze cover signed with chiselled cursive characters *Seiryudo zo* and surmounted by a knob in the form of a stylised bud.  
12.2cm (4 5/8in) high excluding handle. (2).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700



483

(reverse)

482

#### **AN INLAID TETSUBIN (IRON KETTLE) WITH BRONZE COVER**

By Ryubundo, Meiji era (1868-1912), late 19th/early 20th century  
The cylindrical body cast in low relief and worked in silver and gold flat relief inlay with an oarsman rowing towards a teahouse sheltered beneath the branches of a pine tree on one side and other boats shown sailing in the distance on the reverse, the overhead lobed iron handle similarly inlaid with a dragonfly and a butterfly hovering over autumnal flowers and suspended from two handles, one in the form of a bird in flight, the bronze cover surmounted by a knob in the form of a bud inlaid with a phoenix among wisps of clouds attached to a pierced silver stylised cherry-blossom base; the inside of the lid signed with chiselled characters *Ryubundo zo*.  
12.7cm (5in) high excluding handle. (2).

£3,000 - 3,500  
JPY380,000 - 450,000  
US\$3,700 - 4,300

483

#### **AN INLAID TETSUBIN (IRON KETTLE) WITH BRONZE COVER**

By Kiryudo, Meiji era (1868-1912), late 19th/early 20th century  
The cylindrical body textured and cast with a lone traveller walking in the rain on one side and an oarsman rowing towards a boathouse sheltered beneath a pine tree growing on the shore, with details worked in silver and gold flat-relief inlay, the overhead iron handle similarly inlaid with trees and hills, the bronze cover signed in chiselled cursive characters *Kiryudo zo* and surmounted by a knob in the form of a stylised bud.  
12.5cm (4 7/8in) high excluding handle. (2).

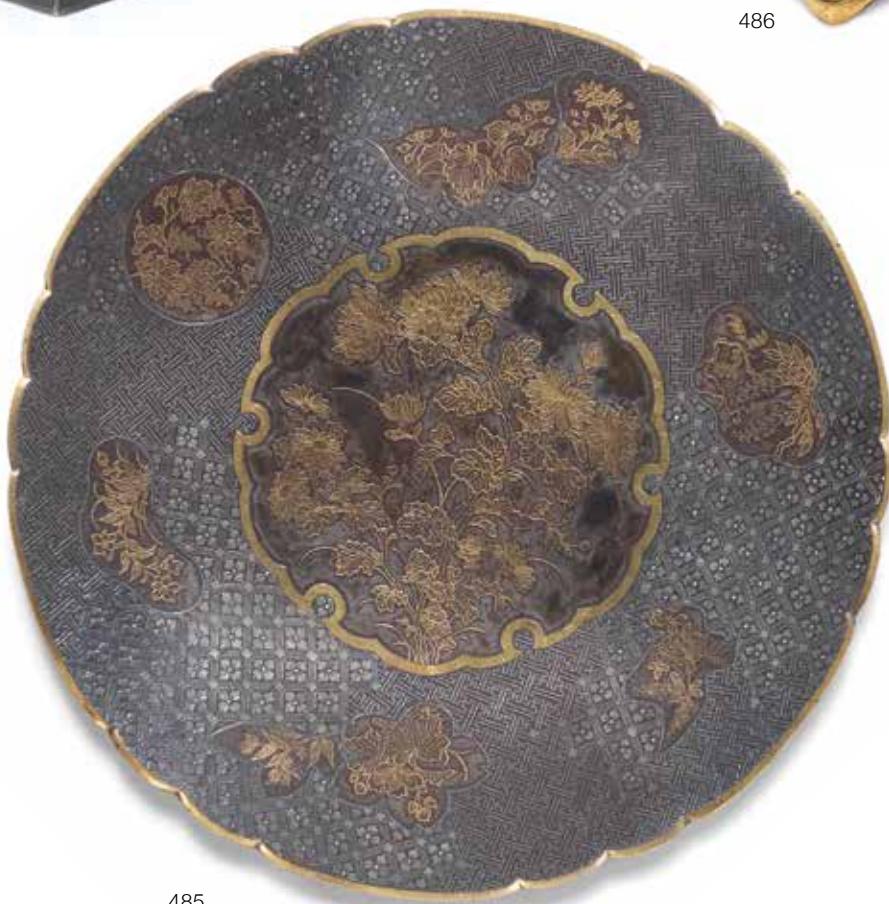
£3,000 - 4,000  
JPY380,000 - 510,000  
US\$3,700 - 5,000



484



486



485

484

#### **A MINIATURE HEXAGONAL INLAID IRON BOX AND COVER**

By Komai of Kyoto, Meiji era (1868-1912), late 19th/early 20th century  
Worked throughout in the typical Komai style of silver and gold overlay,  
the cover with a pavilion nestled between pine trees bordered by  
sides with a narrow band of florettes, the hexagonal sides of the box  
with a single stylised blossom over a repeated pattern of alternating  
geometric motifs; the base signed in gold low relief *Nihonkoku*  
*Kyoto no ju Komai sei*.

1.5cm x 4.7cm x 5cm (5/8in x 1 5/8in x 2in). (2).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

485

#### **A SMALL LOBED INLAID IRON DISH**

By Seki, Komai style, Kyoto, Meiji era (1868-1912),  
late 19th/early 20th century

Supported on a low circular foot, worked throughout in the typical  
Komai style of silver and gold overlay with a central panel of a clumps  
of chrysanthemums surrounded by floral, round, butterfly and plover  
shaped panels enclosing seasonal sprays of flowers, all reserved on  
a ground of repeated fragmented rinzu (textile-weave) and geometric  
hanabishi (flowers of diamond shape) patterns, the underside signed  
*Saikyo Seki sei* (made by Seki of Kyoto).

