

**FINE JAPANESE ART**

Thursday 11 May 2017

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画



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# FINE JAPANESE ART

Thursday 11 May 2017 at 12pm  
101 New Bond Street, London

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Saturday 6 May, 11am to 5pm  
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Monday 8 May, 9am to 7.30pm  
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Front & back cover: lot 186  
Inside covers: lot 179

Please see page 2 for bidder  
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**Please note from March 2016**  
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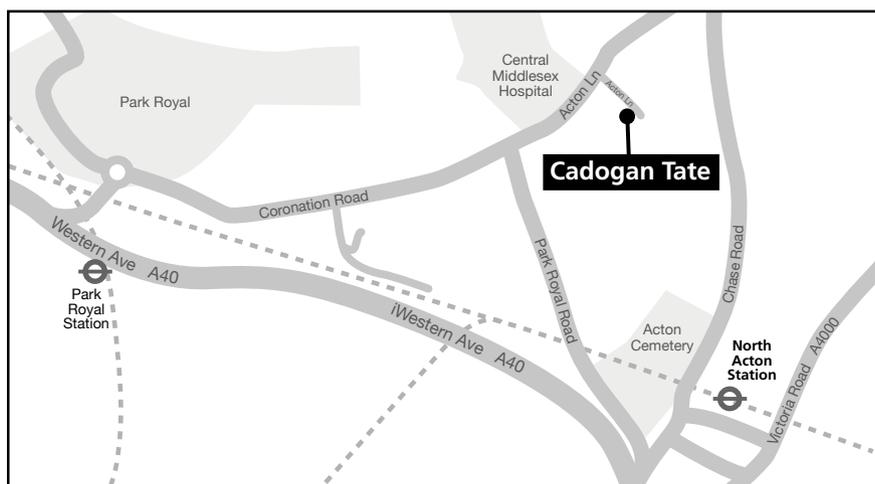
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including the sale date Thursday  
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£2.85 per day + VAT  
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# CHRONOLOGY

<b>JOMON period</b>	ca.10,000BC - ca.300BC
<b>YAYOI period</b>	ca.300BC - ca.300AD
<b>KOFUN period</b>	ca.593 - 710
<b>NARA period</b>	710 - 794
<b>HEIAN period</b>	794 - 1185
<b>KAMAKURA period</b>	1185 - 1333
<b>MUROMACHI period</b>	1333 - 1573
NANBOKUCHO era	1336 - 1392
<b>MOMOYAMA period</b>	1573 - 1615
BUNROKU era	1592 - 1596
KEICHO era	1596 - 1615
<b>EDO period</b>	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
<b>MEIJI era</b>	1868 - 1912
<b>TAISHO era</b>	1912 - 1926
<b>SHOWA era</b>	1926 - 1989
<b>HEISEI era</b>	1989 - present

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## NETSUKE

### Property from an English Private Collection (Lots 1-8)

1\*

#### A SMALL WOOD NETSUKE OF AN OX AND GOAT

By Kokei, Kuwana, Ise Province, Edo period (1615-1868), early 19th century  
The ox recumbent, its head turned to the left as the goat clammers onto its back, naturalistically carved in well-toned wood; signed *Kokei*.  
3.5cm (1 3/8in) wide.

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

2\*

#### A WOOD NETSUKE OF A MASK BOX

By Tametaka, Nagoya, Edo period (1615-1868), 18th century  
The tasselled box of deep rectangular form, with a mask of Okina on the cover, which opens to reveal a later carved scene of actors in a room; signed *Kinjonan Tametaka* with a *kao*.  
3.8cm (1 1/2in) high.

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

3\*

#### A WOOD NETSUKE OF A HARE

By Masanao, Yamada, Ise Province, Edo period (1615-1868), 19th century  
Seated, its head lowered and turned to the left, its large ears folded back and its legs drawn in for compactness, the wood slightly worn and the eyes inlaid in pale translucent horn; signed *Masanao*.  
3.8cm (1 1/2in) wide.

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

4\*

#### A WOOD NETSUKE OF AN OX

By Kano Tomokazu, Gifu, Mino Province, Edo period (1615-1868), 19th century  
Lying with its head slightly raised and turned to the left, its legs drawn in for compactness, its hind legs forming the *himotoshi* and a rope halter passing over its back, the wood slightly worn and the eyes inlaid in pale translucent horn with dark pupils; signed in an oval reserve *Tomokazu*.  
4.8cm (1 7/8in) wide.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

5\*

#### A WOOD NETSUKE OF TWO PUPPIES

By Kano Tomokazu, Gifu, Mino Province, Edo period (1615-1868), 19th century  
Playing, one rolling the other onto its back and biting its ear, the *himotoshi* passing between their bodies, the wood dark stained and the eyes inlaid in pale translucent horn with dark pupils; signed in an oval reserve *Tomokazu*.  
3.8cm (1 1/2in) wide.

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

6\*

#### A WOOD NETSUKE OF A SNAIL ON REISHI FUNGUS

By Suzuki Tokoku (1846-1913), Tokyo, Meiji era (1868-1912), late 19th century  
The small snail, fashioned from horn, slithering over a large head of *reishi* fungus with two further growths at the side and beneath, naturalistically rendered in dark-stained wood; signed *Tokoku saku*.  
3.8cm (1 1/2in) wide.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

For a somewhat similar example by Tokoku, see Marie-Thérèse Coullery and Martin S. Newstead, *The Baur Collection: Netsuke (Selected Pieces)*, Geneva, 1977, p.299, no.C899.

7\*

#### AN AMUSING WOOD NETSUKE OF A MAN

By Kokeisai Sansho (1871-1926), Osaka, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
Lying on his back, holding his legs up and clutching a mask of Okame with his feet, his head movable and with a sweat band knotted around his crown, the wood lightly stained and the eyes inlaid; signed *Sansho* with a *kao*.  
6cm (2 3/8in) high.

£2,000 - 2,500  
JPY280,000 - 340,000  
US\$2,500 - 3,100



1



2



3



4



5



6



7

8\*

**FOUR WOOD FIGURE NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), 18th to 19th century  
The first of Kan'u standing in a dignified attitude, holding his polearm to one side, his robe elaborately carved and with clouds and a demon mask of coloured lacquer, signed in an oval reserve *Garaku*, 6.7cm (2 5/8in) high; the second a woman on horseback, led by her husband and flanked by two children in panniers, signed *Genryosai* (Minkoku), 4.2cm (1 5/8in) wide; the third a kneeling teamaster stirring tea, partly lacquered in Negoro style, unsigned, 4.5cm (1 3/4in) high; the fourth a temple servant sweeping leaves, lacquered in similar style, unsigned, 5.7cm (2 1/4in) high. (4).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

**Property from a Dutch Private Collection  
(Lots 9-22)**

9

**TWO WOOD NETSUKE**

Edo period (1615-1868), early to late 19th century  
The first a goat seated with its head raised and turned to the left, the well-toned wood slightly worn, unsigned, 4.8cm (1 7/8in) high; the second a blind man standing on one *geta* (clog) and struggling to remove a large stone from the other, unsigned, 5.4cm (2 1/8in) high. (2).

£900 - 1,000  
JPY120,000 - 140,000  
US\$1,100 - 1,200

10

**A WOOD NETSUKE OF A WOLF AND BOAR**

By Toman, Edo, Edo period (1615-1868), early 19th century  
The former seated over a captured wild boar, pinning it on its back and biting into its lower jaw, the well-toned wood slightly worn and the pupils inlaid; signed in a polished reserve *Toman*.  
4.8cm (1 7/8in) wide.

£1,200 - 1,500  
JPY170,000 - 210,000  
US\$1,500 - 1,900

The maker, believed to be from the Deme family, is recorded in Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.877.

11

**A DARK WOOD NETSUKE OF RATS**

Nagoya, Edo period (1615-1868), 19th century  
Tumbling over each other as they play, one seated while another climbs over the third which is pinned on its side beneath, their tails trailing and one leg forming the *himotoshi*, the wood dark stained and the eyes inlaid; unsigned.  
3.8cm (1 1/2in) high.

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500

12

**A WOOD NETSUKE OF A MONKEY**

School of Tomokazu, Gifu, Mino Province,  
Edo period (1615-1868), 19th century  
Seated, leaning forward, struggling to open a clam while holding two shell fish with its feet, which form the *himotoshi*, the wood lightly stained and the eyes inlaid in pale horn with dark pupils; inscribed in an oval reserve *Tomokazu*.  
3.5cm (1 3/8in) high.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

13

**A WOOD NETSUKE OF A MONKEY**

School of Tomokazu, Gifu, Mino Province,  
Edo period (1615-1868), 19th century  
Seated, bearing an anguished expression while trying to remove a huge wasp which has alighted on its arm, one folded leg forming the *himotoshi*, the wood lightly stained and the eyes inlaid in pale horn with dark pupils; inscribed in a rectangular reserve *Tomokazu*.  
3.8cm (1 1/2in) high.

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

14

**A WOOD NETSUKE OF ONO NO KOMACHI**

By Masakatsu, Yamada, Ise Province,  
Edo period (1615-1868) or Meiji era (1868-1912), late 19th century  
Shown in old age, seated, her head turned to the right and looking up, holding a staff with one hand and with her tattered straw hat on her back, forming a compact composition in slightly worn and well-toned wood; signed *Masakatsu*.  
3.5cm (1 3/8in) high.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

For a very similar example, 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.225, no.690.

15

**A WOOD NETSUKE OF A RAT**

By Sakai Masakiyo, Yamada, Ise Province,  
Meiji era (1868-1912), late 19th century  
Seated, leaning forward over a large bunch of *biwa* fruit, on a large leaf, its tail trailing beneath, the well-toned wood slightly worn and the eyes inlaid; signed *Masakiyo*.  
4.5cm (1 3/4in) wide.

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500



8



9



10



11



12



13



14



15



16

16

**FOUR WOOD NETSUKE**

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

The first a puppy seated, turning to the left, one hind leg forming the *himotoshi*, unsigned, 3.8cm (1½in) wide; the second a badger seated, beating its stomach, signed *Masanao*, 3.5cm (1 3/8in) wide; the third a mask netsuke of Okame, signed *Gyokko* with a *kao*, 5.7cm (2¼in) high; the fourth a mask netsuke of a scowling man, possibly intended for Buaku, unsigned, 5.1cm (2in) high. (4).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

17<sup>YΦ</sup>

**THREE KAGAMIBUTA NETSUKE, AN IVORY NETSUKE AND A WOOD MANJU NETSUKE**

Edo period (1615-1868), 19th century

The first *kagamibuta* with an ivory bowl and a *shibuichi* plate inlaid with a deer, signed illegibly, 4.5cm (1¾in) diam.; the second with an ivory bowl and a *shibuichi* plate in the form of a *tsuba*, signed *Minjo* with a *kao*, 4.8cm (1 7/8in) diam.; the third with a stag antler bowl and a cast brass plate in the form of a frog on a lotus leaf, unsigned, 4.8cm (1 7/8in) diam.; the ivory netsuke of a straw hat, signed *Hogyoku*, 4.2cm (1 5/8in) diam.; the wood *manju* carved in relief with aubergines, unsigned, 6cm (2 3/8in) diam. (5).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

18<sup>YΦ</sup>

**AN IVORY NETSUKE OF A DUTCHMAN**

Edo period (1615-1868), 18th century

Seated with one knee raised and looking up while combing his long beard, wearing a winter jerkin and broad-brimmed plumed hat, the slightly worn ivory with a good patina, his pupils and coat buttons inlaid; unsigned, 4.8cm (1 7/8in) high.

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

19<sup>YΦ</sup>

**AN IVORY NETSUKE OF A HARE**

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

Seated on a folded leaf beside three large *biwa* fruit, the slightly worn ivory with a good patina, the hare's eyes and the fruit calyxes inlaid; unsigned, 4.5cm (1¾in) wide.

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

20<sup>YΦ</sup>

**AN IVORY NETSUKE OF A TURTLE**

Attributed to Kano Tomokazu, Kyoto, Edo period (1615-1868), early 19th century

Completely enveloped within its shell, facing forward, its legs folded in and its tail curled to one side, forming a compact composition in slightly worn, lightly stained and well-toned ivory, the pupils inlaid; signed in an oval reserve *Tomokazu*, 5.7cm (2¼in) wide.

£1,200 - 1,500

JPY170,000 - 210,000

US\$1,500 - 1,900

Netsuke by Kano Tomokazu is mentioned by Albert Brockhaus, F. M. Jonas and Ueda Reikichi as having lived in Kyoto at one stage of his life and a few examples of his work made from ivory have been recorded, of which two are illustrated in Frederick Meinertzhagen, *MCI, The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.901 and 903. The style of carving in this example shows affinities with the wood example illustrated in Frederick Meinertzhagen, *ibid.*, p.901, left top.

21<sup>YΦ</sup>

**THREE IVORY FIGURE NETSUKE**

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

late 18th to late 19th century

The first a *shojo* standing, holding a large sake cup on his back with one hand and a huge ladle with the other, the ivory of a good tone, unsigned, 7.3cm (2 7/8in) high; the second two small boys, one upturning a large jar, spilling out a small turtle and fish, signed *Ikkosai*, 3.8cm (1½in) wide; the third a Mongolian archer on horseback, unsigned, 4.5cm (1¾in) high. (3).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200



17 (part lot)



18



19



20



21



22

22<sup>YΦ</sup>

### THREE IVORY NETSUKE

Edo period (1615-1868), 19th century

The first a pleasure boat with a nobleman and boy attendant seated on the deck beneath a large canopy carved with a dragon and clouds, signed beneath amid swirling water *Ono Ryomin* with a *kao*, 3.8cm (1½in) wide; the second a temple bell, carved with studs and geometric designs beneath a double dragon handle, signed *Shuko no kizami*, 4.5cm (1¾in) high; the third a man struggling beneath the weight of an enormous double gourd, signed *Masamine*, 4.2cm (1 5/8in) high. (3).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

### Property from an Austrian Private Collection (Lots 23-27)

23<sup>YΦ</sup>

### FIVE IVORY NETSUKE

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

The first a *shishi* seated, facing ahead, on an irregular base, *unsigned*, 3.8cm (1½in) wide; the second a *shishi* clambering around a large rock, *unsigned*, 4.5cm (1¾in) wide; the third a sage standing with a large tiger on a triangular base, *unsigned*, 3.2cm (1¼in) wide; the fourth a small boy holding down a large fish, *unsigned*, 4.2cm (1 5/8in) wide; the fifth a stag standing on a low mound base, *unsigned*, 3.8cm (1½in) wide. (5).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

24<sup>YΦ</sup>

### SIX IVORY FIGURE NETSUKE

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

The first a *sennin* standing, holding a gourd on a line over his shoulder, *unsigned*, 5.4cm (2 1/8in) high; the second of Ono no Komachi as an old woman, holding a poem slip before her, *unsigned*, 5.7cm (2¼in) high; the third a Dutch woman holding a child and a wind instrument, inscribed *Yoshitomo*, 5.1cm (2in) high; the fourth a female peasant farmer with a heavily laden ox on a base, *unsigned*, 4.2cm (1 5/8in) wide; the fifth a man standing on one foot, holding a sack over his shoulder, *unsigned*, 7cm (2¾in) high; the sixth a man teetering on one foot as he struggles to fasten his loincloth, *unsigned*, 6cm (2 3/8in) high. (6).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

25<sup>YΦ</sup>

### FIVE IVORY NETSUKE AND A MINIATURE INRO

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

The first a baby boy seated, clapping his hands, signed *Ryomin*, 4.5cm (1¾in) high; the second a seated skeleton, holding a lotus bud over a huge human skull, signed *Tadachika*, 4.5cm (1¾in) wide; the third three *yamabushi* priests with a huge conch shell, *unsigned*, 4.5cm (1¾in) high; the fourth two blind men on a base, signed *Meiun*, 4.2cm (1 5/8in) high; the fifth of Hotei standing, holding a fly switch, *unsigned*, 5.1cm (2in) high; the miniature single-case ivory *inro* inlaid in Shibayama style with chrysanthemums by a fence, *unsigned*, 2.8cm (1 1/8in) high. (6).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

26<sup>YΦ</sup>

### SEVEN WOOD FIGURE NETSUKE

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

The first a kneeling reader, leaning forward and wearing an ivory fox mask, *unsigned*, 3.8cm (1½in) high; the second a *sanbaso* dancer with an ivory head and feet, *unsigned*, 4.8cm (1 7/8in) high; the third a baby boy seated with a sack on his back, signed *Hozan*, 4.2cm (1 5/8in) high; the fourth a woodsman seated on a tree stump and with a bundle of brushwood on his back, signed *Yoshinaga*, 4.5cm (1¾in) high; the fifth a Chinese sage, partly lacquered in Negoro style, *unsigned*, 5.7cm (2¼in) high; the sixth a Nara *ningyo* of an actor wearing painted robes and an Okina mask, *unsigned*, 5.1cm (2in) high; the seventh of similar type, an actor in the role of a *shojo*, *unsigned*, 4.5cm (1¾in) high. (7).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900



23 (part lot)



24 (part lot)



25 (part lot)



26 (part lot)



27

27<sup>YΦ</sup>

**SEVEN WOOD NETSUKE**

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

The first of the poet Saigyō Hoshi seated in contemplation, holding his broad hat over his legs, *unsigned*, 4.8cm (1 7/8in) high; the second of Shōki looking frustrated as a demon sits on his broad hat, *unsigned*, 7.6cm (3in) high; the third an *awabi* (abalone) fishergirl, *unsigned*, 7.6cm (3in) high; the fourth a woman in Heian period costume, holding a mother of pearl fan, *unsigned*, 5.4cm (2 1/8in) high; the fifth a cockerel on a low mound base, signed on an ivory tablet *Masayuki*, 3.8cm (1 1/2in) wide; the sixth a coiled snake, its eyes inlaid, signed *Harunaga to*, 4.2cm (1 5/8in) wide; the seventh *umimatsu*, in the form of a monkey trainer, *unsigned*, 6.4cm (2 1/2in) high. (7).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

**Property from a European Private Collection  
(Lots 28-33)**

28<sup>YΦ</sup>

**SIX NETSUKE OF VARIOUS MATERIALS**

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

The first of wood, a seated tiger, 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.; the sixth, a recumbent ebony ox, 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. (6).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

29<sup>YΦ</sup>

**THREE IVORY FIGURE NETSUKE**

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

The first a standing *sennin*, 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; the second 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; the third Kan'u, 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. (3).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

30<sup>YΦ</sup>

**AN IVORY NETSUKE OF A SHISHI**

By Gechu, Edo period (1615-1868), late 18th/early 19th century  
Seated, its head turned to the left 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.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

Gechu's place of residence 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, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.71.

31<sup>YΦ</sup>

**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.

£2,500 - 3,500  
JPY340,000 - 480,000  
US\$3,100 - 4,300



27



28 (part lot)



29



30



31



32



33 (part lot)

32 YΦ

**THREE IVORY NETSUKU**

One by Genryosai Minkoku III, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

The first, in the form of a *tsuitate* (free-standing screen), carved in the round with the Chinese sage Teishien and a tiger beneath an overhanging pine tree, the edges of the screen carved with keyfret designs, *unsigned*, 4.2cm (1 5/8in) wide; the second five rats 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; the third a *shishi* and young, 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. (3).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

33 YΦ

**TEN IVORY FIGURE NETSUKU**

Edo period (1615-1868) or Meiji era (1868-1912), 18th/19th century  
The first of Hotei seated, leaning on his sack, *unsigned*, 4.5cm (1 3/4in) wide; the second a small man carrying a huge gourd on his back, *unsigned*, 6cm (2 3/8in) high; the third a monkey trainer standing on one foot, supporting his monkey on his shoulder, *unsigned*, 7.6cm (3in) high; the fourth a small boy standing on Hotei's sack, *unsigned*, 4.2cm (1 5/8in) high; the fifth a Chinese sage seated, leaning on an elbow rest, *unsigned*, 4.5cm (1 3/4in) wide; the sixth a *sennin* holding a monkey on his shoulder, *unsigned*, 8.9cm (3 1/2in) high; the seventh 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 eighth of Hotei wearing a loincloth and seated, playing with a small boy, the ivory stained, signed *Hidekazu*, 3.8cm (1 1/2in) wide; the ninth 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 tenth a horseman turning in the saddle as he gallops over a low base, *unsigned*, 5.7cm (2 1/4in) wide. (10).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



34



35

**Other Properties**

34 YΦ

**THREE EARLY IVORY FIGURE NETSUKE**

Edo period (1615-1868), 18th century

The first a *sennin* standing, his body twisted to the left, supporting a small boy on his shoulder with one hand, holding a gourd flask on a line with the other, the ivory with a good patina, *unsigned*, 9.2cm (3 5/8in) high; the second a Mongolian archer, turning to the right, holding his small bow with both hands and with a quiver of arrows on his back, *unsigned*, 8.2cm (3 1/4in) high; the third a *sennin* looking to the right, holding his broad hat on his back, *unsigned*, 7cm (2 3/4in) high. (3).

£1,200 - 1,500  
JPY170,000 - 210,000  
US\$1,500 - 1,900

35 YΦ

**THREE EARLY IVORY FIGURE NETSUKE**

Edo period (1615-1868), 18th century

The first a woodsman resting on a bench and holding a staff, flanked by two large bundles of brushwood, *unsigned*, 4.5cm (1 3/4in) wide; the second two small boys arm-wrestling over a large stand, *unsigned*, 4.5cm (1 3/4in) wide; the third of Daikoku leaning over a large sack on which rests a mask of Hotei, *unsigned*, 4.2cm (1 5/8in) wide. (3).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



36

36 YΦ

**FOUR EARLY IVORY FIGURE NETSUKE**

Edo period (1615-1868), 18th century  
The first of 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 of Hotei smiling and holding his large sack on his back, *unsigned*, 6cm (2 3/8in) high. (4).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

37 YΦ

**THREE EARLY IVORY FIGURE NETSUKE**

Edo period (1615-1868), 18th/early 19th century  
The first of Ebisu standing with one foot on a large fish and holding a creel with one hand, signed *Minzan*, 4.8cm (1 7/8in) high; the second of Ota Dokan, standing, facing ahead and holding a mountain rose and a basket, *unsigned*, 6cm (2 3/8in) high; the third a fisherman crying out as he sprawls over a large clam, one of his hands caught in the jaws of the shell, *unsigned*, 4.5cm (1 3/4in) wide. (3).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

38 YΦ

**AN IVORY NETSUKE OF DUTCHMEN IN A BOAT**

Edo period (1615-1868), 18th century  
Consisting of two Dutchmen seated beneath the woven canopy of a dragon-prowed boat being rowed by two boatmen, while another foreigner climbs out from beneath the canopy at the stern, the somewhat worn ivory of a good tone and the dragon's pupils inlaid; *unsigned*. 8.9cm (3 1/2in) wide.

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

39 YΦ

**AN IVORY NETSUKE OF A SEATED ASCETIC**

Edo period (1615-1868), 18th century  
Carved in *tobori* (Chinese style), seated on a large rock, facing ahead in a contemplative manner, his hands resting his sides, the ivory somewhat worn and with a fine patina; *unsigned*. 5.7cm (2 1/4in) wide.

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

40 YΦ

**AN IVORY NETSUKE OF JUROJIN**

Edo period (1615-1868), 18th century  
Seated, leaning to the right, smiling as he holds a large fan aloft, his robe engraved with formalised clouds and waves, the somewhat worn ivory with a good patina; *unsigned*. 6cm (2 3/8in) high.

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

41 YΦ

**AN IVORY NETSUKE OF A SENNIN**

Edo period (1615-1868), 18th century  
Standing, crying out, one hand held to his face while holding a large peach containing a diminutive figure of a sage reading a hand scroll, the ivory slightly worn and with a good patina; *unsigned*. 8.9cm (3 1/2in) high.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

Similar netsuke, describing the figure as Tobosaku, are illustrated in Bernard Hurting, *Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors*, Tokyo and New York, Weatherhill, 1973, p.198, nos.819 and 821.



37



38



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41



42<sup>YΦ</sup>

**A TALL IVORY NETSUKE OF A FOREIGNER**

Edo period (1615-1868), late 18th/early 19th century  
 Standing, holding a dog to his chest with one hand and a tress of his curly hair with the other, his divided coat engraved with trailing peony blooms and scrolls, the ivory slightly worn and with a good patina; *unsigned*.  
 15.5cm (6 1/8in) high.

**£10,000 - 15,000**  
**JPY1,400,000 - 2,100,000**  
**US\$12,000 - 19,000**

The work appears to be by the same hand as the netsuke of a Chinese lady with a dog, illustrated in H. L. Joly, *The W. L. Behrens Collection, Part I, Netsuke*, London, Glendining & Co. Ltd., 1913, no.815, pl. XVII; Raymond Bushell, *Collectors' Netsuke*, New York and Tokyo, John Weatherhill Inc., 1971, back cover; and 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.342, no.1037. It is also related to a group of netsuke discussed by Alain Ducros in *The International Netsuke Society Journal*, vol.36, no.2, Summer 2016, pp.20-29, as having probably been made in or around Kagoshima in Satsuma Province.



43



44



45



46



47

43 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF A SHISHI**

School of Risuke Garaku, Osaka, Edo period (1615-1868), early 19th century  
Seated, its head turned to the right with a loose ball in its mouth, clutching a large smooth ball with its forepaws, the slightly worn ivory of a good tone and the pupils inlaid; *unsigned*.  
4.8cm (1 7/8in) wide.

£1,200 - 1,500  
JPY170,000 - 210,000  
US\$1,500 - 1,900

44 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF A SHISHI**

Kyoto, Edo period (1615-1868), early 19th century  
Seated, its head turned to the left with an angry expression, its forepaws resting on a large openwork ball with a loose ball within, the ivory slightly worn and the pupils inlaid; *unsigned*.  
3.8cm (1 1/2in) wide.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

45 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF A BAKU AND YOUNG**

Kyoto, Edo period (1615-1868), 19th century  
The adult seated, its head turned to the right and its forepaws resting on a large smooth ball while its young clammers on its back above its curly tail, forming a compact composition; *unsigned*.  
4.5cm (1 3/4in) high.

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500

46 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF TWO QUAIL**

By Okatori, Kyoto, Edo period (1615-1868), early 19th century  
Seated side by side on two large millet heads and long leaves, one of which forms the *himotoshi*, the well-toned ivory slightly worn and the pupils inlaid; signed in a rectangular reserve *Okatori*.  
3.5cm (1 3/8in) wide.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

For a similar example, see Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.622.

47 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF A COCK AND CHICK**

After Okatomo, Kyoto, Edo period (1615-1868), 19th century  
The cock standing on two large millet heads with a trailing leaf which forms the *himotoshi*, while its small chick stands at its side, the ivory slightly worn and the eyes inlaid with horn; inscribed *Hachiju-ichi* (at the age of 81), *Okatomo*.  
3.8cm (1 1/2in) wide.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

48 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF A COW AND CALF**

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

The cow recumbent, her head turned to the right as her calf nuzzles into her side, a rope halter passing over her back, the slightly worn ivory of a good tone and the pupils inlaid; inscribed in a rectangular reserve *Tomotada*.

6.6cm (2 5/8in) wide.

£2,000 - 2,500

JPY280,000 - 340,000

US\$2,500 - 3,100

49 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF A RAT AND YOUNG**

After Okatomo, Edo period (1615-1868), 19th century

The adult seated, gnawing on a bunch of millet heads with a large leaf, while its offspring sits on its back, the ivory lightly stained and the eyes inlaid; inscribed in a rectangular reserve *Okatomo*.

4.5cm (1 3/4in) wide.

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

50 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF TWO RATS**

Edo period (1615-1868), 18th century

A large rodent seated on ferns and with its head lowered as it feeds on two large mushrooms, accompanied by its offspring which sits at its side, the slightly worn ivory with a good patina and the eyes inlaid; *unsigned*.

6cm (2 3/8in) wide.

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

51 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF TWO HARES**

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

One recumbent, its body slightly curled while its companion sits at its side, resting its forepaws on its back, the ivory slightly worn and the eyes inlaid with amber and dark horn; *unsigned*.

4.5cm (1 3/4in) wide.

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

52 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF A COCKEREL**

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

Resting with its head turned to the left and its tail erect, the slightly worn ivory of a good tone and the eyes inlaid; signed in an oval reserve *Ransen*.

3.8cm (1 1/2in) wide.

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

53 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF OKAME**

By Masahiro, Osaka, Edo period (1615-1868), 19th century

Seated, smiling and enveloped in a voluminous robe while holding a wrapped ladle to one side, a panel beneath revealing her private parts when removed; signed *Masahiro*.

3.8cm (1 1/2in) high.

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

54 <sup>Y</sup>Φ

**AN IVORY NETSUKE OF KINKO SENNIN ON A CARP**

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

Seated astride the large swimming fish, reading a calligraphic scroll, his robe engraved with formalised waves, the slightly worn ivory with a good patina; signed *Tomomasa*.

5.7cm (2 1/4in) wide.

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200



48



50



49



51



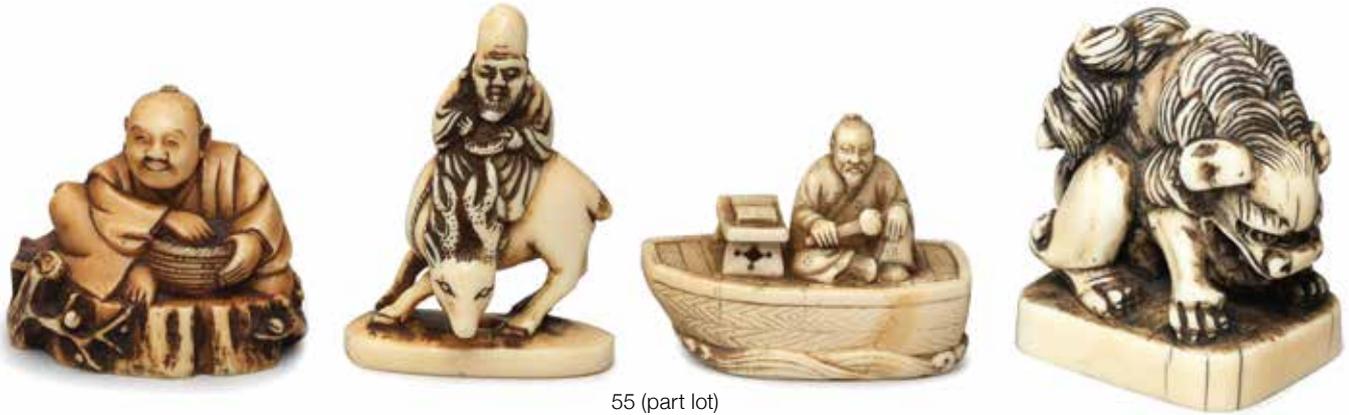
52



53



54



55 (part lot)

55 YΦ

**FIVE IVORY NETSUKE**

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

The first of Hanasaka 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 of 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; the fifth a seal netsuke of a *shishi* 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. (5).

£1,500 - 1,800  
JPY210,000 - 250,000  
US\$1,900 - 2,200

56 YΦ

**TWO IVORY NETSUKE OF SEALS**

Edo period (1615-1868), 19th century

The first seven seals, one in the form of a recumbent *shishi*, the ivory somewhat worn, *unsigned*, 4.8cm (1 7/8in) wide; the second four variously shaped seals, one also carved with a recumbent *shishi*, *unsigned*, 3.5cm (1 3/8in) wide. (2).

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

57 YΦ

**TWO NETSUKE OF IVORY AND BONE**

Edo period (1615-1868), 19th century

The first a large *tai* fish and a small octopus resting on a shallow rounded rectangular dish engraved beneath with scrolling flowerheads, *unsigned*, 5.7cm (2 1/4in) wide; the second a lotus plant, comprising large leaves and two buds, signed illegibly in relief, 4.8cm (1 7/8in) high. (2).

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

58

**A RARE SMALL STAG-ANTLER NETSUKE OF A BUNBUKU CHAGAMA (BADGER TEA KETTLE)**

By Ozaki Kokusai (1835-1892), Shiba, Tokyo, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century

Seated, staring ahead and with a stippled simulated cover and ring handles, its tail rising at the back, forming a compact composition, its eyes inlaid; signed *Koku*. 3.2cm (1 1/4in) high

£2,000 - 3,000  
JPY280,000 - 410,000  
US\$2,500 - 3,700

59 YΦ

**AN IVORY OKIMONO NETSUKE OF RATS**

By Murata Itsumin, Edo/Tokyo, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

A large adult rat seated, leaning forward while five of its offspring clamber up and over its back, another lying, almost squashed, at the side, the ivory lightly stained and the eyes inlaid; signed in a rectangular reserve *Murata Itsumin*. 5.1cm (2in) wide.

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500

An ivory group of rats in similar style by Itsumin is illustrated in George Lazarnick, *Netsuke & Inro Artists, and How to Read Their Signatures*, Honolulu, Reed Publishers, 1981, p.527.

60 YΦ

**A LACQUERED IVORY NETSUKE OF A DANCER**

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

In the role of a *shojo*, wearing a long robe elaborately lacquered in gold with diaper and scrolling designs, posturing with one arm held out to the side, his long red wig slowing down his back; signed *Shugyoku*. 3.8cm (1 1/2in) high.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

61 YΦ

**THREE IVORY MANJU NETSUKE**

Edo period (1615-1868), 19th century

Each of two parts, the first carved in sunk relief with Ono no Komachi, the poetess seated, holding a brush, signed *Gyokuyosai*, 5.1cm (2in) diam.; the second carved in relief with Shoki running, holding a captured demon while another cowers at his back, signed on a mother of pearl tablet *Hogyoku*, 4.5cm (1 3/4in) diam.; the third carved and pierced with numerous shells amid swirling water, *unsigned*, 4.2cm (1 5/8in) diam. (3).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



56



57



58



59



60



61



62 YΦ

**THREE KAGAMIBUTA NETSUKE**

Edo period (1615-1868), 19th century

Each having an ivory bowl, the first with a plate of *shibuichi* with Oda Nobunaga, Toyotomi Hideyoshi and Tokugawa Ieyasu in relief, details in gilt metal and *shakudo*, unsigned, 5.4cm (2 1/8in) diam.; the second with a *shakudo* plate decorated with Kinko Sennin on a carp, unsigned, 5.1cm (2in) diam.; the third with a *shakudo* plate with Chohi and Gentoku (in Chinese, Zhang Fei and Xuande) examining a scroll, details in gilt metal and copper, signed *Masayuki*, 3.8cm (1 1/2in) diam. (3).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

63

**SIX WOOD NETSUKE**

Edo period (1615-1868), 19th century

The first a man seated, slicing through a double gourd with a machete, signed *Shumin*, 3.2cm (1 1/4in) high; the second of Hotei playing *go* with a small boy beside a screen inlaid with engraved bone panels, inscribed *Kagetoshi*, 4.2cm (1 5/8in) wide; the third two boys, one beating a drum while the other leans over him, pulling a face, signed *Kashun*, 3.5cm (1 3/8in) wide; the fourth of Daikoku and a small boy flanking a large mallet, signed *Kokusen*, 4.5cm (1 3/4in) wide; the fifth a *shishi* seated with a pierced ball on a low mound base, signed *Minkoku*, 3.8cm (1 1/2in) wide; the sixth of Raijin, kneeling on his drum, partly lacquered in Negoro style, unsigned, 3.2cm (1 1/4in) high. (6).

£2,000 - 2,500

JPY280,000 - 340,000

US\$2,500 - 3,100

64

**AN UMOREGI NETSUKE OF A CRAB AND SHELLFISH**

By Kanman (1793-1859), Iwami Province, Edo period (1615-1868), early/mid 19th century

The crab resting alongside a limpet on the shell of an *awabi* (abalone), the *himotoshi* passing through the flesh of the mollusc beneath; signed in a rectangular reserve *Iwami no kuni Kanman to* with a *kao*. 5.7cm (2 1/4in) wide.

£1,200 - 1,500

JPY170,000 - 210,000

US\$1,500 - 1,900

65

**A WOOD NETSUKE OF A SNAKE**

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

Coiled in loose loops with its head at the top and part of the body forming the *himotoshi*, the eyes inlaid in pale horn with dark pupils; signed in an oval reserve *Shigetada*. 4.2cm (1 5/8in) wide.

£1,000 - 1,200

JPY140,000 - 170,000

US\$1,200 - 1,500

66

**A WOOD OKIMONO NETSUKE OF A RATCATCHER**

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

Half-kneeling and with an agonised expression, pressing down on a box trap with one hand and holding a large club with the other as a rat escapes over his back, his eyes inlaid in pale horn with dark pupils; unsigned. 4.2cm (1 5/8in) wide.

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200



62



63



64



65



66



67



68 (part lot)

## INRO

### Various Properties

67<sup>YΦ</sup>

#### TWO LACQUERED INRO

One 19th century and one 18th century  
The first a gold-lacquer five-case *inro*, decorated in gold *takamaki-e* and *kirikane* highlights with salt-burners' huts beside a lake with mountains in the distance with an ivory netsuke of a skeleton kneeling over a large human skull and holding a lotus bud, signed *Tadachika*, and an ivory *ojime* of a human skull, signed *Gyokuzan*, the *inro* 9.8cm (3 7/8in) high; the second a lacquered Kinma-style four-case *inro* with a design of fantastic beasts among scrolls in typical flat red and black lacquer, *unsigned*, with an ivory *ojime* carved in the form of Kanzan and Jittoku with an attendant, the *inro* 6.7cm (2 5/8in) high. (2).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

68\*

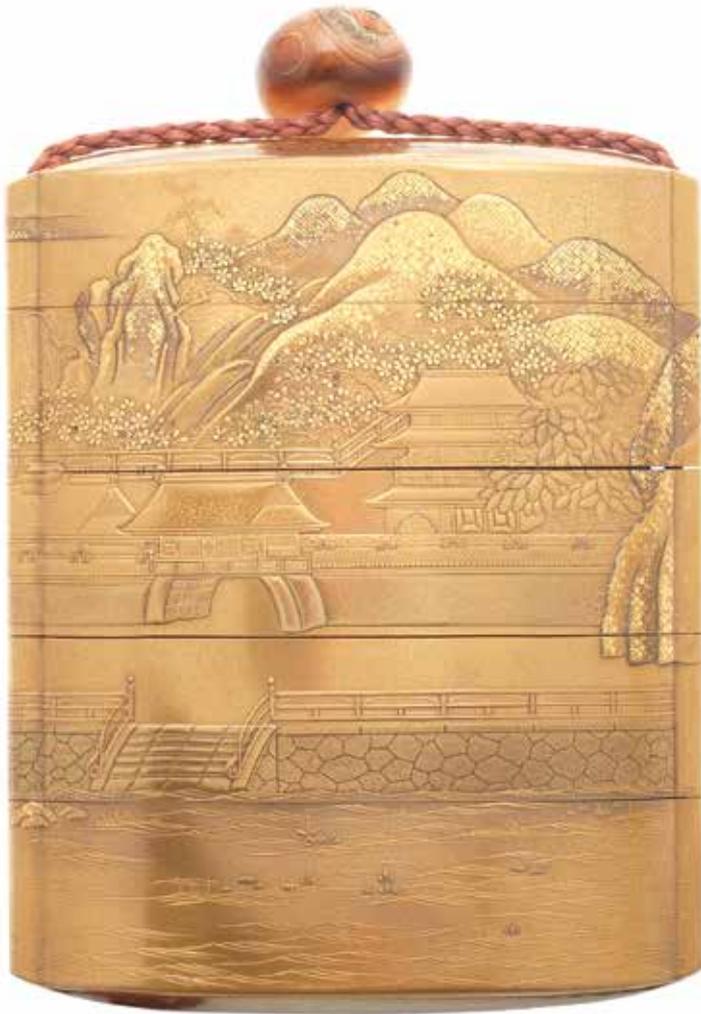
#### TWO GOLD-LACQUER INRO

Edo period (1615-1868), early-mid 19th century  
The first with a rectangular body decorated in gold *takamaki-e*, *hiramaki-e*, *togidashi maki-e* and *kirikane* with a continuous scene of 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; the second with a 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 a red glass *ojime*, 9cm (3 1/2in) high. (2).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900



69

69\*

**A 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 is 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).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



70

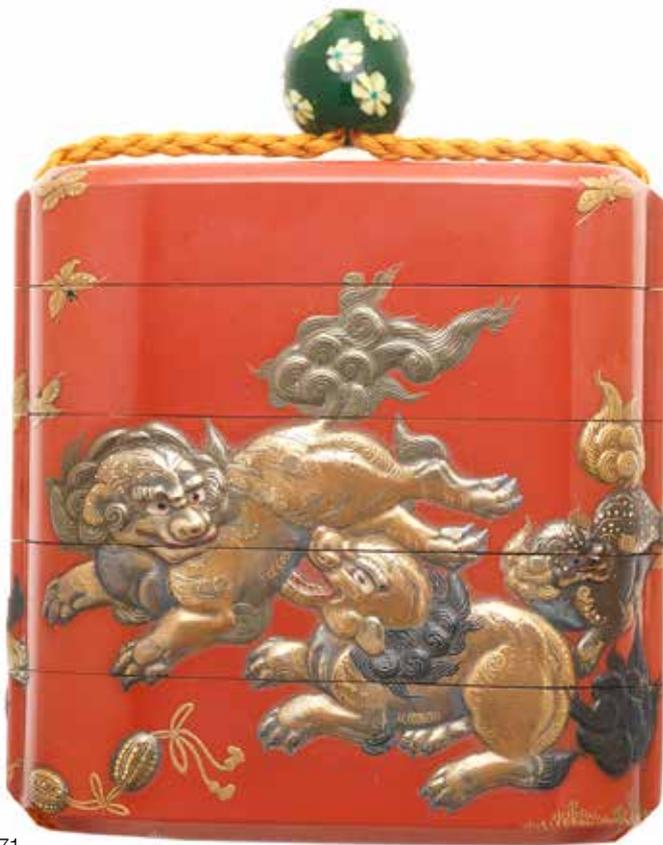
70\*

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

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

The waisted body with a *kinji* ground and a scrolled sunken panel on each side lacquered on a ground of formalised waves with elaborate *kotobuki* 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.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



71

71\*

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

Edo period (1615-1868), early-mid 19th century  
 The broad rounded rectangular body with a 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 (3 1/2in) high.

£2,500 - 3,000  
 JPY340,000 - 410,000  
 US\$3,100 - 3,700



72

72\*

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

By a member of the Kajikawa family, Edo period (1615-1868) or 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.

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

73

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

By Kajikawa Bunryusai, Meiji era (1868-1912), late 19th/early 20th century  
 The wide body with an *okibirame* ground lacquered in *e-nashiji*, gold and coloured *takamaki-e* with cartouches of varying shapes, enclosing flowers and emblems representing the *Gosekku* (The Five Chief Festivals), the interior risers of rich *nashiji*, signed on the base in gold lacquer *Kajikawa Bunryusai saku*; with a glass *ojime* and an *umimatsu* netsuke in the form of a bamboo section, inscribed *Toyomasa shichijusai* (at the age of 70).  
 7.8cm (3 1/8in) high.

£2,000 - 3,000  
 JPY280,000 - 410,000  
 US\$2,500 - 3,700



73

74\*

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

By a member of the Kajikawa family, Edo period (1615-1868) or 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.

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900



74



75

75\*

**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<sup>1</sup>/<sub>4</sub>in) high.

£3,500 - 4,000  
JPY480,000 - 550,000  
US\$4,300 - 5,000



76

76\*

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

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

The rounded rectangular body 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 beside 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 a glass *ojime*.  
9cm (3<sup>1</sup>/<sub>2</sub>in) high.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



77

77\*

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

By Yamada Jokasai, Edo period (1615-1868), 19th century  
Of standard upright form with dense *okibirame* ground decorated in gold and coloured *takamaki-e*, *e-nashiji* and *sumi-e togidashi maki-e* with nine overlapping books, some open to reveal various designs including a moored boat, seasonal flowers, landscapes and the rising sun, the interior rises of rich *nashiji*, signed on the base in gold lacquer *Jokasai* with a *kao*, with a metal drum-shaped *ojime* engraved with a flying bird, signed *Gekko* and a *kagamibuta* netsuke, the wood bowl with a gilt-metal plate chased in relief with a symmetrical design of two anchors, *unsigned*; with a wood storage box.  
9.8cm (3 7/8in). (2).

£3,000 - 4,000  
JPY410,000 - 550,000  
US\$3,700 - 5,000



78

78\*

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

Attributed to Yamada Jokasai, Edo period (1615-1868), 19th century  
The upright body with a subdued *fundame* ground decorated in gold and slight coloured *takamaki-e* and details of inlaid shell with *mura-nashiji* highlights depicting the duel on Gojo Bridge, Benkei fiercely wielding his polearm while the youthful Yoshitsune leaps out of the way, the interior risers of rich *nashiji*, signed on the base in gold lacquer *Jokasai* with a red-lacquer pot seal; with a glass *ojime* and a wood mask netsuke of Buaku, signed *Tadatoshi*; with a wood storage box.  
8.3cm (3 1/4in) high. (2).

£3,000 - 4,000  
JPY410,000 - 550,000  
US\$3,700 - 5,000





79

79\*

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

By Nakayama Komin (1808-1870), Edo period (1615-1868), mid-late 19th century. Of upright form with 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.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

80\*

**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* with 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 tees in the distance,



80

82

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

By Koma Kyuhaku, Edo period (1615-1868), 19th century

The wide body with a rich *roiro* ground, lacquered in gold and slight-coloured *takamaki-e* with abundant *kirikane* highlights with a continuous scene of a disparate group of passengers being poled in an open ferry boat beneath trailing branches of willow, three more travellers shown on the reverse including a monkey-trainer and a monk running to catch the departing boat, the interior risers of rich *nashiji*, signed on the base in gold lacquer *Koma Kyuhaku saku*; with a glass *ojime* and a carved red-lacquer *hako*-netsuke carved with a sage seated on a promontory, *unsigned*. 7.5cm x 7.6cm (2 15/16in x 3 1/8in).

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700

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.

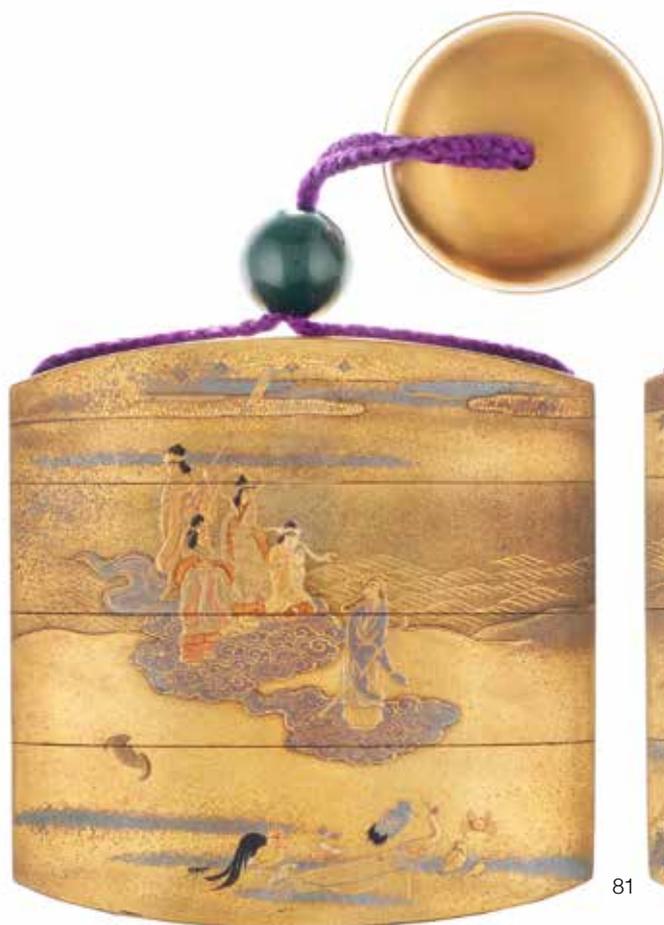
£2,000 - 3,000  
JPY280,000 - 410,000  
US\$2,500 - 3,700

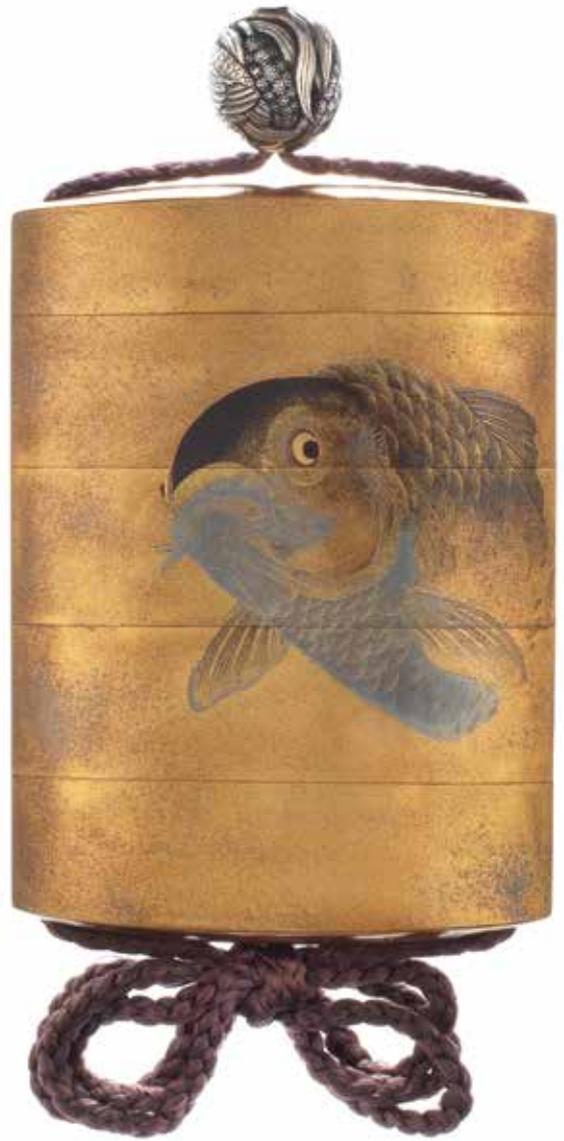
81\*

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

By Koma Kansai, Edo period (1615-1868), 19th century. The wide body with a *kinji* ground finely lacquered in silver, gold and coloured *takamaki-e* and *mura-nashiji* with the *Nehan* (death of Buddha), the Enlightened One, the deity prostrate on a dais, surrounded by weeping pilgrims and the 12 animals of the East-Asian zodiac, the reverse with acolytes praying and presenting gifts on a cloud above strutting birds, the interior risers of rich *nashiji*, signed on the base in gold lacquer *Koma Kansai saku*, with a glass *ojime*, and a *manju* netsuke lacquered in gold and slight coloured *hiramaki-e* with four butterflies; with a wood storage box. 8cm x 8.3cm (3 1/8in x 3 1/4in). (2).