20.1cm (7 15/16in) diam.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

**A MINIATURE INLAID IRON BOX AND COVER**

Komai Style, Kyoto, Meiji era (1868-1912),

late 19th/early 20th century

Worked in typical gold and silver overlay, the cover decorated with a crane perched on a pine tree with five other cranes in flight above Mount Fuji seen in the distance, the sides of the cover inlaid with a narrow band of florets, the interior of the box carved in *katakiribori* (engraving with an angled chisel emulating brushstrokes) and *kebori* (plain line engraving) with three sailing boats and a range of mountains in the distance, the sides of the box inlaid with fruiting vine; the underside stamped with an unread mark within a square seal beneath a dragonfly. 2.6cm x 4.6cm x 4.6cm (1in x 1¾in x 1¾in). (2).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

**AN INLAID IRON LARGE BALUSTER VASE**

Attributed to the Komai workshop of Kyoto, Meiji era (1868-1912), late 19th/early 20th century

The body overlaid with two elaborate gold-outlined panels, each decorated in gold and silver chiselled relief inlay and enclosing a different rural scene, one with depictions of the various stages of silk production, showing a woman in the lower foreground hand-spinning thread from cocoons whilst her two companions transfer the grown silkworms to bamboo mats to feed them, a man in the background placing bundles of woven silk on a wheelbarrow; the other panel showing a vibrant spring scene of a waterfall cascading down rocks into a river on the banks of which grow irises and dandelions, a ladder propped against a tree in the foreground and plovers in flight over the rising sun in the distance, reserved on a ground of repeated diaper, fragmented *rinzu* (textile-weave), geometric and foliate motifs decorated in silver overlay, the neck with triangular lappets enclosing stylised flower heads interwoven among *karakusa* ('Chinese grasses'), the upper rim with a band of key-fret pattern worked in gold overlay; *unsigned*.

42.2cm (16½in) high.

£5,000 - 6,000

JPY640,000 - 770,000

US\$6,200 - 7,400

Provenance: a European private collection, acquired between 1960 and 1970, thence by descent.

**AN OCTAGONAL IRON BOX AND COVER**

By Yamaguchi Kazuteru/Isshō (1876-circa 1930), late Meiji (1868-1912) or Taishō era (1912-1926), late 19th/early 20th century

The cover decorated in varying degrees of relief with a writhing three-clawed dragon whose body is partially enveloped in swirling clouds, the interior lined in silver, the underside signed with chiselled characters *Kazuteru/Isshō koku* with gold seal *Kazuteru/Isshō*. 6.3cm x 12.2cm (2½in x 4¾in). (2).

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500



487

(reverse)



488



489

489

**A ROUNDED RECTANGULAR INLAID IRON TEBAKO  
(BOX FOR ACCESSORIES) AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
Decorated with a trailing branch of flowering yamazukura (mountain cherry) draping diagonally across the slightly domed cover, the design extending over all the sides of the box, all worked in chiselled flat relief of silver and gold, the interior lined in silver, the rims applied in silver; *unsigned*.  
11cm x 21.5cm x 17.5cm (4 3/8in x 8 1/2in x 6 7/8in). (2).

£5,500 - 6,000  
JPY700,000 - 770,000  
US\$6,800 - 7,400



490

490

**AN INLAID RECTANGULAR IRON BOX AND COVER**

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

The cover applied in coloisonné enamel with a large carp swimming just beneath the surface besides two stalks of kohone (spatterdock), two aquatic plants worked in gilt, silver and shakudo relief floating on the water; signed with chiselled characters *Mitsusada* with gold seal.  
3.8cm x 12.1cm x 8.2cm (1 1/2in x 4 3/4in x 3 1/4in). (2).

£3,500 - 4,500  
JPY450,000 - 580,000  
US\$4,300 - 5,600

491

**AN INLAID CIRCULAR IRON DISH**

By Kimura, Kyoto, Meiji era (1868-1912), late 19th/early 20th century  
Worked in typical gold and silver overlay, the centre with a floriform silver-edged panel enclosing a *gisssha* (ox-drawn courtly carriage) stationed beneath flowering trailing branches of cherry blossoms, beside a large *taiko* drum surmounted by flames visible from behind a *jinmaku* (camp curtain) bordered by eight assorted shaped panels enclosing a *torikabuto* (cap) and other caps associated with a *gagaku* (a traditional imperial music and dance performance); signed in two rounded rectangular reserves *Kyoto* and *Kimura* with a *kao*.  
24.1cm (9 1/2in) diam.

£3,000 - 3,500  
JPY380,000 - 450,000  
US\$3,700 - 4,300



491



492

492

**TWO CIRCULAR SENTOKU (BRASS) LACQUERED AND ETCHED PLATES**

By Okuda, Kyoto, Meiji era (1868-1912), late 19th/early 20th century  
Comprising one with a central round panel enclosing the Ginkakuji (Temple of the Silver Pavilion) in Kyoto, bordered by eight rounded rectangular panels depicting geometric motifs, the second plate similarly etched and lacquered with a cockerel and hen perched on a pine tree in the centre bordered by stylised bird crests on a formal foliage ground; each signed on the base *Kyoto Okuda sei*.  
Each plate 30.5cm (12in) diam. (2).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900



493

#### **SILVER AND INLAID SILVER WORKS OF ART Various Properties**

493 \*

##### **A PAIR OF INLAID OVOID SILVER VASES**

By Kako for the Hattori Company, Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century. Each vase delicately engraved with discrete details inlaid in copper and gilt flat relief, one vase decorated with a sparrow perched among stalks of flowering *yabukogi* (coralberries) on one end of a *sozu* (bamboo segmented tube used as a water fountain) with the water shown trickling down, the other vase depicting stalks of daffodils, the side of each vase signed with chiselled characters *Kako sen* with seal, the base of each vase stamped *Jungin Hattori sei* (Real silver, made by Hattori); with a wood storage box. *Each vase 24.2cm (9½in) high. (3).*

**£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900**

494 \*

##### **A SILVER KORO (INCENSE BURNER) AND COVER IN THE FORM OF A HAWK**

Meiji era (1868-1912), late 19th/early 20th century. Naturalistically chiselled, modelled as a hawk, standing with its head raised and alert, the bird's beak of *shakudo*, its eyes double inlaid in gilt with *shakudo* pupils, a section of its back, pierced and removable forming the cover, *unsigned*; with wood *tomobako* storage box inscribed *Nanryo takao koro* (A refined silver incense burner of a hawk). *18.5cm x 23.5cm (7¼in x 9¼in). (3).*

**£3,000 - 4,000  
JPY380,000 - 510,000  
US\$3,700 - 5,000**



494



495

(reverse)

495 \*

#### **AN INLAID RECTANGULAR SILVER PLAQUE**

By Teruaki, Meiji era (1868-1912), late 19th/early 20th century  
Carved in varying degrees of relief and decorated in inlay of copper,  
gilt and *shibuichi* relief with a three-clawed dragon partially enveloped  
in swirling clouds clutching a jewel on one side confronting a snarling  
tiger on the reverse, signed with chiselled characters *Teruaki*  
with seal *Teru*; within a hardwood frame set on a detachable  
hardwood stand; *unsigned*.

15.2cm x 17.5cm (6in x 6 7/8in) including stand. (2).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

496 \*

#### **A SILVER JIZAI (ARTICULATED) OKIMONO OF A KAMAKIRI (MANTIS)**

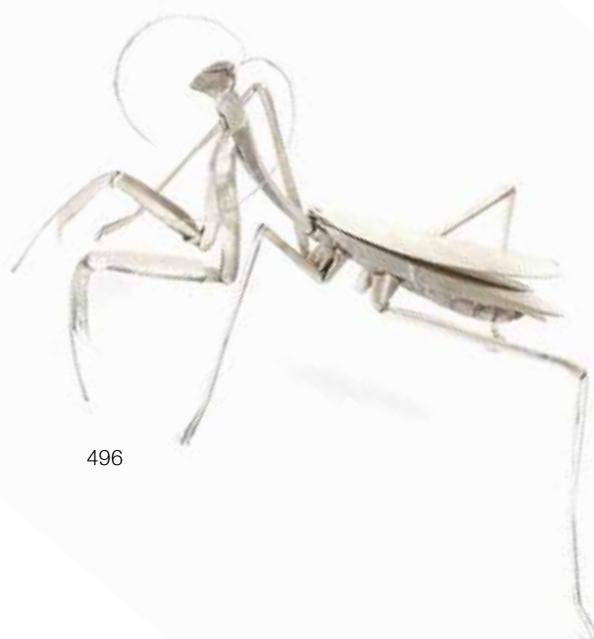
By Eijiro Kawamura, Taisho (1912-1926)  
or Showa era (1926-1989), 20th century  
Realistically rendered, the leg joints, head, wings and antennae  
intricately constructed of smoothly moving parts, signed Kanenaga  
saku; with wood *tomobako* storage box titled *Kamakiri* (mantis),  
the inside of the lid inscribed *Gifukken Sekishi Fujiwara Kanenaga*  
(Fujiwara Kanenaga, Seki City, Gifu Prefecture) with seal.  
9.7cm (3 3/4in) long. (2).

£600 - 800

JPY77,000 - 100,000

US\$740 - 990

Fujiwara Kanenaga (dates unknown) was the art-name of Eijiro  
Kawamura who demonstrated a talent for making pocket knives and  
metal sculpture and succeeded in the edged-tool production of the  
first chromium steel in Japan; see <http://ohmura-study.net/212.html#2>



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497



498

## BRONZE AND INLAID BRONZE VESSELS

### Property from a European Private Collection (Lots 497 - 499)

497

#### FOUR BRONZE VASES

Edo period (1615-1868) or Meiji era (1868-1912), mid-19th century  
The first of baluster form with a short everted neck, applied in high relief with three *chidori* (dotterels or plovers) flying in an upward diagonal formation over a highly stylised arrangement of waves, signed on the base with chiselled characters *Komin*, 24.2cm (9½in); the second of slender form with a bulbous upper body, decorated with bamboo leaves in low relief and applied with two ring handles in the form of simulated naturally curved bamboo sections, *unsigned*, 21.5cm (8½in) high; the third a pear-shaped vase applied in high relief on one side with one monkey whose exaggeratedly long arm clings to the rim as he reaches for the reflected moon in the water, the base signed with two chiselled characters *Nissho*, 27.5cm (10¾in) high; the fourth of slender form with a long neck, the front applied in low relief with two frolicking foxes on a mottled green body, the base signed with two chiselled characters *Meiko*, 39.5cm (15.5cm) high. (4).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



498

#### A PAIR OF INLAID BRONZE ROUNDED-RECTANGULAR VASES

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

Each vase decorated on both sides in gilt and relief inlay of various metals and *katakiri-bori* (engraving with an angled chisel emulating brushstrokes) with an almost identical design of sparrows perched or in flight among flowering sprays of *fuyo* (rose mallow) and *tsubaki* (camellia), the reverse of both vases with three swallows in flight beneath trailing wisteria; both vases *unsigned*.

Each vase 23.7cm (9 3/8in) high. (2).