£3,000 - 4,000  
JPY410,000 - 550,000  
US\$3,700 - 5,000





83



(interior)



84



83\*

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

By Shibata Zeshin (1807-1891), Meiji era (1868-1912), circa 1870-1890

Of standard lenticular cross-section with squared-off sides, slightly convex top and base, and integrated cord-runners, entirely covered in black lacquer and decorated on the front and back in gold, *aokin*, and silver *togidashi maki-e* with two carp swimming in a pond or river conveyed by a carefully modulated gold-lacquer ground flecked with silver, the top, base, interiors, shoulders, and risers all with a similar finish, signed on the base in gold *hiramaki-e* characters *Maruyama Okyo no zu o motte Zeshin byo* (Drawn by Zeshin after a painting by Maruyama Okyo); with a fitted wood *tomobako* storage box inscribed outside *Yakuro* (Medicine case) and inscribed inside *Zeshin-o saku Okyo i shusse koi no zu Koma Chikushin kan* (Made by the venerable Zeshin, a picture in the manner of Okyo of a carp symbolizing success, certified by Koma Chikushin) with a seal *Shin*, and with a certificate by Chikushin giving the same information; with a silver *ojime* carved with quails and millet.

9.6cm x 6.9cm x 2.2cm (3¾in x 2¾in x 7/8in). (3).

£20,000 - 30,000

JPY2,800,000 - 4,100,000

US\$25,000 - 37,000

For a classic example of a naturalistic painting by Okyo of this favourite Maruyama-Shijo subject, see Sasaki Shohei and Sasaki Masako, *Maruyama Okyo: Shaseiga sozo e no chosen* (Maruyama Okyo: Shaseiga, Challenging a New Frontier), exhibition catalogue, Osaka Municipal Museum of Art, 2004, cat. no.27, a pair of scrolls of carp, one of them showing a carp swimming in calm waters and another showing a carp ascending a waterfall. This latter subject was also tackled by Zeshin, see Nezu Bijutsukan (Nezu Museum), *Shibata Zeshin no shikko, urushi-e, kaiga*, exhibition catalogue, Tokyo, 2012, cat. no.80, an *inro* in the Misumi collection executed in similar techniques to the present lot.

84<sup>Y</sup>

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

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

The wide body with a subdued *kinji* ground, lacquered in gold and coloured *togidashi maki-e* with an oxherd on one side sleeping against a large wicker basket beside a recumbent ox, with slight details of gold foil, the interior of matt-silver lacquer, the risers decorated with scattered cherry blossoms in gold *togidashi maki-e*, signed in a red-lacquer rectangular reserve *Shiomi Masanari*; with a coral *ojime*. 6.8cm x 8.3cm (2 5/8in x 3 1/4in).

£3,000 - 5,000

JPY410,000 - 690,000

US\$3,700 - 6,200



85

85\*

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

By Hara Yoyusai (1772-1845/6), Edo period (1615-1868), first half of the 19th century  
The body of standard lenticular cross section decorated in gold and coloured *takamaki-e* with overlapping roundels enclosing the 12 animals of the East-Asian 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.

£3,000 - 4,000  
JPY410,000 - 550,000  
US\$3,700 - 5,000

86\*

**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* 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).

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700

87\*

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

By Kakosai Shozan, Edo period (1615-1868), mid-19th century  
The vertical rounded-rectangular body with a rich *nashiji* ground 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 (3¾in) high.

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700



86



(interior)



87



88



88\*

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

Edo period (1615-1868) or Meiji era (1868-1912), mid-19th century  
The rounded-rectangular body with an *okibirame* ground 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.

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700

89\*

**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 signed *Somin saku*; with an agate *ojime*.  
8.9cm (3 1/2in) high.

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700

90\*

**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 body with a *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 a wood netsuke in the form of a mushroom, unsigned and a glass bead *ojime*.  
9cm (3 1/2in) high.

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700



89



90





91\*

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

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

The vertical octagonal-sided body with a *kinji* ground 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 Enma-o, a large lantern inscribed *Man'ninko chu* (Buddhist sermon for the masses 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).

£6,000 - 7,000

JPY830,000 - 970,000

US\$7,400 - 8,700

## OTHER SAGEMONO

### Various Properties

92 YΦ

#### A WOOD TONKOTSU WITH A MATCHING PIPE CASE

The tonkotsu by Tanaka Minko (1735-1816), Tsu, Ise Province, Edo period (1615-1868), late 18th/early 19th century  
The *tonkotsu* of bombé form, applied with four coins of various forms in boxwood, ebony and ivory, signed on an inlaid ebony tablet *Minko* with a *kao*; the small pipe case inlaid with four coins in similar style; *unsigned*.

The *tonkotsu* 9cm (3½in) wide;  
The pipe case 15.5cm (6 1/8in) long.

£2,000 - 2,500

JPY280,000 - 340,000

US\$2,500 - 3,100

93 YΦ

#### A MARINE IVORY PIPE CASE

By Isshosai Kokoku, Edo period (1615-1868), late 19th century  
Carved in low relief with a procession of travellers on their way to a festival with numerous figures in the distance, engraved in *kebori* and *katakiribori*, the upper part of dark horn; signed *Chobunsai Eishi hitsu*, *Isshosai Kokoku koku* with a seal.  
21.5cm (8½in) long.

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200



92



93





94



95

## TSUBA (SWORD GUARDS)

### Various Properties

94

#### A KO-TOSHO TSUBA

Muromachi period (1333-1573),  
late 15th/early 16th century

The thin plate of circular form, pierced within  
the hammered ground with a *hanabishi* crest,  
*unsigned*; with a wood storage box.  
8.9cm (3½in). (3).

£1,200 - 1,500

JPY170,000 - 210,000

US\$1,500 - 1,900

Accompanied by a NBTHK Tokubetsu  
Hozon certificate.

95

#### AN IRON KYO SUKASHI TSUBA

Early Edo period (1615-1868),  
early 17th century

Of circular form, pierced with large  
waterwheels beneath a bridge in stylized  
turbulent water, *unsigned*; with a wood  
storage box.  
8.3cm (3¼in). (3).

£3,000 - 4,000

JPY410,000 - 550,000

US\$3,700 - 5,000

Accompanied by a NBTHK Hozon certificate.

#### Published:

Shigeo Fukushi, *The Art Appreciation of  
Japanese Sword Fittings*, Tokyo, Ribun  
Shuppan, 2012, p.260, no.51.

For an almost identical design in smaller size,  
see Sasano Masayuki, *Japanese Sword Guards  
Masterpieces from the Sasano Collection*,  
part 1, Mega Co., Ltd., 1994, no.79.

The design is derived from the huge *mizu-  
guruma* (waterwheels) used for irrigation at Yodo  
Castle, built by Toyotomi Hideyoshi in 1589.

96

#### A TACHIKANAGUSHI SHAKUDO TSUBA

Momoyama period (1573-1615), 17th century

Of irregular oval chrysanthemum form with  
slightly raised rim, the *nanako* ground, inlaid  
on either side with paulownia crests and  
scrolls in *shakudo* and gilt metal, *unsigned*;  
with a wood storage box.  
7.6cm (3in). (3).

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500

Accompanied by a NBTHK Tokubetsu  
Hozon certificate.

97

**A NARA SHAKUDO SUKASHI TSUBA**

Mid Edo period (1615-1868), 18th century  
Of oval form with half-pipe rim, pierced  
in *nikubori* (three-dimensional) style with  
Sofu, the divine herdsman, leading his ox  
on a long line while his companion Kyoyu  
washes his ears in a waterfall to one side,  
beneath a spreading pine tree, details inlaid  
in gilt metal and silver, *unsigned*;  
with a wood storage box.  
7.3cm (2 7/8in). (3).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

Accompanied by a NBTHK  
Hozon certificate.



96



97

98

**AN UCHIKOSHI SCHOOL IRON TSUBA**

By Uchikoshi Hirochika,  
Edo period (1615-1868), early 19th century  
Of oval form, carved in low relief with a  
Chinese sage standing on a rocky ledge  
and conversing with another at the base of a  
waterfall below, slight details inlaid in gilt metal  
and *shibuichi*, signed *Shiunsai Hirochika* with  
a *kao*; with wood storage box.  
7.6cm (3in). (3).

£2,000 - 2,500  
JPY280,000 - 340,000  
US\$2,500 - 3,100

Accompanied by a NBTHK Tokubetsu  
Hozon certificate.

For the maker, see Robert E. Haynes,  
*The Index of Japanese Sword Fittings and  
Associated Artists*, Ellwangen, Germany,  
Nihon Art Publishers, 2001, no.H01300.



98

99

**AN UCHIKOSHI STYLE IRON TSUBA**

By Eishoken Naoyoshi,  
Edo period (1615-1868), mid-19th century  
Of oval form, inlaid with the *genbu*  
(Black Turtle) in gold, silver and *shakudo*  
*takazogan*, the reverse inlaid with a turtle,  
signed *Tomiyama-shi no konomi ni yori  
kore o horu*, *Eishoken Naoyoshi* with a  
*kao*; with a *tomobako* bearing a *hakogaki*  
by Dr Sato Kanzan.  
7.6cm (3in). (3).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

Accompanied by a NBTHK  
Hozon certificate.

For the maker, see Robert E. Haynes,  
*The Index of Japanese Sword Fittings and  
Associated Artists*, Ellwangen, Germany,  
Nihon Art Publishers, 2001, no.H06878.

The black turtle encompassed by a snake  
is known as *genbu* and is one of the  
guardians of the four cardinal points, along  
with the *suzaku* (vermillion bird), *byakko*  
(white tiger) and *seiryu* (Green Dragon).



99



100



(reverse)



101



102



100

**A HIGO SHIMIZU IRON SUKASHI TSUBA**

By Yatsushiro Jingo III (1691-1777), mid Edo period (1615-1868), 18th century. Of oval form with half-pipe rim, pierced with cloud bands over falling cherry blossoms with two *karigane* (flying geese) to one side, signed *Yatsushiro sandaime Jingo saku*; with a wood storage box. 7cm (2<sup>3</sup>/<sub>4</sub>in). (3).

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500

Accompanied by a NBTHK Tokubetsu Hozon certificate.

For the maker, see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H02039.

Shimizu Jingo III was retained by the Hosokawa daimyo and became head of the family at the tender age of 16.

101

**A HIGO UMETADA SHAKUDO TSUBA**

Edo period (1615-1868), 19th century. Of oval form, pierced with *namako* (sea-cucumbers) and inlaid with *kuyo-mon* (family crests representing the nine heavenly bodies) in gold and copper, the reverse inlaid in gold with Mount Fuji and its reflection in a lake, *unsigned*; with a wood storage box. 7cm (2<sup>3</sup>/<sub>4</sub>in). (3).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

Accompanied by a NBTHK Tokubetsu Hozon certificate.

102

**THREE IRON TSUBA OF VARIOUS SCHOOLS**

Muromachi (1333-1573) to Edo period (1615-1868), 14th to 19th centuries. The first an unusual *ko-tosho tsuba*, the thin circular plate pierced with a *saru ningyo* (monkey doll) and indefinite shapes, backed by a *ko-kinko* brass plate within a brass rim, *unsigned*, 8.9cm (3<sup>1</sup>/<sub>2</sub>in); the second a large Owari *tsuba* of circular form, pierced with bridges of a *koto* instrument, *unsigned*, 8.4cm (3<sup>1</sup>/<sub>4</sub>in); and a Bushu *tsuba* in the form of a curved bamboo stem with foliage, *unsigned*, 7.3cm (2<sup>7</sup>/<sub>8</sub>in); each with wood storage box. (6).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



103



104 (part lot)

103

**THREE HIGO IRON TSUBA**

Edo period (1615-1868), 18th century  
The first by a member of the Nishigaki family, pierced in the form of a crane flying over pine trees within an irregular rim, *unsigned*, 7.3cm (2 7/8in); the second of Hayashi type, pierced within the half-pipe rim with paulownia leaves, *unsigned*, 7.9cm (3 1/8in); the third attributed to Jingo III, of oval form, carved on the hammered ground with foliage above an *udenuki-ana*, *unsigned*, 8.5cm (3 3/8in); each with a wood storage box. (6).

£1,500 - 1,800  
JPY210,000 - 250,000  
US\$1,900 - 2,200

104

**TWO TSUBA, AN OJIME AND AN INLAID IRON BOX AND COVER**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
The iron box worked in enamel, silver and gilt high relief with a cat beneath trailing wisteria eyeing a mantis, signed with chiselled signature *Masaaki* with a seal, 3.7cm x 6.1cm (1 3/8in x 2 3/8in); the first *tsuba* of brass, inlaid with a large beetle, a spider in its web and a mantis, signed and dated *Masatsugu, mizuno-e saru natsubi sei* with seal *Ooka*, 8.2cm (3 1/4in); the second of brass, inlaid with flying geese amid clouds, signed *Yasuyuki* with a *kao*, 6.6cm (2 5/8in); the *ojime* in the form of a sake jar with a *shojo* in silvered-metal relief, signed *Issei*, 1.7cm (3/8in) high. (5).

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200



105

105

**A COPPER NISHIGAKI TSUBA**

Edo period (1615-1868), 18th century

Of *mokko* form, carved all over on both sides with a geometric design within a *shakudo mimi*, *unsigned*; with a wood storage box. 7.3cm (2 7/8in). (2).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

106

**A MINO-SCHOOL SHAKUDO TSUBA**

Edo period (1615-1868), 18th century

Of *aoi-mokko* form, bearing a *nanako* ground, inlaid with scrolling paulownia crests in gold *takazogan*, the rim with gilt metal *nanako* panels of *karakusa* ('Chinese grasses') in relief, *unsigned*; with a wood storage box. 6.4cm (2 1/2in). (2).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

**OTHER SWORD FITTINGS**

**Various Properties**

107

**THREE GOTO-SCHOOL SHAKUDO KOZUKA**

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

Each with a *nanako* ground, the first inlaid in *iro-e takazogan* with a mahout seated beside a recumbent elephant, *unsigned*; the second inlaid with a dragon and sword in silver *takazogan*, *unsigned*; the third fashioned from a *kogai*, carved in relief within a gilt frame, *unsigned*; each with a wood storage box. (6).

£1,500 - 1,800

JPY210,000 - 250,000

US\$1,900 - 2,200



106

108

**THREE MINO-SCHOOL SHAKUDO KOZUKA**

Edo period (1615-1868), 17th-19th century

The first polished and inlaid with sprigs of chrysanthemum, each end mounted with silver, *unsigned*; the second of *shakudo nanako*, richly inlaid with a *shishi* and peony within a gilt frame, *unsigned*; the third with a similar ground, inlaid with a design of gourds and scrolling *aoi* (hollyhock) within a gilt frame, *unsigned*; each with a wood storage box. (6).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

109

**THREE KOZUKA AND SHAKUDO MENUKI OF OXEN**

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

The first *kozuka* of *shakudo*, with a simple design of two *maru ni tsuta* crests on an *ishime* ground, *unsigned*; the second of black-lacquered metal with a design of swirling clouds in relief, *unsigned*; the third a small Higo *kozuka* of pale *shibuichi*, inlaid in gold with ferns, the reverse of silver, *unsigned*; the *shakudo menuki* of recumbent oxen, Mino school, *unsigned*; each with a wood storage box. (9).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200



107



108



109



110



111



110

**AN ASSOCIATED MITOKOROMONO**

Edo period (1615-1868), 18th/19th century  
Comprising a Shonai copper *sukashi tsuba* pierced in the form of two oxen with rope halters, their eyes of brass, *unsigned*, 7.7cm (3 1/8in); a Goto-school copper *kozuka* inlaid with a running ox in *shakudo takazogan*, signed *Teijo* with a *kao*; and a pair of Mino-Goto *menuki*, each in the form of a running ox, *unsigned*; with a fitted black-lacquered storage box. (5).

£4,000 - 5,000  
JPY550,000 - 690,000  
US\$5,000 - 6,200

111

**A PAIR OF GOLD MENUKI OF SHISHI**

Probably Goto school, Edo period (1615-1868), 18th/19th century  
Each shown running, one looking up, the other with head turned back, *unsigned*; with a wood storage box. 2.8cm (1 1/8in) wide each. (3).

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200



112



113

112

**FIVE FUCHI-GASHIRA**

Edo period (1615-1868), 19th century

The first of *shakudo*, with an *ishime* ground and decorated in *takabori* with five horses in various attitudes, *unsigned*; the second of *shibuichi*, inlaid with peasant women, one beating cloth, another walking with brushwood on her head, signed *Hamano Noriyuki*; the third of *shakudo nanako*, inlaid in silver *takazogan* with trailing *aoi* (hollyhock), *unsigned*; the fourth an associated set, the *fuchi* of plain *nanako*, the *kashira* with the head of a *Nio* in relief, *unsigned*; the fifth associated, the *fuchi* of *shakudo ishime* with deer among trees in relief, signed *Tsu Jinpo*, the *kashira* of dark horn; all with fitted storage boxes. (10).

£1,200 - 1,500

JPY170,000 - 210,000

US\$1,500 - 1,900

113

**A SHAKUDO FUCHI-GASHIRA**

Attributed to Omori Teruhide, Edo period (1615-1868), late 18th century

The *ishime* ground inlaid with large peonies in gold and silver *takazogan*, signed *Omori Teruhide* with a *kao*; with a wood storage box. (2).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200



(signature)

(signatures)

114

115

## SWORDS Various Properties

114\*

### A MOUNTED TANTO

Edo period (1615-1868), 19th century

The blade of *hira-zukuri* form, *suguba* and *masame hada*, the *ubu 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).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

115\*

### 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 *ubu nakago* signed and dated *Satsuyo-shi Motohira, Bunka gan hachigatsubi* (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 3/4in) long, total length 43.8cm (17 1/4in). (2).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500



(116 - signature)



(117 - signatures)



116



117

116

**A HIZEN SHINTO KATANA BLADE**

By Omi no Daijo Fujiwara Tadahiro, Edo period (1615-1868), mid-17th century

Of *shinogi-zukuri* form, medium *suguba* of *nioi* with slight *nie*, *itame-hada*, the *ubu nakago* with *kiri yasuri* and two *mekugi-ana*, signed *Omi no Daijo Fujiwara Tadahiro*, in a *shirazaya*; with a silk bag. The blade 61cm (24in) long. (3).

£2,500 - 3,000

JPY340,000 - 410,000

US\$3,100 - 3,700

Accompanied by a *Kanteisho* certificate by Dr Kazuo Tokuno, attributing the blade to Fujiwara Tadahiro.

117

**A SHIN-SHINTO KATANA BLADE**

By Hosokawa Masayoshi, Edo period (1615-1868), dated 1846

Of *shinogi-zukuri*, *koshi-zori* form, with *ikubi-gissaki*, *juka-choji-ha* of *nioi* with profuse *nie* and *choji-ashi*, the *ubu kuri-jiri nakago* with *o-sujikai yasurime* and two *mekugi-ana*, signed *Sakuyo Bakkashi Hosokawa Masayoshi*, dated *Koka san hinoe-uma doshi chushun* (Second month of 1846), in a *shirazaya*; with a storage bag. The blade 80cm (31½in) long. (2).

£6,000 - 8,000

JPY830,000 - 1,100,000

US\$7,400 - 9,900



118



119



(118 - signature)



(119 - signature)

118

**A SHINTO WAKIZASHI BLADE**

School of Kunishige, Edo period (1615-1868), 17th century  
Of *shinogi-zukuri* form, with *ikubi-gissaki*, *toran-ba* of *nioi* with profuse *nie* and very long *kaeri-fukashi*, tight *itame*, the *ubu nakago* of *ha-agari kurijiri* form with *o-sujikai yasurime* and one *mekugi-ana*, inscribed *Bichu no kuni Mizuta ju Kunishige saku*, in *shirazaya*; with a silk storage bag.  
The blade 48cm (18 7/8in) long. (2).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

119

**A MOUNTED SHINTO KATANA**

By Fujiwara Toshinaga, Edo period (1615-1868),  
late 17th/early 18th century  
The blade of *shinogi-zukuri* form, medium *suguba* of *nioi* and *nie*, indistinct *itame hamon*, the *ubu nakago* with *o-sujikai yasurime* and two *mekugi-ana*, signed *Mutsu no kami Fujiwara Toshinaga*; in *shin gunto* mounts with copper fittings.  
The blade 70cm (27 1/2in) long.

£900 - 1,200  
JPY120,000 - 170,000  
US\$1,100 - 1,500



## OTHER MILITARIA

### Another Property

120

#### A RARE AND UNUSUAL KAZARIZAME (MOUNTED RAYSKIN)

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

Of typical waisted and convex form, having a wood core, covered by a single piece of rayskin, displaying varying grades of *same* visible through five variously shaped cut-outs ringed by raised gold thread in tightly bound gold and silk brocade of various formal designs.

51.5cm (20 3/8in) long.

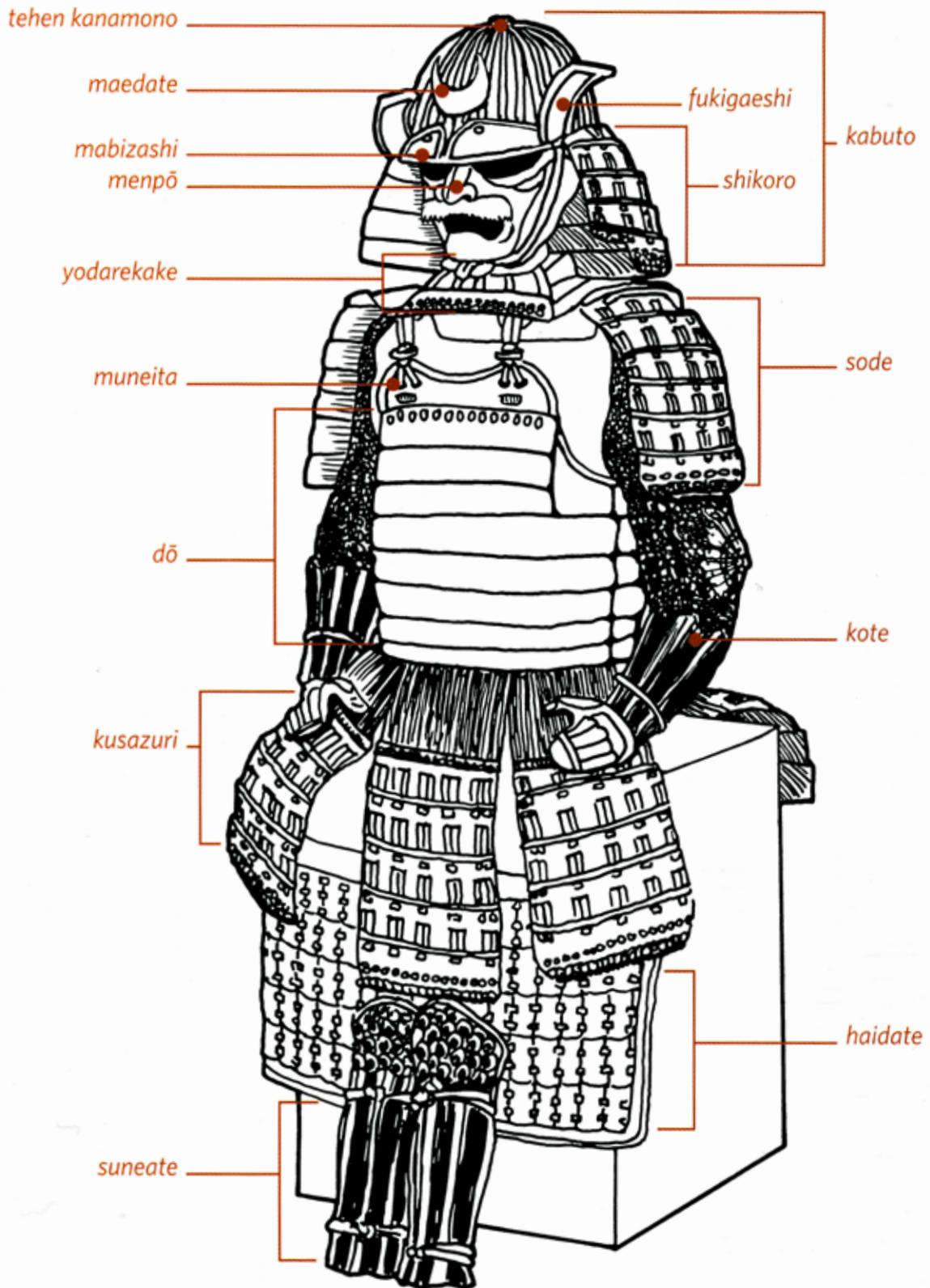
£3,000 - 5,000

JPY410,000 - 690,000

US\$3,700 - 6,200

*Same* (rayskin or shagreen) was highly esteemed in seventeenth- and eighteenth-century Japan. In addition to their familiar use as a practical and decorative covering for sword handles, fine pieces of *same* were sometimes specially mounted for display as *kazarizame* or *kazari arazame*; a number of such mounted samples were reproduced in *Koi seigi* (Discourse on Rayskin, 1785; translated by Henri L. Joly in 1913 as part of *The Sword and Same*). Written by Inaba Tsuruyu (much better known to collectors for *Soken kisho*, his 1781 book on sword-fittings and netsuke), *Koi seigi* illustrates a number of *kazarizame*, including one quite similar to the present lot (part 1, p.27).

In 2006 The Metropolitan Museum of Art purchased another example, so similar in style and size to the present lot that it must have been prepared by the same craftsman and was perhaps even part of the same set, the only significant differences being the shapes of the openings revealing the rayskin (inv. no. 2006.177a-d); a slightly less elaborate example is reproduced in V. F. Weber, *Koji Hoten, Dictionnaire à l'usage des amateurs et collectionneurs d'objets d'art Japonais et Chinois*, Paris, 1923, vol.2, p.244 (fig.244). The whole subject of rayskin and its place in Edo culture is admirably discussed in a recent article by Christine M. E. Guth: 'The Aesthetics of Rayskin in Edo-period Japan: Materials, Making and Meaning', *Impressions*, 37 (2016), pp.88-107.





## ARMOUR Various Properties

121\* TP

### A COMPOSITE YOKOHAGI-DO TOSEI GUSOKU ARMOUR

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

The heavy iron *momonari kabuto* (helmet) black lacquered, to the front a broad and deep *mabisashi* and a black-lacquered iron *itamono-Hineno-jikoro*, the lower plate in red textured lacquer, a demon *maedate*; the red-lacquered *tengu menpo* (mask) in iron with a black-lacquered *itamono-yodarekake* (throat guard); iron *itamono kosode* and *ikada gote*; the *do* (chest armour) of *ni-mai okegawa yokohagi* style in black-lacquered iron, the *muneita*, *wakiita*, and *oshitsuke no ita* in red textured lacquer, on the front a moon and sword design in red and gold and a lacquered-wood *gattari* for a *sashimono* on the back, iron *itamono-kusazuri*; *ikada-haidate* (thigh armour); and *shino-suneate* (shin guards); with an armour box and a wood stand. The armour box 43cm x 40cm x 53cm (17in x 15¾in x 20 7/8in).

£3,500 - 4,500

JPY480,000 - 620,000

US\$4,300 - 5,600



122\* 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-lacquered *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*; the black-lacquered iron *ressai menpo* (mask) with hair moustache and gilt teeth, the three-lame *yodarekake* (throat guard) of iron *kiritsuke kozane*; the *chusode* of leather *kiritsuke 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*, *wakiita*, *oshitsuke-no-ita* and hinged *gyoyo* covered with *shobugawa* mounted in gilt copper, on the back an *agemaki-no-kan* and a *gattari* and *machiuke* for a *sashimono*, detachable *kusazuri* of leather *kiritsuke kozane*; gold-lacquered *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<sup>3</sup>/<sub>4</sub>in x 19<sup>3</sup>/<sub>4</sub>in x 23 5/8in).

£5,000 - 6,000

JPY690,000 - 830,000

US\$6,200 - 7,400



123<sup>TP</sup>

**A HONKOZANE TACHI-DO GUSOKU ARMOUR**

The helmet by Haruta Mitsusada, Edo period (1615-1868), late 17th/early 18th century

The 16-plate *shiinari sujibachi kabuto* (helmet) signed *Haruta Mitsusada*, black lacquered and mounted with a six-stage *tehen kanamono*, the black-lacquered *mabisashi* with gilt *fukurin* mounted with an ornate *kuwagata-dai* in gilt copper and *shakudo*, gilt *kuwagata* and a sunburst *maedate*, the five-lame *Hineno jikoro* of *kiritsuke kozane*, the *fukigaeshi* of leather covered with *mitsu kiku ni maru* in gilt copper; the large russet-iron *menpo* (mask) with highly stylized wrinkles to the upper cheeks and gilt teeth, the *yodarekake* (throat guard) of iron *kiritsuke kozane*; *kosode* of leather *kiritsuke kozane*; russet-iron *tsutsugote* (sleeves); the *nimai do* (chest armour) of iron *kozane* decorated with copper cherry blossom *mon* (crests), on the front a *shakudo saihai no kan*, on the back an *agemaki no kan* and *agemaki*, detachable *kusazuri* of leather *kiritsuke kozane*; russet-iron *kawara-haidate* (thigh armour); iron *tsutsu suneate* (shin guards), the *abumi zure* extending full height the lower edges of the plates hinged with mail black-lacquered overall and laced with dark blue *kebiki-kawa-odoshi*; with a *saihai* (baton) mounted in *shakudo* with a paper tassel, an armour box with three drawers in the base and a wood stand.  
The armour box 42xm x 42cm x 58cm (16½in x 16½in x 22 7/8in).

£20,000 - 30,000

JPY2,800,000 - 4,100,000

US\$25,000 - 37,000

Accompanied by a certificate issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Japanese Armour) dated 15 November 2015.



124\* TP

**A COMPOSITE ARMOUR**

The helmet by Norihisa, Edo period (1615-1868), 19th century  
 The 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-lacquered *gunbai-uchiwa* (gourd-shaped war fan) with a gold-lacquered *mitsu-domoe mon* (crest of three-comma motif), a red-lacquered signature on the back partly erased; the good black-lacquered *ryubu menpo* (mask) with a three-lame *itamono yodarekake* (throat guard); the good-quality, heavy *nuinobe do* (chest armour) of black-lacquered iron *sane*, the *kusazuri* of leather *honkozane* edged with bear fur, *shakudo kanamono* to the *muneita* and two *hishi mon* (crests), on the back an *agemaki-no-kan* and *kanamono* in *shakudo* and a *gattari* and *ukezutsu* for a *sashimono*; black-lacquered *shino gote*; the good-quality *chusode* of iron *kiritsuke kozane* black lacquered, *shakudo fukurin* and *kanamono* with gilt backing; black-lacquered 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 (15 $\frac{3}{4}$ in x 15 $\frac{3}{4}$ in x 22in).

£4,000 - 6,000  
 JPY550,000 - 830,000  
 US\$5,000 - 7,400



125



126

## HELMETS AND MASKS

### Various Properties

125

#### AN AKODANARI HOSHI KABUTO (HELMET)

The bowl Muromachi period (1333-1573), mid-16th century;  
the mounting Edo period (1615-1868), 18th century

The 16-plate russet iron bowl with *zaboshi* mounted with a six-stage mixed metal *tehen kanamono*, the broad gilt *shinodare* with gilt *zaboshi*, on the front plate the *suji* covered with gilt *fukurin*, the leather-covered *mabisashi* mounted with a gilt-metal *kuwagata-dai* and *kuwagata* and a demon *maedate*, the five-lame black-lacquered iron *komanju jikoro* laced in mauve *kebiki odoshi*, the upper plate turned back to form *fukigaeshi*, leather-covered with a *shakudo* and copper fan-shaped crests, *unsigned*; with a wood stand. (5).

£5,000 - 6,000

JPY690,000 - 830,000

US\$6,200 - 7,400

126

#### A ZUNARI KABUTO (HELMET)

Edo period (1615-1868), 19th century

The iron bowl of traditional form covered with reddish hair, the six-lame *Hineno jikoro* of iron black-lacquered and laced with dark blue *sugake odoshi*, *unsigned*; with a wood stand. (2).

£2,500 - 3,500

JPY340,000 - 480,000

US\$3,100 - 4,300



(reverse)



127



(reverse)



128

127

**A SUJIBACHI KABUTO (HELMET)**

By Haruta Katsusada, Edo period (1615-1868), late 17th century  
The crisp 62-plate *sujibachi kabuto* (helmet) signed *Haruta Katsusada saku*, the *mabisashi* with a raised roped edge attached to the bowl by five rivets with floral surrounds, to the top a five-stage *tehen kanamono* in mixed metal, on the front a silvered moon disc *maedate*, the iron *Hineno jikoro* of *kiritsuke kozane*, the lower plates with an exaggerated curve over the shoulder, black-lacquered and laced in blue *kebiki odoshi*, russet-iron *fukigaeshi* with a raised roped edge and a gilt-metal *suhama* crests; with a wood stand and a wood storage box. (5).

£8,000 - 10,000  
JPY1,100,000 - 1,400,000  
US\$9,900 - 12,000

Accompanied by a certificate issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Japanese Armour) dated 21 November 2010.



128

**A SUJI KABUTO (HELMET)**

Mid Edo period (1615-1868), late 19th century  
The heavy six-plate bowl with overlaying decorative plates on the top meeting larger versions of the same rising from the lower edge, the whole surface including the *mabisashi* possibly etched to give the appearance of age, on the top a *tehen kanamono* of five stages of gilt metal and on the front a *maedate* of stag antlers in gilt wood, the black-lacquered iron three-lame *itamono-komanju-jikoro* laced in blue *sugake odoshi*, the top plate turned back to form *fukigaeshi*, unsigned; together with a wood stand. (3).

£2,500 - 3,500  
JPY340,000 - 480,000  
US\$3,100 - 4,300

129

**A SUJIBACHI KABUTO (HELMET)**

The bowl by Myochin Muneyoshi,  
Edo period (1615-1868), dated 1851  
The good 62-plate russet iron *koshozan sujibachi kabuto* (helmet) signed *Myochin Muneyoshi* with a *kao* and dated *Kaei yonen kanoto-i juichigatsu kichijitsu* (a lucky day in the eleventh month of the fourth year of Kaei [1851]), the *suji* gracefully decreasing towards the top, the rivets neatly finished but left visible, the well-formed peak and a *haraidate* on the front, mounted with a six-stage *tehen kanamono* in copper, a *maedate* in the form of a sacred jewel, the three-lame black-lacquered iron *komanju-itamono-jikoro* laced in black *sugake odoshi*, the upper plate turned back to form *fukigaeshi*, leather-covered with a silvered-metal *shitsume* crest; with a wood stand. (4).

£9,000 - 12,000  
JPY1,200,000 - 1,700,000  
US\$11,000 - 15,000

Accompanied by a certificate issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Japanese Armour) dated 24 October 1982.



129

(reverse)



130

130\*

**A BOYS' FESTIVAL HELMET**

Taisho (1912-1926) or Showa (1926-1989) era, 20th century  
The russet-iron bowl elaborately mounted in *shihojiro* style, the front, back, and sides covered with decorative plates, on the top an elaborate *tehen kanamono*, on the front a *kuwagata-dai* and *kuwagata* and a dragon *maedate* clutching a jewel, the *omanju* style *shikoro* gold-lacquered and red-laced in *kebiki* style, large *fukigaeshi* leather-covered with gilt chrysanthemum crests, *unsigned*; with a black-lacquered six-legged storage box and a wood stand. (6).

£1,800 - 2,500  
JPY250,000 - 340,000  
US\$2,200 - 3,100

131\*

**A BOYS' FESTIVAL HELMET**

Taisho (1912-1926) or Showa (1926-1989) era, 20th century  
The russet-iron *hoshibachi* helmet in early style with large rivets and a large *tehen* and *tehen kanamono* mounted in *nihojiro* style, the front and back plates covered in silvered plates and gilt *shinodare*, the sharply downturned peak with a *kuwagata-dai*, a large *kuwagata* and a gilt-wood dragon *maedate*, the *omanju-jikoro* black-lacquered and laced in red *kebiki odoshi*, the large *fukigaeshi* leather-covered with a large floral motif in *shakudo* and gilt, *unsigned*; with a black-lacquered and six-legged storage box and a wood stand. (6).

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500

132

**A YASURIME MENPO (MASK)**

Mid Edo period (1615-1868), 18th century  
A russet-iron surface engraved with parallel lines, the nose detachable and with *odayori-no-kugi* on the cheeks, a wide mouth with silvered teeth, a broad red-lacquered upper lip, a hair moustache and chin tuft; the five-lame *yodarekake* of iron *kiritsuke kozane* lacquered black and laced in blue *kebiki odoshi*; *unsigned*.

£5,000 - 6,000  
JPY690,000 - 830,000  
US\$6,200 - 7,400



131



132



133

133

**A MENPO (MASK)**

Edo period (1615-1868), late 18th century  
The *ressei*-style mask lacquered with dark *sabinuri*, the nose detachable and with *odayori-no-kugi* on the cheeks, the wide mouth with gilt teeth, a hair moustache, and a chin tuft, the three-lame iron *yodarekake* attached to the mask by stencilled leather, the plates covered in a coarse-grained leather black-lacquered and laced in blue and white *shobugawa*, the interior gold lacquered; *unsigned*.

£1,200 - 1,500

JPY170,000 - 210,000

US\$1,500 - 1,900

134

**A MENPO (MASK)**

Edo period (1615-1868), 18th century  
The russet-iron *ressei* mask well-forged with a detachable nose and *odayori-no-kugi* beneath the chin, a hair moustache, and hair inserted in the *asenagashi-no-ana* at a later date, the two-lame leather *hon kozane yodarekake* black-lacquered and laced in white *kebiki odoshi* attached to the mask by a strip of stencilled leather; *unsigned*.

£4,000 - 5,000

JPY550,000 - 690,000

US\$5,000 - 6,200



134



135

135

**A MENPO (MASK)**

Edo period (1615-1868), 18th century

The black-lacquered *ryubu* style mask with a detachable nose and *odayori-no-kugi* beneath the chin and a tube from the *asenagashi-no-ana*, the wide mouth with gilt teeth and a red-lacquered upper lip, the simple five-lame *yodarekake* of iron *itamono* black-lacquered and laced in dark blue *sugake odoshi*; with a wood storage box. (3).

£5,000 - 6,000

JPY690,000 - 830,000

US\$6,200 - 7,400

Accompanied by a certificate issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Japanese Armour) dated 23 November 2014.



136

136

**A MENPO (MASK)**

Edo period (1615-1868), 19th century

The *ressei* mask lacquered with *sabinuri*, the nose detachable and with *odayori-no-kugi* on the cheeks and gilded teeth, a hair moustache and chin tuft, the *yodarekake* of black-lacquered iron *kiritsuke kozane*, the upper two lames hinged and extended to fit round the neck as an armoured collar, laced in green *kebiki odoshi*; *unsigned*.

£2,500 - 3,500

JPY340,000 - 480,000

US\$3,100 - 4,300



137

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

137

**A RED-LACQUERED WOOD KATANA-KAKE (SWORD STAND)**

Meiji era (1868-1912), late 19th/early 20th century  
 Set on two straight bracket feet with lobed supports for two swords, the stretcher pierced and carved with Chinese figures on a boat heading towards a thatched dwelling between narrow bands of keyfret, the two end feet foldable and carved in low relief with dense peony blooms and foliage; *unsigned*.  
 32.5cm x 42cm (12<sup>3</sup>/<sub>4</sub>in x 16<sup>1</sup>/<sub>2</sub>in).

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500

138

**A GOLD- AND SILVER-LACQUER TACHIKAKE (STAND FOR A SLUNG SWORD)**

Edo period (1615-1868), mid-19th century  
 Of standard form, the lobed rounded square base supported on four bracket feet, with an indentation for the end of the sword, the upright curved, the three-lobed top support in the usual *suhama* shape, the entire surface except for the gold-lacquered *chiri-i* (edges to the base) covered in black lacquer and decorated in gold and silver *togidashi maki-e* on a fine gold *hirame* and *nashiji* ground with autumn plants including different varieties of chrysanthemum, *ajisai* (hydrangea), *hagi* (bush clover, *Lespedeza bicolor*), *susuki* (plume grass, *Miscanthus sinensis*), the base finished in dense gold *nashiji*; with a wood storage box inscribed outside *Togidashi akikusa maki-e tachikake* (Slung-sword stand with autumn plants in maki-e).  
 52.4cm x 27.5cm x 24.5cm (21 5/8in x 10 7/8in x 9 5/8in). (3).

£5,000 - 6,000  
 JPY690,000 - 830,000  
 US\$6,200 - 7,400

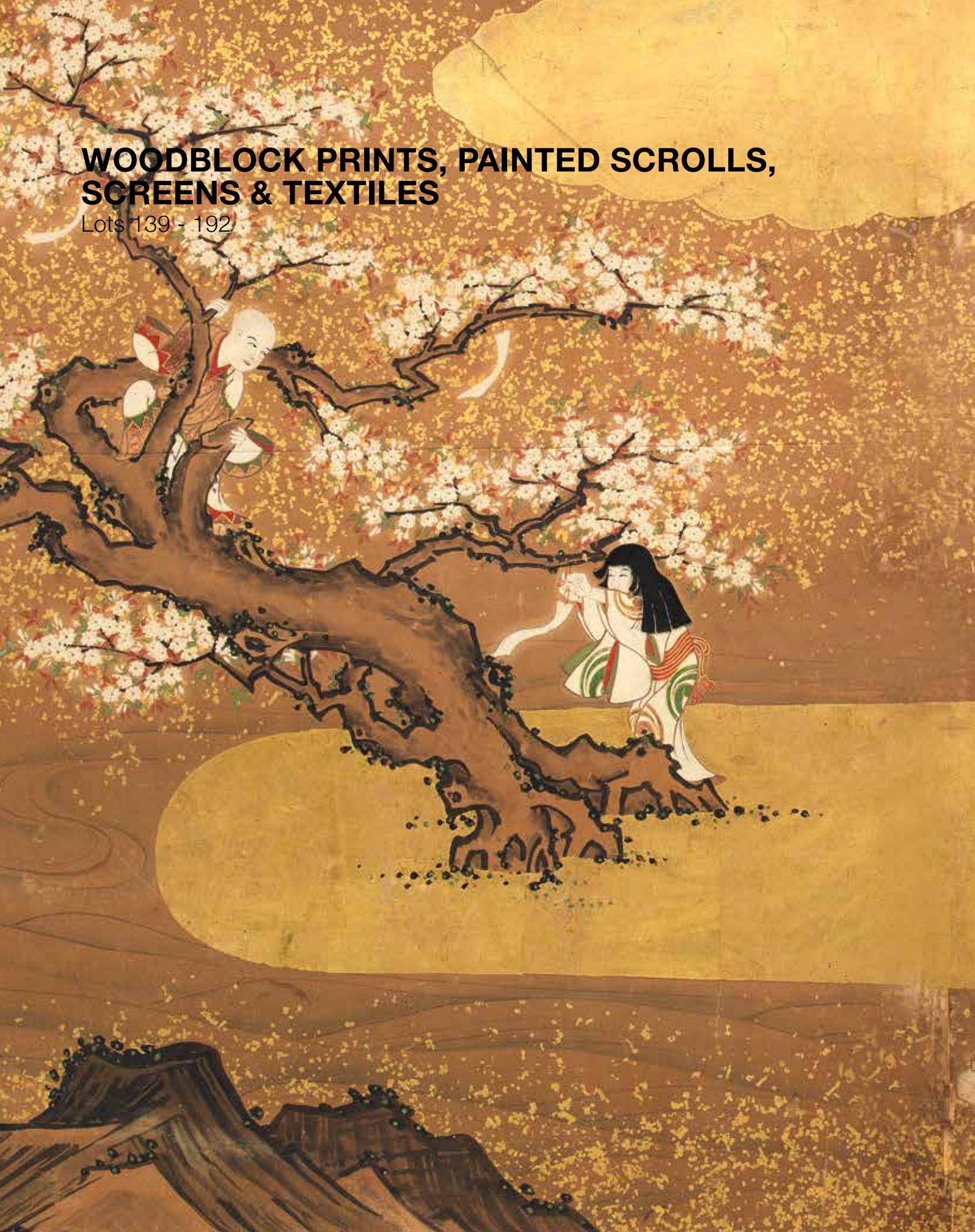


138

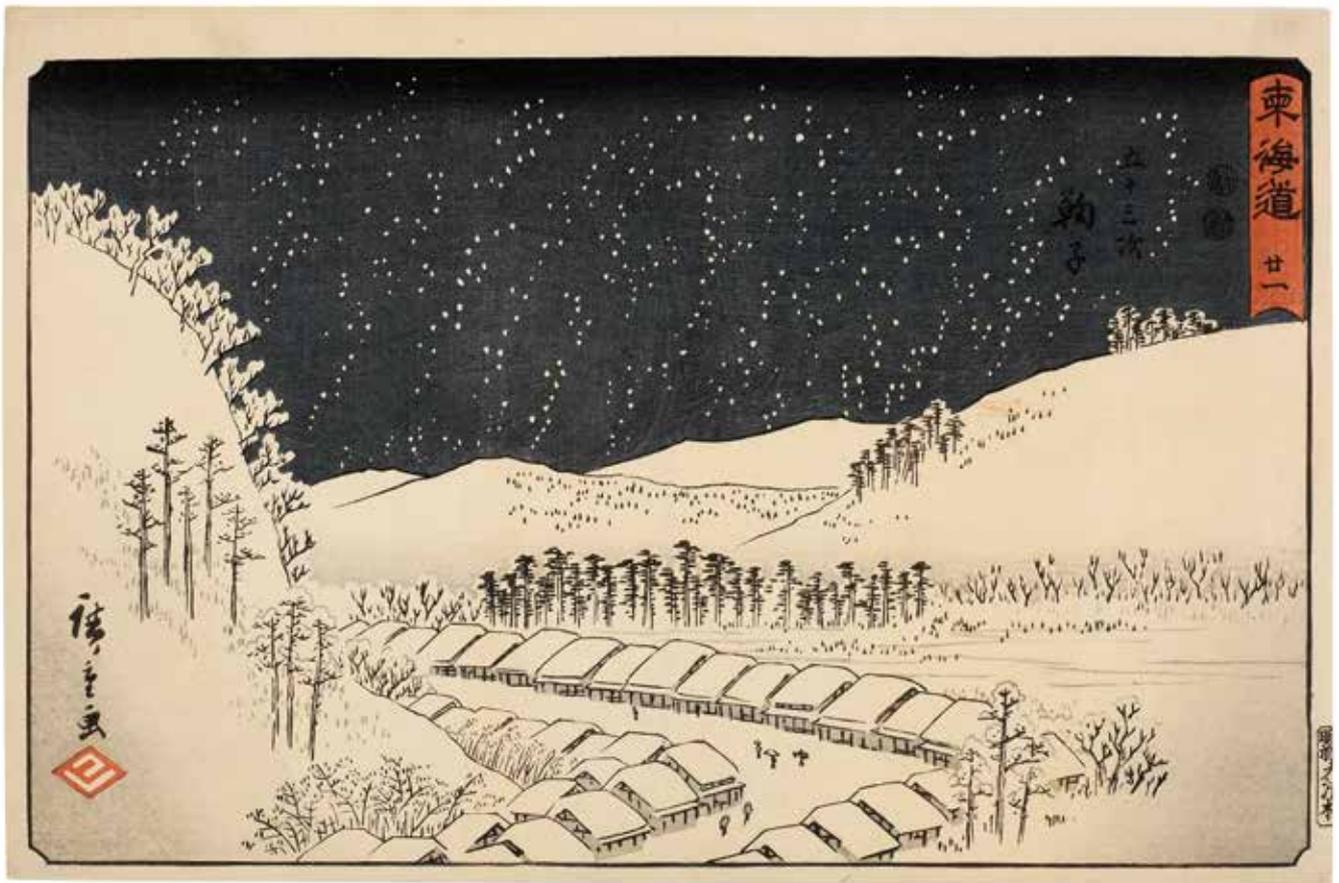
Accompanied by a certificate issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Japanese Armour) dated 15 November 2015.

**WOODBLOCK PRINTS, PAINTED SCROLLS,  
SCREENS & TEXTILES**

Lots 139 - 192



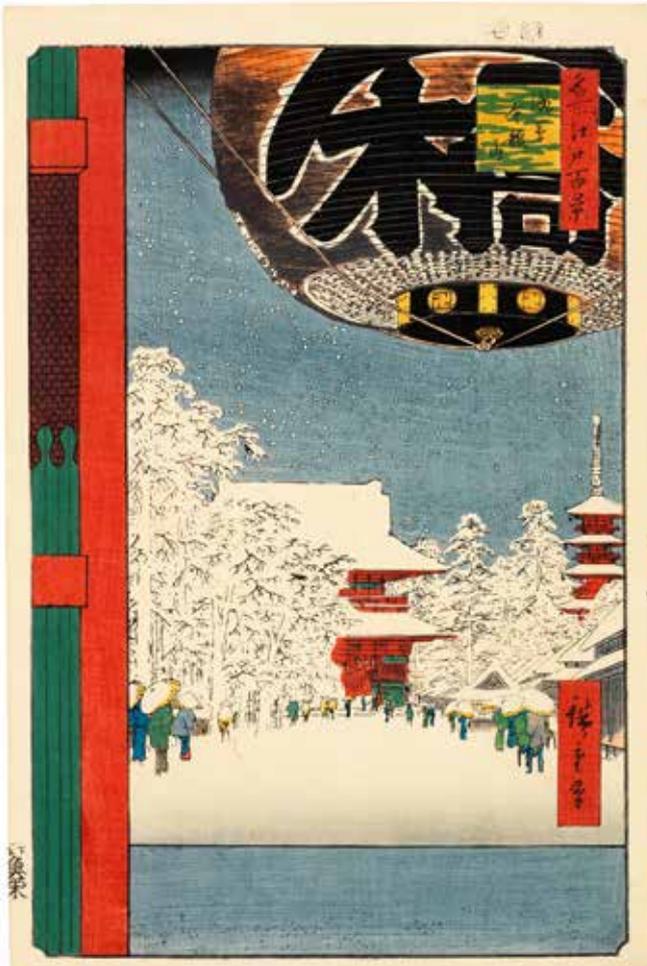




139



140



141



142

## WOODBLOCK PRINTS

### Various Properties

139

#### ANDO HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1849-1850

An *oban yoko-e* print of *Mariko* from the *Reisho Tokaido* series, a snow scene with a village of small houses beside a tree-clad escarpment with low hills in the distance, publisher's seal *Marusei* of Maruya Seijiro, censor's seals *Mera* and *Watanabe*, signed *Hiroshige ga*; collector's seal of Huguette Berès on verso.