£1,500 - 1,800

JPY190,000 - 230,000

US\$1,900 - 2,200



499

#### FOUR BRONZE VASES

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

The first cast with Art-Nouveau inspiration, the slender, elongated vase applied in high relief with an all-over design of bundles of tied irises, the base signed *Seiko*, 31.1cm (12¼in) high; the second ovoid vase similarly decorated in relief with irises on the mottled reddish-brown body, *unsigned*, 24.2cm (9½in) high; the third of slender form, carved in low relief with sheaves of windswept rice, signed on the base within an oval reserve *Ryoun*, 28.2cm (11in) high; the fourth of elongated form supported on a splayed foot, carved in relief with flowering stalks of *kikyo* (Chinese bellflowers) and grasses, signed on the base with chiselled characters *Joya saku*, 28.7cm (11¼in) high. (4).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

499



500



501

## Various Properties

500

### A PAIR OF LARGE BRONZE KORO (INCENSE BURNERS) AND COVERS

By Hasegawa Harusada (1800-1883),  
Meiji era (1868-1912), circa 1875

Each standing on a base consisting of a circular ring surmounted by openwork-cast birds and budding plum trees, the bodies cast with peacocks, hawks, and *ho-o* birds with rushing torrents and pine trees, the lids with a band of openwork floral ornament and a formalised ring of clouds surmounted by a male and female *ho-o* bird on a rock from which small *kiri* (paulownia) trees grow; with cast signature inside each vessel *Dai Nihon Osaka Hasegawa Harusada saku*.  
Each 71cm (28in) high. (4).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700

This artist, recorded for a reclining bronze figure of a Chinese sage in the British Museum, was already 68 years of age at the dawn of the Meiji era but appears to have made rapid changes to his production in order to meet the new demands of the global marketplace. Dramatically cast bronzes of this type were especially highly praised at international exhibitions such as the Vienna Weltausstellung (World Exposition) and the Philadelphia Centennial International Exhibition of 1876, where they were described as 'the most marvelous objects here' (see William Hosley, *The Japan Idea: Art and Life in Victorian America*, University of Chicago Press, 1990, p.55).

501 \*

### A LARGE OVOID BRONZE VASE

By Takano Ryoichi (born 1907), Showa era (1926-1989), 20th century  
The front of the vase boldly decorated in low relief with an eagle perched on a gnarled pine branch, the base of the vase signed *Shizan* within a rectangular reserve; with wood *tombako* storage box, the outside of the lid inscribed *Shojo no washi chudo kabin* (Cast bronze flower vase with an eagle perched on a pine branch) the inside of the lid signed *Shizan saku* with seal *Takano Ryoichi*.

35.7cm (14in) high. (2).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

*Shizan* was the *go* (art name) for Takano Ryoichi who lived in Takaoka, Toyama Prefecture. He started his career at the beginning of the Showa era and won several prizes in craft exhibitions.

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### A TALL BRONZE OVOID KORO (INCENSE BURNER) AND COVER

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

Constructed in four separate sections, the body cast in high relief with two large lobed panels, one with a *ho-o* (phoenix), *shishi* and a Kingfisher perched on a flowering plum branch and a sparrow above a stream on the other, reserved on a ground cast in low relief with repeated archaic patterns, the side applied with two handles in the form of two three-clawed dragons, the neck partially pierced and carved with bands of formalised clouds above a band of key fret, the cover cast with a hallow rock surmounted by a finial in the form of an eagle with its wings outspread, preying upon a pheasant, the whole raised on a multi-tiered squat globular supports on an elaborate foot in the form of a coiled dragon emerging from foaming waves, in turn raised on a large circular base carved with lashing waves; *unsigned*.  
190cm (74¾in) high. (4).

£2,000 - 3,000  
JPY260,000 - 380,000  
US\$2,500 - 3,700



502



503

503

**A SLENDER CYLINDRICAL INLAID BRONZE VASE**

By Hidemitsu, Meiji era (1868-1912), late 19th/early 20th century  
Decorated with a solitary crane standing on a wave-lashed rock  
worked in high relief chiselled inlay of silver, bronze, *shibuichi*  
and copper; the base signed within a square reserve in seal script  
*Hidemitsu kansei*.

24.5cm (9 5/8in) high.

£1,800 - 2,200  
JPY230,000 - 280,000  
US\$2,200 - 2,700

504 \*

**AN INLAID BALUSTER BRONZE VASE**

Made by a collaboration between Toyokawa Mitsunaga II (1851-1923)  
and Miyaji Kazuo (active Meiji and Taisho era), Meiji (1868-1912) or  
Taisho (1912-1926) era, early 20th century  
Decorated in gold, *shakudo* and copper relief inlay and carved in low relief  
with a pet chin dog wearing a ruff collar and biting the tasseled cord of a



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*buriburi* (a child's New Year octagonal mallet-shaped toy), the reverse of the vase signed with chiselled characters *Mitsunaga hoto Kazuo koku* (carved by Kazuo and refined by Mitsunaga) and in flat gold inlay *Mitsunaga* within an oval reserve; with wood *tomobako* storage box inscribed *Seido kabin chin no zu* (Bronze vase with a chin dog design), the inside of the lid signed *Nanju-o Mitsunaga* (old man, aged 70) with seal *Toyokawa* and *Kazuo koku* (carved by Kazuo) with seal (unread).

24.8cm (9 3/4in) high. (2).

£1,500 - 1,800  
JPY190,000 - 230,000  
US\$1,900 - 2,200

For Toyokawa Mitsunaga II, please refer to lot 349.

Miyaji Kazuo is recorded in Wakayama Takeshi 若山猛, Kinko jiten 金工事典 (A Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha 刀劍春秋新聞社, 1999, p.94, as being a *nunome* inlay artist and pupil of Kajima Ikkoku II as well as of Toyokawa Mitsunaga. He was active in Tokyo during the Meiji and Taisho eras.