23.7cm x 35.9cm (9 3/8in x 14in).

£2,000 - 3,000

JPY280,000 - 410,000

US\$2,500 - 3,700

#### Provenance:

Huguette Berès collection,  
sold at Sotheby's, Paris, 27 November 2002, lot 138.

140

#### ANDO HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1841

An *oban yoko-e* print of *Inokashira no Ike Benzaiten no Yashiro no kei* (Benten Shrine, Inokashira Pond) from the series *Meisho Setsugekka* (Famous Views of Snow, Moon and Flowers), showing two pilgrims approaching the small shrine, crossing a snow-covered bridge over a pond, publisher's seal *Marujin* of Maruya Jinpachi, censor's seal *Tanaka*, signed *Hiroshige ga*; collector's seal of Henri Vever on recto.

24.2cm x 36.7cm (9 1/2in x 14 1/2in).

£2,000 - 3,000

JPY280,000 - 410,000

US\$2,500 - 3,700

#### Provenance:

Henri Vever collection,  
sold at Sotheby's, London, 30 October 1997, lot 181.

#### Published:

Jack Hiller, *Japanese Prints and Drawings from the Vever Collection*, London, Sotheby Parke Bernet, 1976, vol.III, p.950, no.926.

A print from the set of three views based on the classical concept of Snow, Moon and Flowers, the other two being 'Autumn moon at Takanawa' and 'Flowering cherries at Koganei'.

141

**ANDO HIROSHIGE (1797-1858)**

Edo period (1615-1868), dated 1859

An *oban tate-e* print of *Asakusa Kinryuzan*, (The Kinryuzan Temple at Asakusa), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), depicting a snow scene of people visiting the temple, seen through the Kaminarimon (Thunder Gate), publisher's seal *Uoei* of Uoya Eikichi, censor's seal *aratame*, date seal snake 7 (1859); signed *Hiroshige hitsu*.

26.2cm x 24cm (10 3/8in x 9 1/2in).

£2,000 - 3,000

JPY280,000 - 410,000

US\$2,500 - 3,700

Illustrated on page 73.

142

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

Edo period (1615-1868), dated 1859

An *oban tate-e* print of *Suo Iwakuni Kintaihashi* (the Kintai Bridge at Iwakuni in Suo Province), from the series *Shokoku meisho hyakkei* (One Hundred Views of Famous Places in the Provinces), showing the large five-span bridge in snow, with the village of Nishikimi in the foreground, publisher's seal *Uoei* of Uoya Eikichi, censor's and date seal *Goat 11 aratame* (1859), signed *Hiroshige ga*; collector's seal of Huguette Berès on verso.

36.4cm x 24.7cm (14 3/8in x 9 3/4in).

£2,000 - 3,000

JPY280,000 - 410,000

US\$2,500 - 3,700

**Provenance:**

Huguette Berès collection, sold at Sotheby's, Paris, 27 November 2002, lot 144.

**Published:**

Narazaki Muneshige (ed.), *Hizo Ukiyo-e Taikan: Beresu Korekushon* (Survey of Hidden Treasures of Ukiyo-e: The Berès Collection), Tokyo, Kodansha, 1991, p.187, no.98.

Illustrated on page 73.

143

**KATSUSHIKA HOKUSAI (1760-1849)**

Edo period (1615-1868), circa early 1830's

An *oban yoko-e aizuri-e* print of *Koshu Mishimagoe* (Mishima Pass in Kai Province) from the series *Fugaku sanjurokkei* (the 36 Views of Mount Fuji), the mountain peak enveloped among wispy clouds in the distance, seen beyond a gigantic cryptomeria tree with three men assessing its diameter, published by Nishimuraya Yohachi, signed *Zen Hokusai aratame I-itsu hitsu*; with the collector's seal of Huguette Berès on verso. 26cm x 38.4cm (10 1/4in x 15 1/8in).

£5,000 - 8,000

JPY690,000 - 1,100,000

US\$6,200 - 9,900

**Provenance:**

Huguette Berès collection, sold at Sotheby's, Paris, 25 November 2003, lot 98.

**Published:**

Narazaki Muneshige (ed.), *Hizo Ukiyo-e Taikan: Beresu Korekushon* (Survey of Hidden Treasures of Ukiyo-e Prints: the Berès Collection), Tokyo, Kodansha, 1991, no.129.

144

**KATSUSHIKA HOKUSAI (1760-1849)**

Edo period (1615-1868), circa 1827-1830

An *oban yoko-e* print of *Kozuke Sano Funahashi no kozu* (Ancient View of the Pontoon Bridge at Sano in Kozuke Province), from the series *Shokoku meikyo kiran* (Famous Bridges in the Provinces), a winter scene showing travellers crossing a bridge, the strong current of the River Tone forcing boats, linked by cables, into a curve, with a snow-covered house in the foreground and hills in the distance, publisher's mark *Eijudo* of Nishimuraya Yohachi, censor's seal *kiwame*, signed *Zen Hokusai I-itsu hitsu*; collector's seal of Henri Vever on recto. 25.9cm x 38.2cm (10 1/8in x 15in).

£5,000 - 8,000

JPY690,000 - 1,100,000

US\$6,200 - 9,900

**Provenance:**

Henri Vever collection.

**Published:**

Jack Hillier, *Japanese Prints and Drawings from the Vever Collection*, London, Sotheby Parke Bernet, 1976, vol.III, p. 729, no.720.

**Exhibited:**

*Ukiyo-e Meisaku 300 Senten* (Three Hundred Selected Masterpieces from the Vever Collection), held in several cities in Japan, 1975.



143



144



145 (part lot)

145  
**UTAGAWA TOYOKUNI III (1786-1864), UTAGAWA KUNIYOSHI (1797-1861), YOSHU CHIKANOBU (1838-1912), ADACHI GINKO (ACTIVE CIRCA 1874-1897), AND OTHERS**

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

Six concertina albums of *oban* woodblock prints of kabuki actors, each album comprising triptychs, diptychs and incomplete sheets from triptychs, five albums with designs on front and back sides of the sheets: the first containing approximately 150 *tate-e* sheets by Toyokuni III and Kuniaki; the second with approximately 110 *tate-e* and *yoko-e* sheets by Toyokuni III and Kuniyoshi (fewer than 20 sheets); the third containing approximately 130 *tate-e* sheets by Kunichika, Chikanobu, Kunimasa and Chikashige; the fourth with approximately 110 *tate-e* sheets by Kunichika, Kuninobu and Kunishige; the fifth with approximately 180 *tate-e* sheets by Kunichika, Kuninobu, Kunimasa and others; the last with approximately 200 *tate-e* sheets by Kunichika, Chikanobu, Yoshitoshi (one triptych only), Ginko (five single prints from the series *Hyoryu kidan seiyu kabuki* [A Strange Tale of Castaways: A Western Kabuki]) and others; all variously published, variously signed. Each sheet approx. 36cm x 24cm (14 1/8in x 9 1/2in). (6).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900



146 (part lot)



147 (part lot)



146  
**UTAGAWA TOYOKUNI (1769-1825)**

Edo period (1615-1868), early 19th century  
27 prints by or attributed to Toyokuni, the majority of sheets from polyptychs or miscellaneous series: 17 *oban* and one *hosoban yakusha-e* print including one possibly depicting Segawa Kikunojo and Segawa Michinosuke drinking sake, two of Mataumoto Koshiro, two of Sawamura Gen'nosuke, two of Segawa Roko and one of Ichikawa Danjuro; six *oban*, one *chuban* and two *koban bijinga*, including two *koban* depicting Akashi no Kimi playing a *koto* from the Tale of Genji and Ono no Komachi respectively; variously published, all signed *Toyokuni ga/Toyokuni* except for one *unsigned*, the majority contained inside plastic sleeves mounted onto card. *The smallest 22cm x 16.5cm (8 5/8in x 6 1/2in), the largest 39cm x 25.5cm (15 3/8in x 10in).* (27).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

147  
**UTAGAWA KUNISADA (1786-1864), UTAGAWA KUNIYOSHI (1797-1861), AND OTHERS**

Edo period (1615-1868), early to mid 19th century  
28 *oban Tate-e* prints, the majority incomplete sheets from triptychs: 15 prints by Kunisada/Toyokuni III, comprising six *bijinga* (including three *aizuri-e*), eight *yakusha-e* and one *musha-e*; five by Kuniyoshi, comprising four *yakusha-e* including one titled *Kuniyoshi moyo shofuda tsuketari genkin otoko* (Men of Ready Money with True Labels Attached, Kuniyoshi Style) and one print from the *Hyakunin isshu* (One Hundred Poems by One Hundred Poets) series; three *bijinga* by the Utagawa school comprising two by Yoshitora and one by Kunimaru; one *sumo-e* by Kunisato; one *yakusha-e* by Sadafusa; three Osaka-school *yakusha-e* by Ashiyuki, Hokuei and Hokkei, respectively; variously published, variously *signed*, all contained inside plastic sleeves mounted onto card. *The smallest 35cm x 23.5cm (13 3/4in x 9 1/4in), the largest 39cm x 26.5cm (15 3/8in x 10 1/2in).* (28).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



148 (part lot)



148 (part lot)



149 (part lot)



149 (part lot)



150 (part lot)



148  
**ISODA KORYUSAI (ACTIVE CIRCA 1764-1788), HOSODA EISHI (1756-1829), KATSUKAWA SHUNSHO (1726-1792), KATSUSHIKA HOKUSAI (1760-1849) AND OTHERS**

Edo period (1615-1868) to Meiji era (1868-1912), mid 18th to late 19th century  
 Comprising 16 *oban*, the majority incomplete sheets from triptychs, four *hosoban*, three *chuban*, one *aiban*, one *yotsugiriban* prints, and three *hanshibon*-size books: three *bijinga* by Koryusai, comprising two *oban* from the series *Hinagata wakana no hatsumoyo* (Models for Fashion: New Designs as Fresh Young Leaves) and one *chuban* from the *Furyu Kanazawa hakkei* (Elegant Eight Views of Kanazawa); five *oban bijinga* by Eishi; two *oban bijinga* by Eisho; one *oban bijinga* and one Hosoda-school *oban*-size book plate; one *oban bijinga* by Toyohisa; three *hosoban* and one *chuban yakusha-e* by or attributed to Shunsho; another *hosoban yakusha-e* attributed to Shunsho; one *oban* by Shunei from the kabuki play *Chushingura* (The Treasury of Loyal Retainers); another *oban yakusha-e* depicting Segawa Roko by Kunisada; one *aiban* depicting a courtier and attendants by Kitao Shigemasa; one *chuban surimono* by Toryu; one *oban* landscape by the Hokusai school; a sheet of two *koban* prints from an untitled Tokaido series by Hokusai; one *oban* depicting Fujin (the God of Wind) by a Meiji-era artist; together with two volumes from *Hokusai manga* (Random Drawings by Hokusai), late edition, and one volume from *Seitei kacho gafu* (Seitei's Bird-and-Flower Painting Manual); variously published, variously *signed*, some *unsigned*, all prints contained inside plastic sleeves mounted on to card. *The smallest* 13cm x 19cm (5 1/8in x 7 1/2in), *the largest* 26.2cm x 38.7cm (10 1/4in x 15 1/4in). (28).

£800 - 1,000  
 JPY110,000 - 140,000  
 US\$990 - 1,200

149  
**KIKUKAWA EIZAN (1787-1867), UTAGAWA TOYOKUNI (1769-1825) AND OTHERS**

Edo period (1615-1868), early to late 19th century  
 35 *oban* and one *hosoban* prints: 31 *oban tate-e bijinga* by Eizan, many incomplete sheets from triptychs, including two from the series *Furyu Chushingura e-kyodai* (Elegant Matching Pictures of The Treasury of Loyal Retainers) and four from the series *Seiro bijin zoro* (Collection of Beauties of the Green Houses); two *kabuki* actor prints by Toyokuni, comprising one *oban tate-e* depicting the actor Ichikawa Omezo in the role of Iwafuji and one *hosoban* depicting an actor in the role of Ishikawa Goemon; one *oban yoko-e* from the series *Chuyu gishinroku* (Story of Loyal Retainers) by Toyokuni III; one *oban tate-e* print by Kuniyoshi depicting courtiers and samurai; the last *oban tate-e*, anonymous, depicting a samurai battle scene; variously published, variously *signed* except for the last, all contained inside plastic sleeves mounted on to card. *The smallest* 30cm x 14cm (11 3/4in x 5 1/2in), *the largest* 38cm x 26cm (15in x 10 1/4in). (36).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

150  
**KEISAI EISEN (1790-1848), TEISAI SENCHO (ACTIVE CIRCA 1830-1850), UTAGAWA TOYOHIRO (1773-1828), UTAGAWA TOYOKUNI III (1786-1864), AND OTHERS**

Edo period (1615-1868) to Meiji era (1868-1912), early to late 19th century  
 26 *oban*, one *chuban* and one *koban* prints: 13 prints by Eisen comprising 12 *oban tate-e bijinga* including one from the series *Tosei kobutsu hakkei* (Eight Favourite Things in the Modern World) and one *koban* depicting an owl perched on a tree branch; two *oban tate-e bijinga* by Sencho depicting a courtesan; two *oban tate-e* and one *chuban yoko-e bijinga* by Toyoshiro; four *oban tate-e yakusha-e* by Toyokuni or Toyokuni II; two *oban tate-e* prints by Toyokuni III comprising one *bijinga* from the series *Hyakunin isshu emyo* (One Hundred Poems by One Hundred Poets) and one *yakusha-e*; three *oban masha-e* by Shuntei including one of Wada Shinbochi and Yuasa Hongu Taro; another *oban tate-e masha-e* by Yoshimori depicting Musashibo Benkei; variously published, variously *signed*, all contained inside plastic sleeves mounted on to card. *The smallest* 23cm x 17cm (9in x 6 3/4in), *the largest* 37.5cm x 26cm (14 3/4in x 10 1/4in). (28).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900



151

151

**KITAGAWA UTAMARO (1753-1806)**

Edo period (1615-1868), circa 1801

An *oban tate-e* print of the courtesan Tsukioka of Hyogoya from the series *Seiro bijin meika awase* (Famous Flowers of Beauty from the Pleasure Quarters), published by Iwataoya Kisaburo, with censor's seal *kiwame*; signed *Utamaro hitsu*. 36.5cm x 25.3cm (14 3/8in x 10in).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

152

**KITAGAWA UTAMARO (1753-1806), ANDO HIROSHIGE (1797-1858) AND OTHERS**

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

Comprising 23 *oban bijinga* and landscape prints: five *bijinga* by Utamaro, including one from the series *Kyokun oya no megane* (A Parent's Moralising Spectacles), one from the series *Bijin ichidai gojusantsugi* (Beauties One by One: Comparisons of the 53 Stations of the Tokaido) and one from the series *Furyu nanakomachi* (Fashionable Seven Komachi); one *bijinga* by Utamaro or Utamaro II, titled *Rendai senshoku rokkasen* (Six Poems on Love); three *bijin-ga* by/attribution to Utamaro II, including one depicting the courtesan Ariwara from the House of Tsuruya; further seven *bijinga* by members of the Utamaro school, comprising six by Tsukimaro/Kikumaro and one by Shikimaro; six landscape prints by Hiroshige comprising *Atagoshita* and *Fukagawa Kiba* from the series *Meisho Edo hyakkei* (100 Famous Places in Edo), *Kawasaki* from the *Reisho Tokaido* series, *Sagami* from the series *Famous Places in the 60-odd Provinces*, *Gion yashiro* from the series *Famous Places in Kyoto* and one from the series *Eight*

Views in the Environs of Edo: the last landscape print by Yoshikazu of *Saruwakacho* from the series *Famous Places in the Eastern Capital*; variously published, variously signed, all within plastic sleeves mounted onto card. *The smallest 21cm x 34cm (8 1/4in x 13 3/8in), the largest 39cm x 26.5cm (15 3/8in x 10 1/9in)*. (23).

£2,000 - 3,000

JPY280,000 - 410,000

US\$2,500 - 3,700

153

**KITAGAWA UTAMARO (1753-1806), KOIKAWA HARUMASA (ACTIVE CIRCA 1801-1818) AND TAMAGAWA SHUCHO (ACTIVE CIRCA 1789-1804)**

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

Comprising seven *bijinga hashira-e* (pillar prints): four by Utamaro, one depicting a young girl and an insect seller, the second of the two lovers Komurasaki and Gonpachi, the third of the two lovers Osome and Hisamatsu, the last of the two courtesans Komurasaki and Wakamurasaki from the House of Tama; one attributed to Utamaro depicting two lovers; one by Harumasa depicting two lovers, the last by Shucho depicting the two lovers Yugiri and Izaemon; variously published, variously signed, some signatures partially rubbed and cut, all contained inside plastic sleeves mounted on to card. *The smallest 59cm x 11cm (23 1/4in x 4 1/4in), the largest 62cm x 13cm (24 3/8in x 5 1/8in)*. (7).

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500

Illustrated on page 82.



152 (part lot)



153 (part lot)



154 (part lot)





155 (part lot)



154

**KIKUKAWA EIZAN (1787-1867), KUBO SHUNMAN (1757-1820) AND OTHERS**

Edo Period (1615-1868), late 18th to mid-19th century  
 Nine *hashira-e* (pillar prints): five by Eizan, each depicting two lovers, including two prints of Osome and Hisamatsu and two of Komurasaki and Gonpachi; one by Shunman depicting a lady standing beneath a willow tree; one print in the style of Harunobu with a young lady and Daikoku dancing, with Mount Fuji looming in the distance; the last, anonymous, depicting Jo and Uba; variously published, variously *signed* except for the last three, all contained inside plastic sleeves mounted on to card.

The smallest 56.5cm x 10cm (22<sup>1</sup>/<sub>4</sub>in x 4in), the largest 70cm x 12cm (27<sup>1</sup>/<sub>2</sub>in x 4<sup>3</sup>/<sub>4</sub>in). (9).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

155

**KIKUKAWA EIZAN (1787-1867), KATSUKAWA SHUNSEN (ACTIVE CIRCA 1804-1830), ANDO HIROSHIGE (1797-1858) AND UTAGAWA YOSHITORA (ACTIVE CIRCA 1830-1887)**

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

Nine *kakemono-e* (vertical hanging prints): five by Eizan, four depicting a standing *bijin* and one of a hawk perched on a pine tree during sunset; two by Shunsen (Shunko II) of a standing beauty; one by Hiroshige, depicting the Shichifukujin (Seven Gods of Good Fortune) aboard their treasure ship; the last by Yoshitora of a standing courtesan; variously published, variously *signed*, all contained inside plastic sleeves mounted onto card. The smallest 69.5cm x 24cm (27<sup>3</sup>/<sub>4</sub>in x 9<sup>1</sup>/<sub>2</sub>in), the largest 74cm x 25cm (29 1/8in x 9 7/8in). (9).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900



156 (part lot)



157 (part lot)

156  
**UTAGAWA TOYOKUNI (1769-1825),  
 KATSUSHIKA HOKUSAI (1760-1849)  
 AND OTHERS**

Edo period (1615-1868) to Meiji era (1868-1912), early 19th to late 19th century  
 Comprising four *hanshibon*-size *shunga* books, eight *shunga* drawings, 40 mini and two small size *shunga* book plates: a set of three books titled *Ouyogari no koe* by Toyokuni, vol.1, consisting of two pages of preface by Utei Enba II, 18 pages of colour illustrations and eight pages of text, vol.2, with 14 pages of colour illustrations and eight pages of text, vol.3, with 14 pages of colour illustrations and eight pages of text, 22.2cm x 13.5cm (8<sup>3</sup>/<sub>4</sub>in x 5<sup>1</sup>/<sub>4</sub>in) with *chitsu* cover; one book of volume two from *Ehon kinoo no komatsu* (Pine Seedlings on the First Rat Day) by Hokusai, consisting of 16 pages of colour illustrations and 12 pages of text, re-bound with unassociated covers and unassociated two front and back illustration pages by Meiji-era artists, 22.2cm x 12.5cm (8<sup>3</sup>/<sub>4</sub>in x 5in); eight *shita-e* (preliminary drawings) attributed to Kuniyoshi, ink on paper, each mounted on to card, the smallest 16.5cm x 12cm (6<sup>1</sup>/<sub>2</sub>in x 4<sup>3</sup>/<sub>4</sub>in), the largest 21.2cm x 14<sup>1</sup>/<sub>2</sub>cm (8<sup>1</sup>/<sub>4</sub>in x 5<sup>3</sup>/<sub>4</sub>in); 40 mini book plates, the majority by members of the Utawaga school, comprising 24 loose, 15 mounted onto card and one attached to a brocade cover, each approx. 9cm x 12cm (3<sup>1</sup>/<sub>2</sub>in x 4<sup>3</sup>/<sub>4</sub>in); two small book plates from a horizontal-format illustrated book, each approx. 14cm x 22cm (5<sup>1</sup>/<sub>2</sub>in x 8 5/8in). (54).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

157

**UTAMARO SCHOOL**

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

An album mounted with twelve *oban* shunga prints depicting different couples making love indoors, including a young couple beside a *hibachi* (brazier), an older woman and a young man beside a screen, a young princess and her young attendant beside an elbow rest, a geisha and her client beside a discarded *shamisen* and plectrum, and a courtesan with her client on a futon; *unsigned*. Each sheet approx. 26.3cm x 38.2cm (10 1/8in x 15in).



£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500

158

**KATSUKAWA SHUNCHO  
(ACTIVE CIRCA 1781-1800),  
UTAMARO SCHOOL, AND OTHERS**

Edo period (1615-1868),  
late 18th century to late 19th century  
Comprising eight *oban*, two *aiban*, one *chuban shunga yoko-e* prints and three *hanshi-bon* size *shunga* book plates, all depicting a couple making love; four prints by or attributed to Shuncho, comprising one *oban* from the series *Koshoku zue juniko* (Erotic Prints for the Twelve Months), framed and glazed, and one *chuban* from the series *Koshoku junitai* (Erotic Twelve Couples) and further two *oban*; two *aiban* probably by the Katsukawa school; five *oban* by the Utamaro school; two book plates from the volume two of *Ehon kinoe no komatsu* (Pine Seedlings on the First Rat Day) by Hokusai; one book plate by the Utagawa school; all contained inside plastic sleeves mounted on to card, except for one. The smallest 21.5cm x 26.2cm (8 1/2in x 10 3/8in), the largest 25cm x 38cm (9 7/8in x 15in). (14).



£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900



158 (part lot)

159\*

**TSUKIOKA YOSHITOSHI (1839-1892)**

Meiji era (1868-1912), dated 1889-1892 and 1902

Comprising 18 *oban* *tate-e* prints from the series *Shingata sanjurokkaisen* (New Forms of 36 ghosts) depicting ghosts, demons, ghouls and monsters from folk tales and legends, some sheets with well-preserved *urushi*, mica and embossed details: 14 prints published by Sasaki Toyokichi between Meiji 22 and 25 (1889-1892) and four prints published by Matsuki Heikichi in Meiji 35 (1902), the 14 prints published by Sasaki Toyokichi comprising:

- 1) *Shoki muchu sokki no zu* (Shoki the Demon Queller Driving Demons from the Emperor's Dreams), dated Meiji 23 (1890), signed *Yoshitoshi*
- 2) *Miidera Raigo Ajarikunene nezumi to henzuru zu* (The Evil Thoughts of Raigo of the Mii Temple Transforming Him into a Rat), dated Meiji 24 (1891), signed *Yoshitoshi utsusu*
- 3) *Jigoku Dayu godo no zu* (Enlightenment of the Hell Courtesan), dated Meiji 23 (1890), signed *Yoshitoshi*
- 4) *Nitta Tadatsune dochu ni kii o miru zu* (Nitta Tadatsune Seeing an Apparition in a Cave), dated Meiji 23 (1890), signed *Yoshitoshi*
- 5) *Nunobiki no taki Akugenta Yoshihira no rei Nanba Jiro o utsu* (The Ghost of Akugenta Yoshihira Attacking His Executioner Namba Jiro at Nunobiki Waterfall), dated Meiji 25 (1892), signed *Yoshitoshi*
- 6) *Fujiwara no Hidesato Ryugujo mukade o iru no zu* (Fujiwara no Hidesato Shooting the Centipede at the Dragon King's Palace), dated Meiji 23 (1890), signed *Yoshitoshi*
- 7) *Sarayashiki Okiku no rei* (Ghost of Okiku of the 'Dish Mansion'), dated Meiji 23 (1890), signed *Yoshitoshi*
- 8) *Narihira* (Narihira), dated Meiji 23, signed *Yoshitoshi*
- 9) *Tametomo no bui Tokijin o shirizoku zu* (Tametomo the Great Warrior Driving Back the Fierce God of Smallpox), dated Meiji 23 (1890), signed *Yoshitoshi*
- 10) *Fujiwara no Sanekata no shushinsuzume to naru zu* (Fujiwara no Sanekata's Obsession with the Sparrows), dated Meiji 23 (1890), signed *Yoshitoshi*
- 11) *Kusunoha kitsune doji ni wakaruru no zu* (The Fox-Woman Kusunoha Leaving Her Child), dated Meiji 23 (1890), signed *Yoshitoshi*
- 12) *Gamo Sadahide no shin Toki Motosada Koshu Inohanayama ni mao o nagetaosu no zu* (Gamo Sadahide's Servant, Toki Motosada, Hurling a Demon King to the Ground at Mount Inohana), dated Meiji 23 (1890), signed *Yoshitoshi ga*
- 13) *Taira Koremochi Togakushiyama kijo taji no zu* (Taira Koremochi Vanquishes a Female Demon at Togakushi Mountain), dated Meiji 23 (1890), signed *Yoshitoshi*
- 14) *Roba kiwan o mochisaru no zu* (The Old Woman Retrieving Her Arm), dated Meiji 22 (1889), signed *Yoshitoshi*

Four prints published by Matsuki Heikichi comprising:

- 15) *Daimotsu no ura ni rei Taira no Tomomori kajjo ni shutsugen no zu* (The Ghost of Taira no Tomomori Appearing at Daimotsu Bay), dated Meiji 35 (1902), signed *Yoshitoshi*
- 16) *Dairi ni li no Hayata nue no sasu zu* (Ii no Hayata Killing the Nue Monster at the Imperial Palace), dated Meiji 35 (1902), signed *Yoshitoshi*
- 17) *Kiyomori Fukuhara ni suhyaku no jinto o miru zu*, (Kiyomori Seeing Hundreds of Skulls at Fukuhara), dated Meiji 35 (1902), signed *Yoshitoshi*
- 18) *Omoi tsuzura* (A Heavy Wicker Basket), dated Meiji 35 (1902), signed *Yoshitoshi*

All loose and contained inside a plastic folder.  
Each approx. 37cm x 25cm (14 9/16in x 9 7/8in). (19).

**£10,000 - 15,000**  
**JPY1,400,000 - 2,100,000**  
**US\$12,000 - 19,000**



(5)



(12)



(part lot)

(18)



(3)



(2)



(1)



(11)



(9)



(7)



(15)



(14)



(13)

160\*

**KOBAYASHI KIYOCHIKA (1847-1915)**

Meiji era (1868-1912), circa 1876-1881

Comprising 26 *oban yoko-e* prints, the majority from an untitled series of Tokyo landscapes published by Matsuki Heikeichi and Fukuda Kumajiro between 1876 and 1881, each depicting one of many famous places in Tokyo (or other cities), as well as traditional Meiji-era occupations which have since disappeared:

Five prints published by Matsuki Heikichi comprising:

- 1) *Yanagishima nichibotsu* (Sunset at Yanagishima), missing title and publication information, signed *Kobayashi Kiyochika*
- 2) *Tokyo hashiba watashi tasogare no kei* (Evening View of Hashi-ba in Tokyo), with English title and the publisher's name, dated Meiji 9 (1876), signed *Hoensha Kobayashi Kiyochika ga*
- 3) Later impression of the above print without the English sub-title and publication information, signed *Hoensha Kobayashi Kiyochika ga*
- 4) *Tokyo koume hikifune yazu* (Night View of Towboats at Koume in Tokyo), with the publisher's name, signed *Hoensha Kobayashi Kiyochika ga*
- 5) Untitled, depicting people gathering in front of the *torii* gate of a shrine in the *hanami* (cherry-blossom-viewing) season, with the publisher's name, signed *Kobayashi Kiyochika ga*

20 prints published by Fukuda Kumajiro comprising:

- 6) *Tennoji shita Koromogawa* (Koromo River below Tennoji Temple), with the publisher's name, dated Meiji 13 (1880), signed *Kobayashi Kiyochika hitsu*
- 7) *Ikenohata hanabi* (Fireworks at Shinobazu Pond), with the publisher's and artist's names, dated Meiji 14 (1881)
- 8) *Asakusa tanbo Taro Inari* (Taro Inari Shrine in the Asakusa Ricefields), with publisher's name, dated Meiji 10 (1877), signed *Kobayashi Kiyochika hitsu*
- 9) *Imado Yumeiro no kei* (View of the Yumeiro Restaurant at Imado), with the publisher's name, dated Meiji 12 (1879), signed *Kobayashi Kiyochika hitsu*
- 10) A duplicate of the above print
- 11) *Takanawa Ushimachi oborozuki no kei* (View of Takanawa Ushimachi under a Shrouded Moon), with the publisher's name, dated Meiji 12 (1879), signed *Kobayashi Kiyochika hitsu*
- 12) *Horidome hanka no zu* (View of Downtown in Horidome), with the publisher's name, dated Meiji 10 (1877), signed *Kobayashi Kiyochika hitsu*

13) *Ikenohata Benten* (Benten Shrine at Ikenohata), with the publisher's name, dated Meiji 13 (1880), signed *Kobayashi Kiyochika hitsu*

14) *Yushima Moto-seido no kei* (View of the Former Confucian Hall at Yushima), with the publisher and the artist's names, dated Meiji 12 (1879)

15) *Ueno Rokkaku chaya* (Rokkaku tea house, Ueno), with the publisher's name, dated Meiji 13 (1880), signed *Kobayashi Kiyochika*

16) *Mukojima sakura* (Cherry blossom, Mukojima), with the publisher's name, dated Meiji 13 (1880), signed *Kobayashi Kiyochika hitsu*

17) *Kawaguchi Zenkoji amebare* (Clear Weather after Rain at Zenkoji in Kawaguchi), with the publisher's name, dated Meiji 12 (1879), signed *Kobayashi Kiyochika hitsu*

18) *Tsukudajima amebare* (Clear Weather after Rain at Tsukudajima), with the publisher's name, dated Meiji 13 (1880), signed *Kobayashi Kiyochika hitsu*

19) *Mitsumata Eidaibashi enkei* (Distant View of Eidai Bridge in Mitsumata), with the publisher's name, dated Meiji 13 (1880), signed *Kobayashi Kiyochika hitsu*

20) *Shinagawa Kaijo chobo no zu* (View of Shinagawa Bay), with the publisher's name, dated Meiji 12 (1879), signed *Kobayashi Kiyochika*

21) *Shiba Zojoji nicchu* (Daytime at Zojoji in Shiba), with the publisher's name, dated Meiji [...], signed *Kobayashi Kiyochika hitsu*

22) *Akasaka Kinokunizaka* (Kinokuni Slope in Akasaka), with the publisher's and the artist's names, dated Meiji 13 (1880)

23) *Ueno Toshogu sekisetsu no zu* (Heavy Snow at the Toshogu Shrine in Ueno), with the publisher's name, dated Meiji 12 (1879), signed *Kobayashi Kiyochika hitsu*

24) *Kyu Honmaru yukibare* (Fine Weather after Snowfall at the Old Inner Keep of Edo Castle), with the publisher's name, dated Meiji 10 (1877), signed *Kobayashi Kiyochika hitsu*

25) *Kudan umakake* (Horse Racing at Kudan), with the publisher's name, dated Meiji 10 (1877), signed *Kobayashi Kiyochika hitsu*

together with a print of a woman huddled under an umbrella walking along a snow-covered sea or river embankment (no publication information), signed *Kiyochika* with seal; with an un-associated wood storage box. *The smallest 23cm x 33.2cm (9in x 13 1/8in), the largest 26.3cm x 37cm (10 3/8in x 14 1/2in). (27).*

**£10,000 - 15,000**  
**JPY1,400,000 - 2,100,000**  
**US\$12,000 - 19,000**



(2)



(1)



(5)



(4)



(7)



(6)



(part lot)

(11)



(8)



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

161

**ANONYMOUS**

Edo (1615-1868) period, 17th/18th century  
*Kakejiku* (vertical hanging scroll), ink and colours on silk in silk mounts with bold chrysanthemum designs in gold, depicting eight *rakan* standing in a rocky landscape amongst crags, a waterfall, and clouds, bestowing alms upon a group of suffering human beings; the *jiku* (roller ends) with gilt-copper fittings.

Overall 185cm x 82cm (72¾in x 32¼in),  
the image 122cm x 57cm (48in x 22¼in).

**£1,500 - 2,000**

**JPY210,000 - 280,000**

**US\$1,900 - 2,500**

The composition of this scroll is unmistakably close to one of the world-famous set of Chinese scrolls, dating from the twelfth century, that were deposited at Jufukuji Temple in Kamakura in the thirteenth century, transferred by the Hojo family to Sounji Temple, Hakone, removed from Hakone by Toyotomi Hideyoshi in 1590, became the property of Daitokuji Temple, Kyoto at the end of the sixteenth century and were finally acquired by the Museum of Fine Arts, Boston, in 1895 (see <http://www.mfa.org/collections/object/lohans-bestowing-alms-on-suffering-human-beings-24137>). The paintings were celebrated within monastic circles from an early date and by the seventeenth century would have been more broadly known, making it likely that copies of all or some of them would have been made. For a brief account of the Boston *luohan* (*rakan*) paintings, see Gregory Levine and Yukio Lippitt, *Awakenings: Zen Figure Painting in Medieval Japan*, New York, Japan Society, 2007, cat. nos.26-28.



162\*

**KANO TSUNENOBU (1636-1713)**

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

A large *Kakejiku* (vertical hanging scroll), ink and colour on silk, depicting a large *shishi* prancing on a rocky ledge above two peony blooms issuing from behind other rocks; signed *Tsunenobu hitsu* with seal.

Overall 296cm x 170cm (116½in x 67in),  
image 201cm x 139cm (79 1/8in x 54¾in).

£3,000 - 4,000

JPY410,000 - 550,000

US\$3,700 - 5,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



163\*

**HAKUIN EKAKU (1685-1768)**

Edo period (1615-1868), circa 1760

*Kakejiku* (vertical hanging scroll), ink on paper in silk mounts, an *inaka* certificate issued by Hakuin, recognizing the recipient's successful attainment of Zen enlightenment, depicting a Zen priest's *hossu* (ritual whisk) wrapped around a staff, the top of the staff in the form of a dragon's head, the carrying cord for the staff wrapped around the lower jaw, on either side a written dedication to a Mr Konagatani of Suruga Province; with a wooden storage box.

Overall 203.2cm x 45cm (80in x 17¾in),

image 133.5cm x 28.4cm (52½in x 11 1/8in). (2).

£15,000 - 18,000

JPY2,100,000 - 2,500,000

US\$19,000 - 22,000

Hakuin frequently gave *Ryujo hossu* (Dragon Staff and Whisk) scrolls to his lay followers, a practice based on Case Number 60 in the seminal Zen text *Hekiganroku*, where Zen master Unmon states that his staff has transformed itself into a dragon and swallowed the universe. Hakuin's early depictions of staffs are quite literal but we know from dated examples that by the late 1750s the top of the staff had transformed itself into a dragon's head; see Audrey Yoshiko Seo and Stephen Addiss, *The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin*, Boston, Shambhala Publications, 2010, pl.3.14-3.15 and pp.128-135.

164\*

**HAKUIN EKAKU (1685-1768)**

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

*Kakejiku* (vertical hanging scroll), ink on paper in silk mounts, depicting the one-eyed monster Hitotsume Kozo looming over a smaller figure, perhaps intended for Hakuin himself, wearing tall *geta* (clogs), holding a staff in his right hand and with a folded fan tucked into his collar, beneath an inscription, a dharmic succession seal at top left and two seals *Hakuin* and *Ekaku* at right; with an inscribed wooden *tomobako* storage box.

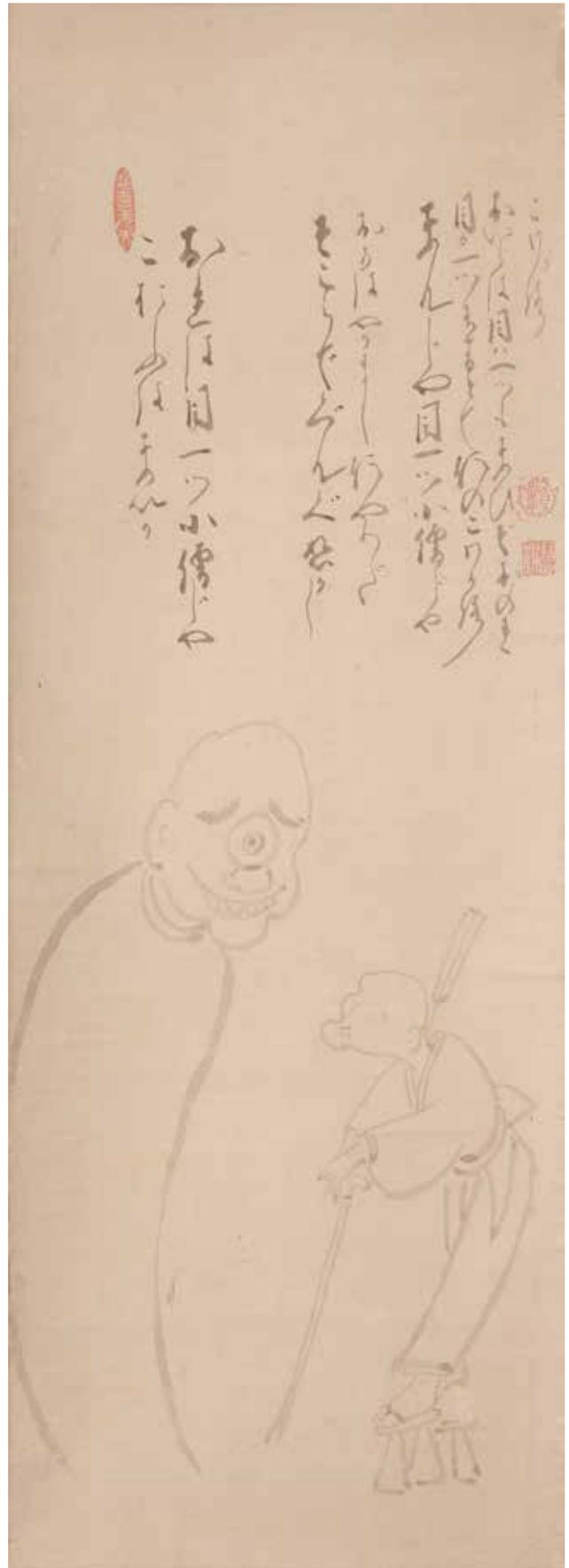
Overall 171cm x 35.5cm (67 3/8in x 14in),  
image 79.5cm x 28.5cm (31 1/4in x 11 1/4in). (2).

£25,000 - 30,000

JPY3,400,000 - 4,100,000

US\$31,000 - 37,000

Similar examples of this subject by Hakuin are reproduced in Hanazono Daigaku Kokusai Zengaku Kenkyujo (Hanazono University International Centre for the Study of Zen), *Hakuin Zenga bokuseki* (1050 Paintings and Calligraphies by the Zen Master Hakuin), Tokyo, Nigensha, 2009, cat. nos.452-456 (pp.350-351). Hitotsume Kozo is depicted frequently in Edo-period paintings and illustrated books; for an early example dated 1685, compare a scroll of strange beings and happenings by Hishikawa Moronobu in the Museum of Fine Arts, Boston, inv. no.21.262.





165\*

**HAKUIN EKAKU (1685-1768)**

Edo period (1615-1868), mid-18th century *Kakejiku* (vertical hanging scroll), ink on paper in silk mounts, depicting a happy-looking Daikoku (God of Prosperity) riding on a *minogame* (hairy-tailed turtle symbolizing longevity), carrying a sack of treasure over his shoulder, and holding a mallet in his right hand, beneath an inscription reading *Mata bandai no ike no kame wa ko ni Daikoku o okonaitari* (The turtle that dwells in the pond of eternity carries Daikoku on its back again), sealed at top *Rinzai seishu* (The authentic Rinzai tradition) and with two smaller seals at right; with an inscribed wood storage box. Overall 147cm x 39.4cm (57 7/8in x 15 1/2in), Image 79.2cm x 25.4cm (31 1/8in x 10in). (2).

£4,500 - 5,000

JPY620,000 - 690,000

US\$5,600 - 6,200

**Published:**

Morita Shiryu ed., *Hakuin bokuseki* (Calligraphy by Hakuin), *Bokubi*, 77-80 (1977, published as a single volume), cat. no.50 (p.37).

166\*

**HAKUIN EKAKU (1685-1768)**

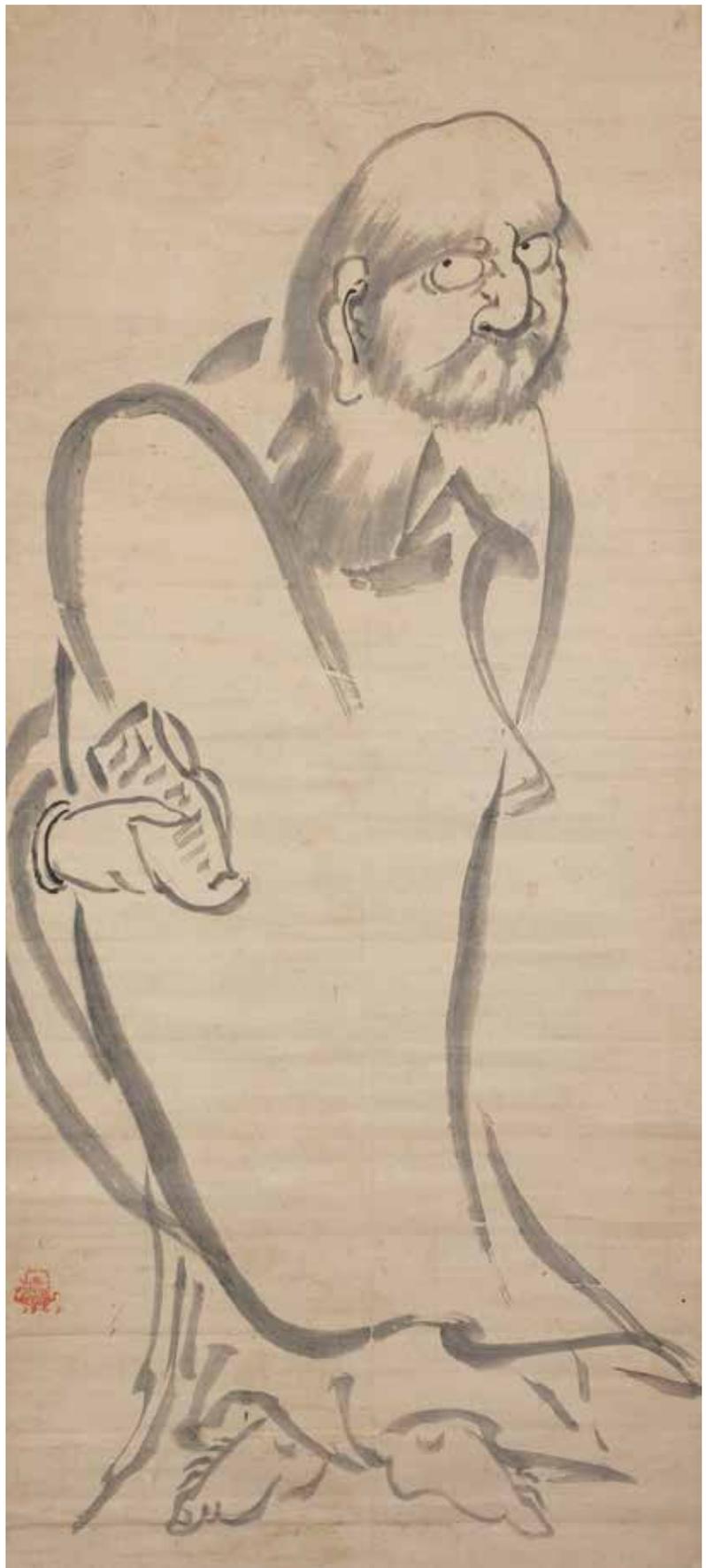
Edo period (1615-1868), mid-18th century  
*Kakejiku* (vertical hanging scroll), ink on paper  
in silk mounts, depicting a standing barefoot  
Daruma, his face in three-quarter profile  
bearing a quizzical, cautious expression,  
holding a folded leaf in his right; red seal at  
lower left *Hakuin* in the form of the ancient  
animal-headed Chinese bronze kettle known  
as *he* (in Japanese, *ka*); with a wood storage  
box. Overall 202cm x 66cm (79½in x 26in),  
image 112cm x 49.5cm (44 1/8in x 19½in). (2).

£12,000 - 15,000

JPY1,700,000 - 2,100,000

US\$15,000 - 19,000

The founder of Zen Buddhism is shown  
having just crossed the Yangzi River on a reed  
or leaf which he holds in his right hand.





167

167\*

**SCHOOL OF SAKAI HOITSU (1761-1828)**

Edo period (1615-1868), 19th century  
A framed and glazed *kakejiku* (vertical hanging scroll), ink and slight colour on silk in silk mounts, depicting Gama Sennin standing by a tall tree looking down at his toad companion which stands on its single rear leg, with signature *Hoitsu hitsu* and a bronze wine-pot-shaped seal *Oson*; with a cardboard storage box. Overall 109cm x 42cm (43in x 16½in), image 86cm x 23.5cm (33 7/8in x 9¼in). (2).

£4,000 - 6,000  
JPY550,000 - 830,000  
US\$5,000 - 7,400



168

168\*

**PROBABLY BY HOKUBU, HOKUSAI STYLE**

Edo period (1615-1868) or Meiji era (1868-1912), late 19th century  
*Kakejiku* (vertical hanging scroll), ink and colour on silk, depicting a standing courtesan adjusting her ornamental hairpin with one hand and pondering what to write to her favoured client, two *shinzo* (apprentices) kneeling at her feet beside an open *suzuribako* (box for writing utensils) unfurling *kaeshi* paper, possibly signed *Hokubu* with two seals; with a wood storage box. Overall 179cm x 44cm (70½in x 17 3/8in), image 97cm x 30cm (38 3/16in x 11 13/16in). (2).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

The artist Hokubu does not appear to be hitherto recorded.

169\*

**WATANABE SHOTEI (1851-1918),  
KOBAYASHI EITAKU (1843-1890) AND  
KAWANABE KYOSAI (1831-1889)**

Meiji era (1868-1912), circa 1880-1890  
*Kakejiku* (vertical hanging scroll), ink and  
colours on silk in silk mounts, depicting  
(clockwise from top) Hotoke Gozen with her  
distinctive wide-brimmed hat, Shizuka Gozen  
in full court dress with an *eboshi* cap and  
fan, and Oiso Tora anachronistically holding a  
long tobacco-pipe of Edo-period type, signed  
respectively *Shotei* with seal *Shotei*, *Kyosai*  
*ga* with seal *Kyosai*, and *Sensai Eitaku* with  
seal *Sensai*; with wood storage box inscribed  
outside *San bijin zu Hotoke Gozen Oiso*  
*Tora Shizuka Gozen Shotei hitsu Eitaku hitsu*  
*Kyosai hitsu gassaku ichijiku* (Scroll painting  
of three beauties, Hotoke Gozen, Oiso Tora,  
and Shizuka Gozen, a joint work brushed  
by Shotei, Eitaku, and Kyosai), a certificate  
of authenticity dated 1932 and a cardboard  
outer box.

Overall 223cm x 79.5cm (87<sup>3</sup>/<sub>4</sub>in x 31<sup>1</sup>/<sub>4</sub>in);  
image 119cm x 54cm (46<sup>3</sup>/<sub>4</sub>in x 21<sup>1</sup>/<sub>4</sub>in). (4).

£10,000 - 15,000

JPY1,400,000 - 2,100,000

US\$12,000 - 19,000

This fanciful historical painting by three of the most renowned artists of the mid-Meiji era features three prominent women of the late Heian (794-1185) and early Kamakura (1185-1333) period, all of whom became Buddhist nuns after living turbulent lives linked to the most famous heroes of the day. Hotoke Gozen ('Lady Buddha'), better known as Tokiwa Gozen (1138-1180), was the wife of Minamoto no Yoshitomo and mother of the great hero Minamoto no Yoshitsune (1159-1189) but was later captured by the Minamotos' arch-enemy Taira no Kiyomori, whom she served as a concubine before taking holy orders. Oiso Tora, better known as Tora Gozen ('Lady Tiger', born 1175), was a courtesan based in Oiso, Sagami Province. Famous as the lover of Soga Juro, one of the heroes of *Soga monogatari* a much-loved tale of samurai loyalty and retribution, she became a nun in later life. Shizuka Gozen (1165-1211), was a *shirabyoshi* (court dancer) who became the lover of Yoshitsune. After Yoshitsune's downfall at the hands of his half-brother Yoritomo, she too became a nun.





170\*

**SHOJI CHIKUSHIN (1854-1936)**

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, early 20th century

Comprising a set of three *kakejiku* (vertical hanging scroll), ink and colours on silk mounted in silk, the right-hand scroll depicting a *shujukara* (Japanese tit), *rindo* (gentian), *nanten* (mandarin) and a bare tree stem, signed *Chikushin* with seal *Yukyo*, the central scroll depicting the Kasuga Shrine in Nara, hung with lanterns and flanked by cryptomeria trees, signed *Chikushin* with seals *Koma*, *Chikushin*,

and *Yukyo*, the left-hand scroll depicting ducks and wild rose, signed *Chikushin* with seal *Yukyo*; with wood *tomobako* storage box inscribed outside *Kasuga yashiro*, *shogunboku ni shujukara*, *ibara ni kamo* (Kasuga Shrine, 'shogun tree' and Japanese tit, ducks and wild rose). *Each overall 196cm x 51.5cm (77 1/8in x 20 1/4in)*, *image 105cm x 32.5cm (41 3/8in x 12 3/4in)*. (4).