505

**A PAIR OF INLAID BALUSTER BRONZE VASES**

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

Each worked in silver, gold, bronze and copper relief inlay, forming a complementary autumnal moonlit scene, one vase decorated with a solitary eagle clutching a captured prey in its talons, perched on a snow-laden branch of plum with sparrows in flight all around, the full moon partially behind clouds in the background, the shoulders of each vase carved in low relief with a rain dragon, the base of one vase signed with chiselled characters *Kyoto Ikkodo Atsuyoshi* with a kao, the other signed *Kyoto Miyabe Atsuyoshi* with a kao.

Each vase 40cm (15¾in) high. (2).

£3,000 - 4,000  
JPY380,000 - 510,000  
US\$3,700 - 5,000

Miyabe Atsuyoshi is recorded in Wakayama Takeshi 若山猛, *Kinko jiten* 金工事典 (Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha 刀劍春秋新聞社, 1999, p.1141, as a maker of sword-fittings and a pupil of Shinoyama Tokuoki (1813-1891), active in Kyoto during the late Edo period and early Meiji era.



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506

**A CIRCULAR GILT BRONZE PANEL**

By the Miyao Eisuke Company, Yokohama,

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

Decorated in chiselled low relief of bronze, copper and gilt with a humorous scene of a *rakan* seated on a rocky ledge overlooking a waterfall cascading from a mountainous landscape, holding a needle in his right hand as he sews his garment; signed on the right with chiselled characters *Miyao sei*.

40cm (15 3/4in) diam.

£800 - 1,000

JPY100,000 - 130,000

US\$990 - 1,200

507

**AN INLAID BRONZE BOX AND COVER**

The metalwork inlay by Genryusai Toshiro for the Miyao Eisuke Company, Meiji era (1868-1912), late 19th/early 20th century

The cover decorated with two *sanbasō* dancers in front of young saplings welcoming in the New Year, each figure worked in chiselled low relief of bronze, copper, silver and gold, signed with chiselled characters *Genryusai Toshihiro*; the sides of the box engraved with instruments associated with *gagaku* (a traditional imperial music and dance performance) consisting of a *taiko* drum surmounted by flames visible from behind a *manmaku* (outdoor curtain) a *sho* (vertical panpipes) and a *torikabuto* (cap), the base signed with chiselled characters *Miyao sei*. 4.7cm x 12.5cm x 11cm (1 3/4in x 4 7/8in x 4 5/8in). (2).

507

**Provenance:** a European private collection.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



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**AN IMPRESSIVE PAIR OF INLAID BRONZE VASES**

By Fujibayashi Minechika, Meiji era (1868-1912), late 19th century  
 Each vase constructed of five detachable sections, of typical early-Meiji form, the tall body resting on a separate revolving dais supported by three crouching *oni* (demons), the base, mouth and shoulder with extensive flat silver inlay of formal, floral and geometric patterns, the edges of the revolving plate decorated with gold, *shibuichi* and silver relief seashells and seaweed, the long handles formed as hares swimming over waves, the bodies lavishly decorated in high-relief inlay of gold, silver, *shakudo* and *shibuichi* with four distinct scenes (two on each vase) within a sunken panel: (1) Kajikawa Kagesue racing across the Uji River (2) A lady in court dress standing on the seashore holding a *shaku* (sceptre) aloft (3) The poetess Ono no Komachi washing a book with water to show that verses have been fraudulently added to the text (4) A mounted samurai general on the seashore holding his fan aloft; each vase signed on the base *Dainihon Etchu no ju Fujibayashi Minechika* (the second character almost obliterated by a hole drilled to convert the vase to electric light).  
 Each vase 37.5cm (14 3/4in) high. (10).

£8,000 - 12,000  
 JPY1,000,000 - 1,500,000  
 US\$9,900 - 15,000

Fujibayashi Minechika collaborated with Marunaka Magohei and Kanamori Soshichi (1821-1892), two other celebrated metal artists and craft entrepreneurs active in Takaoka, Etchu Province and Kaga Province (present-day Toyama and Ishikawa Prefecture), on a vase that was exhibited at the first Naikoku Kangyo Hakurankai (National Industrial Exhibition) in 1877 and is now preserved in Takaoka Art Museum, see <http://bunka.nii.ac.jp/heritages/detail/209828>.



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**A CIRCULAR INLAID BRONZE DISH**

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

Decorated in silver, gilt and shakudo high relief inlay and carved in *katakiribori* (engraving with an angled chisel emulating brushstrokes) with a solitary butterfly hovering over stalks of chrysanthemums supported by tied bamboo canes, one small bird perched at the end of one bamboo cane; *unsigned*.

27cm (10 5/8in) diam.

**£800 - 1,000****JPY100,000 - 130,000****US\$990 - 1,200**

510

**AN INLAID BRONZE CIRCULAR DISH**

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

Decorated in gilt and shakudo *takazogan* with a dragon and two *rakan* in a garden with revellers enjoying a picnic and peasants at work in the background, with details engraved in *katakiribori*; the underside signed *Dai Nihon Tomie sei*.

33cm (13in) diam.

**£800 - 1,000****JPY100,000 - 130,000****US\$990 - 1,200**

511

**AN INLAID CIRCULAR BRONZE TRAY**

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

The centre bronze round panel decorated with a *hototogisu* (cuckoo) perched on twisting *uri* (squash) vine, a butterfly hovering over a flowering clump of *mukuge* (hibicus), worked in chiselled high relief of silver, gilt and bronze, with details carved in *kebori* (plain line engraving) surrounded by a simulated rattan border, finely woven in *gozame-ami* (mat plaiting); *unsigned*.

27.7cm (10 7/8in) diam.

**£1,500 - 1,800****JPY190,000 - 230,000****US\$1,900 - 2,200**



513



514

## OTHER BRONZE WORKS OF ART Various Properties

512

### A BRONZE CIRCULAR PLAQUE

By Kaniya Kuniharu, Meiji era (1868-1912), late 19th/early 20th century  
Cast in high relief with the head of a lion looking to the left, its long,  
heavy mane falling about its face; signed with chiselled cursive  
*hiragana* script *Kaniya Kuniharu saku*.

35.5cm (14in) diam.

£1,500 - 2,000  
JPY190,000 - 260,000  
US\$1,900 - 2,500

Kaniya Kuniharu was one of the foremost craftsmen in cast bronze of the Meiji era. He had been taught by two particularly eminent artists, Takamura Koun (1852-1934) and Otake Norikuni (b.1852).

Kuniharu himself was one of the founding members of the Tokyo Chukin Kai (Tokyo Cast Metal Association) in 1907 together with Oshima Joun (1858-1940). He exhibited at both national and international exhibitions, including the Paris Exposition of 1900. Other examples of his fine-quality work in bronze are illustrated in Joe Earle, *Splendors of Imperial Japan, Arts of the Meiji Period from the Khalili Collection*, London, 1999, pp.370 and 372, nos.263 and 264.

Illustrated on page 219.



515

513

**A GILT BRONZE OKIMONO OF AN ONAGADORI  
(LONG-TAILED COCKEREL)**

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

Naturalistically carved perched on a modern detachable wood high stand, its head turned to the left watching for its flock, its extensive long feathers forming its tail trailing behind; *unsigned*.

70.5cm (27 3/4in) high including stand. (2).

£800 - 1,200

JPY100,000 - 150,000

US\$990 - 1,500

514

**AN ARTICULATED BRONZE MODEL OF A CRAB**

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

The crustacean separately cast and assembled, the legs and claws fully articulated, the surface worked to resemble the crab's natural shell, patinated to a reddish-brown finish; *unsigned*.

20cm (7 7/8in) wide.

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

515

**THREE ARTICULATED BRONZE MODELS OF CRABS**

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

Of differing size, each crustacean separately cast and assembled, the legs and claws fully articulated and the surface worked to simulate the crab's natural shell, the largest patinated to a reddish-brown finish; all *unsigned*.

23cm (9 1/16in) wide, 15.5cm (6 1/8in) wide and 9cm (3 1/2in) wide. (3).

£2,000 - 3,000

JPY260,000 - 380,000

US\$2,500 - 3,700

516

**AN ARTICULATED BRONZE MODEL OF A CRAB**

By Watanabe, Meiji era (1868-1912),

late 19th century/early 20th century

Separately cast and assembled, the legs and claws fully articulated and the surface cast to simulate a crab's natural shell; signed beneath in a gilt rectangular reserve *Watanabe*.

23cm (9 1/16in) wide.

£1,500 - 2,000

JPY190,000 - 260,000

US\$1,900 - 2,500

Illustrated on page 222.



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517

**A BRONZE OKIMONO GROUP OF A MONKEY AND CHILD**

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

The adult seated, facing ahead with an alert expression, affectionately stroking her offspring which lies over her left knee, having fallen asleep; the base signed in seal script within a square reserve *Joho/Sukekata*.  
18cm (7 1/8in) high.

£1,500 - 1,800  
JPY190,000 - 230,000  
US\$1,900 - 2,200

518<sup>Y</sup> ♀**A BRONZE OKIMONO GROUP OF AN ELEPHANT AND TWO TIGERS**

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

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 *Mitsumoto saku*; with separate wood stand.  
25.5cm x 32.5cm (10in x 12 5/8in),  
the stand 33cm (13in) long. (2).

£1,000 - 1,500  
JPY130,000 - 190,000  
US\$1,200 - 1,900

519

**A BRONZE OKIMONO OF AN OX AND FARMER**

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

Fixed 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 15 3/4in).

£800 - 1,000  
JPY100,000 - 130,000  
US\$990 - 1,200

517



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519



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**A BRONZE OKIMONO FIGURE OF A PEASANT**

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

Seated on a rock, resting after tilling the land, holding a pipe in his left hand and clutching a scythe in his right, a tobacco pouch and pipe case suspended from his belt; *unsigned*.

19.5cm x 21.5cm (7 5/8in x 8 1/2in).

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900



521

521

**A BRONZE FIGURE OF BENKEI**

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

Standing in a belligerent pose, one leg outstretched holding a *naginata* sword, his robes cast with several crests including *maru-ni-chigai-takanoha-mon* (crossing pair of hawk feathers within a crest) and *Genjiguruma-mon* (cartwheel crest); *unsigned*; fixed on an integral wood stand, supported on four bracket feet pierced with stylized foliage.*The figure 18cm (7 1/8in) high,  
the stand 5.5cm x 13.5cm (2 1/8in x 5 3/8in).*

£1,000 - 1,500

JPY130,000 - 190,000

US\$1,200 - 1,900

522

**TWO GILT-BRONZE FIGURES OF WARRIORS**

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

Each standing in a belligerent pose with feet apart, dressed in full armour carved with elaborate crests, one wearing an ostentatious helmet and one clutching a cross-shaped spear (detachable) with a sword tucked into his waist, *unsigned, the figure 32cm (12 5/8in); the second warrior similarly poised holding a spear, a detachable sword slung at this waist, signed in a rectangular reserve Yoshimitsu, the figure 28cm (11in) high; each fixed to a large low wooden stand.* (5).