**£2,000 - 3,000**  
**JPY280,000 - 410,000**  
**US\$2,500 - 3,700**

171\*

**SHIBATA ZESHIN (1807-1891)**

Meiji era (1868-1912), circa 1887

*Kakejiku* (vertical hanging scroll), ink and colours on silk mounted in silk, depicting Jurojin seated in front of a rock encrusted with emblems of longevity (peaches, *reishi* fungus), and attended by a crane and five other venerable figures in Chinese garb, one of them drinking from a huge lacquer sake cup, another holding a sake gourd and bowl, and another in the foreground, perhaps Ebisu, with a fishing rod and *minogame* (hairy-tailed tortoise of longevity), signed *Gyonen hachijuichi-o Zeshin* (Zeshin, aged 81) with a seal *Tairyukyo*; with wood *tomobako* storage box inscribed outside *Kotobuki no zu* (Picture of Jurojin) and inscribed inside *Meiji kanoetora toshi hachijuyon-o Tairyukyo Zeshin* (Tairyukyo Zeshin, aged 84, 1890) followed by a *kao* in the form of the character *kin* (cloth). Overall 223cm x 79cm (87<sup>3</sup>/<sub>4</sub>in x 31in), image 136cm x 55.3cm (53<sup>1</sup>/<sub>2</sub>in x 21<sup>3</sup>/<sub>4</sub>in). (2).

£7,000 - 9,000

JPY970,000 - 1,200,000

US\$8,700 - 11,000





172

172\*

**SHIBATA ZESHIN (1807-1891)**

Meiji era (1868-1912), circa 1881

*Kekejiku* (vertical hanging scroll), ink and colour on silk, depicting Shoki the Demon-Queller, clutching a baton and towering over a demon quivering at his feet, Shoki's robes and beard billowing in the whirlwind of energy generated by his wrath, signed *Gyonen shichijugo Zeshin* (Zeshin, aged 75) with seal *Tairyu-o*, with a loose wood panel inscribed in ink on the front *Shibata Zeshin-o hitsu, Shoki no yokofuku* (Horizontal painting of Shoki by the venerable Shibata Zeshin) and on the back *Kakan'an Chikushin kan hei dai* (Examined and titled by Kakan'an Chikushin) with seal *Yusai*; with a wood storage box and outer lacquered-wood storage box.

Overall 136cm x 78.5cm (53 1/2in x 30 7/8in),  
image 39cm x 49cm (15 3/8in x 19 1/4in). (4).

£4,000 - 6,000

JPY550,000 - 830,000

US\$5,000 - 7,400



173

173\*

**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 recumbent dog, probably a border collie, looking up at three sparrows fluttering around a stalk of *fuyo* (cotton rosemallow) bending in the gentle breeze, signed *Okoku* with seal *Okoku*; with a *tomobako* storage box inscribed *Shunen kankyo* (Relaxed and Pleasurable Moment in A Spring Garden), the inside of the lid signed *Okoku dai* (titled by Okoku) with seal, with outer wood storage box.

Overall 218.5cm x 89cm (86in x 35in),  
image 124cm x 68cm (48¾in x 26¾in). (3).

£3,000 - 5,000

JPY410,000 - 690,000

US\$3,700 - 6,200

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



174

174\*

**ANONYMOUS**

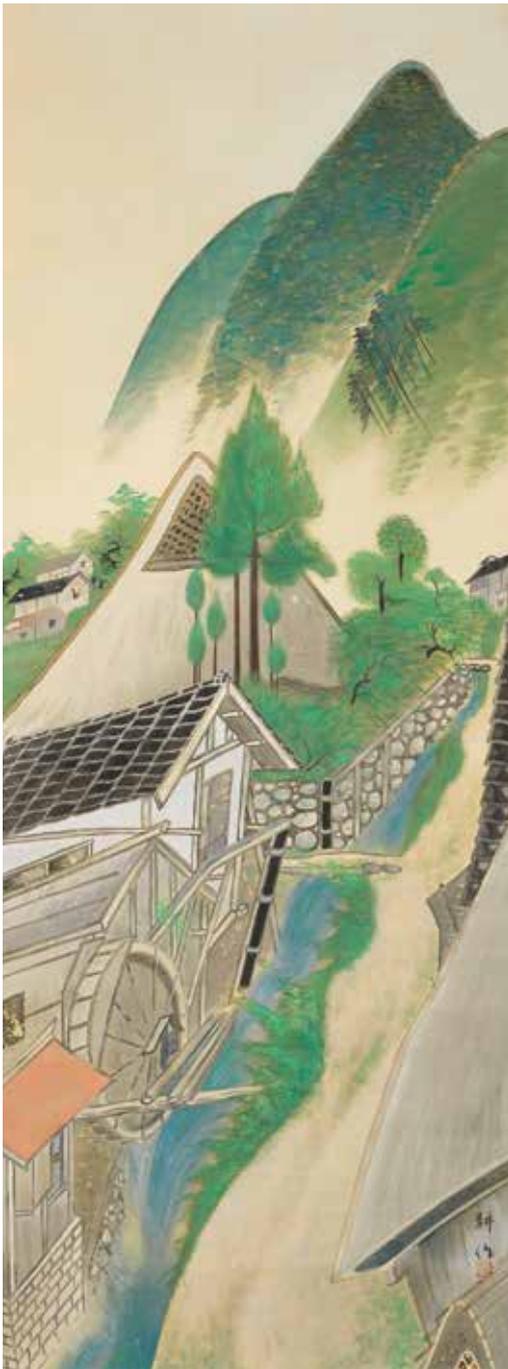
Taisho (1912-1926) or Showa (1926-1989) era, early 20th century *Kakejiku* (vertical hanging scroll), ink and colours on paper mounted in silk, depicting a partially clothed young court lady emerging from her *futon* (quilt) and pushing aside a curtain, two *shikishi* (poem papers) above decorated with *chidori* (plovers) and waves; with a wood storage box.

Overall 217cm x 69.5cm (85½in x 27 3/8in),  
image 122.5cm x 49.9cm (48½in x 19 5/8in). (2).

£800 - 1,200

JPY110,000 - 170,000

US\$990 - 1,500



175

175 YΦ

**ONDA KOSAKU (1896-1971) AND TOMITORI FUDO (1892-1983)**

One Showa (1926-1989) era, circa 1950-1970

and one Showa (1926-1989) era, circa 1950-1980

Two *Kakejiku* (vertical hanging scroll), each ink and colours on silk mounted in silk, the first depicting a watermill, farm buildings, trees, and mountains, signed *Kosaku* with a seal *Kosaku*; with a wood storage box, Overall 211cm x 71cm (83in x 28in), image 132cm 50cm (52in x 19 5/8in); the second depicting white and mauve irises, signed *Fudo* with a seal *Fudo*, with a cardboard storage box and *futomaki* roller, Overall 170cm x 63.5cm (67in x 25in), image 73.5cm x 43.8cm (28 7/8in x 17 1/4in). (5).

£1,200 - 1,500

JPY170,000 - 210,000

US\$1,500 - 1,900

## OTHER PAINTED WORKS OF ART

### Another Property

176\*

#### AN OCTAGONAL WOOD TORO (PORTABLE LANTERN)

Style of Otagaki Rengetsu (1791-1875), Meiji era (1868-1912), circa 1871

Each side inserted with a silk panel, painted with a continuous scene of lotus leaves and flowers, the text of a poem alluding to spring allegedly written by the artist, spread across five panels, the sixth panel with the signature *Rengetsu hachijusai* (Rengetsu at the age of 80); with a wood storage box inscribed *Rengetsu uta toro* (Lantern with poems by Rengetsu), the inside of the lid inscribed *Honshichi Ishiyama Ichimatsu*, the sides with inscriptions and the same poem on the lantern. 25.5cm x 18.2cm (10in x 7 1/8in). (2).

£1,500 - 1,800

JPY210,000 - 250,000

US\$1,900 - 2,200

The poem reads:

*Ikade waga /mune no hachisu mo / kaku bakari / hirake somenaba / ureshikaramashi Hachijusai*

If somehow the lotus in my breast, too  
would open like these budding [flowers]  
how happy I would be. Age 80



(another view)



(part lot)

**PAINTED ALBUMS AND HANDSCROLLS**  
**Various Properties**

177\*

**ANONYMOUS**

Edo period (1615-1868) or Meiji era (1868-1912), second half of the 19th century

An album bound in *orihon* format containing 16 well- executed paintings forming a set with the following lot, in ink and colours on silk in the manner of Katsushika Hokusai (1760-1849), each with a seal featuring one of the names used by the artist, the front cover with a gold-paper title slip inscribed *Senshi Hokusai-o Tokaido gojusantsugi zu kano-e-inu haru oju Hokkei* (Paintings of the 53 stations of the

Tokaido [after] my master Hokusai [painted] to order by Hokkei [1780-1850], 1850) with a seal; with an apocryphal colophon dated 1857 and bearing the signature of the painter Suzuki Kiitsu (1769-1858), recording a payment of ten gold *mai* and describing the paintings as being the result of a trip Hokusai made along the Tokaido in 1819. Each painting approx. 37.3cm x 36cm (14 11/16in x 14 3/16in).

**£2,500 - 3,000**  
**JPY340,000 - 410,000**  
**US\$3,100 - 3,700**



(part lot)

178\*

**ANONYMOUS**

Edo period (1615-1868) or Meiji era (1868-1912), second half of the 19th century

An album bound in *orihon* format containing 12 well-executed paintings forming a set with the preceding lot, in ink and colours on silk in the manner of Katsushika Hokusai (1760-1849), 10 paintings with a seal featuring one of the names used by the artist, the front cover with a gold-paper title slip inscribed *Senshi Hokusai-o hitsu Tokaido gojusantsugi zu kano-e-inu haru oju Hokkei* (Paintings of the 53 stations

of the Tokaido [after] my master Hokusai [painted] to order by Hokkei [1780-1850], 1850).

*Each painting approx. 37cm x 35.5cm (14 9/16in x 14in).*

**£2,000 - 3,000**  
**JPY280,000 - 410,000**  
**US\$2,500 - 3,700**

179\*

**SHIBATA ZESHIN (1807-1891)**

Meiji era (1868–1912), circa 1888

A miniature album of six seasonal *urushi-e* (lacquer paintings), with an embroidered silk cover, each page of board covered in gold paper, bound in *orihon* (concertina) format closed on one side, the paintings arranged one per opening on the left-hand side and comprising:

- 1) A pine-tree bonsai in a green ceramic container on a red-lacquer table: New Year;
- 2) A *kine* (pestle) resting against an *usu* (mortar) on a straw mat by a branch of prunus, a sparrow perched on the end of the pestle: early spring;
- 3) Two stems of *warabi* fern next to *sugina* (horsetail, *Equisetum arvense*), both plants in varying stages of development, the combination (a favourite with Zeshin) pinpointing the season as late spring;
- 4) Irises and roses growing by a rock: summer;
- 5) A stem of lily with one flower fully open and the other still in bud: summer;
- 6) *Naruko* (bird-scarers) arranged on cords attached to the top of the bamboo pole over a rice paddy with a Shinto offering: autumn.

Each with a seal *Shin* and signed *Zeshin* except for the stem of lily which is signed *Hachijuni Zeshin* (*Zeshin*, 82); the cover inscribed in ink on a gold label *Urushi-e Zeshin* (Lacquer painting, *Zeshin*), with a wood storage box inscribed outside *Urushi-e sansui-cho Tairyukyo Zeshin hitsu* (Album of lacquer-painted landscapes, brushed by *Tairyukyo Zeshin*) and inscribed inside *Monsei Chikushin shi* (Recorded by his pupil *Chikushin*), with a red seal; an outer silk *chitsu* wrapper and outer cardboard slipcase.

Overall 1.2cm x 8.3cm x 6.9cm (½in x 3¼in x 2¾in), each image 5.3cm x 6.6cm (2 1/8in x 2 5/8in). (4).

£12,000 - 15,000

JPY1,700,000 - 2,100,000

US\$15,000 - 19,000



(front cover of album)



(box inscriptions)



(2)



(1)



(4)



(3)



(6)



(5)



180



181 (part lot)



180\*

**ANONYMOUS**

Edo period (1615-1868), 19th century  
*Makimono* (horizontal handscroll) depicting *shunga* (erotic pictures), ink, colours, and gold on paper, depicting a series of sexual encounters between a court noble and a court lady, interspersed with passages of cursive narrative calligraphy, the iconography imitating a typical scroll of palace life, the noble at first fully clothed and carrying a fan, bow, and quiver of arrows approaches the lady who is seated half hidden behind a *sudare* (rolling blind), the couple then gradually divest themselves of their clothes as the amorous encounters develop, each set on an *engawa* (veranda) and backed first by autumn plants and then by morning glories; the wrapper of gold paper backed with silk brocade; with an inscribed wood storage box.  
 32cm x 850cm (12 5/8in x 334 3/4in). (2).

£3,000 - 4,000  
 JPY410,000 - 550,000  
 US\$3,700 - 5,000

181\*

**ANONYMOUS**

Edo period (1615-1868) and Meiji era (1868-1912), second half of the 19th century  
 One *Shunga* album and one illustrated book: the first a fold-out album of 10 paintings, ink, colour and gold on silk, depicting 10 love-making scenes, including a courtesan and her client, travellers beneath a flowering cherry tree and a middle-class young lady and her lover on an *engawa* (veranda), *unsigned*, mounted within pale-blue fabric, with brocade covers; *each painting approx. 23cm x 29.5cm (9in x 11 5/8in)*; the second a *koban*-size illustrated book, consisting of two pages of preface, 13 double-page colour illustrations and one page postscript written by Dakudakuan Shujin, the 13 illustrations depicting couples from different social classes making love, 11 prints titled *kumo ma no tsuki* (The Moon Seen between Clouds), 10 pages with added ink inscription in English on the bottom margins, some sheets with *urushi* and *karazuri* details, the postscript page with the pseudonym of the artist, possibly reading *Keikyo hitsu*, with brocade covers; *each print approx. 19cm x 24cm (7 1/2in x 9 1/2in)*. (2).

£800 - 1,000  
 JPY110,000 - 140,000  
 US\$990 - 1,200

## PAINTED SCREENS

### Various Properties

182\* TP

#### A PAIR OF SIX-PANEL FOLDING SCREENS DEPICTING SCENES FROM ISE MONOGATARI (THE TALES OF ISE)

Edo period (1615-1868), 18th century  
Painted in ink and colours on gold paper  
and interspersed with gold clouds depicting  
episodes from *Ise monogatari* (The Tales  
of Ise), an early collection of stories and  
poems centered around the journey of an  
unnamed individual, traditionally assumed  
to be the courtier-poet Ariwara no Narihira  
(825–880), as he travels east in exile from  
the imperial court at Kyoto, including a court  
lady surrounded by her attendants reading a  
letter sent by Narihira; the famous scene of  
Narihira on horseback with his retinue passing  
Mount Fuji (Chapter 9); and concluding with  
Chapter 98, at the left of the left-hand screen,  
where a retainer presents a delighted 'certain  
chancellor' with an imitation branch of plum  
with a pheasant tied to it.

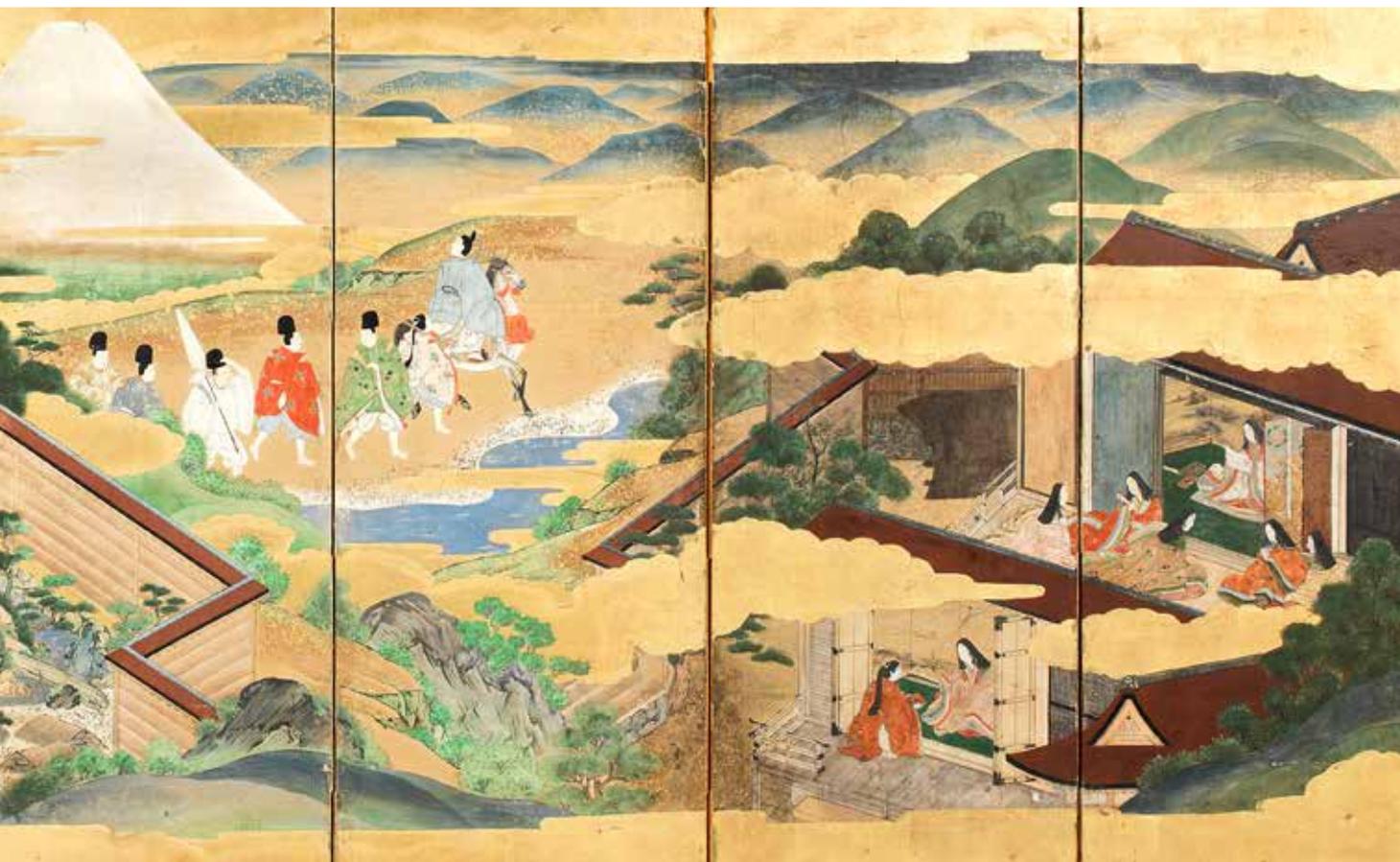
Each screen approx. 122cm x 287cm  
(48in x 113in). (2).

£5,000 - 6,000

JPY690,000 - 830,000

US\$6,200 - 7,400





183\* TP

**ANONYMOUS**

Edo period (1615-1868),  
second half of the 17th century

A six-panel *chubyobu* (medium-size folding screen), ink, colours, and gold on paper, depicting a samurai mansion in Kyoto in use as a house of pleasure: at right three servants, male and female, bring food and drink to a large party surrounding a drunken guest, including both women in elaborately tie-dyed garments and *wakashu* (young men) in fancy robes with long-hilted swords, the remaining panels featuring a garden with a flowering cherry-tree in which a monk perches watching a young girl tying poems to the branches, one group of three and another group of two elegantly attired *wakashu* approaching a waterfall which descends from a pine-clad cliff and at far left three women, one of them brandishing an exaggeratedly long *kiseru* (tobacco pipe). 122cm x 287.2cm (48in x 113<sup>1</sup>/<sub>4</sub>in).

£8,000 - 12,000

JPY1,100,000 - 1,700,000

US\$9,900 - 15,000

The overall composition of this lot, with a mansion at right and a garden with a waterfall to the left, echoes the right-hand half of a remarkable pair of smaller screens of *Amusements in a Mansion* recently acquired by the Metropolitan Museum of Art, New York and currently on display in the Japanese Galleries (inv. no.2017.37.1, .2); the similarities even extend to certain details such as the tipsy guest (in the Metropolitan screen a Buddhist monk but in the present lot a wealthy member of the samurai or merchant class) seated on the corner of the *engawa* (veranda) surrounded by young people who ply him with food, drink, and flattery. As in the Metropolitan screen, the participants in the merrymaking include not only female entertainers but also young male escorts of the 'third gender' of *wakashu*, considered potential sexual partners for both older men and women, dressed in costumes almost as gorgeous as those sported by the female entertainers. The depiction of *wakashu* in Edo-period art is the subject of the current exhibition at Japan Society, New York, 'A Third Gender: Beautiful Youths in Japanese Prints'.

184\* TP

**ANONYMOUS**

Edo period (1615-1868)

A six-panel folding screen, painted in ink and colours on a silver paper ground and interspersed with gold clouds, depicting revellers, samurai and courtesans with their junior attendants, the costumes and hairdos broadly in the style of the mid-seventeenth century, one of the samurai disguised as a *komuso* mendicant monk wearing a distinctive straw hat. 120cm x 355cm (47<sup>1</sup>/<sub>4</sub>in x 159<sup>3</sup>/<sub>4</sub>in).

£8,000 - 12,000

JPY1,100,000 - 1,700,000

US\$9,900 - 15,000



183



184



185\* TP

**A PAIR OF SIX-PANEL FOLDING SCREENS  
DEPICTING AUTUMN PLANTS**

Edo period (1615-1868), 19th century

The gold paper supports painted in ink and colours with a profusion of chrysanthemums and other autumn plants including *kikyo* (Chinese bellflower, *Platycodon grandiflorus*) and *hagi* (bush clover, *Lespedeza bicolor*); the reverse of each screen with one label falsely attributing the screens to Tosa Mitsunobu (1434-1535) and another recording that on 24 April 1915 they were used to decorate the dais from which Princess Arisugawa viewed cherry blossoms on Mount Yoshino. Each screen approx. 171cm x 378cm (67 5/8in x 148 3/4in). (2).

£12,000 - 15,000

JPY1,700,000 - 2,100,000

US\$15,000 - 19,000







(signature and seals)



186\* TP

**SOGA SHOGETSU (DATES UNKNOWN)**

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

A four-panel folding screen (the left-hand half of a pair), converted from two *fusuma* (sliding paper doors), the traces of the original *hikite* (door-uplls) visible in the centre and at the left, ink on paper, depicting the Chinese warrior Zhangliang (in Japanese, Choryo) standing beneath a large pine tree, his sword held in his right hand and pointing at the ground in front of the calm kneeling figure of Huangshigong (in Japanese, Kosekiko, the 'Yellow-Stone Elder') with his hands clasped together inside his sleeves, cradling a scroll in his right forearm, with rocks and plants in the background, signed on the left *Jasokken Soga Shogetsu* with four seals, one to the right reading *Shijo...bin* and three to the left, the first two of them reading *Naoyoshi no in* and *Shogetsu*. 385cm x 185cm (152in x 73in).

£10,000 - 15,000

JPY1,400,000 - 2,100,000

US\$12,000 - 19,000

**Published:**

Fuchu-shi Bijutsukan (Fuchu Art Museum), *Edo no jinbutsuga: Sugata no bi, chikara, ki* (Figure Paintings from the Edo Period: The Beauty, Power, and Eccentricity of Human Figures), exhibition catalogue, Tokyo, 2011, cat. no.55.

Even if this screen were not signed with the names *Jasokken* and *Soga* and an artist name beginning with the character *Sho*, one would know immediately from its bold ink composition and powerfully expressionist figural delineation, based on Chinese legend, that it comes from the circle of the famed individualist painter *Soga Shohaku* (1730-1781). *Shogetsu* is one of a tiny handful of identified followers of *Shohaku* and is known for a small number of recorded works, as follows:



In Mie Prefectural Art Museum, a set of four *fusuma* painting depicting Chinese sages, deer, and a crane, with three of the seals also seen on the present lot, and a hanging scroll showing the Meandering Stream at Lanting, dated 1804 (see <http://www.bunka.pref.mie.lg.jp/art-museum/>);

A painting of a man and horse (or men and horses) in the Arai Shrine, Hyogo Prefecture (referred to in the Fuchu Art Museum catalogue entry cited above);

A hanging scroll of Gama Sennin in the Museum of Fine Arts, Boston misdated on the MFA website to the early eighteenth century (inv. no. 11.6976).

The scene from early Chinese history depicted here is Huangshigong's gift of a scroll of military strategy to Zhangliang, a warrior-retainer of the founder of the Han dynasty, Gao Zu (reigned 202-195 BC). Although this episode is not seen in any extant painting by Shogetsu's master Shohaku, the collections of Tokyo National Museum include

a four-panel screen, signed Shohaku but of disputed authenticity, that shows an earlier stage of the story: Zhangliang, riding on the head of a dragon, returns a shoe that Huangshigong has thrown into a rocky gorge as a test of the warrior's resolve and determination. In the present lot Zhangliang gets his reward as Huangshigong, transformed from a ferocious old man into a placid young scholar with the precious scroll tucked behind his sleeve, kneels before Zhangliang, transformed from the somewhat submissive figure depicted in the earlier episode into an imposing, sword-wielding warrior; for the Tokyo National Museum screen, see <http://webarchives.tnm.jp/imgsearch/show/C0049559>; also reproduced in Kyoto National Museum, *Soga Shohaku* (Shohaku Show), exhibition catalogue, 2005, cat. no.72.

Although the connection between the Tokyo National Museum screen and the present lot is not clear, given that the screens are respectively the right and left halves of a pair of screens, it is possible that Shogetsu's screen was once accompanied by a right-hand screen that showed the earlier episode of the return of the shoe.



187

187\*

**KAMISAKA SEKKA (1866-1942)**

Taisho (1912-1926) or Showa era (1926-1989), early/mid 20th century  
A six-panel *chabyobu* (tea ceremony folding screen), ink, colour and gold on paper, depicting stalks of blue, dark blue and white *kikyo* (Chinese bellflower) growing from behind bamboo fences, some leaves depicted in the *tarashikomi* technique; signed *Sekka* with round seal *Seisei*. 39.5cm x 248cm (15½in x 97 5/8in).

£4,000 - 5,000

JPY550,000 - 690,000

US\$5,000 - 6,200

188<sup>TP</sup>

**MANNER OF HARA ZAICHU (1750-1837)**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
A pair of six-panel folding screens, ink, colours, and gold leaf on paper, the right-hand screen depicting Chapter 87 of *Ise monogatari* (The Tales of Ise): the wandering courtier-poet Ariwara no Narihira (825-880) with his attendants composing a poem in front of the Nunobiki Waterfall, bearing the signature *Hara Zaichu utsusu* and two seals; the left-hand screen depicting one of the *Nijushiko* (24 Paragons of Filial Piety): Soshin (in Chinese, Zeng Shen), hurrying home to his elderly mother after gathering firewood in the mountains, bearing the same signature and seals as the right-hand screen. *Each screen approx. 172.5cm x 363cm (67 7/8in x 143in)*. (2).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

189\*<sup>TP</sup>

**A TWO-PANEL FOLDING SCREEN MOUNTED WITH 12 ALBUM LEAVES DEPICTING VARIOUS EPISODES FROM THE MEDIEVAL WARS**

The paintings Edo period (1615-1868), 18th century; the screen Meiji era (1868-1912) or later, late 19th/20th century  
The gold-painted textile support mounted with 12 leaves finely painted in ink, colours, and gold on gold paper depicting episodes including Ino Hayata slaying the *nue* monster with a tiger's body, a monkey's head, and a snake for a tail; Taira warriors attempting to cross the Uji Bridge from which the planks have been removed by the Minamoto forces as an unsuccessful defensive measure; the warrior Endo Morito doing penance under a waterfall in atonement for having slain his lover Kesa Gozen in error; and Sasaki Takatsuna calling to Kajiwara Kagesue during a race to cross the Uji River, tricking Kagesue into stopping to tighten his saddle girth. 172cm x 173.5cm (67 5/8in x 68 3/8in), *each painting approx. 26.4cm x 24.5cm (10 3/8in x 9 5/8in)*.

£3,000 - 4,000

JPY410,000 - 550,000

US\$3,700 - 5,000

Illustrated on page 120.





189

## EMBROIDERED WORKS OF ART

### Various Properties

190<sup>TP</sup>

#### A LARGE EMBROIDERED WALL HANGING

Designed by Nishimura Sozaemon (1855-1935) and embroidered by Sasaki, Meiji era (1868-1912), late 19th/early 20th century. Finely worked and handwoven with abundant use of coloured silk threads of gold, green, brown, white, red, pink, grey and black depicting rustic thatched huts around which bird-and-flower scenes associated with the four seasons are shown including a family of chickens pecking for food among flowering chrysanthemums in the foreground, five cranes wading beside a stream beneath a pine tree on the lower right, two groups of sparrows flocking towards flowering plum trees and *sotetsu* (sago palm or cycad) trees in the middle section, two diagonal formations of swallows in flight in the upper section and a pagoda shrine nestled among a cedar grove beneath a mountain rising in the distance, signed with two square reserves *Gashi Nishimura* (designed by Nishimura) and *Nuishi Sasaki* (embroidered

by Sasaki) respectively. Overall 264cm x 175cm (104in x 68 7/8in), image 227cm x 138cm (89 3/8in x 54 3/8in).

£3,000 - 4,000  
 JPY410,000 - 550,000  
 US\$3,700 - 5,000

The name Sasaki in one of the signatures likely refers to Sasaki Seishichi (1844-1908), a master weaver active in the Nishijin district of Kyoto who manufactured large-scale textiles, often working for Iida Shinshichi, founder of the Takashimaya Department Store. Nishimura, in the other signature, refers to Nishimura Sozaemon (1855-1935), a Kyoto artist and entrepreneur who developed new decorative textile techniques.





191

191

**A SILK EMBROIDERED WALL HANGING**

Meiji era (1868-1912), late 19th/early 20th century  
 Handwoven with different shades of green, brown and white silk thread with six ducks on the banks of a river among daisies in the foreground, framed by a grove of windswept bamboo, within a brown silk border woven with repeated stylized chrysanthemums and other flowers; unsigned. Overall 203.5cm x 144cm (80 1/8in x 56 11/16in), image 175cm x 116cm (68 7/8in x 45 5/8in).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

192

**AN ORNAMENTAL PANEL  
 MADE IN THE OSHI-E (PADDED-SILK) TECHNIQUE**

The Painting by Sekka, Meiji era (1868-1912), late 19th/early 20th century  
 A horizontal painting, ink, colour and *kirihaku* on silk, depicting the method of green-tea processing, consisting of women on the upper left corner plucking tea leaves from tea bushes, men transferring baskets of fresh tea leaves, some selling to a merchant, another steaming leaves, others rubbing and a woman drying the leaves for

preservation, the figures created in relief by silk and paper padding pasted onto the background, the lower left signed in ink *Sekka* with a seal; framed and glazed. Overall 57cm x 93.5cm (22 1/2in x 36 7/8in), image 44.5cm x 81cm (17 1/2in x 31 7/8in).

£1,500 - 2,000  
 JPY210,000 - 280,000  
 US\$1,900 - 2,500

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

**Notes:**

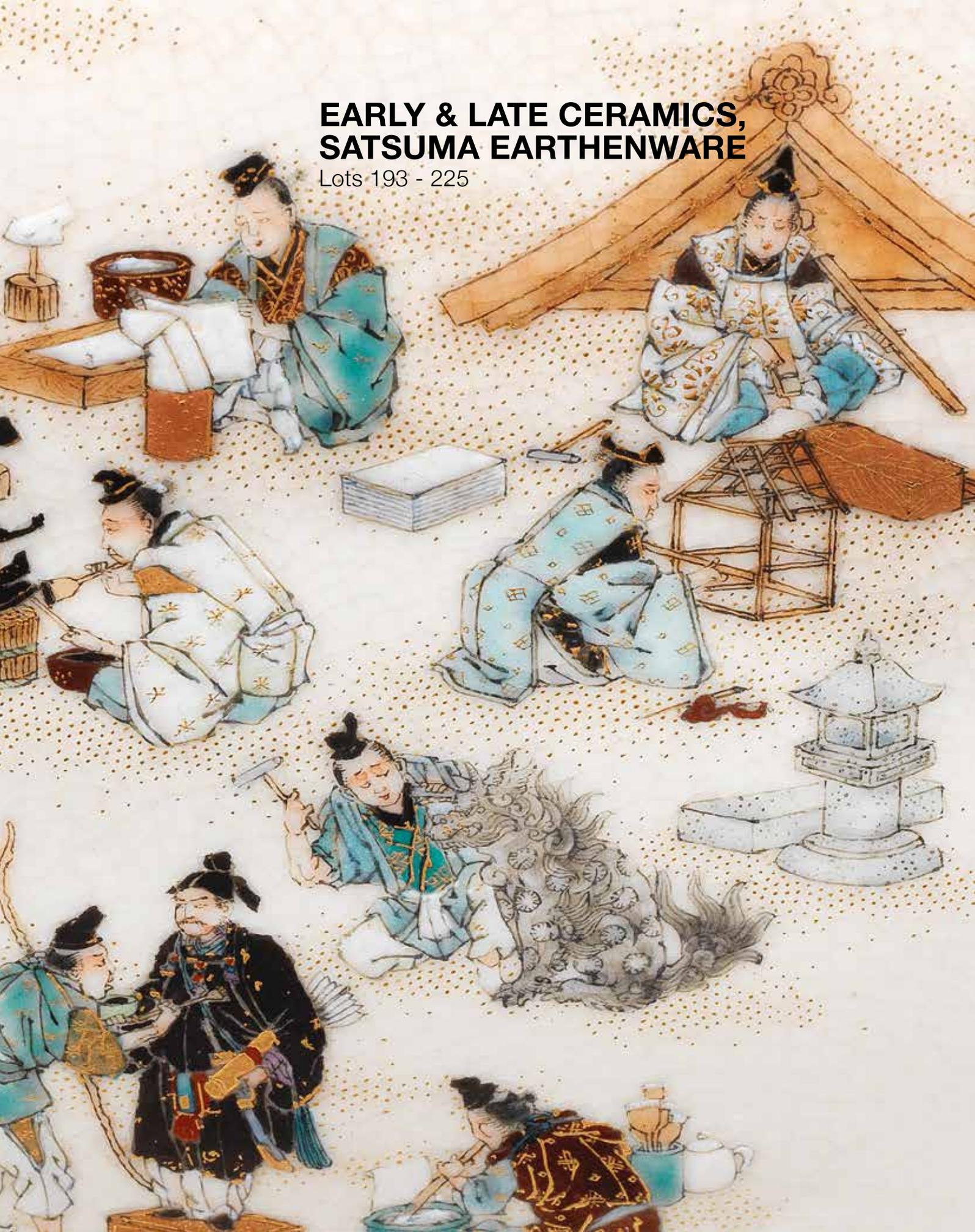
1. Hiroko T. McDermot and Clare Pollard, *Threads of Silk and Gold, Ornamental Textiles from Meiji Japan*, Oxford, The Ashmolean Museum, 2012, pp.178-183.





# EARLY & LATE CERAMICS, SATSUMA EARTHENWARE

Lots 193 - 225





193

**CERAMICS**  
**Various Properties**

193\*  
**A RARE HANIWA MODEL OF A HOUSE**  
 Kofun period (3rd-7th century), Kanto or Tohoku Region, circa 500-600  
 The hand-built and paddled earthenware model of typical form, solidly built with low walls and a massive roof and gable end, the ridge fitted with five large *katsuogi* cross pieces, the roof decorated with a prominent triangular pattern dyed with cinnabar red, two round openings for ventilation in the gable, the other three walls each with one door or window, the walls moulded with horizontal patterns. 53.5cm x 53cm x 42.5cm (21 1/8in x 20 7/8in x 16 3/4in). (2).

£25,000 - 30,000  
 JPY3,400,000 - 4,100,000  
 US\$31,000 - 37,000

The result of an Oxford Authentication Ltd. thermoluminescence test (sample no.N116m20, dated 6 September 2016) is consistent with the dating of this lot.

For *haniwa* house models, see Miki Fumio, *Haniwa, Nihon no bijutsu*, 19, Tokyo, Shibundo, November 1967, pls.28-35; the present lot, with its outward-leaning gable ends and *katsuogi* cross pieces, resembles an example excavated from the *kofun* tomb at Chausuyama, Akabori Village, Gunma Prefecture, pl.32, although the triangular red markings are best known from the famous *Tenkan haniwa* ('Crowned Haniwa') excavated in Iwaki City, Fukushima Prefecture in 1948, pl.13.



(reverse)

194\*  
**A HANIWA STANDING EARTHENWARE FEMALE FIGURE, PROBABLY A SHAMANESS**  
 Kofun period (3rd-7th century), Kanto Region, circa 500-600  
 The hand-built and paddled reddish earthenware hollow figure of typical form, rising from a slightly convex base, the skirt, base, and lower body with vertical striations and circular openings, the face represented by three openings for the eyes and mouth, the nose and ears simply modelled, wearing a necklace, the arms held out parallel with the shoulders, a jar in her left hand and a ritual implement in her right, a boss in the centre of her chest; with an inscribed wooden storage box and wood stand. 73cm (28 3/4in) high. (4).

£12,000 - 15,000  
 JPY1,700,000 - 2,100,000  
 US\$15,000 - 19,000



(reverse)



194

The result of an Oxford Authentication Ltd. thermoluminescence test (sample no. N117b96, dated 28 February 2017) is consistent with the dating of this lot.

For female *haniwa* figures with head decorations, two of them with necklaces, see Miki Fumio, *Haniwa, Nihon no bijutsu*, 19, Tokyo, Shibundo, November 1967, pls.132-134, excavated in Tochigi and Gunma Prefectures.

195

**A FOLIATE RIMMED KAKIEMON DISH**

Edo period (1615-1868), circa 1700

Decorated with coloured enamels, the interior with a central medallion of a pair of cranes wading in shallow water surrounded by windswept peonies and violets issuing from rocks, the exterior with a stylized foliate vine and inscribed on the base with an apocryphal Chinese reign mark with the characters *Xuan Ming nianzhi* (Made in the Xuan [de Reign of the] Ming [Dynasty]). 20.2cm (8in) diam.

£800 - 1,200

JPY110,000 - 170,000

US\$990 - 1,500

Illustrated on page 128.



195

## EARLY AND LATER PORCELAIN Various Properties

196

### A KAKIEMON TEA POT AND A COVER

Edo period (1615-1868), circa 1680-1700  
Of ten-lobed form with wide rounded handle, painted in blue, iron-red, green and black enamels with flowering plum trees issuing from behind rocks and formalised clouds, decorated in red on the shoulder with *nyoi* borders and on the neck with lappets, the handle and short curved spout with green *karakusa* ('Chinese grasses'); the floriform decagonal cover decorated with a similar design. 8.5cm x 14cm (3 3/8in x 5 1/2in). (2).

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500

For similar examples, see *Genryukara gendai made: Kakiemon no Sekai: Jusandai tsuito juyondai shumei kinen* (The World of Kakiemon from Its Origins to the Present: Commemorating the Succession from the Thirteenth to the Fourteenth Generation), Fukuoka, Asahi Shinbunsha, 1983, p.60, no.74; John Ayers, Oliver Impey and J. V. G. Mallet, *Porcelain for Palaces: The Fashion for Japan in Europe, 1650-1750*, London, Oriental Ceramic Society, 1990, p.142, no.103.

Another example was sold in these rooms, 12 November 2015, lot 343.

197

### A SMALL FIVE-PIECE IMARI GARNITURE SET

Edo period (1615-1868),  
late 17th/early 18th century  
Comprising three baluster vases, each painted in underglaze blue, iron-red and gilt with a matching design, decorated with panels of cherry, chrysanthemum and peonies, separated by *shippo-tsunagi* (linked-jewels), each vase with a detachable en-suite domed cover surmounted by a cockerel-shaped knob, each vase 37cm (14 1/2in) high; the two trumpet-shaped beaker vases similarly decorated with an almost identical design, each beaker vase 23cm (9in) high. (8).

£2,000 - 3,000

JPY280,000 - 410,000

US\$2,500 - 3,700



196



197

198

**A PAIR OF IMARI SQUARE FLASKS WITH EN-SUITE CHRYSANTHEMUM STOPPERS**

Edo period (1615-1868), early/mid 18th century  
 Each flask decorated with an identical design in underglaze blue, iron-red and gilt, each face painted with a different flowering plant consisting of chrysanthemums, prunus, peony and two squirrels among fruiting vine, framed by a gilt-on-blue border, the sloping shoulders with four red leaves issuing from the chrysanthemum collar encircling the short neck decorated with a hexagon diaper; each flask with a detachable en-suite stopper in the form of a chrysanthemum blossom.  
 Each approx. 22cm (8 5/8in) high. (4).

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500

An identical pair is illustrated in John Ayers, Oliver Impey and J. V. G. Mallet, *Porcelain for Palaces: The Fashion for Japan in Europe, 1650-1750*, London, Oriental Ceramic Society, 1990, p.215, no.222.



198



199

199  
**THREE PORCELAIN BLUE-AND-WHITE ARITA DISHES**

Edo period (1615-1868), circa 1700  
 Each painted in underglaze blue, the first a foliate-rimmed dish decorated with central sprays of 'The Three Friends of Winter' (*shochikubai*: pine, bamboo and prunus) surrounded by a double underglaze blue circle bordered by more prunus and bamboo growing from rocks, signed on the base with a square *fuku* mark, 20.5cm (8 1/16in) diam.; the second dish decorated with a sailing boats on a lake and mountains in the distance, plain back, 19.5cm (7 5/8in) diam.; the third decorated with a central wreath of *Shochikubai* bordered by a wide band of *karakusa* ('Chinese grasses'), signed on the base with an apocryphal Chinese reign mark *Da Ming Chenghua nian ji*, 24.5cm (9 5/8in) diam. (3).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900



200

200  
**TWO BLUE-AND-WHITE ARITA GALLIPOTS**

Edo period (1615-1868), late 17th century/early 18th century  
 Each painted in underglaze blue with a matching design of pomegranate and peony sprays beneath a narrow band of gadroons, the tapering short neck and double-everted rim painted with further floral stems. Each approx. 22.5cm (8 7/8in) high. (2).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

201  
**A PAIR OF MATCHING KORANSHA PLATES**

Meiji era (1868-1912), late 19th/early 20th century  
 Each decorated in underglaze blue and coloured enamels and supported on a high combed foot, each painted with an exotic crested bird perched on a berried plant among foliage; signed on the base in underglaze blue *Fukagawa sei* beneath the orchid mark of Koransha. Each 23.8cm (9 3/8in) diam. (2).

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500



201



202

Fukagawa is the family name of the founder and owner of the Koransha company. The combination of the orchid mark of Koransha and signature *Fukagawa sei/zo* appears to have been used until the company was split; the Fukagawa Porcelain Company was then re-established in the late Meiji era.

202

**A HIRADO-STYLE BLUE-AND-WHITE JAR WITH AN UNASSOCIATED LACQUERED-WOOD COVER**

Meiji era (1868-1912), late 19th/early 20th century  
Supported on three bracket feet and painted in underglaze blue with pavilions in a Chinese rocky landscape, the cover of lacquered wood, decorated in gold *hiramaki-e* with a *tebako* (accessory box) resting among windswept *susuki* (plume grass).  
6.3cm (2½in) high. (2).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

203

**A TALL PORCELAIN LANTERN**

Fukagawa, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
Constructed in eight separate sections, decorated in underglaze blue, iron-red, green and yellow enamels, and gilt, the column entwined with a dragon moulded in low relief emerging from clouds beneath a hexagonal pierced section enclosing a hinged door, the six-scrolled roof decorated with large chrysanthemum blossoms and surmounted by a *tama*-(jewel-) shaped knob, the foot of the structure painted with waved-lashed rocks; *unsigned*.  
Approx. 156cm (61 3/8in) high. (8).

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500



203



(reverse)



204



205



(signature)

204

**A RECTANGULAR BALUSTER  
SETO PORCELAIN VASE**

By Kawamoto Hansuke for the Okuhira Company of Yokohama, Meiji era (1868-1912), late 19th/early 20th century  
The two large faces lacquered in gold *hiramaki-e* to depict the smooth ripples of a stream formed by a carp leaping just above the surface on one side and two turtles swimming on the opposite side, reserved on a black enamelled ground, the neck and foot similarly lacquered with a band of stylized aquatic plants, the sides applied with bracket handles; signed on the base in iron-red *Nippon Yokohama Okuhira sei* with seal *Kawamoto Hansuke*. 34cm x 22.5cm (13 3/8in x 8 13/16in).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

205\*

**A TALL RECTANGULAR PORCELAIN VASE**

By Makuzu Kozan, Meiji era (1868-1912), late 19th/early 20th century  
Painted in underglaze blue, each face depicting a different design, including branches of peaches overhanging stalks of mushrooms issuing from tumultuous waters and two long-tailed birds perched among bamboo stems separated by a symmetrical vertical arrangement of bird-and-flower, calligraphy and Chinese motifs within roundels on a fragmented *rinzu* (textile-weave) ground, the neck with a band of auspicious Chinese characters, signed on the base in underglaze blue *Makuzu Kozan sei* within a large rectangular reserve; with a separate hardwood square stand, a *tomobako* wood storage box titled *Kabin* (flower vase), inside the lid inscribed *Goshonzui i Makuzu Kozan saku* (traditional Shonzui designs, made by Makuzu Kozan) with two seals *Teishitsu Gigei-in* (Artist to the Imperial Household) and *Makuzu Kozan* and an outer wood storage box.  
35cm (13<sup>3</sup>/<sub>4</sub>in) high. (4).

£1,200 - 1,800  
JPY170,000 - 250,000  
US\$1,500 - 2,200

206

**A LARGE PORCELAIN VASE**

By Makuzu Kozan, Meiji era (1868-1912), late 1890s  
The lower bulbous section moulded with eight acanthus-leaf panels, each enclosing a leaping sinuous scaly dragon painted in underglaze blue facing in opposing directions beneath a tall lemon-yellow enamelled neck; signed on the base in underglaze blue *Makuzu Gama Kozan sei*.  
51.5cm x 35.5cm (21 5/8in x 14in).

£4,000 - 6,000  
JPY550,000 - 830,000  
US\$5,000 - 7,400

207\*

**A SMALL PORCELAIN VASE**

By Makuzu Kozan, Meiji era (1868-1912), early 20th century  
Painted in underglaze blue and copper red with leafy stems of iris, with white enamel details in low relief on the petals, signed on the base in underglaze blue *Makuzu Kozan sei*; with a separate wood stand and *tomobako* storage box inscribed on the lid *Kabin Seika iro-ire shobu zu Makuzu Kozan saku* (Blue-and-white and coloured flower vase with design of irises by Makuzu Kozan) with seal *Makuzu Kozan*.  
15.2cm (6in) high. (3).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500



206



(signature)



207



(signature)



208

209

**SATSUMA EARTHENWARE**  
**Various Properties**

208\*

**FIVE SATSUMA VESSELS**

Meiji era (1868-1912), late 19th/early 20th century  
 Each decorated in enamels and gilt, comprising two lobed-rim bowls, one depicting a procession of courtesans accompanied by their *kamuro* (child attendants) parading beneath parasols held by male attendants during the *hanami* (cherry-blossom-viewing) season, the exterior depicting a band of windswept wild flowers, signed on the base with a seal *Dai Nihon Kozan sei*, 5.7cm x 15.2cm (2¼in x 6in); the second bowl depicting a group of townsmen scrambling for coins dropped on the ground and a 'hundred cranes' in flight enclosed within an irregular-shaped band on the exterior, signed on the base with seal *Yasui Kozan*, 5.7cm x 15.5cm (2¼in x 6 1/8in); the third and fourth a pair of miniature vases, decorated with butterflies and chrysanthemum blossoms enclosed within *tomoe* (comma) shaped cartouches reserved on a linked octagonal patterned ground, each vase *unsigned*; each 12cm (4¾in) high, the last a deep bowl decorated with a profusion of tightly clustered butterflies on the inside and millefleurs on the outside, signed on the base with a square seal *Meizan sei*, 6.5cm x 12.3cm (4¾in); with one wood storage box. (6).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

209

**THREE SATSUMA VESSELS**

Meiji era (1868-1912), late 19th/early 20th century  
 Each decorated in enamels and gilt, comprising a slender baluster vase, painted with a continuous scene of sparrows flying among trailing hanging wisteria, signed *Kinkozan sei*, 20.3cm (8in) high; the second a large circular box and cover supported on three legs, depicting elegantly dressed ladies, children and attendants feeding carp in the pond from the balcony of the Fujinoya Teahouse, the sides with a band of formal designs, the interior with sprays of *fuyo* (cotton rosemallows) and chrysanthemums, signed with a partially effaced seal *Ogurusu zo*, 12cm x 21cm (4¾in x 8¼in); the third a vase of square section, painted with ladies and children in gardens separated with similar landscapes, signed on the base with a seal *Kinzan*, 25.2cm (6in) high. (4).

£1,500 - 1,800  
 JPY210,000 - 250,000  
 US\$1,900 - 2,200



210

**A CIRCULAR LOBED SATSUMA DISH**

By Takebe Shoko, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt with a winding festival procession of townspeople carrying symbols and holding banners associated with the 12 events of the 12 months, including: *shishimai* and *takoage* during the New Year Festival in the first month; plum blossoms associated with the advent of spring and banners from the Inari Shrine representing the Hatsu'uma Festival in the second month; a paired male and female representing Hinamatsuri (the Girl's Festival) in the third month; a man holding a pole attached with a carp, a stalk of iris and boy wearing a breastplate representing Boys' Festival in the fifth month; people carrying *mikoshi* in the sixth month; a Chinese male and female representing the Star Festival in the seventh month; Ebisu holding a large *tai* (red bream) representing the tenth month known as Kaminazuki (Godless month); signed on the base in a gilt seal *Shoko Takebe*, inscribed above *Thomas B. Blow* in *katakana* and *Junikagetsu gyoji no zu* (Picture of the Events in the Twelve Months) in *kanji* beneath the seal.

21cm (8 1/4in) diam.

£3,000 - 4,000

JPY410,000 - 550,000

US\$3,700 - 5,000

Thomas B. Blow was an English dealer who lived in Japan at least from 1906 until 1914. He supplied many of the leading collectors in Europe with ceramics, metalwork, and other of the applied arts so keenly sought in the Britain and elsewhere. He was the main supplier of Alfred Baur in Geneva until he introduced Baur to Tomita in 1923. Blow's connection to Shoko Takebe is not known, but this inscription, often with accompanying identification of the scene depicted, appears only on the work of Takebe. <sup>1</sup>

**Notes:**

1. Oliver Impey and Malcolm Fairley, *The Nasser D. Khalili Collection of Japanese Art: Meiji no Takara, Treasures of Imperial Japan*, vol.V, *Ceramics part II*, London, The Kibo Foundation, 1995, no.146.



(interior)



211



(interior)



212



213

211

**A LOBED-RIMMED SATSUMA BOWL**

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt with two *tanuki* (raccoon dogs) beside flowering autumn shrubs, the exterior with two rectangular panels, one enclosing a sparrow flying among trailing leafy branches of wisteria and a sparrow among peonies in the other reserved on a blue ground with scrolling chrysanthemum heads interwoven among 'Chinese grasses'; signed on the base with seal *Kinkozan zo*.  
7cm x 15.2cm (2<sup>3</sup>/<sub>4</sub>in x 6in).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

212\*

**A SATSUMA BOWL**

By Meizan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt and supported on a square foot, the interior depicting an elegantly clad court lady accompanied by two female attendants on the veranda of a palatial mansion, the exterior with rabbits leaping over a stream between assorted shaped panels enclosing different bird-and-flower scenes alternating with banners, vessels and military fans; signed on the base with gilt seal *Meizan sei*.  
5.5cm x 12.5cm (2 1/8in x 4 7/8in).

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500

213\*

**A CIRCULAR SATSUMA THREE-LEGGED VESSEL AND COVER**

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt, the cover with a round panel enclosing a vibrant summer scene of townspeople, all attired in a variety of different outfits, dancing to the accompaniment of music being played on the platform in the centre bordered by a band of chrysanthemum blossoms, the procession of dancers continuing around the side of the vessel; the base signed with a seal *Kinkozan zo*.  
6.7cm x 12.1cm (2 5/8in x 4<sup>3</sup>/<sub>4</sub>in). (2).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



214

214

**A SATSUMA VASE**

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
Of ovoid form with everted neck, painted with a continuous scene of families picnicking at cherry viewing parties with Mount Fuji in the distance, the shoulder and foot elaborately painted with decorated open fans, all in coloured enamels and gilding; signed *Kinkozan sei*. 24.7cm (9<sup>7</sup>/<sub>16</sub>in) high.

£800 - 1,200

JPY110,000 - 170,000

US\$990 - 1,500



215

215\*

**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 *shijukara* (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).

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500



216

216

**A TALL DEEP SATSUMA BOWL**

By Yabu Meizan (1853-1934), Meiji era (1868-1912), late 19th/early 20th century

Finely decorated in enamels and gilt, the exterior with three lobed panels, each enclosing a different scene, one depicting a *sankin kotai* (daimyo procession) of samurai painted in diminishing size, some on horseback, others carrying their lord in a palanquin with the majority on foot carrying banners, boxes and other paraphernalia, the second with several butterflies hovering over stalks of lilies and the third depicting an extensive view of Itsukushima Shrine, all over a ground of densely clustered millefleurs, the interior with fronds of purple and white wisteria trailing beneath a geometric rim; signed on the base with a gilt seal *Yabu Meizan*.

15cm x 15.5cm (5 7/8in x 6 1/8in).

£6,000 - 8,000  
JPY830,000 - 1,100,000  
US\$7,400 - 9,900



217

217

**AN UNUSUAL PARTIALLY-ENAMELLED SMALL OVOID SATSUMA VASE**

By Yabu Meizan (1853-1934), late 19th/early 20th century

The cream body painted in iron-red outline with intentional omission of enamels depicting figures scattered over the surface watching the procession of a nobleman in an ox-driven carriage with attendants carrying a large chest passing by, beneath trailing blossoms decorated in coloured enamels and gilding; signed on the base with a gilt seal *Yabu Meizan*.

10.8cm (4 1/4in) high.

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500



218

218\*

**A LARGE SQUARE SATSUMA BOWL**

By Yabu Meizan (1853-1934), Meiji era (1868-1912), late 19th/early 20th century

Finely decorated in enamels and gilt, the exterior painted with four lobed panels, each enclosing a different scene, one depicting an extensive view of Suruga Bay with figures in front of thatched buildings beneath pines on the bank in the foreground, other figures in small ferry boats on the lake and Mount Fuji rising in the distance, another panel with groups of artisans engaged in different activities including a fan-maker, a sculptor and an umbrella-maker, the third with five *hojiro* (meadow buntings) perched among plum branches, the last depicting a winding daimyo procession, all reserved on a millefleurs ground, the interior decorated with colourful butterflies fluttering beneath a border of trailing summer and autumn flowering blossoms; signed on the base with a partially erased gilt seal *Yabu Meizan*.

10.6cm x 17.7cm (4 1/8in x 6 15/16in).

£5,000 - 8,000

JPY690,000 - 1,100,000

US\$6,200 - 9,900

219

**A SMALL SQUAT GLOBULAR SATSUMA VASE**

By Yabu Meizan (1853-1934), Meiji era (1868-1912), late 19th/early 20th century

Finely decorated in enamels and gilt, the body with a continuous scene of women working at weaving industry, including hanging thread to dry, combing the thread, and weaving cloth on a large loom, the neck painted with vertical panels of peonies and cherry blossom; signed on the base with a gilt seal *Yabu Meizan*. 9.5cm (3 3/4in) high.

£2,000 - 3,000

JPY280,000 - 410,000

US\$2,500 - 3,700



219



220



221



222

220\*

**A CIRCULAR THREE-LEGGED SATSUMA BOX AND COVER**

By Teizan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt, the cover with two overlapping panels enclosing an outdoor scene with ladies and children enjoying the *hanami* (cherry-blossom-viewing) season and birds perched on *yamatachibana* (coralberry) overhanging a stream, the inside with more bird-and-flower scenes, the sides of the box with overlapping seasonal floral roundels floating above a band of geometric and brocade motifs, signed on the base with a seal *Teizan seizo*; with an inscribed wood storage box.

13cm x 25.6cm (5 1/4in x 10 1/16in). (3).

£2,500 - 3,000

JPY340,000 - 410,000

US\$3,100 - 3,700

221\*

**A CONICAL SATSUMA BOWL**

By Yabu Meizan (1853-1934), Meiji era (1868-1912), late 19th/early 20th century

Decorated in enamels and gilt with a solitary bird perched on a flowering, leafy *yamazakura* (mountain cherry) branch on a cream ground; signed on the the base with a gilt seal *Yabu Meizan*.

5.3cm x 18.2cm (2 1/8in x 7 1/8in).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

222

**A TALL SLENDER OVOID SATSUMA VASE**

Meiji era (1868-1912), late 19th/early 20th century  
Boldly decorated predominately in gilt and enamels, the body with two ornately framed panels enclosing two warriors on each side, reserved on a white ground of densely clustered spider chrysanthemums moulded in low relief, the shoulder with a wide gilt band of elaborately moulded with *tama* (jewel)-shaped lappets beneath further narrow bands of brocade, geometric and foliate motifs; *unsigned*.  
54.5cm (21½in) high.

£1,200 - 1,500  
JPY170,000 - 210,000  
US\$1,500 - 1,900



223

223

**A FOUR-LOBED SQUAT SATSUMA KORO (INCENSE BURNER) AND COVER**

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt with two lobed panels depicting different bird-and-flower spring scenes, one showing a pair of egrets wading in water beside *tsubaki* (camellia) and the other with sparrows in flight among large flowering peony blooms and *shidare zakura* (weeping cherries), separated by panels enclosing repeated formal foliate motifs framed by stylized cherry blossoms on a blue ground, the ensuite pierced cover surmounted by a knob in the form of a cluster of chrysanthemum buds and foliage; signed on the base *Kinkozan zo*.  
15.2cm (6in) high. (2).

£1,200 - 1,800  
JPY170,000 - 250,000  
US\$1,500 - 2,200



224

224\*

**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 beside *fuyubotan* (winter peonies) growing from a snow-covered rice stook, 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 stylized 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).

£3,000 - 4,000  
JPY410,000 - 550,000  
US\$3,700 - 5,000



225

225

**AN OCTAGONAL SATSUMA KORO (INCENSE BURNER) AND COVER**

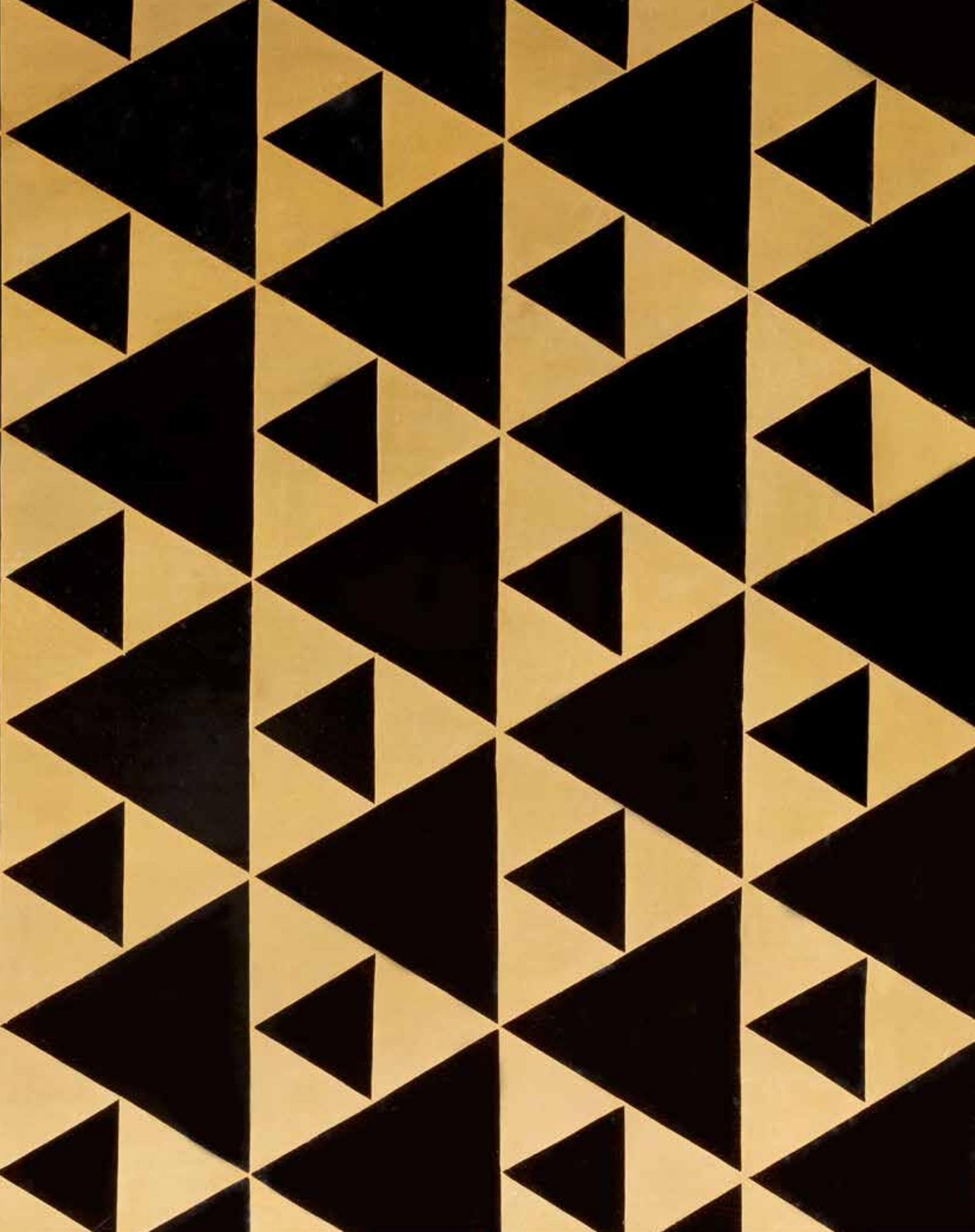
By Shizan, Meiji era (1868-1912), late 19th/early 20th century  
Decorated in enamels and gilt, each panel painted with a different figural genre scene alternating with a bird-and-flower scene, the shoulder with a profusion of dense chrysanthemums and peonies, with a detachable silver cover delicately pierced with overlapping formalised chrysanthemum blooms; signed on the base *Shizan*.  
7.6cm (3in) high. (2).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

The background of the entire page is a repeating geometric pattern. It consists of a grid of squares, each divided into four triangles by a diagonal line from the top-left to the bottom-right. The triangles alternate in color: the top-left and bottom-right triangles are black, while the top-right and bottom-left triangles are a metallic gold color. This creates a complex, interlocking visual effect.

**LACQUERED WORKS OF ART  
WOOD, BUDDHIST ART & FURNITURE**

Lots 226 - 277



## LACQUER WORKS OF ART

### Various Properties

226\*

#### A LACQUERED-WOOD RYOSHIBAKO (DOCUMENT BOX) AND COVER

By Ogawa Haritsu (1663-1747), Edo period (1615-1868), 18th century  
Of standard rectangular form, with *inrobuta* (flush-fitting lid) and *kakego* (interior tray), supported on four bracket feet; the wooden lid worked to give prominence to the grain and decorated in gold, silver, and red *takamaki-e*, pewter, silver, and shell with sparrows making a nest from a large leaf, a broken set of *naruko* (bamboo bird-scarers), and sheaves of rice, part of the design reaching over both sides; the rounded *chiri-i* (edges) finished in polished lacquer, the rims gold *fundame* lacquer, the other surfaces fine *hirame* on a black-lacquer ground; sealed in red lacquer *Kan*; with a wood storage box titled *Ritsuo saku jidai bunko* (Stationary box made by Ritsuo).  
9cm x 25cm x 32.2cm (3½in x 9 7/8in x 12 5/8in). (4).

£30,000 - 40,000

JPY4,100,000 - 5,500,000

US\$37,000 - 50,000

#### Provenance:

Sueyoshi collection (from label on storage box).  
Takei Morimasa (1842-1926), Himeji (see below).  
Hayashi Hidemitsu (from certificate of loan to Kyoto National Museum, 1997).

#### Published:

Kyoto Bijutsu Kurabu (Kyoto Art Club), *Kyu Himeji-han danshaku Takei-ke zohin nyusatsu* (Sale of property from the collection of the Baron Takei family of Himeji), sale date 7 July, 1928, lot 239.  
Haino Akio, *Ogawa Haritsu: Edo kogei no iki* (Ogawa Haritsu: Chic in Edo Craft), *Nihon no bijutsu* (Arts of Japan), 389, Tokyo, Shibundo, 1998, pl.130.

Ogawa Haritsu (formerly often referred to outside Japan by his alternative name of Ritsuo) was among the first Japanese lacquer artists to establish an independent reputation outside of the hereditary craft dynasties of Kyoto, Edo, and Kanazawa. Following an early career as a haiku poet, he is thought to have first turned his attention to lacquer design in middle age and soon attracted a wide following thanks to his novel choice of subject matter and pioneering and imaginative use of unusual materials; at some point after 1710 he was hired by Tsugaru Nobuhisa (1669-1747), lord of a domain in northern Japan, for whom he worked until 1731.

The present lot demonstrates Haritsu's penchant for bold designs and striking textures, qualities that earned him success during his lifetime and also sparked a revival of interest in his work during the latter part of the nineteenth century when Shibata Zeshin (1807-1891) imitated his *inro* made in the form of old Chinese ink cakes; ever since that time both Zeshin and Haritsu have been particularly admired by collectors outside Japan.



(signature)



227\*

**A LACQUERED-WOOD INLAID SUZURIBAKO  
(BOX FOR WRITING UTENSILS) AND COVER**

By Ogawa Haritsu (1663-1747), Edo period (1615-1868), 18th century  
Of standard rectangular form, with *inrobuta* (flush-fitting lid), the interior fitted with two removable lacquered-wood components holding in place a silvered-bronze *suiteki* (water-dropper) and a *suzuri* (inkstone) with gold-lacquered rim; the wooden lid worked to give prominence to the grain and decorated in gold, silver, and red *takamaki-e*, shell, and pottery with a caparisoned elephant bearing on its back a lotus pedestal which supports a pagoda-shaped reliquary, looking towards a dancing *karako* (Chinese boy) who holds a fan in his right hand, the surfaces apart from the top and sides in fine gold *mura-nashiji* on a black-lacquer ground, sealed in green pottery *Haritsu*, with cotton-and-silk storage bag and a wood storage box.  
5cm x 18.2cm x 23cm (2in x 7 1/8in x 9in). (7).

£30,000 - 40,000

JPY4,100,000 - 5,500,000

US\$37,000 - 50,000

**Published:**

Haino Akio, *Ogawa Haritsu: Edo kogeji no iki* (Ogawa Haritsu: Chic in Edo Craft), *Nihon no bijutsu* (Arts of Japan), 389, Tokyo, Shibundo, 1998, pl.8.

An elephant (without a Chinese boy attendant) bearing an elaborate structure on its back is seen in several *inro* with Haritsu's signature, as well as on a number of well-known *suzuribako* by him including one in the Hikone Castle Museum and another in the Osaka City Museum of Fine Arts. This motif, named *Kyuko* (Nine Tributes), can be traced to the first chapter of the *Zhou Li*, a Chinese political text compiled around the third century BC, which lists nine different categories of material to be donated to the emperor. The association between the Nine Tributes and an elephant, a later development, is seen in sixteenth-century Chinese ink-cake designs; Haritsu may well have learned about the mixed origins of this exotic imagery from his friend the haiku poet Takarai Kikaku (1661-1707), 'who was conversant with Chinese culture and loved to use obscure allusions in his poetry' (Andrew J. Pekarik, *Japanese Lacquer, 1600-1900: Selections from the Charles A. Greenfield Collection*, New York, Metropolitan Museum of Art, 1980, p. 85). The Chinese boy, on the other hand, was likely taken from a design by the painter Hanabusa Itcho (1652-1724), whose genre scenes, later widely reproduced, clearly influenced the work of Haritsu and his successors (see Malcolm Fairley *Japanese Works of Art, Inro from a Private European Collection*, London, 2013, p.8 and cat. no.2).

The seal *Haritsu* is unusual; the artist habitually signed himself as *Ritsuo*, a name he adopted in 1712, or (more frequently) *Kan*, literally, 'look, observe', as seen in lot 226, perhaps in reference to his acute powers of observation.



(interior)



(signature)





228

228\*

**A NEGORO-STYLE LACQUER SUTRA BOX**

Edo period (1615-1868), 17th century

The rectangular box with hinged cover supported on 12 cloud-form bracket feet and with a metal clasp in the form of a butterfly and numerous other metal fittings, the exterior finished in red lacquer slightly worn in places revealing the black-lacquer undercoat, the base and interior brown lacquer, inscribed on the base *Amida-dera* (Amida Temple) and with a date *Genki sannen* (Genki third year, 1572); with a wooden storage box.

14.2cm x 36cm x 23.8cm (5 5/8in x 14 1/8in x 9 3/8in). (2).

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500

229\*

**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).

£6,000 - 8,000

JPY830,000 - 1,100,000

US\$7,400 - 9,900

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).



(interior)



229



(interior)



230

230

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

Edo period (1615-1868), early/mid 19th century  
Decorated in gold and *iro-e takamaki-e*, *e-nashiji* and gold *hiramaki-e*, the exterior with an all-over design of different roundels of seasonal plants and flowers including *suisen* (daffodils), *kikyo* (Chinese bellflowers), *hagi* (bush clover), *nadeshiko* (pinks), *fuji* (wisteria), *ume* (plum), *sakura* (cherry), *momiji* (maple), *sasa* (bamboo), and *susuki* (plume grass) sparsely scattered over the repeated *hanabishi-shippo-zunagi* (flowery-diamond-linked-jewel) ground, the hinged double-door opening to reveal nine removable drawers of assorted size within, the interior of each door with a matching design of a pheasant perched on a rock beneath cherry branches, the drawers embellished in *maki-e* with various stylized bird-and-flower motifs, the doors and sides applied with silvered-metal mounts in the form of *shippo-zunagi* (linked-jewels); *unsigned*.

38cm x 40.8cm x 24.1cm (15in x 16 3/8in x 9 1/4in).

£2,000 - 3,000

JPY280,000 - 410,000

US\$2,500 - 3,700



231

231

**A LACQUERED KODANSU (CABINET) ON AN EN-SUITE LACQUERED STAND**

Edo period (1615-1868), early/mid 19th century  
Constructed in two detachable sections, decorated in gold *hiramaki-e* with an all-over design of *sasa-ni-suzume* and *sendai-sasa* crests interwoven among scrolling *karakusa* ('Chinese grasses') on a dense *nashiji* ground, the hinged double doors opening to reveal six removable same-sized drawers above a single larger rectangular drawer, similarly lacquered with identical crests, the front, sides and top applied with gilt-metal mounts engraved with *karakusa* ('Chinese grasses'), *unsigned*; the stand lacquered in gold *hiramaki-e* with scrolling *karakusa* ('Chinese grasses').

The cabinet 45.5cm x 45cm x 28cm (17 7/8in x 17 3/4in x 11in), the stand 18.5cm x 47.1cm x 30.7cm (7 1/4in x 18 1/2in x 12in). (2).

£800 - 1,200

JPY110,000 - 170,000

US\$990 - 1,500

232\*

**A LACQUERED AND  
INLAID SUZURIBAKO  
(BOX FOR WRITING UTENSILS)  
AND COVER**

Edo period (1615-1868),  
late 18th/early 19th century  
In the form typically associated  
with lacquerers in the Rinpa style,  
the rectangular box with a lid with  
bevelled edges, held in place on  
the box by two gold-lacquered  
horizontal members on the reverse,  
the box supported on four bracket  
feet, the whole covered in black  
lacquer and decorated on the lid  
with a dragonfly and pea plant  
executed in pewter, glazed ceramic,  
shell, and dull gold low *takamaki-e*;  
the reverse of the lid with three fish  
and a crab inlaid in shell, horn, and  
other materials, with waves and  
seaweed executed in gold and  
silver *hiramaki-e* and *takamaki-e*,  
gold *hirame*, and *muranashiji*; the  
interior of the box with a partially  
gold-lacquered *suzuri* (ink stone)  
and a silvered-copper *suiteki* (water-  
dropper) in the form of an aubergine;  
the other surfaces either plain black  
lacquer or plain lacquer with gold  
*hirame*; with a wooden storage box.  
5.5cm x 19.7cm x 27.2cm  
(2 1/8in x 7 3/4in x 10 3/4in). (6).

£4,000 - 5,000

JPY550,000 - 690,000

US\$5,000 - 6,200

This box appears to have been  
executed under the supervision of  
an artist working in the tradition of  
decoration established by Hon'ami  
Koetsu (1558-1637) and Ogata  
Korin (1658-1716) using bold inlay  
of shell, pewter, and (later) pottery  
in addition to conventional lacquer.  
The individual most likely to have  
been involved is perhaps Nomura  
Chohei, who was active in the later  
eighteenth century and is known  
for inlay of fish designs in a similar  
style: for an example sold in these  
rooms see The Edward Wrangham  
Collection of Japanese Art: Part IV,  
Wednesday 6 November 2013, lot 343.



(interior)





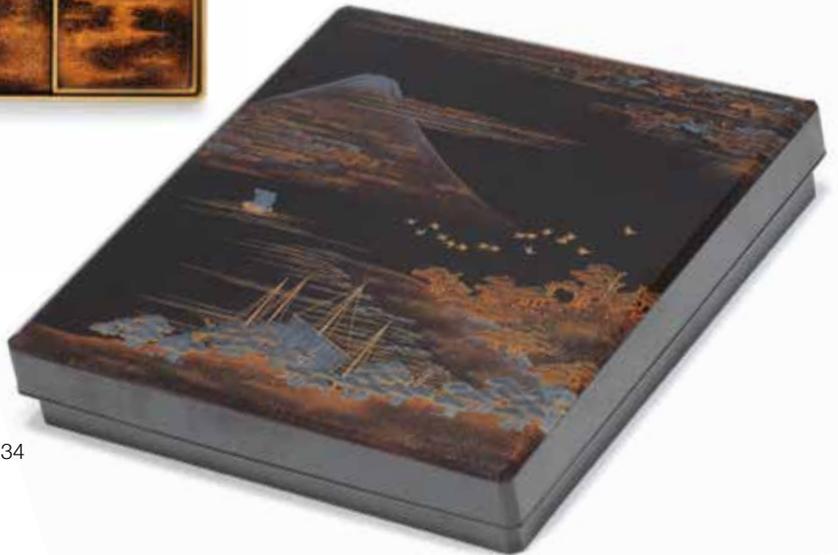
(interior)



233



(interior)



234

235



233\*

**A LACQUERED AND INLAID SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER**

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

Of standard rectangular form with *kabusebuta* (overhanging lid), entirely covered in black lacquer, the exterior of the lid decorated in thick applied pewter and gold and coloured *hiramaki-e* with a boatman wearing a medieval court cap and poling a boat through stylized waves, the interiors with stylized pines in gold *hiramaki-e*, the box fitted out in typical Rinpa style with the *suzuri* (ink stone) and *suiteki* (water-dropper) set into a panel to the left and a slot for the brush on the right; with a lacquered-wood storage box.

5.2cm x 24cm x 26.4cm (2in x 9½in x 10 3/8in). (5).

£4,500 - 5,000

JPY620,000 - 690,000

US\$5,600 - 6,200

234\*

**A LACQUERED SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER**

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

Of standard rectangular form with *kabusebuta* (overhanging lid), entirely covered in black lacquer, the exterior of the lid decorated in gold and *hiramaki-e*, *takamaki-e*, *kirikane*, and other techniques with a seaside scene with Mount Fuji in the background and sailing boats, waves, pines, and gulls in the foreground, the interior of the lid with a large silver-inlaid crescent moon with autumn plants including *hagi* (bush clover, *Lespedeza bicolor*), *ominaeshi* (valerian, *Patrinia scabiosifolia*, and chrysanthemum, all against a gold *muranashiji* ground which extends to the interior of the box, fitted with a partially gold-lacquered *suzuri* (ink stone) and a rectangular silver *suiteki* (water-dropper); with a *tomobako* wood storage box inscribed inside *Shu Meiji sanjurokunen chuto daijuichigatsu Kuwano Ishi* (Fine quality; November 1903, Kuwano Ishi).

4.2cm x 21.5cm x 23.5cm (1 5/8in x 8½in x 9¼in). (6).

£2,500 - 3,500

JPY340,000 - 480,000

US\$3,100 - 4,300

235\*

**A LACQUERED RYOSHIBAKO (DOCUMENT BOX) AND COVER WITH HAWKS' FEATHERS**

Edo period (1615-1868), first half of the 19th century

Of standard rectangular form with *inrobuta* (flush-fitting lid), the exterior except for the base entirely covered in loosely woven fabric filled with black lacquer, the rounded *chiri-i* (edges) finished in gold *nashiji*, the decoration executed mostly in silver *hiramaki-e* with some gold *hiramaki-e* and *kinpun* and consisting of one bundle of 14 (on the cover) and two bundles (on the sides) of six hawks' feathers, elegantly arranged on a gold thread; the interior with the 'dragon-scale' *mon* (crest) of the Hojo family, in gold *hiramaki-e* on polished black lacquer, the base polished black lacquer, *unsigned*; with an inscribed wood storage box.

11.6cm x 32cm x 38.4cm (4 5/8in x 12 5/8in x 15 1/8in). (3).

£3,000 - 4,000

JPY410,000 - 550,000

US\$3,700 - 5,000

A *suzuribako* (box for writing utensils) with a very similar motif executed in the same techniques and with the distinctive *nashiji* decoration to the borders but on a conventional polished black-lacquer ground is in the Victoria and Albert Museum, inv. no. W.331-1910.



(ryoshibako - interior)



(suzuribako - interior)

236\*

**A MATCHING SET OF LACQUERED SUZURIBAKO (BOX FOR WRITING UTENSILS) AND RYOSHIBAKO (DOCUMENT BOX) WITH DECORATION OF PLUM BLOSSOM, AUTUMN PLANTS, AND POEMS FROM THE KOKINSHU ANTHOLOGY**

Taisho (1912-1926) or Showa (1926-1989) era, circa 1912-1940  
Of standard rectangular form with rounded *chiri-i* (edges) and *inrobuta* (flush-fitting lids), entirely covered in black lacquer and decorated mainly in gold, silver, and coloured *hiramaki-e* and *takamaki-e*, with gold *hirame*, *kinpun*, and *nashiji* and silver sheet; depicting on the lid of the *suzuribako* a blossoming plum tree next to a garden fence by a stream, on the reverse of the lid three overlapping *shikishi* (square sheets of decorated paper), the uppermost sheet with autumn plants including *hagi* (bush clover, *Lespedeza bicolor*) and *susuki* (plume grass, *Miscanthus sinensis*), the middle sheet with dyed-paper designs, the lowest sheet with characters from poem 219 from the tenth-century *Kokinwakashu* anthology (see below), the interior of the box of dense gold *nashiji*, fitted with a complete set of writing utensils

finished in gold *nashiji* and silver, a partially gold-lacquered *suzuri* (ink stone) and a silver *suiteki* (water-dropper) in the form of two plum blossoms; the exterior of the *ryoshibako* with a blossoming plum tree by a stream, the moon, and clouds, the reverse of the lid with three *tanzaku* (long rectangular sheets of decorated paper) inscribed with poems 40, 90, and 243 from the *Kokinwakashu* anthology (see below); silver rims; the other surfaces gold *nashiji*; each *unsigned*; each with a lacquered-wood inscribed storage box.

The *ryoshibako* 17.3cm x 36.4cm x 45.4cm  
(6<sup>3</sup>/<sub>4</sub>in x 14 <sup>3</sup>/<sub>8</sub>in x 17 <sup>7</sup>/<sub>8</sub>in);  
the *suzuribako* 5.4cm x 24.5cm x 27.9cm  
(2 <sup>1</sup>/<sub>8</sub>in x 9 <sup>5</sup>/<sub>8</sub>in x 11in). (13).

£15,000 - 20,000  
JPY2,100,000 - 2,800,000  
US\$19,000 - 25,000



As on a number of fine works from this late period of traditional lacquer decoration, the decoration of this set includes not one but several classical 31-syllable *waka* poems, in this case from the *Kokinwakashu*, the first and most prestigious of the imperially commissioned anthologies:

219

*Aki hagi no / furue ni sakeru / hana mireba / moto no kokoro wa / wasurezakeri*

Autumn bush clover: when I see its blooms growing on last season's boughs I know it does not forget how it used to be before.

90

*Furusato to / narinishi Nara no / miyako ni mo / iro wa kawarazu / hana wa sakikeri*

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Even in Nara, our old capital that's now an ancient village, the plum trees have all blossomed, their gorgeous colours unchanged.

40

*Tsukiyo ni wa / sore to mo miezu / ume no hana / ka o tazunete zo / shirubekarikeru*

On a moonlit night I can hardly distinguish plum flowers from the moon; if we want to find them then we must seek out their fragrance.

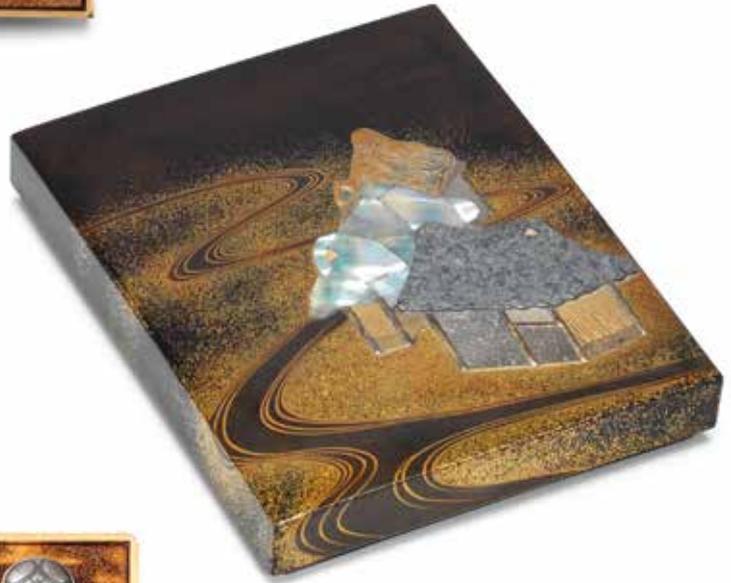
243

*Aki no no no / kusa no tamoto ka / hana susuki / ho ni idete maneku / sode to miyuran*

In the autumn fields are the flowery miscanthus really grassy hems? Their ripe ears beckon me, looking like court ladies' sleeves.



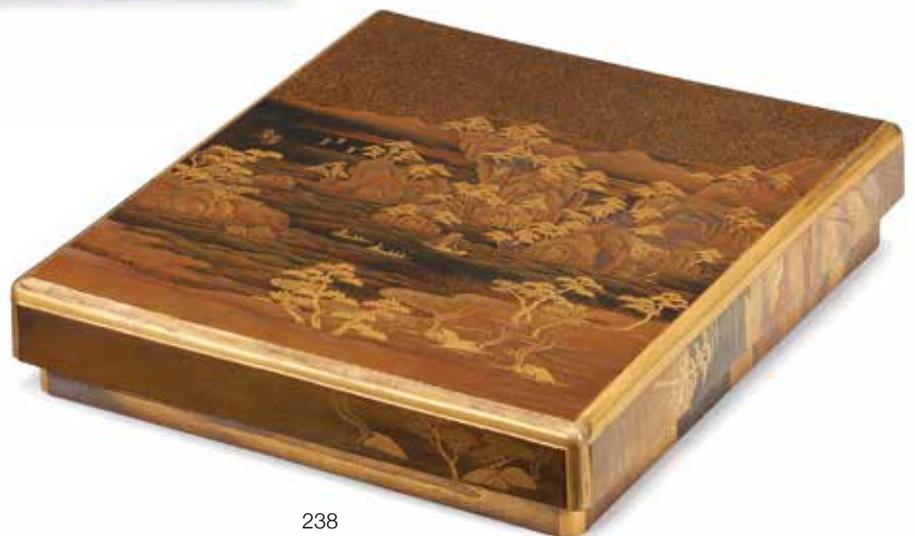
(interior)



237



(interior)



238



239

237\*

**A FINELY LACQUERED AND INLAID MINIATURE SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
Of standard rectangular form with *kabusebuta* (overhanging lid), the exterior of the lid decorated in gold *togidashi maki-e*, *hiramaki-e*, and *nashiji* on a black-lacquer ground with bold overlay of pewter and shell, depicting three rustic huts by a sinuous river executed in typical Rinpa style, the interior of both lid and box decorated in gold and silver *hiramaki-e* and *takamaki-e* and powdered shell on a dense gold *nashiji* ground, depicting stylized *chidori* (plovers or 'wave birds') flying above waves, fitted with a partially gold-lacquered *suzuri* (ink stone) and a silver *suiteki* (water-dropper) in the form of a gibbous moon, the other surfaces either gold *nashiji* or black lacquer, *unsigned*; with a black-lacquer wood storage box.

2.5cm x 12.8cm x 15.8cm (1in x 5in x 6¼in). (6).

£3,000 - 4,000  
JPY410,000 - 550,000  
US\$3,700 - 5,000

238

**A LACQUERED SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
Of standard rectangular form with *kabusebuta* (overhanging lid), the exterior of the lid and box and the interior of the lid decorated in gold, silver, and coloured *hiramaki-e*, *takamaki-e*, and *togidashi maki-e* with gold *kirikane*, *nashiji*, and *mura-nashiji* depicting a waterside scene with crags, pines, rustic dwellings, and sailing boats, the interior of the box fitted with a partially gold-lacquered *suzuri* (ink stone) and

a silvered-bronze *suiteki* (water-dropper) in the form of a *shippo* jewel, the base finished in gold *hirame*, signed inside the lid at lower right *Sansei saku* (Made by Sansei), with a red-lacquer *kao*; with a lacquered wood storage box.

4.cm x 20.8cm x 23.5cm (1¾in x 8¼in x 9¼in). (6).

£2,000 - 3,000  
JPY280,000 - 410,000  
US\$2,500 - 3,700

239\*

**AN UNUSUAL GOLD-LACQUER TSUZUMIBAKO (DRUM BOX) AND COVER**

Taisho (1912-1926) or Showa (1926-1989) era, circa 1920-1940  
Of almost cylindrical form but a with a flat base, the top and bottom of the exterior decorated with gold lacquer applied over a loosely woven fabric, the central section with a band of stylized floral and leaf ornament in gold lacquer and fine gold *hirame*, scattered with syllables from a poem in pewter and shell, the rims and cord fittings silver, the interior of the lid gold *hirame* on a black-lacquer ground with further syllables in gold *hiramaki-e*, the base dull gold lacquer, *unsigned*; with lacquered-wood *tomobako* storage box inscribed in gold *hiramaki-e* and lined in silk with a pattern of roundels.

23.5cm x 30cm x 24.4cm (9¼in x 11¾in x 9 5/8in). (3).

£5,000 - 6,000  
JPY690,000 - 830,000  
US\$6,200 - 7,400



(interior)



240\*

**A LACQUERED RYOSHIBAKO (DOCUMENT BOX) AND COVER WITH DECORATION OF CHRYSANTHEMUMS**

Taisho (1912-1926) or Showa (1926-1989) era, circa 1912-1938  
Of standard rounded rectangular form with *inrobuta* (flush-fitting lid) and silver rims, entirely covered in black lacquer and decorated mainly in gold and some *aokin* and silver *hiramaki-e*, *takamaki-e*, and *togidashi maki-e* with gold *hirame*, *kinpun*, and *kirikane*, the outside depicting chrysanthemums (a mixture of plain and fancy long-petalled varieties) growing by rustic fences, the inside depicting chrysanthemums by a steam, the other surfaces fine gold *nashiji*, *unsigned*; with wooden storage box.

15.5cm x 33.7cm x 43cm (6 1/8in x 13 1/4in x 16 7/8in). (3).

£8,000 - 12,000

JPY1,100,000 - 1,700,000

US\$9,900 - 15,000

The motif of flowers by a fence, first seen in Japanese lacquer during the thirteenth century, derives from a poem by the Chinese poet Tao Yuanming (365-427), renowned for his modesty, love of nature, and disregard for worldly ambition. The fifth of Tao's celebrated *Twelve Songs in Praise of Wine* contains the couplet:

I pick chrysanthemums growing beneath the East Fence  
And gaze at the Southern Mountains in the far distance.



241

241\*

**AN INLAID BLACK-LACQUER TEDORIBON (TRAY)**

Attributed to Nobara Teimei, Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century  
 Decorated with branches of white plum blossoms issuing from a rock, all inlaid in low relief of shell reserved on wood entirely covered in black lacquer, the rounded sides applied with shell, the front signed with a red seal possibly reading *Ko* and on the reverse with red seal *Teimei*; with a wood storage box, the inside of the lid inscribed with the title and the name of the artist.  
 3cm x 45.6cm x 35.7cm (1 3/16in x 17 7/8in x 14in). (2).

£1,500 - 2,000  
 JPY210,000 - 280,000  
 US\$1,900 - 2,500

Few signed works by Nobara Teimei are known, but for a miniature double-sided six-panel screen by Nobara Teimei that won a Hojo Itto (First-Class Honourable Mention) at the 1899 spring exhibition of the Nihon Bijutsu Kyokai (Japan Art Association), see Fujisawa Shigeru, *Chogan* (Carving and Inlay), Tokyo, Gallery Chikuryudo, 2014, cat. no.1; another piece by this artist was sold in these rooms, 12 May 2016, lot 595.

242\*

**A BLACK-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS) WITH INTEGRAL FUBAKO (DOCUMENT BOX)**

Taisho era (1912-1926), early 20th century  
 Of deep rectangular form, decorated on the *roiro* ground with a large pine tree in gold *togidashi*, the interior lacquered with a prunus tree on a *mura-nashiji* ground and containing a tray fitted with a *suzuri* (inkstone) and *mizuire* (water-dropper), *unsigned*; with a wood storage box.  
 6.4cm x 33.2cm x 9.8cm (2 1/2in x 13 1/8in x 3 7/8in). (7).

£1,500 - 1,800  
 JPY210,000 - 250,000  
 US\$1,900 - 2,200

Illustrated on page 160.



(interior)



242



243

243\*

**A BLACK-LACQUER KODANSU  
(SMALL CABINET)**

Edo period (1615-1868), 18th century  
Of standard form, containing three drawers and with a hinged door fitted with a lock, the black-lacquer ground decorated with *tessen* (clematis) flowers, leaves, and tendrils in gold *hiramaki-e* with details in *e-nashiji*, the base and internal surfaces black lacquer, the top edges of the drawers gold lacquer, the gilt-metal fittings chased with floral and geometric designs within a diagonal lattice, *unsigned*; with a wood storage box.

15.2cm x 23.9cm x 14.5cm  
(6in x 9 3/8in x 5 3/4in). (2).

£800 - 1,200

JPY110,000 - 170,000

US\$990 - 1,500

The design is executed in a late version of the so-called *Kodaiji maki-e* style which flourished from the late sixteenth to the mid-seventeenth century, but using more conventional and painstaking lacquering techniques, pointing to a mid-Edo-period date.

244\*

**A SILVER-LACQUER RECTANGULAR BOX AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
The silver-lacquer flush-fitting cover lacquered with autumnal windswept plants of *hagi* (bush clover), *susuki* (plume grass), *kikyo* (Chinese bellflower) and *nadeshiko* (pinks) on a black-lacquered ground enclosed within a gourd-shaped cartouche, the inside and underside of sparse *nashiji* on a black-lacquer ground, *unsigned*; with a wood storage box inscribed on the inside of the lid signed *Shissho Kotekian* (Lacquerer Kotekian) with a seal.  
4cm x 10.5cm x 7.6cm (1 1/2in x 4 1/8in x 3in). (3).

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200



244

245\*

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

By Uematsu Hobi (1872-1933), Taisho (1912-1926) or Showa (1926-1989) era, circa 1915-1930  
A circular *kogo*, both box and lid convex, fitted with silver rims, entirely covered in black lacquer and decorated in gold *hiramaki-e*, the top and bottom with stylized *nadeshiko* (pinks, *Dianthus superbus*) on a triple square lattice, the interior of lid and box each with two more naturalistic *nadeshiko* plants on a gold *nashiji* ground, the recessed base signed in incised cursive characters *Hobi*; with a wood *tomobako* storage box titled *Nadeshiko kogo* (Incense box with a design of pinks), the inside of the lid signed *Furosai shujin* with a seal.  
8.7cm (3 3/8in) diam. (3).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



245

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

Furosai is the *go* (art name) of Uematsu Hobi used later in his career.

246\*

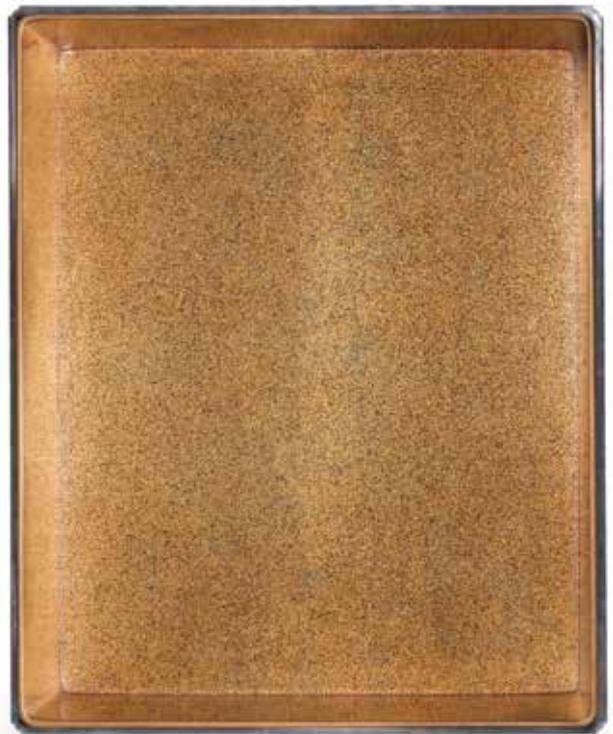
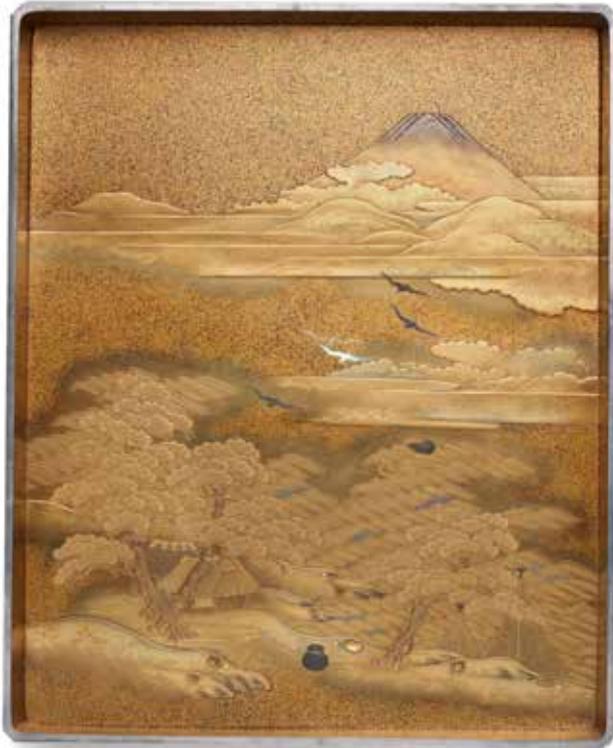
**A SMALL TWO-TIERED GOLD-LACQUER KOBAKO (SMALL BOX) AND COVER**

By Kanshosai, Edo period (1615-1868), mid-19th century  
The *usu-nashiji* ground embellished with *mura-nashiji* decorated on the cover with flying insects around formalised flowerheads, the sides with stylized bird and animal motif medallions, all in gold *togidashi maki-e*, the interior of *nashiji*, signed *Kanshosai* with a *kao*; with a wood storage box.  
7.3cm x 7.3cm x 6cm (2 7/8in x 2 7/8in x 2 3/8in). (4).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500



246



(247 ryoshibako - interior)



(247 suzuribako - interior)



247



247\*

**A MAGNIFICENT MATCHING SET OF LACQUERED SUZURIBAKO (BOX FOR WRITING UTENSILS) AND RYOSHIBAKO (DOCUMENT BOX) WITH DECORATION BASED ON THE NO PLAY HAGOROMO (THE FEATHER MANTLE)**

By Fujiwara Ogetsu (died 1938), Taisho (1912-1926) or Showa (1926-1989) era, circa 1912-1938

Of standard rectangular form with rounded *chiri-i* (edges) and *inrobuta* (flush-fitting lids), entirely covered in black lacquer and decorated mainly in gold and silver *hiramaki-e* and *takamaki-e*, with many details executed in gold, silver, *shakudo*, *shibuichi*, and copper with shell, gold foil (much of it in *kirikane* mosaic); the rims of silver, the bases of dense *nashiji*, the decoration as follows: on the lid of the *suzuribako* a pine-clad seashore with an abandoned *hagoromo* robe hanging from a branch, executed in the combination of metals described above and with the character *Kimi* (My lord) from the poem inscribed on the *tomobako* storage boxes (see below), on the interior of the lid a seashore with clouds, gulls, and shells; the interior of the box with similar decoration, fitted with a complete set of finest-quality writing utensils finished in lacquer and metal, the metal *suiteki* (water-dropper) in the form of two sailing boats; the exterior and interior of the *ryoshibako* with further seashore scenes including pines, sailing boats, fishing equipment, huts, fishing boats, gulls, and Mount Fuji in the distance, with further characters from the poem inlaid in shell; each *unsigned*; each with a plain inner wood *tomobako* storage box and a lacquered-wood outer storage box, the outer lids of both sets of boxes inscribed respectively in gold lacquer outside *Hagoromo maki-e on-ryoshi* (Feather Robe *maki-e* document box) and *Hagoromo maki-e on-suzuribako* (Feather Robe *maki-e* lacquer writing box), the wood *tomobako* boxes inscribed respectively in ink inside with the two parts of poem number 299 from the *Shui wakashu* anthology (circa 1005): *Kimi ga yo wa ama no hagoromo mare ni kite and nazu to zo tsukinu iwao nara namu* (In this our Sovereign's reign celestial feather mantles seldom descend: caressed, the rock yet wears not away), the *tomobako* for the *suzuribako* signed *Heian Ogetsusai kore o saku* (This was made by Ogetsu), with seal *Fujiwara*.  
*The ryoshibako* 18cm x 36.4cm x 44.1cm (7 1/8in x 14 3/8in x 17 3/8in),  
*the suzuribako* 5.4cm x 23.8cm x 26.4cm (2 1/8in x 9 3/8in x 10 3/8in). (16).

£30,000 - 40,000  
JPY4,100,000 - 5,500,000  
US\$37,000 - 50,000

**Provenance:**  
Mito Family.

The poem alluded to in the design (and quoted in full on the storage boxes) was originally written before 1005 but reappears near the end of the famous No play *Hagoromo* (The Feather Mantle). A localized version of a story that appears in many cultures around the world, *Hagoromo* tells of a fisherman who takes possession of a magical feather-mantle, left behind by a celestial nymph, which he finds hanging on a bough, as seen on the lid of the writing box. The nymph demands its return and the fisherman agrees to give it back if she will dance for him. At the end of the play, she gradually disappears beyond Mount Fuji, as seen of the document box: 'And so time runs, the celestial feather mantle wind-borne billows down the shore; pine barrans of Mio, Float Isle's clouds, Mount Ashitaka, yes, and Fuji's towering peak fade out, mist-veiled into high Heaven she is lost from view.' For the English translations cited here, see Royall Tyler, *Pining Wind: A Cycle of No Plays*, Ithaca NY, Cornell University, 1978, accessible at <http://jti.lib.virginia.edu/japanese/noh/TyIHago.html>.

Not only did the poem provide the lacquer artist with romantic and appealing subject matter, it shares the same first line and other vocabulary with Japan's national anthem, *Kimi ga yo*, which was gaining in prestige during the early decades of the twentieth century.

We know little of Fujiwara Ogetsu, the artist responsible for the decoration of these boxes, but their superb quality attests to the high level of lacquer (and metalwork) patronage and artistry in Kyoto during the early decades of the twentieth century; see Takao Yo, 'Kinsei maki-eshi meikan (Dictionary of Early-Modern and Modern Lacquerers' signatures)', in *Rokusho*, 24 (March 2005), p.115, l.2.

**Illustrated on pages 162 - 163.**

248\*

**A SMALL BLACK-LACQUER ROUNDED RECTANGULAR TWO-TIERED KOBAKO (INCENSE BOX) AND COVER**

By Mitamura Jiho, Taisho (1912-1926) or Showa (1926-1989) era, early/mid 20th century

The lustrous *roiro* overlapping scallop-edged cover lacquered in *e-nashiji*, gold, silver and red *takamaki-e* with a bunch of chrysanthemums and bush clovers wrapped within a *noshi* (celebratory paper decoration) lying across an ornate open fan, the long colourful strings of the *noshi* spreading over the sides, the inside of the cover, box and en-suite removable tray finely embellished in gold *togidashi maki-e* with repeated motifs of chrysanthemum blossoms and foliage on a sparse *nashiji* ground, the inside of the cover signed in gold lacquer *Jiho saku*, all the rims of silver; with two lacquer storage boxes, the inner box with an inscription.