£5,000 - 6,000  
JPY640,000 - 770,000  
US\$6,200 - 7,400

**END OF SALE**



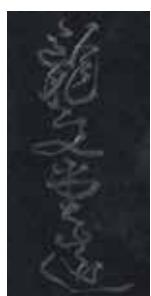
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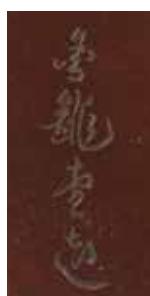
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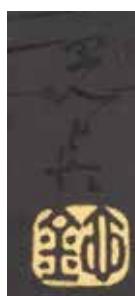
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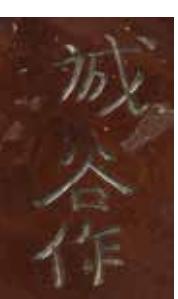
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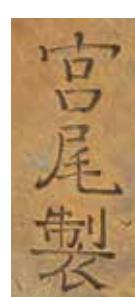
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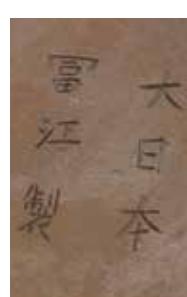
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## FINE CHINESE ART

Thursday 10 November 2016  
New Bond Street, London

### AN EXCEPTIONALLY RARE DING YAO TRIPOD CYLINDRICAL INCENSE BURNER, ZUN

Northern Song/ Jin Dynasty, 12th century

12.8cm (5in) diam.

£80,000 – 120,000

**Provenance:** John Sparks Ltd., London, by repute  
A distinguished European private collection,  
and thence by descent

### ENQUIRIES

+44 (0) 20 7468 8248

[chinese@bonhams.com](mailto:chinese@bonhams.com)



# Bonhams

LONDON

[bonhams.com/chineseart](http://bonhams.com/chineseart)

# THE JULIUS AND ARLETTE KATCHEN COLLECTION OF FINE NETSUKE: PART I

Tuesday 8 November 2016  
New Bond Street, London

A SELECTION OF FINE NETSUKE  
19TH CENTURY  
Estimates ranging from:  
£3,000 - 20,000

ENQUIRIES  
London  
+44 (0)20 7468 8368  
[suzannah.yip@bonhams.com](mailto:suzannah.yip@bonhams.com)

New York  
+1 (212) 461 6516  
[jeff.olson@bonhams.com](mailto:jeff.olson@bonhams.com)



# Bonhams

LONDON

[bonhams.com/japanese](http://bonhams.com/japanese)

# THE ETHEREAL BRUSH:

Important Japanese Paintings  
from a London Collection

Thursday 10 November 2016 at 11am  
New Bond Street, London

Left

**SUZUKI KIITSU (1796-1858)**

*Autumn Plants by Moonlight*

19th century

£8,000 - 12,000

Right

**SUZUKI KIITSU (1796-1858)**

**AND KAMEDA BÔSAI (1752-1826)**

*Camellia and Calligraphy*

circa 1820

£6,000 - 8,000

## ENQUIRIES

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# Bonhams

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# オークションご参加方法

STEP 1  
ご登録

STEP 2  
情報入手

STEP 3  
オークション

STEP 4  
落札

STEP 5  
支払

STEP 6  
お引渡し

## 1. ご登録

オークションに参加される方は、事前にご本人確認書類をご提出いただき、弊社のアカウント登録をお願いいたします。

- 個人：①身分証明書（運転免許証・パスポート等のコピー） ②公共料金等の領収済領収書
- 法人：ご登録者の上記①② ③法人証明書類（登記簿謄（抄）本/代表者事項証明書等）

ご参加いただくオークションによっては、銀行照会（銀行詳細、口座番号等）をお願いする場合があります。

## 2. 情報入手

弊社ウェブサイト（Bonhams.com）で各オークションの詳細、電子カタログ等をご覧いただけます。また、ご興味のある品物がございましたら、お品物の詳しい状態やカタログには掲載されていない詳細写真等を掲載したコンディション・レポートをお送りいたします。製本版カタログはオークション開催の約2週間前から購入可能となります。年間を通じ、定期購読をお申込いただけます。

## 3. オークション

会場でのパドル入札のほか、書面、電話、ウェブによる入札を行っております。入札にご参加される場合は、事前に各開催地の入札参加条件（Condition of Sale / Notice to bidder）をご一読いただき、ご希望オークションへの登録申込をお願いいたします。

- **会場でのパドル入札（Attendee Bidding）**：会場内の登録カウンターでお申込いただきます（必ず身分証明書等をご持参ください）。ご登録後、番号が付いたパドルをお貸出いたします。オークションはカタログに掲載されたロット順に行われますので、ご希望のお品物が登場した際、パドルをあげて入札の意思表示をお願いいたします。落札に成功されましたら、オークショニアがお客様のパドル番号を間違いなく読み上げたことをご確認ください。
- **書面入札（Absentee Bidding） 電話入札（Telephone Bidding）**：事前の書面入札、当日の電話入札を受け付けております。カタログ巻末の「Bidding Form」に必要事項をご記入いただき、オークション開催24時間前までに郵送、Fax、Eメールにて弊社までお送りください（開催地、東京オフィスのいずれかで受付可）。電話入札の場合は、各部門スタッフが会場よりご指定の電話番号にご連絡いたします。
- **ウェブによる Live 入札**：事前（オークション開催48時間前まで）にオンライン入札をご登録申込いただくと、ネット環境のある所であれば、どこからでもリアルタイムで入札が可能となり、画面を見ながらご自身で入札していただけます。

## 4. 落札

落札に成功されると、インボイス（ご請求書）とお支払方法の確認書類等をお送りいたします。記載された金額をお確かめの上、お支払手続きをお願いいたします。なお、落札後のキャンセルはお受けできません。

## 5. お支払

落札日の翌日から7日以内に落札金額（Hammer price）と落札手数料（Buyer's premium）の合計額をお支払ください。現金、銀行送金、クレジットカード等によるお支払が可能です。お品物によっては、日本に持ち込む際の関税や輸入消費税等の支払が必要となる場合がございます。

## 6. お引渡し

ご入金の確認がとれた後、お品物の引渡しが可能となります。お品物の輸送は、ご自身にて直接輸送会社をご手配いただくか、ボナムズの輸送部を通じてお手続きを行うことができます。お品物によっては、輸出・輸入許可が必要になる場合がございます（例：象牙品等ワシントン条約規制のお品物等）。