6.2cm x 9cm x 7.2cm (2 3/8in x 3 1/2in x 2 13/16in). (5).

£3,000 - 4,000  
JPY410,000 - 550,000  
US\$3,700 - 5,000

For this artist please see the footnote to lot 250.

249\*

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

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
Lacquered in gold, silver and slight-coloured *togidashi maki-e* with stylized peonies among scrolling *karakusa* ('Chinese grasses') on a *kinji* ground, the interior of dense *nashiji*, unsigned; with a storage box. 2.6cm x 9.1cm (1in x 3½in). (3).

£1,200 - 1,500  
JPY170,000 - 210,000  
US\$1,500 - 1,900



248

250\*

**A GOLD-LACQUER TWO-TIERED JUBAKO (CONFECTIONERY BOX) AND COVER**

By Mitamura Jiho (1886-1979), Taisho (1912-1926) or Showa (1926-1989) era, early 20th century  
The gold-lacquer ground decorated in gold *takamaki-e* and slight-coloured lacquer with an all-over design of flowering *ominaeshi* (valerian) and entwined leafy *kudzu* (vine), the design extending over the sides, the interior and base of rich *nashiji*; the bottom case fitted with two silvered-metal fittings in the form of butterflies with loose ring handles to accommodate the purple silk cord, the inside of the cover signed in gold lacquer *Jiho saku*; with a wood storage box. 9cm x 13.2cm x 10.2cm (3½in x 5¼in x 4in). (4).

£4,000 - 5,000  
JPY550,000 - 690,000  
US\$5,000 - 6,200

A native of Tokyo, Mitamura Jiho studied under the leading lacquerer Akatsuka Jitoku (1871-1936) from age 14 and received the first prize of the Shikko Seinenkai (Japanese Lacquer Youth Association) in 1905. He was a regular exhibitor at the Teiten and Nitten official national exhibitions, from 1928 to 1944 and 1949 to 1956 respectively, on one occasion receiving the *tokusen* (highest honours) at the Teiten.



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251\*

**A BLACK-LACQUER ROUNDED RECTANGULAR BOX AND COVER**

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century  
Decorated in silver and gold *takamaki-e* and *e-nashiji* with an all-over design of formations of *chidori* (dotterels or plovers) flying in different directions over waves, the interior and underside of *nashiji*, unsigned; with a wood storage box. 6.5cm x 16.7cm x 13.5cm (2½in x 6½in x 5¼in). (3).

£1,200 - 1,500  
JPY170,000 - 210,000  
US\$1,500 - 1,900

Illustrated on page 166.



250



251



252

252\*

**A GOLD-LACQUER THREE-TIER JUKOGO  
(TIERED INCENSE BOX) AND COVER**

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

The sparse *nashiji* ground lacquered with an all-over design of overlapping chrysanthemum blossoms in shell and gold *hiramaki-e*, the interior of the cover lacquered in gold *hiramaki-e* with two sprigs of chrysanthemum, *unsigned*; the base stuck with an old collector's label of Michael Tomkinson.

7.3cm x 7.5cm x 6.2cm (2 7/8in x 3in x 2 3/8in). (4).

£2,000 - 3,000  
JPY280,000 - 410,000  
US\$2,500 - 3,700

**Provenance:**  
Michael Tomkinson collection.

**Published:**  
Michael Tomkinson, *A Japanese Collection*, London, George Allen, 1898, vol.2, no.464, p.34, not illustrated but described: '*Jukogo*, in three divisions. Decorated with *kiku* flowers in gold lacquer and inlaid shell on *nashiji*'.



253



254

253\*

**A BLACK-LACQUER HIRA-NATSUME  
(FLAT-TOPPED TEA CADDY)**

By Uono Jisei (born 1883), Showa era (1926-1989), mid 20th century  
The exterior lacquered in gold and black *takamaki-e* with cranes carrying a pine branch in their beaks in flight over tumultuous waters, the interior decorated entirely with stylized whirlpools, signed on the plain black lacquer base *Jisei*; with a wood *tomobako* titled *Hamon matsukuizuru maki-e hira-natsume* (flat-topped tea caddy with the design of wave and cranes carrying a pine branch in *maki-e*) and signed *Jisei* with a *kao*, the base with a circular seal *Uono Jisei*; with a lacquered-wood outer storage box and brocade bag. 5.3cm x 8.2cm (2 1/16in x 3 3/16in). (5).

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700

Born in Ishikawa Prefecture, a leading centre of lacquer production, Uono Jisei studied under the distinguished lacquer artists Yamamoto Mitsutoshi (1838-1908) in Kyoto and Akatsuka Jitoku (1871-1936) in Tokyo. He exhibited annually at the Teiten, Shinbunten and other official national exhibitions, from 1927 to 1944, winning prizes on several occasions. He became a member of the Kyoto Lacquer Association, but returned to Ishikawa during the war.

254\*

**A LACQUERED DISPLAY STAND**

Taisho (1912-1926) or Showa (1926-1989) era, circa 1920-1960  
The two-tiered stand supported on four slightly splayed feet, the two sides each carved in openwork with a rounded lozenge shape, the heavy wood body entirely covered in black lacquer and decorated in gold, silver, and coloured *hiramaki-e* with *karako* (Chinese boys) at play with various toys and musical instruments, with garden fences, bamboo and scholars' rocks, *unsigned*; with wood storage box bearing a paper label inscribed *Kin maki-e nidan okimono-dai* (Two tiered stand for ornaments with gold maki-e). 23.4cm x 54.6cm x 33.3cm (9 1/4in x 21 1/2in x 13 1/8in). (2).

£1,500 - 1,800  
JPY210,000 - 250,000  
US\$1,900 - 2,200



255

255\*

**A GOLD-LACQUERED RYOSHIBAKO (DOCUMENT BOX) AND COVER**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

Of standard rectangular form with rounded *chiri-i* (edges) and *inrobota* (flush-fitting lid), entirely covered in black lacquer and decorated mainly in gold *hiramaki-e* and *takamaki-e* and gold foil depicting butterflies and peonies, the interior of the lid with butterflies and *suisen* (narcissus), the rest of the interior gold *murashiji*, the rims gold lacquer, the base gold *hirame*, unsigned; with lacquered-wood storage box inscribed *Ryoshibako*.

14cm x 31.3cm x 40cm  
(5½in x 12 3/8in x 15¾in). (3).

£1,800 - 2,500  
JPY250,000 - 340,000  
US\$2,200 - 3,100

256\*

**A GOLD-LACQUER RECTANGULAR BOX AND COVER WITH EN-SUITE TRAY**

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

Each lacquered on the rich *nashiji* ground in gold and coloured *hiramaki-e* with a phoenix among stylized paulownia and chrysanthemums, the design on the *inrobota* (flush-fitting) cover extending over the sides, the en-suite removable rectangular tray similarly lacquered, each unsigned.

The box 5cm x 16.5cm x 9cm  
(2in x 6½in x 3½in), the tray 1.5cm x 20.2cm x 12.6cm (5/8in x 8in x 5in). (3).

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700



256



257

257

**A LACQUERED-WOOD TSUNODARAI (HANDLED WASH-BASIN)**

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

Of typical *tsunodarai* form with four handles attached to the circular turned-wood body supported on a splayed footring, the whole covered in black lacquer decorated in gold and silver *hiramaki-e* with numerous *tsurufuji mon* (twisted wisteria crests), as used by the Matsuzono, Daigo, Ichijo, and Nijo families, the footring and the tip of each handle with metal fittings of *shakudo nanako* with gilding, decorated with *karakusa* ('Chinese grass') plant motifs, further scalloped *shakudo* and gilt fittings around the junction of each handle and the body of the basin; *unsigned*.

22cm x 65cm x 44cm (8 5/8in x 25 5/8in x 17 3/8in).

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500

**Provenance:**

Pitt Rivers Museum (by repute).

From early in the Edo period, *tsunodarai* (literally, 'horned basins') regularly formed part of *konrei chodo*, lacquered sets of furniture presented at weddings between members of the military and court aristocracy.

258\*

**A PAIR OF TALL BLACK-LACQUER AND GILT-METAL CANDLESTICKS**

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

Each with a cylindrical stem supported on a hemispherical base in the form of a stylized chrysanthemum flower and crowned by a chrysanthemum-shaped finial mounted with a gilt spike and bracket for holding a candle, both stems lacquered in gold *takamaki-e* with stylized floral crests including paulownia and bird-and-flower combinations, each foot lacquered with three crests of foliage, each *unsigned*; with a wood storage box inscribed *Yusoku maki-e kikuto ittsumi, gotsui no uchi* (a pair of candle stands with chrysanthemum base decorated with court family crests in *maki-e* for temple use, out of five sets), stuck with a paper label indicating the items were in the collection of Mr Taga. *Each approx. 74cm (29 1/16in) high. (3).*

£1,200 - 1,800

JPY170,000 - 250,000

US\$1,500 - 2,200



258



259



260



261



259\*

**A GOLD- AND RED-LACQUER SAGEJUBAKO (PORTABLE PICNIC SET)**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
Comprising a carrying-frame supported on four bracket feet and fitted with a silvered-metal handle attached by cherry-blossom-shaped fittings, each side with a lobed rectangular cut-out, a shelf near the top of the frame supporting a drawer containing five trays, the space below occupied by a square picnic box of three tiers and cover, a rectangular sake-bottle fitted with silvered-metal covers for the pouring- and air-holes, and a rectangular box and cover containing a smaller rectangular box, the entire surface covered in black lacquer and decorated in fine gold *muranashiji* interspersed with cherry-blossom motifs in red lacquer, the edges and rims gold lacquer, the base plain black lacquer, *unsigned*; with a lacquered-wood storage box. 35.1cm x 18.2cm x 31.4cm (13 7/8in x 7 1/8in x 12 3/8in). (2).

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700

260\*

**A SLENDER PEAR-SHAPED GOLD-LACQUER VASE**

Meiji era (1868-1912), late 19th/early 20th century  
Lacquered in gold and sight-coloured *hiramaki-e* with a profusion of flowering blooms including peonies, *fuyo* (cotton rosemallows), *hagi* (bushclover), daisies and *kikyō* (Chinese bellflowers) on a dense *nashiji* ground, the rim and foot of silver; *unsigned*. 19.2cm (7½in) high.

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

262



261\*

**A PAIR OF SMALL GOLD-LACQUER VASES**

By Hogi, Meiji era (1868-1912), late 19th/early 20th century  
Each vase decorated on the *kinji* ground in gold and slight coloured *takamaki-e* and *kirikane* with sparrows in flight among *basho* (Japanese fibre banana) and *yamabuki* (Japanese yellow rose, *Kerria japonica*) on one vase and sparrows in flight among *basho* and rose bushes on the other, the neck of each vase lacquered with a narrow band enclosing geometric motifs in gold *hiramaki-e*; each vase signed on the base in gold lacquer *Hogi*.

Each vase approx.  
15.6cm (6 1/8in) high. (2).

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

Although there is little information on the artist Hogi, the first character Ho 抱 suggests that he was linked to the famous Uematsu family of Homin (1845-1902) and Hobi (1872-1933).

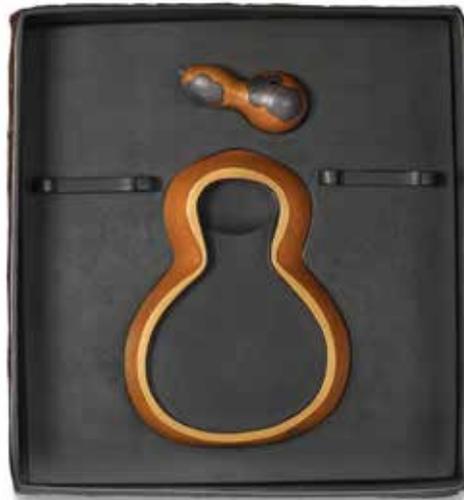
262\*

**A MATCHING SET OF A LACQUERED FLOWER VASE, DISH, AND KORO (INCENSE-BURNER)**

Showa era (1926-1989), mid-20th century  
Consisting of an ovoid flower vase with a narrow neck, a circular bowl-shaped plate, and a cylindrical *koro*, each of thickly turned wood (the *koro* with a silvered metal liner and a reticulated silver *hoya* [pierced lid]), decorated in gold and silver *hiramaki-e*, gold and silver foil, and shell on a black and red ground with two plum trees on either side of a sinuous river, each *unsigned*; with three wood storage boxes. The vase 25.5cm (10in) high, the plate 30.4cm (12in) diam.; the *koro* 8.9cm (3 1/2in) high including lid. (8).

£3,000 - 4,000  
JPY410,000 - 550,000  
US\$3,700 - 5,000

The design of each part of this set is each based on the famous National Treasure *Red and White Plum Blossoms*, a pair of two-panel screens by Ogata Korin (1658-1716) in the MOA Museum of Art, Atami, with silver lacquer and foil used for the white blossoms in the original and gold lacquer and foil for the red blossoms.



(interior)



(signature)



263\*

**AN UNUSUAL LACQUERED BAMBOO SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER**

By Umezawa Ryushin (1874-1952), Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

The red-lacquered textured ground decorated with an all-over rattan design of *yotsume-ami* (square plaiting), the outside of the overlapping cover overlaid in low relief of gold and silver with entwined branches of plum blossoms, the interior of the box with a fitted lacquer tray containing a removable *suzuri* (ink stone) in the form of a gourd and removable *suiteki* (water-dropper) in the form of a gourd, the inside of the overlapping cover signed in gold lacquer *Ryushin* with a seal *Ryushin*; with a wood *tomobako* storage box, inscribed in ink on the

outside *Ume maki-e suzuribako* (*Maki-e* writing box with plum branch design) and signed on the inside *Ryushin* with red seal *Ryushin*. 4.3cm x 20.5cm x 19.7cm (1 11/16in x 8in x 7¾in). (5).

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700

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

264\*

**A LACQUERED GOURD AND LACQUERED SAKE CUP**

Attributed to Umezawa Ryushin (1874-1952)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
Formed from a natural, narrow-waisted gourd, the polished surface boldly encrusted with black, gold, and coloured *takamaki-e* lacquer and shell depicting a cicada and a branch of oak with leaves and acorns, the ebony or *kurogaki* stopper attached by a silk cord to a turned wood cup with stylized floral designs, boldly inscribed in gold lacquer *Zeshin* with a red-lacquer seal *Koma*; with wood storage box titled *Zeshin-o maki-e senbyo* (Cicada and gourd in *maki-e* by the venerable *Zeshin*)

The gourd 43cm (16 7/8in) long. (2).

£10,000 - 15,000

JPY1,400,000 - 2,100,000

US\$12,000 - 19,000

Although this gourd bears an incongruously large signature *Zeshin*, we believe it is more likely to be the work of *Zeshin*'s third son Umezawa Ryushin. Ryushin worked closely with his father and from about 1886 until *Zeshin*'s death in 1891 had the job of treating paper with alum so that it would be suitable for *Zeshin*'s lacquer paintings (such as lot 179 in the present catalogue). After 1891 Ryushin left the Shibata family and took his mother's surname Umezawa, but spent the rest of his career making lacquer wares in a version of the *Zeshin* style and memorializing the great man in a 1940 exhibition catalogue and a 1927 biography. For a *suzuribako* by Ryushin made from a gourd, see Tadaomi Goke, Julia Hutt, and E. A. Wrangham, *Meiji no Takara, Treasures of Imperial Japan, Lacquer, Part II*, London, Kibo Foundation, 1995, cat. no.233. See also the preceding lot.

265\*

**A LACQUERED-PAULOWNIA RECTANGULAR TRAY AND A SMALL WOOD BOX AND COVER**

By Takai Tairei (1880-1971), Taisho (1912-1926)

or Showa (1926-1989) era, mid 20th century

Comprising a tray decorated with Rinpa-style crashing waves lacquered in gold *takamaki-e* with *tetsusabinuri* texture over a polished paulownia ground, signed in gold lacquer *Tairei*, with a wood *tomobako* titled *Mizu no zu kiribon* (paulownia wood box with a design of water), the inside of the lid signed *Tairei tsukuru* with seal *Tairei*, 1.7cm x 26.1cm x 19.2cm (5/8in x 10 1/4in x 7 1/2in); the second a square box and cover lacquered with an *uzumaki* (spiral) motif overlapping with *gohei* (strips of white paper used in Shinto rituals) enclosed within a circle, the inside of the cover signed with seal *Tairei*, carved on the base *Ume [...]* within a circle, 3.3cm x 8.4cm x 7cm (1 1/4in x 3 1/4in x 2 3/4in), with a wood *tomobako*, titled *Kamakura moyo kobako* (small box with Kamakura motif), the inside of the lid signed *Showa nijurokunen haru Tairei saku* (made by Tairei in the spring of Showa 26 [1951]) with seal *Tairei*. (5).

£800 - 1,000

JPY110,000 - 140,000

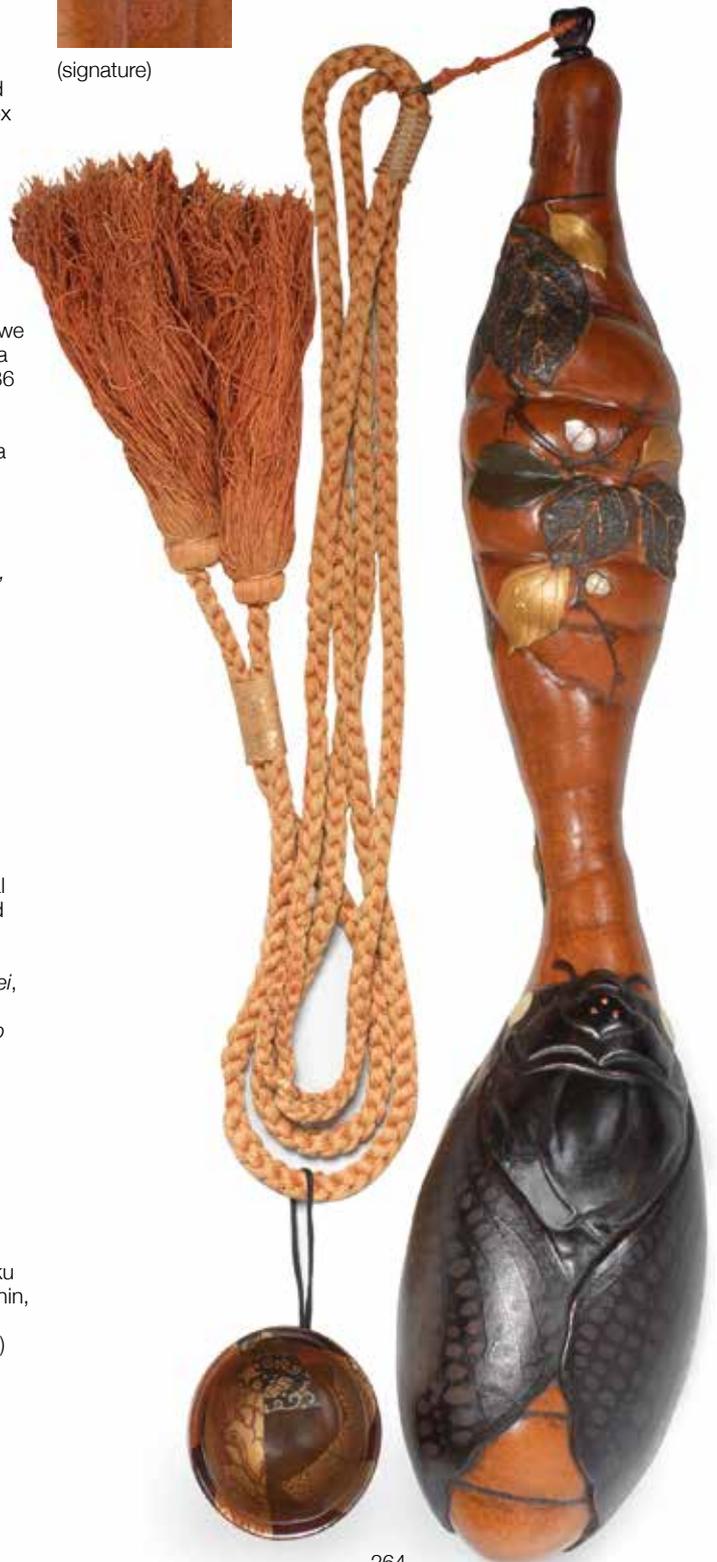
US\$990 - 1,200

Takai Tairei was a pupil of Ikeda Taishin (1825-1903), the most successful of *Zeshin*'s pupils, and also studied under Akatsuka Jitoku (1871-1936), one of the leading lacquer artists of the time. Like Taishin, Tairei produced many works in *maki-e* on wood in *Zeshin* style. He exhibited at the fourth and fifth Nitten (Japan Fine Arts Exhibition) in 1948 and 1949.

Illustrated on page 174.



(signature)



264



265



266

266\*

**A CIRCULAR LACQUERED WOOD KOGO (INCENSE BOX) AND COVER**

By Takano Shozan (1889-1976), Taisho (1912-1926) or Showa (1926-1989) era, 20th century

Of shallow form, the wood ground covered with clear lacquer and decorated with two butterflies of differing size, in gold *takamaki-e* and *e-nashiji* with black-lacquer details, signed *Shozan*; with a wood *tomobako* storage box inscribed *Cho kogo* (kogo with butterflies), the inside of the lid signed *Shozan* with a seal *Shozan*.

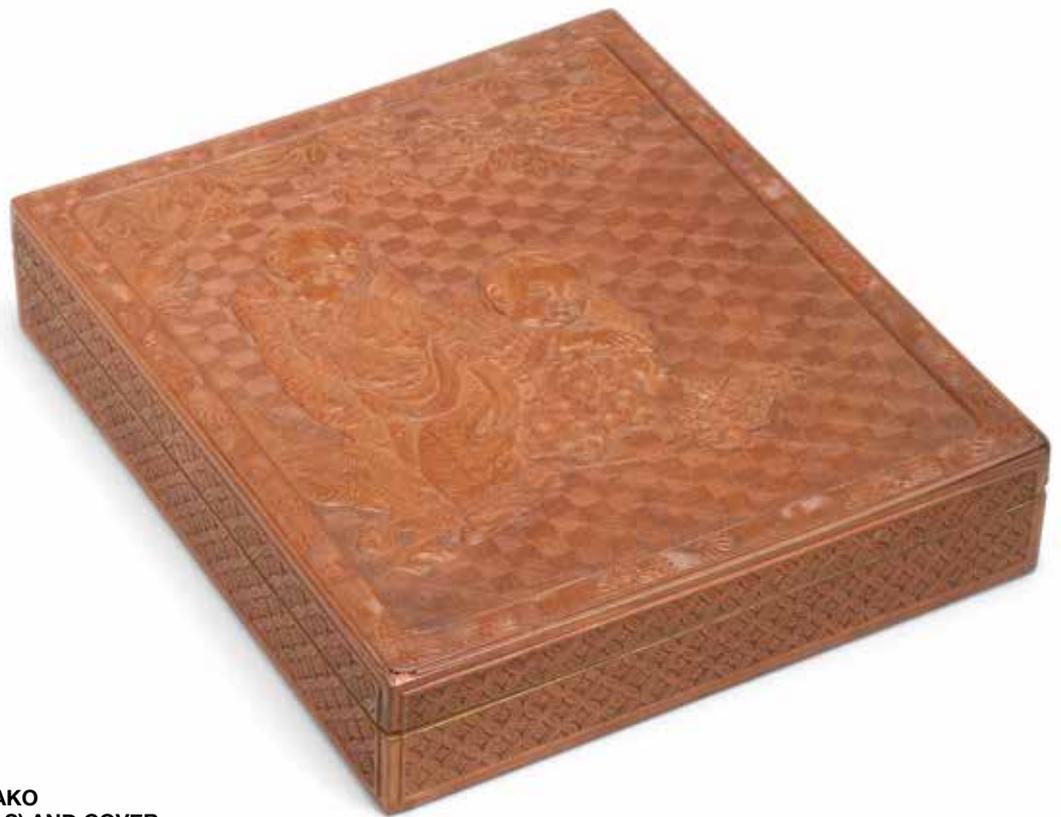
7.5cm (2 7/8in) diam. (3).

**£1,500 - 2,000**  
**JPY210,000 - 280,000**  
**US\$1,900 - 2,500**

A native of Kumamoto in Kyushu, Takano Shozan graduated from Tokyo School of Art in 1916 and studied *maki-e* under Shirayama Shosai (1853-1923); he also learned the art of applying clear lacquer to wood or bamboo from Hashimoto Ichizo II (1856-1924) and is best known for his work in this combination of materials. He exhibited regularly at the Teiten, Shinbunten, and other official national exhibitions from 1927 to 1957 and in 1955 was among the very first artists to be named a Living National Treasure; from 1963 he served as President of the Nihon Shitsugeikai (Japan Lacquer Association).



(interior)



## WOOD WORKS OF ART

### Various Properties

267\*

#### A CARVED WOOD SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER

Attributed to Takeda Yugetsu (died 1844) Edo period (1615-1868),  
early 19th century

Of standard rectangular form with *inrobuta* (flush-fitting lid), the exterior carved in low relief with a design of two *karako* (Chinese boys) playing with a toy flower-cart beneath a tree, against a finely carved geometric background within a raised border with floral and whirlpool motifs, the sides with *shippo-zunagi* (linked-jewel) designs, the base gold *hirame*, the other surfaces gold *nashiji*, the interior fitted with a partially gold-lacquered *suzuri* (ink stone) and a silver *suiteki* (water-dropper) in the form of a cartwheel; with a gold-lacquered ink stick by Yoshimatsu of Satsuma; with wooden storage box and paper slip attributing the box to Takeda Yugetsu.

5.2cm x 22.3cm x 25.7cm (2in x 8¾in x 10 1/8in). (6).

£3,500 - 4,000

JPY480,000 - 550,000

US\$4,300 - 5,000

Takeda Yugetsu was born into a samurai family in the Himeji domain but came to the attention of Lord Maeda and was summoned to the Kaga domain where he entered the *saikudokoro* (crafts workshop) in Kanazawa; Wrangham records a an ebony netsuke of Gama Sennin and his toad, a carved wood *suzuribako* signed Yugetsusai, and several inlaid wood *inro* (see E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.341).



268



269

268\*  
**A WOOD OKIMONO OF A CARP  
 ON AN EN-SUITE WOOD STAND**

By Kyucho, Taisho era (1912-1926), early 20th century  
 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 7/8in x 11 1/4in),  
 the stand 7.5cm x 33.5cm (3in x 13 3/16in).* (3).

£2,000 - 3,000  
 JPY280,000 - 410,000  
 US\$2,500 - 3,700

269  
**FOUR WOOD OKIMONO FIGURES**

Meiji era (1868-1912), late 19th/early 20th century  
 The first of a seated *oni*, holding his ears as he tries to block out sound, his pupils inlaid, signed *Itsumin to*, 9.2cm (3 5/8in); the second of two revellers, one wearing a *shishimai* mask and cloak, the other beating a small drum, signed *Tadakazu*, 7.9cm (3 1/8in); the third of a pedlar with a small boy at his side, details in lacquer, signed *Minkoku*, 9.2cm (3 5/8in); the fourth a woman about to stab another as a youth sits nonchalantly at their back, signed *Chikusen*, 5.7cm (2 1/4in). (4).

£1,500 - 2,000  
 JPY210,000 - 280,000  
 US\$1,900 - 2,500



270

270

**A WOOD OKIMONO OF A MONKEY**

Meiji era (1868-1912), late 19th/early 20th century  
Seated, leaning forward and holding a branch of *kaki* (persimmon) with one hand and one foot, naturalistically carved in light stained wood, the eyes inlaid in shell with dark pupils; *unsigned*. 8.9cm (3½in) high.

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

271\*

**A WOOD FIGURE OF A KIRIN**

By Ishikawa Komei (1852–1913), Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
Standing with its head turned to the right looking upward, the pupils inlaid in dark horn, its tail curved around its right leg, the fur and flame markings carved in delicate low relief, signed on the tail *Komei*; with a wood storage box (an old paper label with inscriptions inside the box). 41.2cm x 28cm (16¼in x 11in). (3).

£15,000 - 20,000  
JPY2,100,000 - 2,800,000  
US\$19,000 - 25,000



271



(signature)

Born into a family of temple craftsman, from the age of ten Komei studied painting for a time under the academic artist 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 widely at home and abroad, participated in the interior decoration of imperial palaces, and in 1890 was appointed Teishitsu Gigeiin (Artist to the Imperial Household). In the closing years of his career he occasionally carved in wood; see Jiro Harada, 'Japanese Art and Artists of To-day IV: Wood and Ivory Carving', *The Studio*, XLII (December 1910), pp.110. Even though the *kirin* is, of course, a mythological creature, here Komei, clearly taking a horse as his model, carves in the naturalistic style also seen in his ivory figures of monkeys and other creatures.

Confucian texts teach that the *kirin* (in Chinese, *qilin*), with a deer's body, a horse's hooves, an ox's tail, and a single horn on its head appears on earth only during the reign of a virtuous monarch; as such a large carving of a *kirin* would have made a splendid congratulatory gift, even during the twentieth century. For a somewhat later unsigned figure of a *kirin*, of similar size and offered as a gift by Yasujiro Tsutsumi (1889–1964), a titan of Japanese industry and commerce, see Grace Tsumugi Fine Art, *Japanese Works of Art*, London. 2016, cat. no.42.



272



273

## BUDDHIST WORKS OF ART Various Properties

272\*

### A CARVED AND GILDED WOOD STANDING FIGURE OF AMIDA BUDDHA

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

The crisply carved standing figure with the thumb and index finger of each hand joined, the right hand raised and the left hand lowered, in the *raigo-in* gesture assumed by Amida Buddha when descending to welcome the souls of the dying, the lips with traces of red pigment, the robes richly decorated in gold with various geometric, floral, and other patterns; backed by a gilded wood *kohai* (nimbus) of vertical form consisting of clouds mounted with a lotus blossom with 48 radiating spokes representing light emanating from Amida's head; standing on a lotus pedestal resting on a *shishi*, itself supported on a further hexagonal lotus pedestal surrounded by an openwork railing, the whole then on a four-tiered hexagonal mount, the entire support with elaborate openwork gilt decoration; with a wood storage box.  
*The figure 20cm (7 7/8in) high, Overall 49.5cm (19 1/2in) high. (3).*

£3,000 - 4,000

JPY410,000 - 550,000

US\$3,700 - 5,000

273

### A RED-LACQUER PORTABLE ZUSHI (SHRINE) CONTAINING A FIGURE OF BISHAMON AND ATTENDANT DEITIES

Edo period (1615-1868), 18th century

The red-lacquer shrine with elaborate gilt-metal fittings chiselled with lotus motifs, the doors opening to reveal a finely carved wood figure of Bishamonten trampling on two demons supported on a multi-tiered dais, with decoration in gold and coloured pigment, wearing a gilt crown and holding his usual spear and jewel, his head partly concealed by a blue- and gold-painted canopy, the reverses of the doors painted with his standard companion deities: Kichijoten on the right and Zennishi Doji on the right, in ink and colours on a gold background. *18.5cm (7 1/4in) high.*

£2,500 - 3,000

JPY340,000 - 410,000

US\$3,100 - 3,700



274

274  
**A CARVED AND GILDED WOOD STANDING FIGURE  
 OF AMIDA BUDDHA**

Edo period (1615-1868), early 19th century  
 The carved standing figure with the thumb and index finger of each hand joined, the right hand raised and the left hand lowered, in the *raigo-in* gesture assumed by Amida Buddha when descending to welcome the souls of the dying, the *byakugo* in the forehead and the *nikkeishu* in the hair inlaid respectively in crystal and carnelian, a vertical *kohai* nimbus behind, standing on a multi-tiered dais supported in turn on a red-lacquer base with chiselled copper-alloy fittings, the reverse of the *kohai* inscribed to the effect that the figure was dedicated by a princess of the Arisugawa family in 1818; contained in a *zushi* (shrine), the black-lacquer exterior with copper-alloy fittings, the interior gold lacquered. *The figure 32.5cm (12¾in) high, overall 66cm (26in) high, the zushi 75cm (29½in) high.* (4).

£1,500 - 2,000  
 JPY210,000 - 280,000  
 US\$1,900 - 2,500

275  
**A NOH MASK OF BESHIMI**

Edo period (1615-1868), 18th century  
 The scowling face painted in naturalistic flesh tints, the eyes painted gold and the reverse unlacquered; *unsigned*.  
*20.3cm (8in) high.*

£1,200 - 1,500  
 JPY170,000 - 210,000  
 US\$1,500 - 1,900

**Provenance:**  
 Emile Guimet (1836-1918) collection, Paris, reference no.EG637.

**Illustrated on page 180.**



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276



277

**OTHER INLAID WOOD  
WORKS OF ART AND FURNITURE  
Various Properties**

276<sup>Y</sup> Φ

**AN OVAL INLAID WOOD PANEL**

By Kitada Tomoaki, Meiji era (1868-1912)  
Decorated with a Buddhist monk, wearing a wide-brimmed *takuhatsugasa* (straw hat), standing with both hands resting on a bamboo cane and turned towards the solitary egret flying in the distance, worked in low-relief of wood, ivory and stained ivory, on a plain dark wood ground; signed in a square seal in *tensho* script *Kitada Tomoaki*.  
60.1cm x 42.2cm (23<sup>3</sup>/<sub>4</sub>in x 16 5/8in).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

**Provenance:**

Camille Pissaro collection.  
Georges Henri Manzana Pissaro collection.

A label on the reverse inscribed *Manzana*, (Georges Henri Manzana [1871-1961]), the third son of the Impressionist painter Camille Pissaro, who worked as a painter in his father's style.

277<sup>Y</sup> Φ

**TWO LARGE RECTANGULAR  
IVORY INLAID AND LACQUERED  
WOOD PANELS**

Meiji era (1868-1912),  
late 19th/early 20th century  
Each decorated in shell, ivory and gold *takamaki-e* with a complementary design, one depicting two men beneath flowering branches of camellia, a courtier standing on the right hand side, holding in his left hand a *tama* (jewel) and a fan in the other, the seated warrior holding a small statute of a female deity; the second panel with two Chinese courtiers beneath a gnarled old pine tree and two cranes in flight, one with a scroll in his right hand, pointing at his companion with his left finger holding a bowl from which a dragon emerges, all within a lacquered wood simulated bamboo border, each *unsigned*.  
Each panel approx. 92cm x 67cm (36<sup>1</sup>/<sub>4</sub>in x 26 3/8in). (2).

£3,000 - 4,000  
JPY410,000 - 550,000  
US\$3,700 - 5,000



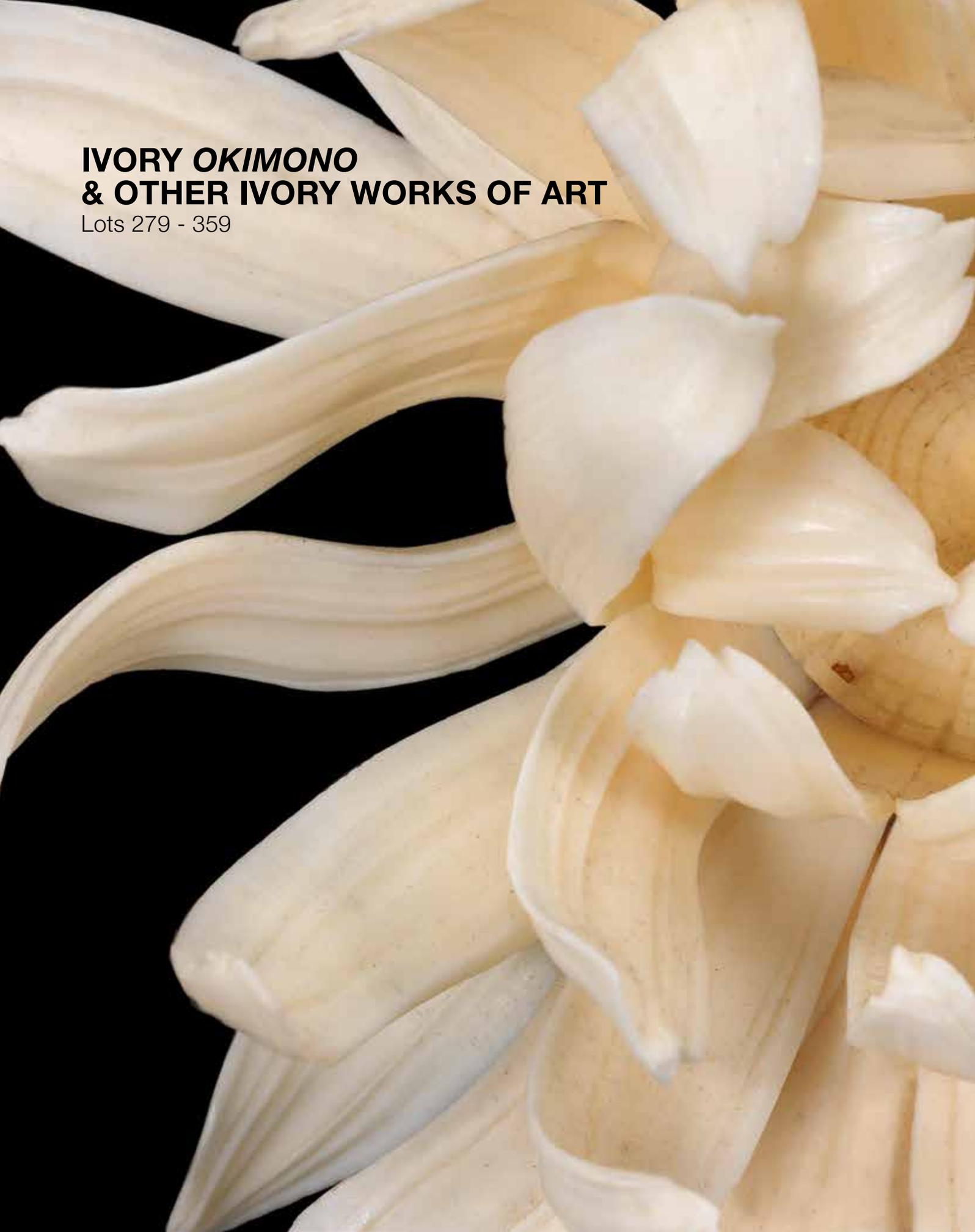
278

278<sup>TP Y</sup> Φ

**A CARVED AND INLAID WOOD CABINET ON STAND**

Meiji era (1868-1912), late 19th century/early 20th century  
Constructed in two detachable sections with hardwood frames carved with cloud designs and cedar panels, fitted with different-sized cupboards and a set of asymmetrical *chigaidana* shelves, parts of the sides and top carved to emulate bamboo, the back and sides with openwork panels carved with floral designs, the front panels richly inlaid and encrusted in shell and stained ivory with mallows, peonies, chrysanthemums, camellias, lotuses, vases, a kingfisher, sparrows and other motifs.  
146cm x 102cm x 36cm (57<sup>1</sup>/<sub>2</sub>in x 40 1/8in x 14<sup>1</sup>/<sub>2</sub>in). (2).

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500



**IVORY OKIMONO  
& OTHER IVORY WORKS OF ART**

Lots 279 - 359





279

**IVORY, INLAID IVORY AND WOOD OKIMONO WORKS OF ART**  
**Property from an English Private Collection**  
**(Lots 279-303)**

279<sup>TPYΦ</sup>

**A LACQUERED WOOD, IVORY AND SHIBAYAMA INLAID FOUR-PANEL SCREEN**

By Kobayashi, Meiji era (1868-1912), late 19th/early 20th century  
 Boldly decorated on one side in high relief and inlaid in typical Shibayama style with a majestic peacock perched on flowering branches, flanking the two inner panels decorated with butterflies and sparrows hovering beneath entwined branches of trailing wisteria, all within a hardwood frame carved with writhing dragons and frolicking *shishi*, signed on one panel *Kobayashi* within a pot-shaped seal; the reverse carved with repeated sparrows flying among flowering camellia on a red-lacquered ground.  
 203cm x 268cm (80in x 105½in).

£8,000 - 10,000  
 JPY1,100,000 - 1,400,000  
 US\$9,900 - 12,000

280<sup>Y</sup> Ⓞ

**TWO WOOD AND IVORY  
OKIMONO FIGURES**

One by Gyokumin, Meiji era (1868-1912),  
late 19th/early 20th century  
Each figure kneeling, merry and holding a  
sake cup in one hand, one of an old man,  
signed on the base in a red-lacquer reserve  
*Gyokumin*, 11cm x 8.1cm (4 3/8in x 3 1/8in);  
the other a young girl, *unsigned*,  
12cm x 8cm (4 3/4in x 3 1/8in). (2).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500



280

281<sup>Y</sup> Ⓞ

**AN IVORY AND WOOD  
OKIMONO FIGURE GROUP**

By Toshitsugu, Meiji era (1868-1912),  
late 19th/early 20th century  
Probably representing the story of the *Shitakiri  
suzume* (Tongue-cut Sparrow), depicting  
the woodcutter gesticulating in disbelief at  
the innumerable treasures - including rolls  
of books, a tied bag of money, gold and  
silver coins and all kinds of precious objects -  
contained inside a large opened plaited-  
rattan basket, an *oni* (demon) crawling at the  
opposite side of the basket, signed on the  
base in a red-lacquer reserve *Toshitsugu*;  
with a separate irregular-shaped wood stand.  
8.5cm x 11cm (3 3/8in x 4 1/4in). (2).

£1,200 - 1,800  
JPY170,000 - 250,000  
US\$1,500 - 2,200



281

282<sup>Y</sup> Ⓞ

**A WOOD AND IVORY  
OKIMONO FIGURE GROUP**

By Homin, Meiji era (1868-1912),  
late 19th/early 20th century  
Comprising a humorous group of a *rakan*  
standing at one side of a large vessel, inset  
with an ivory circular plaque decorated  
with formal foliate motifs in shell, holding a  
*hossu* (fly whisk), lying in wait for the two  
mischievous *oni* (demons) clambering over  
the vessel to emerge; signed on the base  
in a red-lacquer reserve *Homin* with a *kao*.  
18.7cm (7 5/8in) high.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



282



283



284



285

283<sup>Y</sup> Φ

**AN IVORY OKIMONO FIGURE GROUP OF A WOMAN WITH TWO CHILDREN**

By Shugyoku, Meiji era (1868-1912), late 19th/early 20th century  
The mother standing, unfurling a painting, her daughter kneeling and holding a large sprig of peony out of reach from her younger brother who attempts to grab it; signed on the base *Shugyoku* within an oval reserve.  
14.2cm (5 5/8in) high.

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

284<sup>Y</sup> Φ

**AN IVORY OKIMONO FIGURE OF A BEAUTY**

By Hashimoto Shingyoku, Meiji era (1868-1912), late 19th/early 20th century  
Standing, elegantly attired in a formal kimono, her coiffure elaborately styled and dressed with a *kushi* (comb), carrying a long handled wicker basket containing two lily stalks, one hand holding her right sleeve, the other billowing in the gentle breeze; signed on the base with chiselled characters *Shingyoku saku*.  
29.2cm (11 1/2in) high.

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500

An ivory statute of Takebayashi Tadashichi by the artist was exhibited at the Spring Exhibition of the Nihon Bijutsu Kyokai (Japan Art Association) in 1894 and won the *Hojo nito* (Second-Class Honourable Mention); other works by Shingyoku won prizes at the Chokoku Kyogikai (Carvers' Competition) held by the Tokyo Chokokai (Tokyo Carvers' Association) in 1894 and 1897.

285<sup>Y</sup> Φ

**AN IVORY OKIMONO FIGURE GROUP OF A WOMAN AND THREE CHILDREN**

By Chikayuki, Meiji era (1868-1912), late 19th/early 20th century  
Comprising a woman standing flanked by a mortar and pestle on her left and a basket of filled with peaches on her right, lifting up the youngest child, another child donning a Buaku mask, the eldest child standing at the back carrying a basket of fruit; signed on the base *Chikayuki* within a rounded rectangular reserve.  
11cm x 7.8cm (4 5/8in x 3 1/16in).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500



286

286<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO FIGURE GROUP OF TWO FISHERMEN**

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

Comprising one fisherman wielding an oar and poised to strike the large crab crawling over the enormous anchor, his companion clutching another oar and holding over his shoulder a bamboo pole suspended with a basket brimming over with fish on one side and a pair of bamboo conical fish traps on the other, *unsigned*; all fixed to a wood stand.

25.5cm x 27.5cm (10in x 10¾in).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

287<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO FIGURE OF THE CHINESE GODDESS OF THE MOON**

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

Standing, wearing an elaborate headdress and her customary robe engraved with phoenixes on the reverse and rabbits on the front pounding elixirs with a pestle in mortars, scarves billowing around her, holding a red-eyed rabbit in one hand and a tasselled-handle fan in the other; signed on the base in a red-lacquer reserve *Akimitsu*.

27cm (10 5/8in) high.

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500



287



288

288<sup>Y</sup> Φ

**AN IVORY OKIMONO FIGURE GROUP OF FOUR ONI (DEMONS)**

Meiji era (1868-1912), late 19th/early 20th century  
 Consisting of a straight line-up of four performing demons holding batons to beat drums or temple gongs, all fixed to a curved ivory stand; signed illegibly on the base. 8cm x 20.5cm (3 1/8in x 8 1/16in).

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500



289

289<sup>Y</sup> Φ

**AN IVORY OKIMONO FIGURE GROUP OF SHOKI AND A DEMON**

By Doraku, Meiji era (1868-1912), late 19th/early 20th century  
 The Demon-Queller standing, towering menacingly over an exaggeratedly small demon gesticulating at his feet, both Shoki's hands concealed within his voluminous sleeves and holding up a sceptre, his hat carved in low relief lying on the ground; signed on the base in a red-lacquer reserve *Doraku*. 16cm (6 1/4in) high.

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500

290<sup>Y</sup> Φ

**AN IVORY OKIMONO FIGURE GROUP OF TWO SUMO WRESTLERS**

Meiji era (1868-1912), late 19th/early 20th century  
 The two combatants each wearing the traditional *mawashi* (loincloth) with their hair tied in a topknot, grappling with each other, one lifting his opponent off the ground by grabbing his loincloth at the back; unsigned. 14cm (5 1/2in) high.

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500



290

291<sup>Y</sup> Φ

**AN IVORY OKIMONO FIGURE OF A SAMURAI**

By Joryo/Shizuyoshi, Meiji era (1868-1912), late 19th/early 20th century  
 Kneeling and examining a partly drawn *wakizashi* blade, the blade's wooden storage box and a small lobed box on top of which rests a ball of *uchiko* (cleaning powder), a larger toolbox to his left, signed *Joryo/Shizuyoshi* in a red-lacquer reserve on the base; with a separate wood stand. 8.5cm x 9cm (3 3/8in x 3 1/2in). (2).

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500



291

292<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO FIGURE OF A YOUNG SAMURAI**

By Shigekichi, Meiji era (1868-1912), late 19th/early 20th century  
Wearing a *minogasa* (straw hat), *hakama* trousers and surcoat, one hand clutching a fan and the other resting on the hilt of one of two swords tucked into his belt at the right side, a gourd flask suspended from his belt; signed on the base with chiselled characters within an oval reserve *Shigekichi*.  
19.1cm (7½in) high.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

293<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO GROUP OF HANAGAMI DANJO TADAKAGE ATTACKING A DRAGON**

By Shigetoshi, Meiji era (1868-1912), late 19th/early 20th century  
The warrior standing, bending over with his left foot lodged beneath the subdued three-clawed scaly dragon's body, one hand thrusting his sword into the beast's open jaw and clutching one horn with the other pinning it to the ground whilst its writhing body twists upwards; signed beneath the warrior's straw sandal *Shigetoshi* within an oval reserve.  
19cm (7½in) high.

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500



292



293



294



295



296

294<sup>Y</sup>Φ

**AN IVORY OKIMONO FIGURE OF A YOUNG COURTIER**

By Masatoshi, Meiji era (1868-1912), late 19th/early 20th century  
 Standing, attired in formal dress and wearing an elaborate *eboshi* tied around his neck with a tasseled silk cord, clutching the hilt of his sword in his left hand, another tucked into his belt at his side; signed on the base *Masatoshi*.  
 16.5cm (6½in) high.

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500

295<sup>Y</sup>Φ

**AN IVORY OKIMONO FIGURE OF A SANBASO DANCER**

By Shomei/Matsuaki, Meiji era (1868-1912), late 19th/early 20th century  
 Posing with one hand raised and enveloped in a voluminous sleeve, wearing a tall *eboshi* hat and Okina mask (detachable) and holding a fan in one hand, his formal robe carved with pine saplings and flying cranes; signed on the base *Shomei/Matsuaki* within an oval cartouche.  
 15.1cm (6in) high.

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

296<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO FIGURE GROUP**

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

Comprising a man standing in front of a large wicket basket containing freshly plucked grapes, holding his young son playing with a rattle whilst his older sibling clutching a bunch of grapes in each hand shows them to his father for approval, a spade lying on the ground at their feet; signed on the base in a red-lacquer reserve *Jodo/Shizumichi*.  
14cm x 10.6cm (5½in x 4 1/8in).

£800 - 1,200

JPY110,000 - 170,000

US\$990 - 1,500

297<sup>Y</sup> Ⓞ

**A TALL IVORY OKIMONO FIGURE  
OF A CORMORANT FISHERMAN**

By Akamune, Meiji era (1868-1912), late 19th/early 20th century  
Standing with one foot resting on a wave-lashed rock, wearing a *tenugui* wrapped around his head and a straw apron, a basket strapped to his right thigh, one bird gripping a fish in its beak held at chest height and perched on his right hand retained by a rope, a second tethered cormorant standing at his feet; signed on the base in a red-lacquer reserve *Akamune*.  
52.5cm (20 5/8in) high.

£3,000 - 4,000

JPY410,000 - 550,000

US\$3,700 - 5,000



297



298



299



300

298<sup>Y</sup> Ⓞ

**AN INLAID IVORY OKIMONO FIGURE GROUP**

By Shibayama, Meiji era (1868-1912), late 19th/early 20th century  
Comprising a family fixed to an elaborate four-legged lobed table, the woman elegantly attired and carrying her young son on her back whilst the man crawling on the ground is playing with his older child riding on his back, a *hibachi* (brazier) lying on the ground, the details on their garments inlaid in coloured shell; signed on the base *Shibayama* in a rectangular shell-inlaid reserve.

11.5cm x 10.6cm (4 1/2in x 4 1/8in).

£800 - 1,200

JPY110,000 - 170,000

US\$990 - 1,500

299<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO FIGURE GROUP**

By Gyokusai, Meiji era (1868-1912), late 19th/early 20th century  
Comprising a basket maker, half-kneeling, surrounded by his wares, holding a strip of bamboo and adding the finishing touches to a basket, his wife standing to his left, carrying for sale over her back and around her neck numerous assorted baskets and drums of different sizes; the base carved with two scrolls and a basket and signed on the base *Gyokusai* within a rectangular reserve.

18.2cm x 13.7cm (7 1/8in x 5 3/8in).

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500



301

300<sup>Y</sup> Ⓞ

**TWO IVORY OKIMONO FIGURES  
AND ONE WALRUS-TUSK OKIMONO FIGURE**

Meiji era (1868-1912), late 19th/early 20th century  
Comprising Benkei stepping over Otsu-e figures and lifting on his shoulder the upturned bell of Miidera containing within Fujimusume and Raiden, signed on the base in a red-lacquer reserve *Gyokumin*, 10.5cm (4 1/4in) high; the second Kan'u and Chohei standing huddled together in conversation, signed on the reverse in an irregular reserve *Tomochika*, 6.5cm (2 1/2in) high; the third a figure of a bride, standing, holding a fan with a tasselled wad of paper tucked into the collar of her kimono, unsigned, 26.7cm (10 1/2in) high. (3).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

301<sup>Y</sup> Ⓞ

**AN IVORY, GOLD-LACQUERED  
AND SHIBAYAMA INLAID CARD CASE**

Meiji era (1868-1912), late 19th/early 20th century  
Decorated on both sides in gold, shell, *kirikane* and coloured *takamaki-e* with a different scene, one side depicting a pair of red-crested cranes standing beneath stems of bamboo as butterflies hover above, the other a pair of quail foraging for food beside shrubs of windswept chrysanthemums, valerian and bush clover, a crane and dragonflies in flight above; unsigned. 11.5cm x 7.5cm (4 1/2in x 2 7/8in). (2).

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

302<sup>Y</sup> Ⓞ

**A KATANA WITHIN AN IVORY SCABBARD**

Meiji era (1868-1912), late 19th/early 20th century  
The blade of *shinogi-zukuri* form, the *saya* (scabbard) and *tsuka* (handle) elaborately carved in relief with broad bands of legendary battle and historical scenes depicting well-known warriors during the Heian period including Tomoe-gozen and Yoshinaka with retainers, Minamoto no Yoshimitsu teaching Toyowara Tokiaki how to play the *sho* (panpipes) and the famous duel between Yoshitsune and Benkei, the *tsuba* similarly carved with a dragon among clouds, the simulated *fuchigashira*, *kurigata* and scabbard ornaments carved with stylized foliate motifs; the butt of the scabbard signed in *tensho* script within an oval seal. 82.5cm (32 1/2in) long.

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700



302



303<sup>Y</sup>Φ

**A LARGE SECTIONAL IVORY AND BONE  
BUDDHIST SHRINE**

By Yushu/Hirokata, Meiji (1868-1912)  
or Taisho era (1912-1926),  
late 19th/early 20th century

The densely carved and incised temple-like structure centered by a pair of hinged reticulated double doors, opening to reveal within a seated conventional Buddhist triad in front a ritual offering on a stand, supported on a high-stepped, balustraded and galleried octagonal base, engraved with writhing dragons and lotus leaves, the roof surmounted by a finial in the form of a Amida Nyorai seated in meditation with his hands in *dhyana mudra*; signed on the base in a red-lacquer reserve *Yushu/Hirokata*.  
76.5cm x 33.5cm (30 1/8in x 13 1/4in).

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500

**IVORY OKIMONO**  
**Property from a Belgian**  
**Private Collection**  
**(Lots 304-315)**

304<sup>Y</sup>Φ

**AN IVORY FIGURE OF GAMA SENNIN**

Meiji era (1868-1912),  
late 19th/early 20th century  
Standing on one foot, holding a mugwort hat in one hand and supporting a child on his back with the other while three toads clamber up his legs: signed illegibly on the base in a red-lacquer reserve.  
19.7cm (7 3/4in) high.

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200



304



305

305<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO FIGURE GROUP**

By Ryuichi, Meiji era (1868-1912), late 19th/early 20th century  
 Comprising an old man grappling with two boisterous young boys, holding the older boy with his right hand and supporting his younger sibling, shown on the reverse pulling the belt of his brother over his left shoulder with the other; signed on the base *Ryuichi*.  
 22.5cm (8 13/16in) high.

£1,500 - 2,000  
 JPY210,000 - 280,000  
 US\$1,900 - 2,500

306<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO FIGURE OF A WOODSMAN AND TWO CHILDREN**

Meiji era (1868-1912), late 19th/early 20th century  
 Standing, clutching the rope tied around the large bundle of brushwood strapped on his back, bending over from the weight of his two children seated and playing on top; *unsigned*.  
 26.7cm (10 1/2in) high.

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900



306



307



308

307<sup>Y</sup>Φ

**TEN IVORY OKIMONO FIGURES AND ONE NETSUKE**

The netsuke, Edo period (1615-1868), late 18th century, the okimono, Meiji era (1868-1912), late 19th/early 20th century  
 Comprising a walrus-tusk figure of Hotei holding the exaggeratedly long cloth handle of his treasure sack over on top of which a rat scampers over his shoulder, a *karako* (Chinese boy) following behind, signed on the base in a red-lacquer reserve *Gyokuyo*, 9cm (3½in) high; the second of Daikoku playfully dragging along Bentei seated in his sack, signed *Hakuei*, 4.5cm x 5.8cm (1¾in x 2¼in); the third of Ebisu and Daikoku neck-wrestling on top of a carp, signed *Hakuzan*, 4.7cm x 4.7cm (1¾in x 1¾in); the fourth of two *karako* playing, one holding a mask of Usofuki, signed on the base in a red-lacquer reserve *Meishin*, 5.2cm x 5.2cm (2in x 2in); the fifth an okimono-netsuke of Fukurokuju embracing a *karako*, a fox mask lying on the ground, signed *Gyokubun*, 4cm x 4.2cm (1½in x 1½in); the sixth of a merry Daikoku, seated and holding a sake bottle, signed *Kogyoku*, 4cm (1½in) high; the seventh a group of eight *karako* playing *oni-gokko* (Blindman's Buff), signed *Gyokuzan*. 4.2cm x 4.2cm (1 9/16in x 1 9/16in); the eighth a netsuke of a dog with its forepaws resting on top of a drum, *unsigned*, 2.6cm x 4cm (1in x 1½in); the ninth of Daruma stretching, signed *Gyokusai*, 5.1cm (2in) high; the tenth of two Korean boys, the older boy giving his brother a piggy-back as a puppy plays at his feet, *unsigned*, 7cm (2¾in) high; the eleventh of a *rakan* riding a *shishi* accompanied by an attendant, signed on the base in a red-lacquer reserve *Keigyoku*, 6cm (2 3/8in) high. (11).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

308<sup>Y</sup> Ⓞ

**A TALL SECTIONAL IVORY FIGURE OF A PEASANT**

By Mitsukazu, Meiji era (1868-1912), late 19th/early 20th century  
Standing about to light his pipe from the flame in the lantern he holds in his left hand, a hoe around which are tied two stalks of chrysanthemums leaning against his left leg, a basket of other stalks of chrysanthemums strapped on his back, a tobacco pouch and pipecase tucked into his belt; signed on the base *Mitsukazu*.  
41cm (16 1/16in) high.

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



309<sup>Y</sup> Ⓞ

**THREE IVORY OKIMONO FIGURES**

Meiji era (1868-1912), late 19th/early 20th century  
Comprising a man supporting his grandson on his back with one hand and clutching a trailing branch of grapes with the other, *unsigned*, 16cm (6 1/4in) high; the second Gama Sennin standing on one foot holding his large pet toad clambering over his shoulders whilst on the ground a snake twines around his foot, signature tablet lacking, 12cm (4 3/4in) high; the third a walrus-tusk figure of a fisherman standing on a rock, clutching a harpoon in a one hand and a fish in the other, signed on the base *Gyokushi*, 17.8cm (7in) high. (3).

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

309

310<sup>Y</sup> Ⓞ

**TWO IVORY OKIMONO FIGURE GROUPS**

Meiji era (1868-1912), late 19th/early 20th century  
One of Hotei standing on a rock, carrying with one hand his large treasure sack over which a *karako* (Chinese boy) clammers, dangling a drum, three other *karako* (Chinese boys) cavorting at his feet below, signed on the base in a red-lacquer reserve *Ryusho*, 12.5cm (4 7/8in) high; the second of Daikoku standing on the back of a large *shishi* holding aloft a mallet as a *karako* resting on the *shishi*'s head presents a carp to Ebisu seated on the ground, another Chinese boy holding a bamboo fishing rod with one foot on the god's left shoulder, signed on the base in a red-lacquer reserve *Toshiharu*, 11.5cm (4 1/2in) high. (2).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



310



311



312

311<sup>Y</sup>Φ

**THREE IVORY OKIMONO**

Meiji era (1868-1912), late 19th/early 20th century  
 Comprising a figure of Daikoku standing with one foot resting on a sack, holding aloft his mallet over which scamper two mice, signed on the base *Togyoku*, 22cm (8 5/8in) high; the second a vessel and cover in the form of a tasselled cylindrical torn brocade bag, the bottom with several rodents peering through the tears, the cover with a multitude of rats clambering over each other, signed on the base *Kanshu/Hirohide kore o tsukuru*, 9cm x 9.5cm (3 1/2in x 3 3/4in); the third another group of rats crawling over vegetables contained within a tied *furoshiki* (carrying cloth), signed on the base *Nobukazu*, 10.7cm (4 1/4in) wide. (4).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

312<sup>Y</sup>Φ

**AN IVORY OKIMONO FIGURE OF A FISHERMAN**

By Yukinobu, Meiji era (1868-1912), late 19th/early 20th century  
 Standing with one foot resting on a wave-lashed rock, clutching the rope of an upturned basket brimming over with fish, struggling to hold on to his straw hat blown off his head by a strong gust of wind; signed on the base in a red-lacquer rectangular reserve *Yukinobu*. 25.5cm (10in) high.

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500

313<sup>Y</sup> Ⓞ

**THREE IVORY OKIMONO**

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

One of an eagle with its wings outstretched grabbing a defenceless recumbent monkey with both its talons, *unsigned*, 8cm x 8cm (3 1/8in x 3 1/8in); the second of a seated wolf with one paw resting on a human skull, signed *Tomotsune*, 6cm (2 3/8in); the third a netsuke of a recumbent ox, inscribed *Tomotada*, 7cm (2 3/4in) wide. (3).

£800 - 1,200

JPY110,000 - 170,000

US\$990 - 1,500

314<sup>Y</sup> Ⓞ

**TWO IVORY OKIMONO  
OF HUMAN SKULLS**

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

Each carved with a snake coiled on the crown of a human skull, the smaller skull *unsigned*, 4.2cm x 4.2cm (1 3/8in x 1 3/8in); the larger piece applied with a toad crawling up the side, signed on the side *Gyokushun* and on the base *hachi no nijusan* (8-23), perhaps an inventory number, 5.5cm x 5.5cm (2 1/8in x 2 1/8in). (2).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

315<sup>Y</sup> Ⓞ

**TWO SPHERICAL IVORY OKIMONO**

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

Each crisply carved in relief all over as a spherical ball, the first with a multitude of rats clambering over each other, the second with several overlapping crabs crawling over a variety of shells; each *unsigned*.  
Each approx. 17cm (6 5/8in) diam.

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200



313



314



315



316

**Property from an English  
Private Collection  
(Lots 316-322)**

316<sup>Y</sup>  $\Phi$   
**THREE IVORY OKIMONO AND ONE  
WALRUS-TUSK OKIMONO  
OF FISHERMEN**

Meiji era (1868-1912),  
late 19th/early 20th century  
The first standing and carrying a basket around his chest, a hoe resting at his feet, signed on the base *Shugyoku*, 19cm (7½in) high; the second clutching a net wrapped around his left hand and a fish in the other, his young son also holding a fishing net, signed on the base in a red-lacquer reserve *Bizan*, 16.6cm (6½in) high; the third fisherman clutching a large seabream under one arm and a bamboo cane, signed on the base in a red-lacquer reserve *Tomomine*, 16.5cm (6½in) high; the fourth a walrus-tusk okimono group of a fisherman seated beside his young son, both figures holding a fish in their hands, signed *Gyokushi*, 14cm x 14cm (5½in x 5½in). (4).

**£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900**



317

317<sup>Y</sup>  $\Phi$   
**FIVE IVORY OKIMONO FIGURES**

Meiji era (1868-1912),  
late 19th/early 20th century  
Comprising a gardener, one hand carrying a basket over one shoulder containing a large stalk of lily, a single stalk in his other hand, signed on the base in a red-lacquer reserve *Gyokumei*, 15.2cm (6in) high; the second of a peasant clutching a cockerel under one arm and a fish in the other, *unsigned*, 12.5cm (4 7/8in) high; the third of a peasant holding a frog in one hand and a shallow basket containing a radish in the other, *unsigned*, 13cm (5 1/16in); the fourth and fifth sectional walrus-tusk carvings of farmers, each approx. 15.5cm (6 1/8in) high. (5).

**£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500**



318

318<sup>Y</sup> Ⓞ

**FIVE IVORY OKIMONO ANIMALS**

Meiji era (1868-1912),  
late 19th/early 20th century  
Comprising: two trumpeting walking elephants, each *unsigned*, each approx. 7.8cm x 11.5cm (3 1/8in x 4 1/2in); the third of a cockerel perched on a war drum and the hen standing on the ground, fixed to an ivory stand, their eyes inlaid in pale amber with dark pupils, *unsigned*, 12.5cm x 9.3cm (4 7/8in x 3 5/8in); the fourth of a globular cluster of the East-Asian zodiac animals, *unsigned*, 9.5cm (3 3/4in) diam.; the fifth of a procession of eight elephants, the largest at the front, *unsigned*, 39.5cm (15 1/2in) long; with a separate wood stand. (6).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

319<sup>Y</sup> Ⓞ

**A TALL IVORY OKIMONO FIGURE OF A PUPPETEER**

By Gyokushu, Meiji era (1868-1912),  
late 19th/early 20th century  
Standing in straw sandals, holding a fan in one hand and the other skilfully manipulating a warrior puppet on top of a box of props attached to a rope carried around his neck; signed on the base in a red-lacquer square reserve Gyokushu. 33.2cm (13in) high.

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500

320<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO FIGURE GROUP OF A WOMAN AND CHILD**

By Yoshida Doraku for the Maruki Company, Meiji era (1868-1912),  
late 19th/early 20th century  
The mother half-kneeling on a high stool, hand-spinning thread from cocoons in a pan of boiling water, turning to her young daughter who is picking out more cocoons to boil; signed on the base with a seal *Nihon koku Maruki sei* and with chiselled characters *Doraku* with a *kao*. 12.7cm x 10.2cm (5in x 4in).

£2,000 - 3,000  
JPY280,000 - 410,000  
US\$2,500 - 3,700

The artist is recorded in Shoto Museum of Art, *Nihon no zoge bijutsu: Tokubetsuten: Meiji no zoge chokoku o chushin ni* (History of Japanese Ivory Carving: Gebori-Okimono and Shibayama of Meiji Period), Tokyo, 1996, as being an ivory carver of merit. A model of a *bijin* by the artist, is illustrated, *ibid.*, p.125.



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322



323 (part lot)

321<sup>Y</sup>Φ

**AN IVORY OKIMONO FIGURE OF A HUNTER AND CRANE**

By Hozan, Meiji era (1868-1912), late 19th/early 20th century  
Possibly intended to represent the legend *Tsuru no Ongaeshi* (Crane's Return of a Favour), depicting a hunter standing with one foot resting on a rock, holding his rifle and, releasing the crane which shows its gratitude by rubbing its wing on the man's head; signed on the base in a green-lacquer reserve *Hozan*.  
23.5cm (9<sup>1</sup>/<sub>4</sub>in) high.

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

322<sup>Y</sup>Φ

**AN IVORY OKIMONO OF A LARGE SINGLE STALK OF CHRYSANTHEMUM**

Meiji era (1868-1912), late 19th/early 20th century  
Naturalistically carved, resting, fixed to a four cabriole-legged wood oval stand, the leaves partially stained green; *unsigned*.  
13cm x 17.3cm (5 1/16in x 6<sup>3</sup>/<sub>4</sub>in) including stand.

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

## Other Properties

323<sup>Y</sup> Ⓞ

### SEVEN IVORY OKIMONO AND ONE WALRUS-TUSK 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* 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 of a kneeling *rakan* lifting over his head a basket containing a Chinese deity 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 of 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; the fifth of Benkei dressed as 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, 12.2cm (4 7/8in) high; the sixth of a rat catcher 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, 4.5cm x 9.2cm (1 7/8in x 3 5/8in); the seventh probably of 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 (7 1/2in) high; the eighth of Shakyamuni, 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, 19.2cm (7 1/2in) high; with seven separate, unassociated wood stands. (15).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900



324

324<sup>Y</sup> Ⓞ

### AN IVORY OKIMONO GROUP OF OTA DOKAN

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

Standing, clutching a bow and one arrow, carrying a quiver of arrows on his back, looking down at a young woman kneeling on the ground offering him a tray of *yamabuki* (Japanese yellow rose *Kerria japonica*) an attendant holding a bamboo staff and a dog at the back tugging at the warrior's sleeve, signed on the base in a long rectangular reserve *Yoryusai Shunko*; with an old erroneous Tomkinson Collection label stuck on the underside. 14cm x 11.5cm (5 1/2in x 4 5/8in)

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500



325

325<sup>Y</sup> Ⓞ

### AN IVORY OKIMONO GROUP OF RAKAN

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

Consisting of two *rakan* perched on the lower rocky ledges of a mountainside beneath a statue of Buddha standing and holding a rosary on the summit, a dragon emerging from the alms bowl held aloft by Handaka Sonja coiling at his feet below, the weathered crevices and details on the robes lightly incised and picked out in greyish-black stain in contrast to the pale yellow material; signed on the base *Gyokushi/Tamayuki*. 21.5cm x 12.5cm (8 1/2in x 4 7/8in).

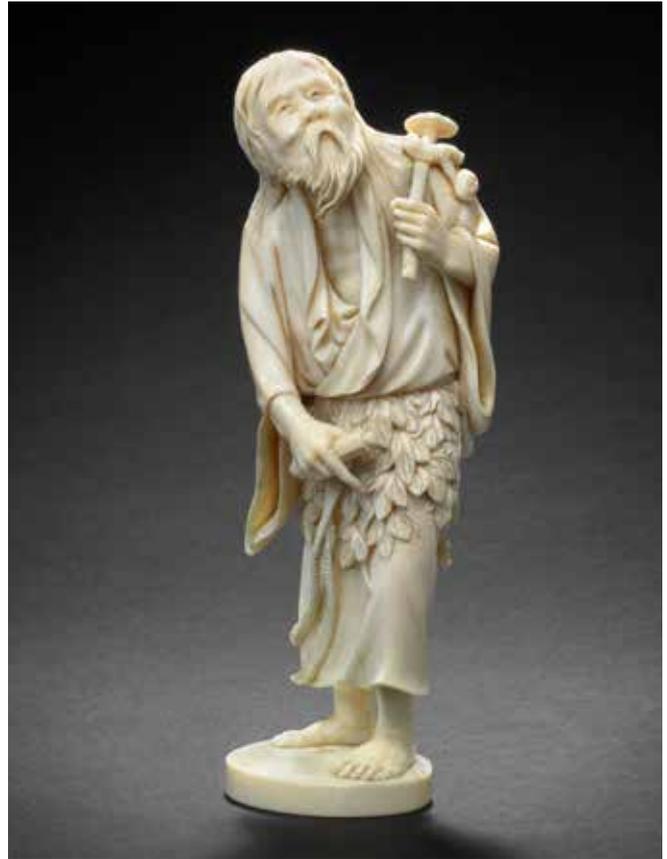
£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500



326



327



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326<sup>Y</sup> Φ

**AN IVORY OKIMONO FIGURE OF A WOODCUTTER**

By Kokusui, Meiji era (1868-1912), late 19th/early 20th century  
 Standing, slightly bending over from the weight, clutching around his neck a rope tied around a rushmat wrapped with large bundles of brushwood within, signed on the base in a red-lacquer reserve *Kokusui*; with a detachable en-suite wood stand.

*The figure 17.5cm (6 7/8in) high, the stand 11.7cm (4 9/16in) wide. (2).*

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500

327<sup>Y</sup> Φ

**AN IVORY OKIMONO FIGURE OF A BEARDED SENNIN**

Meiji era (1868-1912), late 19th/early 20th century  
 Standing, his body twisted to the right as he looks up, holding a rolled hand scroll with one hand and a *reishi* sceptre over his shoulder with the other; signed illegibly on the base.

*19cm (7 1/2in) high.*

£800 - 1,000  
 JPY110,000 - 140,000  
 US\$990 - 1,200

328<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO FIGURE GROUP**

Meiji era (1868-1912),  
late 19th/early 20th century  
Comprising an elegantly coiffured and attired woman holding an elaborately tasselled basket containing flowers, affectionately looking over at a young girl kneeling on the ground, feeding sweets to the *chin* dog at her feet; signature tablet lacking.  
19.5cm (7 5/8in) high.

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500



329<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO FIGURE GROUP OF TWO CHINESE IMMORTALS WITH A PHOENIX**

By Miyamoto Ryokoku, Meiji era (1868-1912),  
late 19th/early 20th century  
Possibly alluding to a poem by Li Bai, one immortal standing, supporting a majestic phoenix perched on his left shoulder whilst his companion, kneeling on the ground, holds up an alms bowl containing seeds, a long-handled basket brimming over with fungi and fruit resting at their feet; signed on the base  
*Miyamoto Ryokoku to.*  
24.5cm (9 5/8in) high.

£2,000 - 3,000  
JPY280,000 - 410,000  
US\$2,500 - 3,700

329

330<sup>Y</sup> Ⓞ

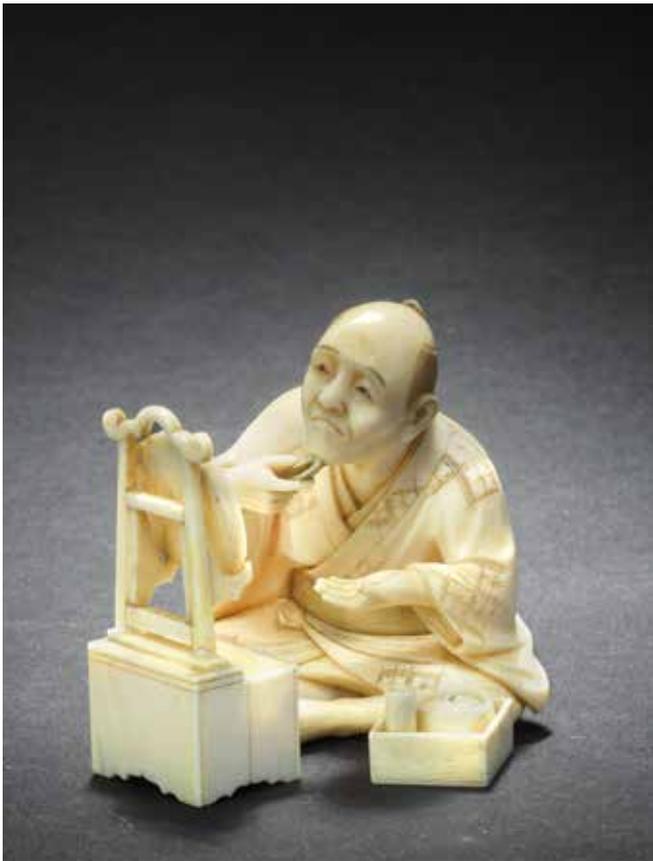
**FOUR IVORY FIGURE OKIMONO FIGURES**

Meiji era (1868-1912),  
late 19th/early 20th century  
Comprising a woman standing, clad in an elegant kimono, holding in one hand a bowl containing a lobster emerging from a shell and a sheaf of straw attached to a seabream's mouth in the other, signed on the base  
*Meishin* with seal, 26cm (10 1/4in) high; the second of a monkey-trainer, resting one foot on a tree stump, holding a baton and portable hoop turning to his young assistant holding a spinning top and fruit, the performing monkey clambering across the man's back, signed in a rectangular red-lacquer reserve  
*Shizuyasu*, 19cm (7 1/2in) high; the third of Shoki the Demon-Queller standing on a rocky ledge, hauling two captured demons with a rope, signed  
*Mitsutomo*, 14.5cm (5 3/4in) high; the fourth of a young woman carrying a child playing with a long strip of cloth on her back, signed on the base  
*Masanobu*, 13.5cm (5 1/4in) high. (4).

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500



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331



332



333

331<sup>Y</sup>Φ

**AN IVORY OKIMONO FIGURE OF A SEATED MAN**

By Munetomo, Meiji era (1868-1912), late 19th/early 20th century  
Seated cross-legged in front of a portable mirror, his face grimacing as he tweezes whiskers from his lower jaw, a *tabakobon* (portable smoking set) at his side; signed on the base in a red-lacquer reserve *Munetomo*. 6cm x 5.8cm (2 3/8in x 2 1/4in).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

332<sup>Y</sup>Φ

**AN IVORY OKIMONO FIGURE OF TWO DRUNKEN MEN**

By Muneказу, Meiji era (1868-1912), late 19th/early 20th century  
One standing, holding his head with one hand and with a gourd flask slung from his shoulder as his companion falls off a bench onto his back at his side; signed *Muneказу*.  
12.5cm (4 7/8in) high.

£1,500 - 1,800  
JPY210,000 - 250,000  
US\$1,900 - 2,200



334 (part lot)

333<sup>Y</sup> Φ

**AN IVORY OKIMONO FIGURE OF GAMA SENNIN**

By Hideyuki, Meiji era (1868-1912), late 19th/early 20th century  
 Standing, grinning with one foot on the head of a huge toad, leaning forward, holding a small toad with one outstretched hand and his gnarled staff with the other, a large pouch slung from his shoulder; signed on the base with chiselled characters *Hideyuki*.  
 18.5cm (7 1/8in) high.

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

334<sup>Y</sup> Φ

**TWO IVORY OKIMONO FIGURES AND A WOOD OKIMONO NETSUKE OF TURTLES**

Meiji era (1868-1912), late 19th/early 20th century  
 The first of a flower seller, working on a display of irises and other plants in three vases on a stand, signed on the base with chiselled characters *Kazuhiko* to above a square seal *Udagawa sei*, 26cm (10 1/4in) high; the second of a farmer tripping over vegetables as a large spider crawls over his basket carried over his shoulder, signed on the base in a red-lacquer reserve *Gyoku*, 8.2cm (3 1/4in) high;



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the wood netsuke in the form of three turtles clambering over each other on a large leaf, signed *Gekko*, 5.1cm (2in). (3).

£1,200 - 1,800  
 JPY170,000 - 250,000  
 US\$1,500 - 2,200

335<sup>Y</sup> Φ

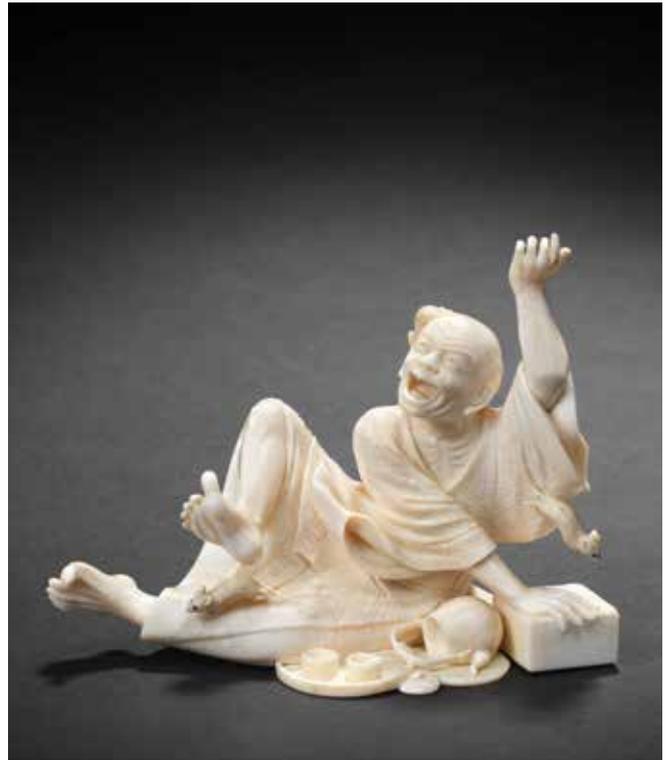
**AN IVORY OKIMONO FIGURE OF KUSUNOKI MASASHIGE AND HIS SON MASATSURA**

By Koichi/Mitsukazu, Meiji era (1868-1912), late 19th/early 20th century  
 Standing, dressed in full armour beneath his over-robe carved with floral medallions, the fur-clad scabbard of a sword slung at his waist, holding a banner with one hand and about to hand over a scroll on war strategy to his son Masatsura standing at his side before departing for his final battle where he meets his death; signed beneath one foot in a red-lacquer reserve *Koichi/Mitsukazu*.  
 17.2cm (6 3/4in) high.

£1,500 - 2,000  
 JPY210,000 - 280,000  
 US\$1,900 - 2,500



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337



338

336<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 octopus'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).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

337<sup>Y</sup> Φ

**AN IVORY OKIMONO 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).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900

338<sup>Y</sup> ◊

**THREE IVORY OKIMONO FIGURES**

Meiji era (1868-1912), late 19th/early 20th century  
One of a man seated beside a brazier, holding a sake cup in front of a stand laden with dishes of food, signed on the base in a red-lacquer reserve *Shizuhiro*, 5.7cm x 7.6cm (2¼in x 3in); the second of a man and woman collecting shells at low tide, signed on the base with chiselled signature *Shimamura* with a seal, 6.5cm x 5.7cm (2½in x 2¼in); the third of a woman and her three children playing at the foot of a large statue of a Nio, signed *Komin*, 7cm (2¾in) high. (3).

£1,500 - 1,800  
JPY210,000 - 250,000  
US\$1,900 - 2,200

339<sup>Y</sup> ◊

**THREE IVORY OKIMONO FIGURE GROUPS**

Meiji era (1868-1912), late 19th/early 20th century  
One of a mother and child, the former standing, holding a camellia bloom with one hand while supporting her young son on her back with the other, their robes carved with formal designs, signed with a *kao*, 17.2cm (6¾in) high; the second of a seated chopstick maker working over a tree stump, signed in a red-lacquer reserve *Rakushu*, 8cm (3 1/8in) high; the third of a nobleman, possibly Taira Kiyomori, seated asleep while a female figure, possibly intended for Tokiwa Gozen appears over him, holding a large bell-clapper, signed on the base *Gyokuhosai*, 8.9cm (3½in) high. (3).

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700

340<sup>Y</sup> ◊

**THREE IVORY OKIMONO FIGURES**

Meiji era (1868-1912), late 19th/early 20th century  
One of a basket-and-souvenir pedlar, carrying over his shoulder a pole suspended with a selection of baskets, drums and a Daruma doll, slight details inlaid in red lacquer and shell, signed on the base in a red-lacquer reserve *Toshiaki*, 27.8cm (10 7/8in); the second of a peasant holding a long-handled broom attached to a gourd, a small boy playing with a puppy at his feet, signed on the base in red-lacquer reserve *Soun*, 28.5cm (11¼in) high; the third of an old man holding a staff, carrying a young boy clutching a drum on his back, his older sibling walking beside them, holding a *samisen*, signed on the base in a red-lacquer reserve *Amane Soshu*, 26.5cm (10½in) high. (3).

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500



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341 (part lot)



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341<sup>Y</sup>Φ

**FIVE IVORY OKIMONO FIGURES, TWO IVORY OKIMONO NETSUKE AND AN IVORY DRAGON**

One okimono netsuke, Edo period (1615-1868), late 18th century and the rest Meiji era (1868-1912), late 19th/early 20th century

One of a lacquered wood and ivory fisherman, standing and clutching in one hand a basket of fish and the other an oar, *unsigned* 23.5cm (9<sup>1</sup>/<sub>4</sub>in) high; the second of a servant holding a parasol, with details on his robe applied in shell, *unsigned*, 18cm (7in) high; the third of a monkey trainer, clutching a performing pole as the monkey clammers over his shoulder, signed on the base *Gyokuzan*, 18.5cm (7<sup>1</sup>/<sub>4</sub>in) high; the fourth of a fisherman carrying over his left shoulder a shallow rattan basket brimming over with fish, signed *Kyotei*, 18.5cm (7<sup>1</sup>/<sub>4</sub>in) high; the fifth of Handaka Sonja holding an alms bowl from which issues a dragon, the signature plaque lacking on the base, 6.5cm (2<sup>1</sup>/<sub>2</sub>in) high; the sixth of Shoki the Demon-Queller, lying on the top of a long cabriole-legged Chinese stool as the demon hides beneath, *unsigned*, 6cm (2 3/8in) high; the seventh of Shoki standing over a mortar and grabbing a repentant demon by his hand, signed *Bizan*, 5.1cm (2in) high; the last probably Chinese, a miniature articulated ivory coiled dragon (damaged), *unsigned*. (8).

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500



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342<sup>Y</sup> Φ

**TWO IVORY OKIMONO FIGURES**

One by Shinzan and one by Seigyoku, Meiji era (1868-1912), late 19th/early 20th century

One of a woman standing barefoot, carrying around her right hip a basket filled with tea leaves, another full basket lying at her feet, signed on the base *Shinzan* within an elaborate tasseled rectangular reserve, 20.2cm (8in) high; the second of a young peasant woman standing and balancing her baby son on her knee and holding a hat brimming over with grapes and vine in the other, signed on the base with carved characters *Seigyoku to*; 17cm (6 5/8in) high. (2).

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500

343<sup>Y</sup> Φ

**THREE IVORY OKIMONO GROUPS WITH MONKEYS**

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

The first of Raiden, his drums strapped to his back and playing with a monkey crouching at his feet, pulling his scarf, *unsigned*, 11.7cm (4 5/8in) high; the second a group of four monkeys, the adult holding a fruiting branch tantalizingly out of reach from the three smaller monkeys, *unsigned*, 9cm (3 1/2in); the third a peasant carrying around his neck a basket of persimmons and grappling with three monkeys attempting to grab their share, signed on the base *Yoshio*, 11.5cm (4 1/2in) high. (3).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900



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For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



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344<sup>Y Φ</sup>

**TWO IVORY OKIMONO FIGURES**

One by Yoshio and one by Kobayashi Masatami, Meiji era (1868-1912), late 19th/early 20th century  
 One of a fisherman standing astride a large *hirame* (halibut), poised with a trident, carrying strapped to his back a wood rack supporting a case containing fish, signed on the base *Yoshio*, 11cm x 9.1cm (4<sup>1</sup>/<sub>4</sub>in x 3<sup>9</sup>/<sub>16</sub>in); the second of an oarsman poling a group of seven disparate travellers on a ferry, signed on the base with chiselled characters *Kobayashi Masatami* with a *kao*, 7.6cm x 9cm (3in x 3<sup>1</sup>/<sub>2</sub>in). (2).

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500

Illustrated on page 211.

345<sup>Y Φ</sup>

**TWO IVORY OKIMONO FIGURES**

Meiji era (1868-1912), late 19th/early 20th century  
 Comprising a young woman standing in *waraji* (straw sandals) holding a kettle in one hand and supporting a child on her back with the other, signed on the base *Toshiaki*, 16cm (6<sup>1</sup>/<sub>4</sub>in) high; the second a fisherman seated with one leg crossed and clutching a *hagoromo* (feathery mantle) alluding to the subject of a No play of the same title, signed on the base *Haruaki saku* within an oval rectangular cartouche, 11.2cm (4<sup>3</sup>/<sub>8</sub>in) high. (2).

£800 - 1,000  
 JPY110,000 - 140,000  
 US\$990 - 1,200

Illustrated on page 211.



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346<sup>Y Φ</sup>

**AN IVORY OKIMONO GROUP OF FISHERMEN AND A CROCODILE**

By Gyokushu, Meiji era (1868-1912), late 19th/early 20th century  
 Comprising ten fishermen clutching spears, batons and rakes seated on and positioned beneath a large crocodile attempting to subdue the snarling beast; signed on the base *Gyokushu* within a rectangular reserve. 11.5cm x 23.5cm (4<sup>1</sup>/<sub>2</sub>in x 9<sup>1</sup>/<sub>4</sub>in).

£800 - 1,200  
 JPY110,000 - 170,000  
 US\$990 - 1,500

347<sup>Y Φ</sup>

**A LARGE IVORY OKIMONO OF AN EAGLE**

Meiji era (1868-1912), late 19th/early 20th century  
 Constructed in three separate sections, the eagle naturalistically modelled with its head craning forward and glaring to the right, its detachable wings 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<sup>1</sup>/<sub>16</sub>in x 24in),  
 the stand 69cm x 52cm (27<sup>1</sup>/<sub>8</sub>in x 20<sup>1</sup>/<sub>2</sub>in). (4).

£5,000 - 6,000  
 JPY690,000 - 830,000  
 US\$6,200 - 7,400

348<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO OF A MONKEY**

By Ishikawa Komei (1852-1913), Meiji era (1868-1912), late 19th/early 20th century

Sensitively carved, seated with one hand clenched and resting on the ground, looking up with a pensive expression, his right hand holding his left leg; signed on the base with chiselled characters *Komei* with a partially effaced seal *Ishi*.

13.2cm x 13.1cm (5 1/8in x 5 1/8in).

£20,000 - 30,000

JPY2,800,000 - 4,100,000

US\$25,000 - 37,000

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 Gigeiin* (Artist-Craftsman to the Imperial Household) and in 1891 he was appointed Professor in the Sculpture Department of the Tokyo School of Art.



(signature)



349



350



351

349<sup>Y</sup>Φ

**AN IVORY OKIMONO OF TWO SMALL APPLES**

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century  
 Naturalistically carved and stained, attached to a bifurcated stalk with three leaves, the larger fruit partially peeled; *unsigned*.  
 4.5cm x 10.2cm (1¾in x 4in).

£900 - 1,200  
 JPY120,000 - 170,000  
 US\$1,100 - 1,500

350<sup>Y</sup>Φ

**AN IVORY OKIMONO OF A MIKAN (TANGARINE)**

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century  
 Carved and coloured in a naturalistic manner representing a quarter peeled tangerine, the pale orange-stained dimpled and veined skin partially removed to reveal the white flesh within, the calyx painted green beneath; *unsigned*.  
 5.4cm (2¼in) wide. (2).

£1,800 - 2,000  
 JPY250,000 - 280,000  
 US\$2,200 - 2,500

351<sup>Y</sup>Φ

**AN IVORY OKIMONO OF A BANANA**

Taisho (1912-1926) or Showa (1926-1989), early 20th century  
 Naturalistically carved with a one large strip of skin peeled back to the stalk and two narrow strips in the middle, revealing the fleshy interior, the skin stained a lemon yellow; *unsigned*.  
 17.5cm (6 7/8in) long.

£2,000 - 2,500  
 JPY280,000 - 340,000  
 US\$2,500 - 3,100

352<sup>Y</sup>Φ

**AN IVORY OKIMONO OF A BANANA**

Taisho (1912-1926) or Showa (1926-1989), early 20th century  
 Naturalistically carved with a one large strip of skin peeled back to the stalk, revealing the fleshy interior, the skind stained a lemon yellow; *unsigned*. 15.2cm (6in) long.

£2,000 - 2,500  
 JPY280,000 - 340,000  
 US\$2,500 - 3,100



352



353

353<sup>Y</sup> Ⓞ

**AN IVORY OKIMONO OF A BANANA**

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century  
 Naturalistically carved with a one large strip of skin peeled back to the stalk, revealing the fleshy interior, the skin stained a lemon yellow; *unsigned*. 16cm (6¼in) long.

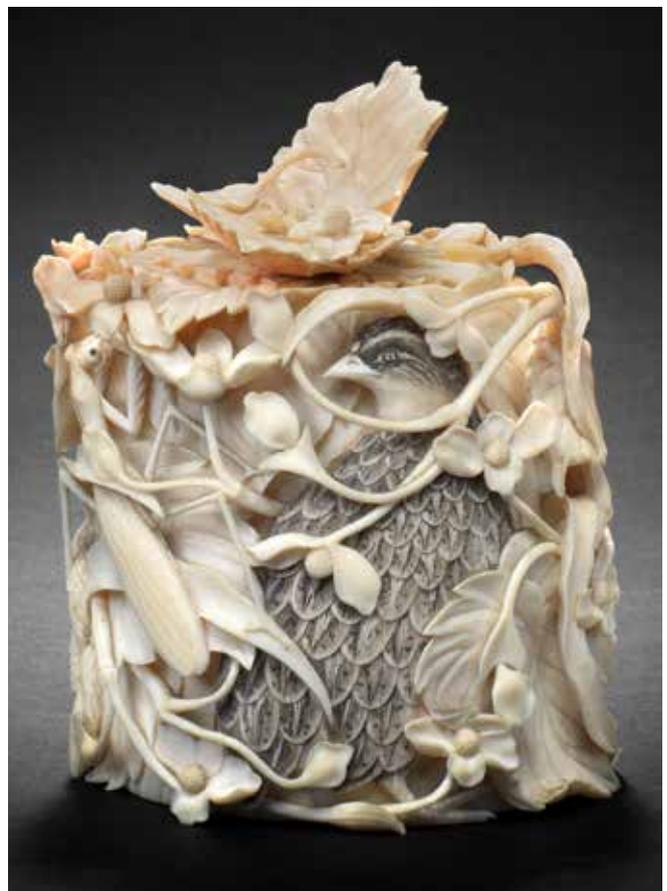
£2,000 - 2,500  
 JPY280,000 - 340,000  
 US\$2,500 - 3,100

354<sup>Y</sup> Ⓞ

**AN IVORY BOX AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
 Of oval section, carved in very high relief and elaborate detail with a pair of quail among millet heads, wild flowers and foliage, partly tinted with *sumi*, the cover similarly carved with blossoms and large leaves; *unsigned*.  
 14.3cm x 11.2cm (5 5/8in x 4 3/8in). (2).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900



354



355



356



357

355<sup>Y</sup> Ⓞ

**AN IVORY BOX AND COVER AND A BAMBOO EWER**

Meiji (1868-1912) or Taisho era (1912-1926), late 19th/early 20th century

The box and cover in the form of a large peony bloom with tightly overlapping petals carved in relief with four wasps and a grasshopper resting on the top and crawling over the sides, *unsigned*, 6.4cm x 9.5cm x 7.6cm (2<sup>3</sup>/<sub>4</sub>in x 3<sup>3</sup>/<sub>4</sub>in x 3in); the ewer carved in relief with a continuous scene of a tiger prowling among bamboo and rocks; *unsigned*, 13.3cm (5<sup>1</sup>/<sub>4</sub>in) high. (2).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

356<sup>Y</sup> Ⓞ

**A PAIR OF IVORY TUSK VASES**

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

Each carved sunk relief with a continuous design of several boys in ceremonial dress cavorting around large pine trees and large vases of peonies, including two indulging in a game of searching and identifying hidden objects in a large basin and two fighting over a board for the game of *go*, one signed in an irregular reserve *Ryusai Yoshiyuki*; each fixed to a wood stand decorated in gold *hiramaki-e* with stylized trailing foliage.

Each approx. 25.4cm (10in) high incl. stand. (2).

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

357<sup>Y</sup> Ⓞ

**TWO IVORY TUSK VASES**

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

Each carved in sunk relief with a village scene depicting numerous figures in various domestic pursuits including farmers returning from their work in the fields, others pounding rice, pedlars carrying their wares, women preparing food and children playing, as well as travellers being poled to shore in a boat, *unsigned*; each fixed to a tall wood stand lacquered in gold *hiramaki-e* with scrolling foliage and flowerheads.

Each approx. 35.5cm (14in) high incl. stand. (2).

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500

358<sup>Y</sup> Ⓞ

**A BRONZE AND IVORY OKIMONO FIGURE OF A SHELL GATHERER**

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

Standing, looking to the right with a serene expression, holding a basket of shells with one hand and a single scallop with emerging fish in the other, signed on the reverse with a chiselled seal *Hidemitsu kansei* (supervised by Hidemitsu); fixed to a wood stand. 27cm (10 5/8in) high.

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500

359<sup>Y</sup> Ⓞ

**A BRONZE AND IVORY OKIMONO FIGURE OF A WOODSMAN**

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

Seated on a detachable rustic tree stump, resting, smiling contentedly as he smokes his pipe, while holding his tobacco pouch and pipe case across his knee, signed on the underside *Jonan*.

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

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900

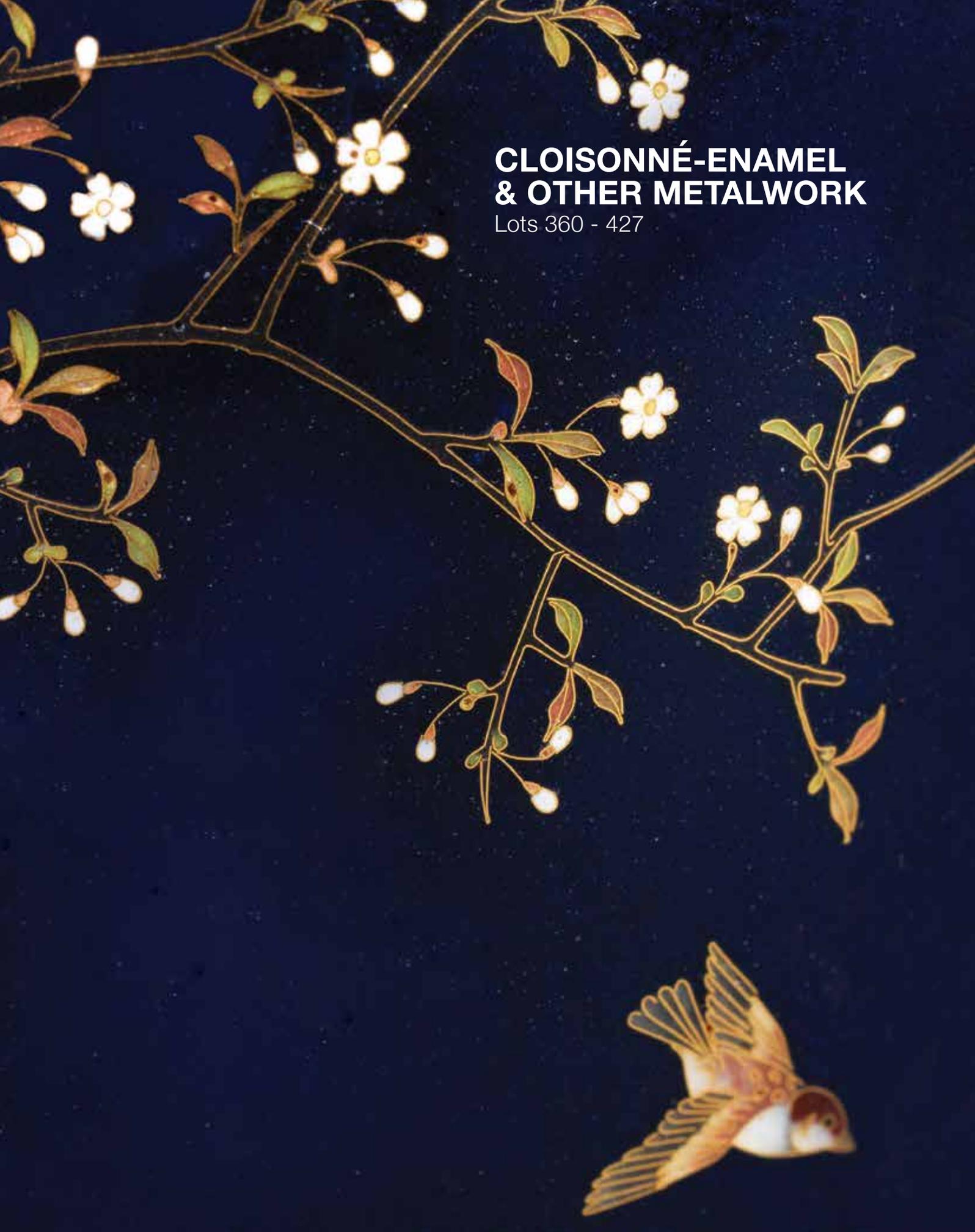


358



359



The image is a cloisonné enamel artwork. It features a dark blue background. In the upper half, there is a branch of a flowering plant, possibly a cherry blossom, with several white flowers and buds. The branch is rendered in a golden-brown color. In the lower right corner, there is a small bird in flight, also rendered in a golden-brown color. The bird has its wings spread and is facing towards the right. The overall style is traditional and elegant.

**CLOISONNÉ-ENAMEL  
& OTHER METALWORK**

Lots 360 - 427



(reverse)



360



361

**CLOISSONNÉ ENAMEL WORKS OF ART**  
**Various Properties**

360\*

**AN OCTAGONAL SECTION CLOISSONNÉ-ENAMEL VASE**

Meiji era (1868-1912), late 19th/early 20th century  
Intricately worked in silver wire of varying gauge with a profusion of flowers and plants of four seasons including *kiku* (chrysanthemum), *ominaeshi* (valerian), *kikyo* (Chinese bellflower), *shobu* (iris) and *hozuki* (Chinese lantern) growing beside a maple tree along the rocky banks of a river; *unsigned*.

22cm (8 5/8in) high.

£5,000 - 7,000  
JPY690,000 - 970,000  
US\$6,200 - 8,700



362

361\*

**A SLENDER OVOID CLOISSONNÉ-ENAMEL VASE**

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

Worked in gold and silver wire of varying gauge with a pair of *shigi* (snipe) wading among tall stems of bamboo above a band of chrysanthemum blossoms interwoven among *karakusa* ('Chinese grasses') reserved on an olive green ground, the foot and neck with a repeated zig-zag band enclosing foliate motifs; stamped on the base with the mark of Ota Tamejiro.

16cm (6¼in) high.

£5,000 - 6,000

JPY690,000 - 830,000

US\$6,200 - 7,400

362

**A SMALL BALUSTER CLOISSONNÉ-ENAMEL VASE**

By Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912), late 19th/early 20th century

Decorated with a rustic landscape, showing thatched houses nestled among trees by a winding stream, in shades of green enamel, worked in silver wire, the rim and foot of silver, signed on the base with an impressed seal mark *Kyoto Namikawa*. 8.3cm (3¼in) high.