## 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 equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the Auctioneer for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the Auctioneer at the fall of the Auctioneer's hammer. Any dispute as to the highest acceptable bid will be settled by the Auctioneer in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the Auctioneer. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the Auctioneer. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

## Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder Registration Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder Registration Form*. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

## Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our *Bids Office* that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

## Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our *Bids Office* that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

## Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

## Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a *Telephone* or *Absentee Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each lot purchased:

25% up to £100,000 of the *Hammer Price*  
20% from £100,001 to £2,000,000 of the *Hammer Price*  
12% from £2,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

## 8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*

- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- ¤ 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;

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 licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

## **13. CITES REGULATIONS**

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licensing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## **14. THE SELLERS AND/OR BONHAMS' LIABILITY**

Other than any liability of the Seller to the *Buyer* of a *Lot* under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a *Lot* or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective 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, restitutary 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 restitutary 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 Guarantee as to the originality of the wood covered by fabric or upholstery.

## **19. JEWELLERY**

### **~ Ruby and Jadeite**

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer*'s responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of Sale. Bonhams will not be responsible for any additional costs in this regard howsoever incurred.

## Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

## Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

## Signatures

### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

### Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm  
15 to 30 years old – top shoulder (ts) or up to 5cm  
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer*'s sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ~ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

## APPENDIX 1

### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller's liability in respect of the quality of the Lot, its fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

### 1 THE CONTRACT

- 1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

1.4 The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

### 2 SELLER'S UNDERTAKINGS

- 2.1 The Seller undertakes to you that:
  - 2.1.1 the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;
  - 2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;
  - 2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot and that the Sale conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
  - 2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;
  - 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.

### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.
- 3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.

4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.

### 5 RISK, PROPERTY AND TITLE

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.

5.1 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

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.

6.1 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.

<b>8 FAILURE TO PAY FOR THE LOT</b>	<b>9 THE SELLER'S LIABILITY</b>	<b>10.3</b>
8.1 If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1 The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> .	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the <i>Sale of Goods Act 1979</i> or otherwise.	10.4 Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2 to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3 Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5 If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3 to retain possession of the <i>Lot</i> ;	9.3.1 the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the <i>Misrepresentation Act 1967</i> , or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6 References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4 to remove and store the <i>Lot</i> at your expense;	9.3.2 the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutary claim or otherwise;	10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5 to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3 in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutary claim or otherwise.	10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	
8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .	
8.1.9 to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.	
8.1.10 so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	10.1 MISCELLANEOUS	
8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other Expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10.1.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	
8.3 On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	

## 11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

### 1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
  - 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
  - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
  - 3.1.1 the Purchase Price for the Lot;
  - 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
  - 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.

4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.

4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.

4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

### 5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

### 6 RESPONSIBILITY FOR THE LOT

6.1 Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.

6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		
7.1.1	to terminate this agreement immediately for your breach of contract;	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.		
7.1.2	to retain possession of the <i>Lot</i> ;	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and Expenses paid by you in respect of the <i>Lot</i> .		
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.		
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.		
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .		
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	<b>10</b>	<b>OUR LIABILITY</b>		
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .		
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or		
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	10.2.2	changes in atmospheric pressure; nor will we be liable for:		
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	10.2.3	damage to tension stringed musical instruments; or		
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2	Paragraph 9 applies only if:		
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 restitutary 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
		the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to one gender will include reference to the other genders.
		the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
		If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .	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.
	You may wish to protect yourself against loss by obtaining insurance.	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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
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.	<b>12 MISCELLANEOUS</b>	13	<b>GOVERNING LAW</b>
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>			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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
	Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:	12.1 You may not assign either the benefit or burden of this agreement.		<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>
	the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and	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.		Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.
	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and	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.		<b>APPENDIX 3</b>
	within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		<b>DEFINITIONS AND GLOSSARY</b>
	but not if:	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.		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.
	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		<b>LIST OF DEFINITIONS</b>
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams'</i> Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a Hammer Price which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

- "Bidder"** a person who has completed a *Bidding Form*.
- "Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.
- "Bonhams"** Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".
- "Book"** a printed *Book* offered for Sale at a specialist *Book Sale*.
- "Business"** includes any trade, *Business* and profession.
- "Buyer"** the person to whom a *Lot* is knocked down by the Auctioneer. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".
- "Buyer's Agreement"** the contract entered into by Bonhams with the *Buyer* (see Appendix 2 in the *Catalogue*).
- "Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.
- "Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.
- "Commission"** the *Commission* payable by the *Seller* to Bonhams calculated at the rates stated in the *Contract Form*.
- "Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by Bonhams on behalf of the *Seller*.
- "Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.
- "Consignment Fee"** a fee payable to Bonhams by the *Seller* calculated at rates set out in the Conditions of Business.
- "Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.
- "Contract Form"** the *Contract Form*, or *Vehicle Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by Bonhams.
- "Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).
- "Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.
- "Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).
- "Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.
- "Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.
- "Expenses"** charges and *Expenses* paid or payable by Bonhams in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.
- "Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.
- "Guarantee"** the obligation undertaken personally by Bonhams by 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](http://www.bonhams.com)
- "Withdrawal Notice"** the *Seller's* written notice to Bonhams revoking Bonhams' instructions to sell a *Lot*.
- "Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).
- GLOSSARY**
- The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:
- "artist's resale right":** the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.
- "bailee":** a person to whom goods are entrusted.
- "indemnity":** an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.
- "interpleader proceedings":** proceedings in the Courts to determine ownership or rights over a *Lot*.
- "knocked down":** when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.
- "lien":** a right for the person who has possession of the *Lot* to retain possession of it.
- "risk":** the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.
- "title":** the legal and equitable right to the ownership of a *Lot*.
- "tort":** a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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