£4,000 - 6,000

JPY550,000 - 830,000

US\$5,000 - 7,400

Born in 1845 to a rural samurai family, Namikawa Yasuyuki started his cloisonné business in Kyoto in 1873 and by the 1880s was successful enough to build, and then extend and upgrade, a large compound

that eventually included workshops housing 20 or more employees, a showroom, a family residence and a garden with a fishpond. He used these facilities to create a carefully orchestrated private retail experience that was described in admiring detail by American and European travel writers, selling many of his finest wares directly to private clients, as well as carrying out imperial commissions and participating in international expositions. Between 1876 and 1904 he won 11 overseas awards and in 1896, along with his unrelated namesake the Tokyo enameler Namikawa Sosuke (the two family names are written with different characters), was among the first individuals to be appointed to the ranks of *Teishitsu Gigeiin* (Artist-Craftsmen to the Imperial Household). 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.

Landscape was never a common subject-matter for enamellers, as depiction of landscape on such a small scale posed several problems in miniaturization; one being the illustration of leaves of the trees. Here the leaves are enhanced by the use of end-sections of triangles of silver wire, to give an effect akin to that of gold *kirikane* of lacquer.

For a preliminary drawing of a similar landscape design, please see Yoshida Mitsukuni and Nakahara Kenji, *Nakahara Tessen Kyo shippo monyo-shu* (Nakahara Tessen's Design Sketches for Cloisonné-enamel), Kyoto, Tankosha, 1981, pp.166-167.



(reverse)

363





364

363

**A TALL CLOISSONNÉ-ENAMEL VASE**

Meiji era (1868-1912), late 19th/early 20th century  
Intricately worked in silver wire with two large panels enclosing a different seasonal scene, one of autumn depicting an eagle perched on a maple tree and eyeing a sparrow flying amongst *kiku* (chrysanthemum), *fuyo* (cotton rosemallow) and *hagi* (bush clover) on a pink ground, the other of spring with a pheasant perched among flowering *yamazakura* (mountain cherry) branches beneath trailing wisteria, its mate standing among stalks of dandelions on a pale blue ground, the neck with a band of roundels of *ho-o* (phoenixes) interwoven among stylized chrysanthemum blossoms, all reserved on an aventurine-flecked ground decorated with stylized birds and foliate motifs, *unsigned*; with a separate elaborately carved and pierced circular wood stand.

The vase 93cm (36 5/8in) high,  
the wood stand 7cm x 32cm (2 3/4in x 12 1/2in). (2).

£3,000 - 4,000  
JPY410,000 - 550,000  
US\$3,700 - 5,000

364\*

**A CLOISSONNÉ-ENAMEL VESSEL AND COVER**

By Miwa Tomisaburo (dates unknown), Nagoya,  
Meiji era (1868-1912), late 19th/early 20th century  
Intricately worked in gold wire with one sparrow in flight and two perched among flowering plum branches on a midnight-blue ground, the foot with a band of lappets enclosing geometric motifs, the neck encircled with a narrow band of chrysanthemum blossoms among green *karakusa* (Chinese grasses), stamped on the base *Mi* in *hiragana* within a floral cartouche; the unassociated cover decorated with autumnal flowers and surmounted by a gold finial in the form of a chrysanthemum bud.

13.5cm (5 1/4in) high. (2).

£10,000 - 15,000  
JPY1,400,000 - 2,100,000  
US\$12,000 - 19,000

The seal is illustrated in Frederic T. Schneider, *The Art of Japanese Cloisonné Enamel: History, Techniques and Artists, 1600 to the Present*, Jefferson NC, McFarland, 2010, p.250, no.126.



(reverse)



365\*

**A BALUSTER CLOISONNÉ-ENAMEL VASE**

By Ota Shunjiro (Tamura I, 1864-1931), Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

Finely worked in silver wire of varying gauge with seven butterflies in flight in different directions over the midnight-blue ground, the shoulder and neck with a wide band of dense stylized foliate motifs and flowering paulownias interwoven among *karakusa* ('Chinese grasses'), the neck and foot with narrow bands of foliate motifs, stamped on the base *Tamura zo.* 26cm (10<sup>1</sup>/<sub>4</sub>in) high.

£20,000 - 30,000

JPY2,800,000 - 4,100,000

US\$25,000 - 37,000

The seal is illustrated in Frederic T. Schneider, *The Art of Japanese Cloisonné Enamel: History, Techniques and Artists, 1600 to the Present*, Jefferson NC, McFarland, 2010, p.256, no.202.



366

366\*

**A SLENDER MINIATURE CLOISSONNÉ ENAMEL VASE**

Meiji era (1868-1912), late 19th/early 20th century  
 Worked in silver wire with a solitary crane standing beneath tall stems of bamboo, the neck with chrysanthemum blossoms interwoven among dense *karakusa* ('Chinese grasses'); *unsigned*.  
 12.7cm (5in) high.

£2,000 - 2,500  
 JPY280,000 - 340,000  
 US\$2,500 - 3,100



367

367\*

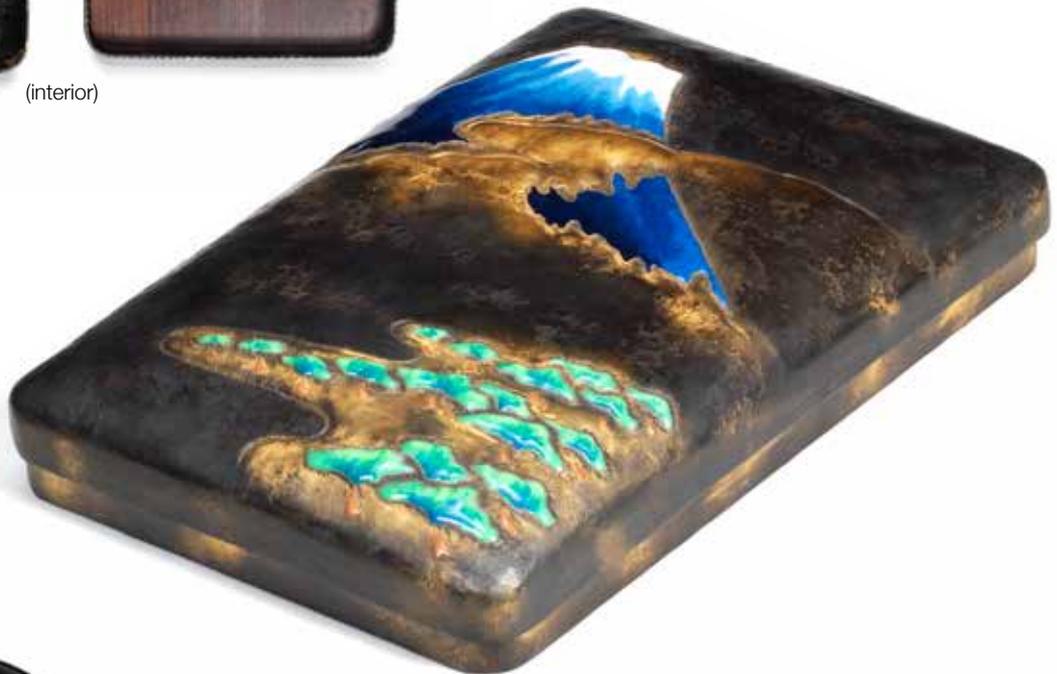
**A SLENDER OCTAGONAL CLOISSONNÉ-ENAMEL VASE**

By Ota Tamejiro (active Meiji era), Meiji era (1868-1912), late 19th/early 20th century  
 Intricately worked in silver wire with a peacock perched beneath trailing flowering branches of *shidarezakura* (weeping cherry) and a peahen strutting among plants and flowers of the four seasons including chrysanthemums, hydrangea and lilies on a midnight-blue ground, the neck and foot with a band of foliate and geometric designs; stamped on the base with the mark of Ota Tamejiro.  
 25.5cm (10in) high.

£10,000 - 15,000  
 JPY1,400,000 - 2,100,000  
 US\$12,000 - 19,000



(interior)



368



369

368\*

**AN ENAMELLED METAL SUZURIBAKO  
(BOX FOR WRITING UTENSILS) AND COVER**

Taisho (1912-1926) or Showa (1926-1989) era, circa 1915-1940  
The copper-alloy rectangular box with rounded corners, slightly convex overlapping lid, the outside of the lid decorated in relief, slight gilding, and enamels with a Rinpa-style depiction of Mount Fuji, clouds, and a pine-clad shore, the interior covered in lacquer-soaked cloth flecked with gold leaf, containing a fitted hardwood board with a brush-rest and recesses for a partially lacquered *suzuri* (ink stone) and a copper-alloy *suiteki* (water-dropper) decorated in enamels with *chidori* (plovers or dotterels) above drying fishing nets; containing a brochure and postcard of the Ando Company, both datable to 1937; with a wood storage box. 8.5cm x 18cm x 26.5cm (3 3/8in x 7 1/8in x 10 3/8in). (7).

£2,000 - 3,000  
JPY280,000 - 410,000  
US\$2,500 - 3,700



370



369

**A SMALL SLENDER OVOID CLOISSONNÉ-ENAMEL VASE**

By Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912), late 19th/early 20th century

Intricately worked in silver wire with two butterflies shown on the reverse hovering over a clump of flowering *nadeshiko* (pinks) bending in the gentle breeze, reserved on a midnight blue ground, the neck with a wide band of stylized half chrysanthemum blossoms, signed on the base with chiselled cursive characters on a silver plaque *Kyoto Namikawa*; applied with a silver rim and foot. 15.7cm (6 1/4in) high.

£2,000 - 3,000  
JPY280,000 - 410,000  
US\$2,500 - 3,700

For the biography of this artist, please refer to lot 362.

370\*

**A PAIR OF CLOISSONNÉ-ENAMEL VASES**

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

Each worked in silver wire with exotic birds in flight among flowering branches of cherry blossoms above a profusion of other flowers of the four seasons including daffodils, irises, lilies, chrysanthemums and bush clovers on the ground, the neck and foot with a narrow band of formal foliate motifs, each signed on the base with the mark of Ota Tamejiro; with a wood storage box. Each vase 24.5cm (9 5/8in) high. (3).

£10,000 - 15,000  
JPY1,400,000 - 2,100,000  
US\$12,000 - 19,000

The seal is illustrated in Frederic T. Schneider, *The Art of Japanese Cloisonné Enamel: History, Techniques and Artists, 1600 to the Present*, Jefferson NC, McFarland, 2010, p.253, no.163.



371

371

**A SMALL OCTAGONAL CLOISSONNÉ-ENAMEL VASE**

Taisho (1912-1926) or Showa era (1926-1989), early 20th century  
Worked in gilt wire in varying gauge with an all-over design of overlapping roundels enclosing a myriad of motifs including: dragons, phoenixes, plovers in flight over waves, auspicious symbols butterflies and assorted flowers, reserved on a ground of repeated *shippo-zunagi* (linked-jewel) and whorl patterns; stamped on the base with a single character *Shin* within a square reserve. 16cm (6<sup>1</sup>/<sub>4</sub>in) high.

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200



372

372\*

**A SLENDER OCTAGONAL CLOISSONNÉ-ENAMEL VASE**

By Ota Kichisaburo (active circa 1860-1910), Meiji era (1868-1912), late 19th/early 20th century  
The slender hexagonal body decorated with tapering panels of different seasonal bird-and-flower scenes including cranes perched on wave-lashed rocks, trailing branches of cherry blossoms and irises, bush clover, chrysanthemum and Chinese bellflowers, all worked in silver and gilt wire of varying gauge, the neck, shoulder, and foot with bands of geometric and foliate motifs; stamped on the base with the mark of Ota Kichisaburo. 16cm (6<sup>1</sup>/<sub>4</sub>in) high.

£2,500 - 3,000  
JPY340,000 - 410,000  
US\$3,100 - 3,700



373

373

**AN OVOID CLOISSONNÉ-ENAMEL AND PORCELAIN VASE**

The cloisonné by Suzuki Seiichiro, Meiji era (1868-1912), late 19th/early 20th century  
Decorated with an all-over design of butterflies hovering among repeated stylized stalks of spider chrysanthemum and peonies among fragmented *shippo-zunagi* (linked-jewel) enclosed within cloud cartouches on a blue ground, the rim and foot painted in underglaze blue with a band of formal foliate motifs; signed on the base in iron red *Nihon seizo Shippo Gaisha ko Suzuki Seiichiro* (Made in Japan by Suzuki Seiichiro of the Shippo Company). 23.5cm (9<sup>1</sup>/<sub>4</sub>in) high.

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

**BRONZE VESSELS,  
FIGURES AND ANIMALS**  
**Various Properties**

374\*

**A PLAITED COPPER-WIRE  
FLOWER BASKET**

Meiji (1868-1912) or Taisho (1912-1926) era,  
late 19th/early 20th century

The double-gourd shaped body worked in  
plain mat plaiting, 'skipping' mat plaiting,  
and twining; the base of radial plaiting,  
the tall handle wrapped with a spiral band;  
with a bamboo *otoshi* (water container).  
40cm (15¾in) high. (2).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200

Although woven in copper wire rather than  
bamboo and rattan, this basket follows the  
Chinese style, popular with aficionados of  
the *sencha* style of tea-drinking, which was  
prevalent in the Kansai region throughout  
the nineteenth century and into the opening  
decades of the early twentieth century.

375

**A SQUAT BALUSTER BRONZE VASE**

By Murata Seimin (1761-1837),  
Edo period (1615-1868), mid-19th century

The mottled, textured body decorated with  
a pair of confronted rain dragons applied  
in bronze high relief just beneath the short  
everted neck; signed on the reverse *Seimin  
chu* within a rectangular cartouche.

15.5cm (6 1/8in) high.

£800 - 1,200

JPY110,000 - 170,000

US\$990 - 1,500

Seimin worked predominantly in Edo and  
was renowned for his flower vases and  
Buddhist altar fittings. He excelled at making  
an *okimono* of turtles, using the lost-wax  
method and cast the 500 arhats (disciples  
of the Buddha) at Kenchoji Temple in Kyoto.  
See Wakayama Takeshi, *Kinko jiten*  
(A Dictionary of Metalworkers), Tokyo,  
Token Shunju Shinbunsha, 1999, p.910.



374



375



376

376\*

**A BRONZE OKIMONO GROUP OF THREE TURTLES**

By Nogami Ryuki (1865-1932), Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century  
Naturalistically cast, showing one small turtle attempting to climb on the back of the largest turtle, the smallest crawling between the legs of the adult, the details finely wrought, signed on the base of the largest turtle *Nogami Ryuki* within a square seal; with wood storage box stuck with a paper label with an inscription indicating this bronze turtle group was among the possessions of the Empress Shoken (1849-1914), a consort of Emperor Meiji. 9cm x 22.5cm (3½in x 8¾in). (2).

£1,500 - 2,000  
JPY210,000 - 280,000  
US\$1,900 - 2,500

Works by Nogami Ryuki (1865-1932) were exhibited widely including at the Paris Exposition Universelle in 1900. He studied at the Tokyo School of Art under one of the most notable metal craftsmen of the Meiji era, Oshima Joun (1858-1940).

377

**A BRONZE OKIMONO OF A DRAGON HOLDING A CRYSTAL TAMA (JEWEL)**

Meiji era (1868-1912), late 19th/early 20th century  
The three-clawed, horned dragon cast writhing its long serpentine and undulating scaly body upwards grasping a small crystal *tama* (jewel); *unsigned*. 52.1cm (20¾in) high. (2).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500



377



378\*

**A BRONZE KORO (INCENSE BURNER)  
IN THE FORM OF AN EAGLE**

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

Constructed in five separate detachable  
sections, the eagle perched on a leaf-clad  
trunk with its head lowered and wings  
outspread as it prepares to take flight, a  
section of plumage on its back pierced and  
removable forming the cover; *unsigned*.

72cm (28 3/5in) high,  
the wing span 112cm (44 1/8in) wide. (5).

£1,500 - 1,800

JPY210,000 - 250,000

US\$1,900 - 2,200

379

**A BRONZE OKIMONO OF AN EBI  
(SPINY LOBSTER)**

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

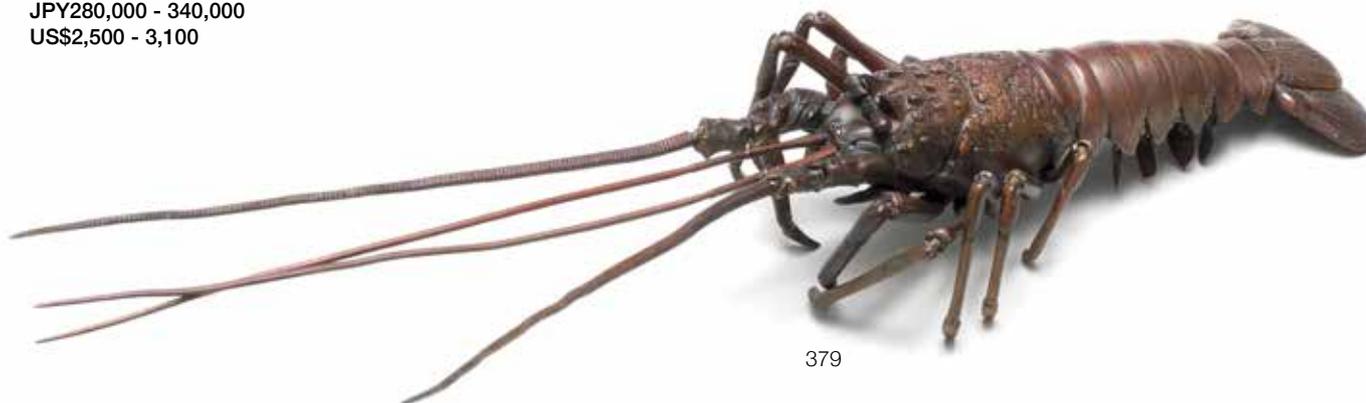
Naturalistically rendered, the legs, antennae,  
tail and eyes fully articulated and with copper  
patination, *unsigned*.

43.8cm (17 1/4in).

£2,000 - 2,500

JPY280,000 - 340,000

US\$2,500 - 3,100



378

379



380

380

**A BRONZE OKIMONO OF A MACAQUE**

By Koyosai Shobei, Meiji era (1868-1912), late 19th/early 20th century  
Naturalistically cast seated with its legs crossed and head turned to the right, one hand clutching a detachable stalk of lotus which it eyes with curiosity; signed on the base with archaic characters *Koyosai Shobei chu*. 24.2cm x 22.5cm (9½in x 8 7/8in). (2).

£2,000 - 3,000

JPY280,000 - 410,000

US\$2,500 - 3,700

381

**A GILT-BRONZE FIGURE OKIMONO OF A WILD TURKEY**

By Yoshitani, Meiji era (1868-1912), late 19th/early 20th century  
Elegantly strutting with its head raised and tail erect, the plumage partially gilded and its caruncles, wattles and snood patinated red; signed beneath its tail *Yoshitani* within an oval reserve; fixed to a wood stand.  
19cm x 15.6cm (7½in x 6 1/8in).

£1,500 - 2,000

JPY210,000 - 280,000

US\$1,900 - 2,500



381



382

382

**AN INLAID GILT-BRONZE MODEL OF A SEATED MONKEY**

Meiji era (1868-1912), late 19th/early 20th century  
 Seated and wearing a short jacket, clutching his left foot as he cries out in pain, his right hand originally holding an implement (lacking), his garment decorated on the reverse in flat-relief of gold and silver with stylized cherry blossoms, dandelions and leaves; *unsigned*.  
 15.7cm (6 1/8in) high.

£5,000 - 7,000  
 JPY690,000 - 970,000  
 US\$6,200 - 8,700

383

**A TALL BALUSTER BRONZE VASE**

By Hoshinsai, Meiji era (1868-1912), late 19th/early 20th century  
 Decorated on the bronze body in chiselling and high-relief inlay of gilt, copper and bronze with three implements associated with the *bugaku* (traditional imperial music and dance performance), consisting of a Ranryo-o mask, *sho* (vertical panpipes) and a tasselled *bachi* (stick); signed on the reverse with chiselled characters *Hoshinsai zo* with round seal. 38.5cm (15 1/16in) high.

£2,000 - 3,000  
 JPY280,000 - 410,000  
 US\$2,500 - 3,700



383



384

384

**A PAIR OF INLAID SLENDER BRONZE VASES**

Meiji era (1868-1912),

late 19th/early 20th century

Each worked in silver, gold, bronze, *shakudo* and copper low-relief inlay, forming a matching pair representing respectively an autumn and spring scene, each decorated with sparrows perched or flying among flowering branches, one vase with cherry blossoms, magnolia, morning glory and chrysanthemums, the other with camellia and valerian, the shoulder of each vase similarly decorated with a mythical creature prowling among stylized floral tendrils; the base of each vase stamped with a single character *So/Mune* within a square cartouche. *Each vase 21cm (8 1/4in) high. (2).*

£2,500 - 3,000

JPY340,000 - 410,000

US\$3,100 - 3,700

385

**A SQUAT GLOBULAR BRONZE VASE**

Taisho (1912-1926) or Showa era

(1926-1989), early 20th century

The body decorated with a central wide *shakudo* band applied in gilt low relief with stylized chrysanthemums, *unsigned*; inscribed on the base *Zotei: Ochiai Daiyon Jinjo Sshogakko Jido Koenkai* (Gift from the Families of children in Ochiai Fourth Normal Primary School). *17.9cm (7in) high.*

£800 - 1,200

JPY110,000 - 170,000

US\$990 - 1,500



385



386

386\*

**TWO BRONZE KORO (INCENSE BURNERS)  
WITH EN-SUITE COVERS**

One attributed to Toyokawa Mitsunaga II (1851-1923) and one by Shigemitsu, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

The first raised on three tall legs, the squat body worked in gold and *shakudo* flat inlay with two stylized *ho-o* (phoenixes) in flight among sprays of paulownia, the cover similarly decorated and partially pierced with two sprays of paulownia, the interior with a removable silver cylindrical liner, stamped on the base *Shigemitsu* with a *kao*, 7.3cm (2 7/8in) high; the second cast with a ribbed body to resemble a pumpkin, the cover silver cover pierced with butterflies hovering over chrysanthemums, the interior with a removable silver cylindrical liner, signed on the base *Hakuzanshi* enclosed within an oval seal, 7.7cm x 11.2cm (3in x 4 3/8in), with one wood storage box. (7).

£1,200 - 1,500  
JPY170,000 - 210,000  
US\$1,500 - 1,900

Hakuzanshi was the *go* (artist name) of Toyokawa Mitsunaga II (1851-1923), a Tokyo metal-worker who excelled at making *kozuka* and *menuki* using the *takabori* (high relief carving) technique. <sup>1</sup>

**Notes:**

1. Wakayama Takeshi, *Kinko jiten* (Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, pp.399-400.

387

**A BRONZE FIGURE OF A FISHERMAN**

Meiji era (1868-1912), late 19th/early 20th century  
Seated on a tree stump, clutching a caught fish in one hand and probably a bamboo cane (missing) in the other, a creel slung around to his right hip, *unsigned*; fixed to an unassociated wood stand.  
13cm (5 1/16in) high.



387

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500



388

388

**TWO BRONZE OKIMONO OF FIGURES**

Meiji era (1868-1912), late 19th/early 20th century  
Comprising a falconer and a monkey trainer seated and resting on a tree stump, the former wearing traditional costume with a sword tucked into his belt, holding a falcon in one hand and a broad-rimmed straw hat in the other, the latter turning to the right, laughing, watching one of his performing monkeys escaping; each *unsigned*.  
*Each approx. 26.5cm (10 3/8in) high. (2).*

**£2,000 - 3,000**  
**JPY280,000 - 410,000**  
**US\$2,500 - 3,700**

389

**A GILT-BRONZE FIGURE OF AN ARCHER**

By Yoshimitsu, Meiji era (1868-1912), late 19th/early 20th century  
Standing with legs apart, dressed in full armour, decorated with elaborate crests, leaning back with his left arm taut, preparing to loose an arrow (detachable), his right hand gripping the bow, a sword tucked into his belt and a detachable *tachi* with a fur scabbard suspended from his left hip, signed on the reverse in a rectangular gilt reserve *Yoshimitsu*; fixed to a wood rectangular stand lacquered in gold *takamaki-e* with a stylized dragon among *karakusa* ('Chinese grasses').  
*The figure 39.5cm (15½in) high, the stand 8cm x 19.5cm (3 1/8in x 7 5/8in). (3).*

**£3,000 - 4,000**  
**JPY410,000 - 550,000**  
**US\$3,700 - 5,000**



389



390

390\*

**A GILT-BRONZE FIGURE OF A SAMURAI ARCHER**

By Matsumori/Shosei, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

Fixed to an irregularly shaped bronze stand, modelled standing feet apart, poised, holding a bow in one hand, as he prepares to draw an arrow with the other, clad in a formal court costume and wearing an *eboshi* (formal court hat); signed in a rectangular reserve *Matsumori*. 32.5cm (12<sup>3</sup>/<sub>4</sub>in) high.

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900



391

391

**A GILT-BRONZE FIGURE OF A WARRIOR**

Meiji era (1868-1912), late 19th/early 20th century  
 Standing in a belligerent pose with feet apart, dressed in full armour carved with elaborate crests, wearing a tall *eboshi* (formal court hat) tied in a bow at the back, clutching a detachable baton, a sword tucked into his waist; *unsigned*; fixed to an unassociated dark wood stand. *The figure 29cm (11 3/8in) high, the stand 7cm x 25cm (2<sup>3</sup>/<sub>4</sub>in x 9 7/8in) high. (2).*

£3,000 - 5,000  
 JPY410,000 - 690,000  
 US\$3,700 - 6,200



392

392\*

**A GILT-BRONZE FIGURE OF A WARRIOR ON HORSEBACK**

By Yoshimitsu, Meiji era (1868-1912), late 19th/early 20th century  
Cast in two sections, the samurai (detachable) holding a removable pole, seated astride a powerful galloping stallion, dressed in richly brocaded clothes, wearing full elaborate armour with the *do* (breastplate) bearing a raised central gilded medallion showing a writhing dragon and a twelve-plate *hoshibachi kabuto* with a detachable *maedate* (crest), a detachable *tachi* suspended from his belt, the horse's tasselled harness decorations and tail streaming in the wind behind, the warrior signed on the reverse *Yoshimitsu saku* in a rectangular gilt reserve; with wood storage box titled *Kiba musha* (Warrior on Horseback) and signed *Daimaru chosei* (manufacture requested by Daimaru). *The warrior 27cm (10 5/8in) high, the horse 29cm x 40cm (11 3/8in x 15 5/8in)*. (7).

£4,000 - 5,000  
JPY550,000 - 690,000  
US\$5,000 - 6,200

393

**A TALL GILT-BRONZE FIGURE OF A WARRIOR**

By Yoshimitsu, Meiji era (1868-1912), late 19th/early 20th century  
Standing on one foot in a belligerent pose, dressed in full armour with a surcoat, the sleeves held in position by a *tasuki* (long sash) tied at the back, the garments carved with elaborate crests including *kuruma-mon*, *rokumaisasa-mon* and *karabana-mon*, brandishing two swords (detachable), another two swords tucked into his belt; signed *Yoshimitsu* in a gilt rectangular reserve; fixed to an unassociated rectangular plain wood stand. *The figure 54.6cm (21 1/2in) high, the stand 12cm x 40cm x 31cm (4 3/4in x 15 5/8in x 12 1/16in)*. (3).

£8,000 - 12,000  
JPY1,100,000 - 1,700,000  
US\$9,900 - 15,000



393



**OTHER MIXED METAL WORKS OF ART**  
**Various Properties**

394\*

**A CIRCULAR WALL HANGING**

By Onishi Hozan, Taisho (1912-1926) or Showa (1926-1989) era,  
circa 1920-1960

The circular wood panel flecked with gold paint, the sides black-lacquered, fixed with a New Year dancer, a drummer, and three *kadomatsu* (pine saplings), executed in high-relief silver, *shibuichi*, copper, and gilt, fixed with two metal seals *Onishi no in* (seal of Onishi) and *Hozan*; silk hanging cord.  
66.3cm (26 1/8in) diam.

£1,200 - 1,800

JPY170,000 - 250,000

US\$1,500 - 2,200



395



396

395\*

**TWO INLAID CIRCULAR KOGO  
(SMALL INCENSE BOXES) AND COVERS**

Attributed to Jomi Eisuke II (1839-1899),  
Meiji era (1868-1912), late 19th century

Comprising one engraved and inlaid in low relief of bronze, *shakudo* and gilt with a cuckoo flying at sunset, 2cm x 6.2cm (3/4in x 2 3/8in); the second decorated in flat relief of silver and gilt with a solitary egret perched on a willow branch, 1cm x 7.5cm (1/4in x 3in); each signed on the base in seal-form *Jomi sei*; the first with a wood *tomobako* with an inscription and signature *Seiseido Jomi* with seal on the cover, the side stuck with a paper label indicating that the item was exhibited in an exhibition (possibly the Domestic Industrial Exposition) in Meiji 23 (1890); the second with a plain wood storage box. (6).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

396\*

**THREE MINIATURE METAL BOXES  
WITH EN-SUITE COVERS**

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century  
Comprising a circular *shakudo* box resting on a square base with canted corners, the cover applied with two finials in form of a gold and silver mouse, unsigned, 3.5cm x 5.1cm (1 5/8in x 2in); the second a silver rounded rectangular silver box and cover, engraved with egrets wading in a pond, the interior and underside of *nashiji*, unsigned, 2.2cm x 9.5cm x 6cm (7/8in x 3 3/4in x 2 3/8in); the third an octagonal box and cover cast in low relief with autumnal plants and flowers, the cover with a bird perched among sunflowers and cherry branches, stamped on the base [...]*sen*; with three wood storage boxes and one *tomobako*. (10).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900



397

397\*  
**A SHIBUICHI KORO  
 (INCENSE BURNER) AND COVER**

By Ikkakusai, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
 Supported on three short, tapering feet, unadorned and hammered with an uneven textured surface, with an interior en-suite removable cylindrical silvered-metal liner, the cover pierced in the form of a chrysanthemum bud, signed on the base with chiselled characters *Ikkakusai*; with a wood storage box. 10.2cm (4in) high. (3).

£1,000 - 1,500  
 JPY140,000 - 210,000  
 US\$1,200 - 1,900



398

398\*  
**TWO INLAID CIRCULAR METAL KOGO (INCENSE BOXES)  
 WITH EN-SUITE COVERS**

One by Shungaku and one by the Hattori Company, Meiji era (1868-1912), late 19th century/early 20th century  
 The first of *shibuichi*, the flush-fitting lid engraved and inlaid in gold and silver high relief with a single stalk of *oni yuri* (tigerlily), signed on the base with chiselled characters *Shungaku koku* (carved by Shungaku), 2cm x 6cm (3/4in x 2 3/8in); the second larger and inset on its cover with a round *shibuichi* plaque engraved with white flowers and details in *katakiribori* (engraving with an angled chisel emulating brushstrokes), surmounted by a silver knob in the form of a pine cone, the inside of the cover inscribed around the side *Shibusawa Seien-o dozo kensetsu kinen* (Commemoration of the erection of a bronze statue of Mr Seien Shibusawa [1840-1931, the 1st Viscount Shibusawa, a Japanese industrialist]), the body carved in low relief with a rattan design, stamped on the base *jungin Hattori sei* (pure silver, made by Hattori), 3.5cm x 8.2cm (1 3/8in x 3 1/4in). (4).

£800 - 1,000  
 JPY110,000 - 140,000  
 US\$990 - 1,200



(signature)



399\*

**A SHAKUDO MINIATURE WRITING SET**

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

Each engraved in gilt, emulating *chinkinbori* with a complementary pine-seascape design, the *suzuribako* (box for writing utensils) with a fenced gate in the foreground and sailing boats in the distance, the interior with two detachable silver trays to accommodate the detachable *suzuri* (ink stone), two gold lacquer *fude* (brushes) one *sumitori* (ink-stick holder), one *kogatana* (paper knife), one *kiri* (auger) and one *suiteki* (water-dropper), the writing desk with a flock of birds in flight over low tide, 2.2cm x 11.8cm x 7.2cm (9/16in x 4 5/8in x 2 3/4in); the *ryoshibako* (document box) with a *shioya* (salt evaporation shed) nestled beneath a pine tree on the banks of the shore, 2.6cm x 8cm x 6.5cm (1in x 3 1/8in x 2 1/4in), each signed *Yukiteru* within an oval reserve; each with a wood storage box. (17).

£6,000 - 7,000

JPY830,000 - 970,000

US\$7,400 - 8,700



400



400\*

**TWO INLAID RECTANGULAR WOOD BOXES AND COVERS**

One by Tsuchiya Morichika IV, Taisho (1912-1926) era, dated 1915 and one Meiji (1868-1912) era, early 20th century. Each inset with a *shibuichi* panel on its cover, the first engraved with a portrait of Daruma, signed *Taisho kinoto-u shoka koku, Morichika* (carved by Morichika in the early summer of the *kinoto-u* year [1915]) with seal, and inscribed within an oval cartouche possibly reading *Taiko* in *katakana* and *kanji*, with a wood *tomobako* storage box with an inscription on the front of the lid, inside of the lid dated *Taisho kinoto-u* (1915) and signed *Kinkodo yonsei Tsuchiya Mrorishika* (Tsuchiya Morichika, the fourth generation of Kinkodo) with seal, 4.1cm x 7.5cm x 10cm (1 5/8in x 2 15/16in x 4in); the second carved in gilt high relief with a pheasant in a garden beside a tree trunk, *unsigned*, 5.7cm x 13.6cm x 10.5cm (2 1/4in x 5 3/8in x 4 1/8in). (5).

£800 - 1,000  
 JPY110,000 - 140,000  
 US\$990 - 1,200

The signature 'the fourth Kinkodo' probably alludes to Tsuchiya Morichika, fourth generation descended from Tsuchiya Morichika I (died 1858) who excelled at making *kozuka* and *fuchigashira* in *takabori iro-e* (coloured inlay high-relief).

401

**AN INLAID SILVER AND SHAKUDO PEAR-SHAPED VASE**

By Yamada Motonobu (1847-1897) for the Ozeki Company, Meiji era (1868-1912), late 19th century. The cast *shakudo* body chiselled and modelled in high relief of gold, silver, copper and *shibuichi* with five doves, three standing among pine needles, pine cones, ginkgo and maple leaves scattered around their feet, two in flight among other leafy sprays drifting to the ground, the top of the silver neck partially pierced and carved in low relief with chrysanthemum blossoms, maple leaves and ginkgo leaves enclosed within two gold-outlined lappet-shaped panels and decorated in flat inlay of gold, silver and copper in a range of different patinations with chrysanthemum sprays, the body signed on one side with chiselled characters *Bokusuihen, Inshi koku* (Carved by Inshi on the Sumida River) with a gold seal-mark *Motonobu* and signed on the base with a gold-wire seal *Ozeki sei* (made by Ozeki). 29.5cm (11 9/16in) high.

£7,000 - 10,000  
 JPY970,000 - 1,400,000  
 US\$8,700 - 12,000

**Provenance:**

an English private collection, bequeathed to the present owner by her father who acquired the vase just after World War II.

One of the finest metalworkers of the later nineteenth century, Yamada Motonobu came from a family of artists who had originally served the branch of the Tokugawa family that ruled the Mito domain, some 70 miles to the northeast of Edo/Tokyo. He started his training in metal carving at age 13 in 1864 and is recorded as working for the Imperial Household in 1877 (see *Sekai o odorokaseta Bakumatsu, Meiji no kinko* (Late-Edo-Period and Meiji-Era Metalwork That Astonished the World), Rokusho, 62, Tokyo, Maria Shobo, March 2007, p.89). After the prohibition of the wearing of swords in 1876, companies such as Ozeki encouraged Motonobu and other sword-fitting makers to apply their dazzling skills to the manufacture of ornaments and accessories directed mainly at the overseas market.



(signatures)



(reverse)



401



402

402\*

**A MIXED-METAL MODEL OF AN OX-CART, CONTAINING A KORO (INCENSE-BURNER)**

By Nakagawa Joeki IX (1849-1911), Meiji era (1868-1912), late 19th/early 20th century

Modelled as a *gisssha* (courtly ox-cart) with large wheels, long poles, curtains, detachable hipped roof, and detachable steps, mostly made from *shakudo* alloy decorated in gold and silver, the roof with chiselled decoration in silver representing two *ho-o* birds among paulownia leaves and blossoms, the *shakudo* components imitating black lacquer and with flowers and tendrils in gilding imitating gold lacquer, the interior of both carriage and lid gilded; containing a gilt-metal *koro* (incense burner) and silver *hoya* (pierced lid) of lobed rectangular form, each side of the gilded *koro* engraved with chrysanthemum and paulownia crests, the *hoya* pierced with *ho-o* birds and paulownia; the lid signed inside *Kyusei Joeki tsukuru* (made by Joeki IX); with wood *tomobako* storage box inscribed by Joeki X (Shoshin, 1880-1940) *Udo goshoguruma koro migi Kyusei Joeki saku utagai naki no mono nari Showa tsuchinoe-tatsu santo Nakagawa Joeki shiki* (This *shakudo* incense-burner in the shape of a court carriage is without doubt a work by Nakagawa Joeki IX, recorded by Nakagawa Joeki [X], winter 1928) and sealed *Jusei Shoshin* (Shoshin, X); and with a further inscribed wooden storage box. 23.5cm x 16.6cm x 38.6cm (9<sup>1</sup>/<sub>4</sub>in x 6<sup>1</sup>/<sub>2</sub>in x 15<sup>1</sup>/<sub>4</sub>in). (7).

£15,000 - 18,000  
 JPY2,100,000 - 2,500,000  
 US\$19,000 - 22,000

Ninth head of a lineage of Kyoto artists who had specialized mainly in making utensils for the tea ceremony, Nakagawa Joeki received the support of the Mitsui family to compensate for the loss of traditional patronage during the Meiji era and turned to creating highly accomplished ornaments such as this lot.

**SILVER AND INLAID SILVER WORKS OF ART  
 Various Properties**

403\*

**A LARGE SILVER TRAY IN THE FORM OF A HOTATE (SCALLOP)**

By Hata Zoroku IV (1898-1984) of Kyoto, Showa era (1926-1989), mid-20th century

Naturalistically cast with bold radiating ridges and a furled edge, signed on the underside with chiselled characters *Zoroku tsukuru*; with a wood *tomobako* titled *Jungin obon* (Pure silver large dish) with seal, the inside of the lid inscribed *Taihei gai* (a shell of peace) and signed *Heian Zoroku tsukuru* with three seals, one reading *Yonsei Zoroku* (Zoroku IV). 7cm x 42cm (2<sup>1</sup>/<sub>2</sub>in x 16<sup>1</sup>/<sub>2</sub>in). (2).

£3,000 - 4,000  
 JPY410,000 - 550,000  
 US\$3,700 - 5,000

The fourth Hata Zoroku is known for a wide range of high-quality works in metal, including a bronze *suiban* (flower-arrangement tray), sold in our New York rooms, The Zuiun Collection, 15 March 2017, lot 5044.



403

404\*

**A LARGE SILVER PUNCHBOWL**

By Yamaguchi Kazuteru/Issho (1876-circa 1930) for the Tenshodo Company, late Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

Raised on a tall circular spreading foot, the body decorated in relief with a shoal of carp swimming just beneath the rippled surface among irises, two large leafy stalks applied on either side forming the handles, the foot pierced with a crayfish and a *medaka* (Japanese rice fish) among aquatic plants; signed on the base with chiselled characters *Issho/Kazuteru koku* and stamped *Jungin* (Pure silver) above the mark of the Tenshodo Company. 30cm x 27.5cm (11 13/16in x 10 13/16in).

£6,000 - 8,000

JPY830,000 - 1,100,000

US\$7,400 - 9,900

Born in Gifu 1876, Yamaguchi Issho or Kazuteru moved with his family in 1888 to Tokyo and at the age of 18 entered the workshop of Sato Kazuhide (1855-1925). He also studied with Kagawa Katsuhiko (1853-1917), one of the most important Meiji-era metalworkers and, according to some sources, with Unno Shomin (1844-1915), as well as learning drawing from Shibata Zeshin (1807-1891).

The Tenshodo Company of Ginza, Tokyo was founded in about 1879 and specialised in high-quality works of art, watches, clocks and metalwork, commissioning some of the most important metalwork artists of the period.



404



405

405

**A GLOBULAR SILVER KORO (INCENSE BURNER) WITH EN-SUITE COVER**

By Masaaki and Wakayama Yoshikatsu, Meiji era (1868-1912), late 19th century Supported on three short feet in the form of simulated bamboo nodes, carved all over in varying degrees of low relief, the upper body with a mass of overlapping chrysanthemum blossoms and foliage, the stamens of some of the flowers inlaid in gilt, the lower body with a simulated basket-weave pattern, with an en-suite removable cylindrical silver liner and cover pierced with a chrysanthemum blossom, the integral external cover similarly decorated and applied with a finial in the form of three stalks of chrysanthemums, the sides applied with two simulated woven ring-handles; stamped inside the inner cover *Yoshikatsu* with seal *Wakayama* and in chiselled characters *Masaaki* on the inside of one leg. 14cm (5½in) high. (4).

£4,000 - 5,000  
JPY550,000 - 690,000  
US\$5,000 - 6,200

406\*

**A LARGE SILVER TEA KETTLE WITH EN-SUITE COVER**

Attributed to Suzuki Chojisai III (1855-1906), Meiji era (1868-1912), late 19th/early 20th century The body hammered with an all-over design of exaggeratedly large indentations, the cover surmounted by an octagonal lotus knop, the rounded-rectangular iron handle inlaid with spiral patterns of gold and silver flat relief, signed on the base *Chojisai* within an oval cartouche and stamped *Jungin* (Pure Silver); with a a wood storage box. 15cm x 23cm (5 7/8in x 9in). (3).

£3,500 - 4,500  
JPY480,000 - 620,000  
US\$4,300 - 5,600

407

**A SILVER KORO (INCENSE BURNER) IN THE FORM OF AN EGRET**

By Takachika, Meiji era (1868-1912), late 19th/early 20th century Naturalistically rendered, standing on one leg, its neck retracted with its head lowered, the feathers intricately carved, a section of plumage on its back pierced and removable, forming the cover, the legs applied in *shibuichi*, the eyes double inlaid in gilt with black pupils; signed inside the cover with chiselled characters *Takachika*; fixed to a detachable unassociated rectangular wood stand *The heron* 23cm (9in) high, the stand 4cm x 21cm (1 5/8in x 8¼in). (3).

£1,200 - 1,800  
JPY170,000 - 250,000  
US\$1,500 - 2,200



406



407



408

408\*

**A SMALL SILVER VASE**

By Shigemitsu, Meiji era (1868-1912), late 19th/early 20th century  
 Applied with two high-relief *shibuichi* crabs crawling over the surface, their eyes in gilt, signed on the base with chiselled characters *Shigemitsu* with a *kao*; with a wood storage box.  
 19.2cm (7½in) high. (2).

£2,500 - 3,000

JPY340,000 - 410,000

US\$3,100 - 3,700

409\*

**A SLENDER OVOID SILVER VASE**

By Katsuhide, Meiji era (1868-1912), late 19th/early 20th century  
 The globular body decorated in low relief of silver and *shibuichi* and inlaid in flat gilt relief with a pair of geese about to descend among flowering stalks of reeds, some discrete details delineated in *katakiribori* (engraving with an angled chisel emulating brushstrokes), signed on the side with chiselled characters *Katsuhide koku* and stamped on the base *Jungin* (Pure Silver); with a wood storage box.  
 20.7cm (8 1/8in) high. (2).

£800 - 1,000

JPY110,000 - 140,000

US\$990 - 1,200



409



410

410\*

**THREE SILVER VASES**

Two by Masyoshi and one by Kobayashi Kako for the Hattori Company, Taisho (1912-1926) or Showa (1926-1989) era, early 20th century. Comprising two forming a pair of octagonal section pear-shaped vases, each delicately engraved in plain line engraving and sunk relief, one with three crabs and the second depicting Hotel leaning wistfully against his treasure sack, his gnarled bamboo cane trailing behind, the side of each vase signed with chiselled characters *Masayoshi koku* and stamped on the base *Jungin* (Pure silver, made by Hattori), each vase 15cm (5 7/8in) high; the third similarly engraved with details in *katakiribori* (engraving with an angled chisel emulating brushstrokes) with a bird beside clumps of chrysanthemums, the side of the vase signed with chiselled characters *Kako sen* and the base stamped *Jungin Hattori sei* (Real Silver, made by Hattori), 20.3cm (8in) high. (3).

£1,200 - 1,500  
JPY170,000 - 210,000  
US\$1,500 - 1,900



411

411

**AN INLAID SILVER CYLINDRICAL VESSEL AND COVER**

By Shigenobu, Meiji era (1868-1912), probably 1904

Worked around the body in low-relief of silver, gold and bronze with the Shichifukujin (Seven Gods of Good Fortune), each with their attributes, merry and cavorting at a banquet, Fukurokuju dancing, the cover similarly decorated with *takaramono* (treasures) including the *kakuregasa* (hat of invisibility), the *kanebukuro* (inexhaustible purse), *tsuchi* (Daikoku's hammer) and the *kakuremino* (raincoat of invisibility), signed on the side with chiselled characters *Kinoe-tatsu kugatsu Mukojima ni oite Zeshin no zu o naratte, Ichi [...].sai Shigenobu kizamu* with seal *Nobu* (Carved by Ichi [...].sai Shigenobu after the painting by Zeshin at Mukojima, in September in the year of *kinoe-tatsu* [probably, 1904]), with a removable silver cylindrical liner; signed on the base *Shigenobu* within a pot-shaped cartouche.

11.7cm (4 9/16in) high. (3).

£1,000 - 1,500  
JPY140,000 - 210,000  
US\$1,200 - 1,900

The artist Shigenobu may be Onozawa Shigenobu (born 1868), pupil of the outstanding metalworker Yamada Motonobu (1847-1897, see lot 401 and Wakayama Takeshi, *Kinko jiten* [A Dictionary of Metalworkers], Tokyo, Token Shunju Shinbunsha, 1999, p.597).

412

**AN INLAID RECTANGULAR SILVER AND SIMULATED BASKETWORK BOX AND COVER WITH EN-SUITE TRAY**

By Biko, Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

The cover inset with a silver panel engraved with a creeper-clad pine tree in *katakiri* (engraving with an angled chisel emulating brushstrokes) and *kebori* (plain line engraving) with slight details in flat relief of gold, the sides carved to simulate basketwork, the interior of plain black lacquer, signed with chiselled characters *Biko koku*, the detachable rectangular tray similarly carved with a basketwork design around the sides; with a wood storage box. *The box 5.7cm x 14.8cm x 10.8cm (2 1/4in x 5 7/8in x 4 1/4in); the tray 19.7cm x 15.5cm (7 3/4in x 6 1/8in). (4).*

£1,000 - 1,500

JPY140,000 - 210,000

US\$1,200 - 1,900



412

413\*

**AN INLAID PEAR-SHAPED SILVER VASE**

The vase manufactured by Tomofumi and decorated by Yamaguchi Issho/Kazuteru (1876-circa 1930), Unno Kiyoshi (1844-1956) and Ito Masami (active circa 1920), Taisho era (1912-1926), early 20th century  
Engraved and worked in *shakuko* and *shibuichi* high relief with five bats in flight, signed with chiselled characters beneath one bat *Issho sen* (Yamaguchi Issho), another signed *Katsunobu* with a *kao*; three bats enclosed within fan-shaped cartouches, each signed respectively *Kiyoshi to* (probably by Unno Kiyoshi), *Masami* with seal *Masami* (probably by Ito Masami) and *Yoshi[...]*, stamped on the base *Tomofumi/Chibun* with a *kao*; with a wood storage box. *19.7cm (7 3/4in) high. (2).*

£3,000 - 4,000

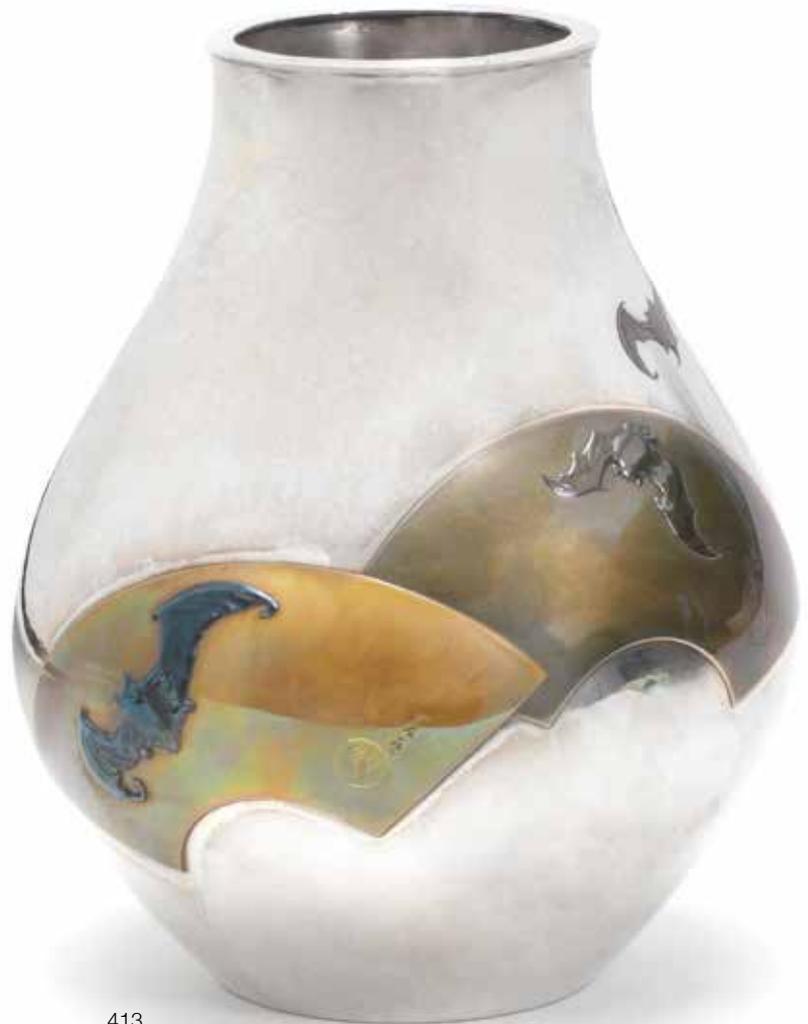
JPY410,000 - 550,000

US\$3,700 - 5,000

For Yamaguchi Kazuteru or Issho, please refer to the footnote to lot 404.

The third son of Unno Shomin (1844-1915), Unno Kiyoshi (1884-1956) trained under his father and graduated from the Metalwork Department of Tokyo Art School in 1911. He first exhibited publicly at the Tokyo Taisho Exposition in 1914 and from 1928 showed regularly at the Teiten, Shinbunten and later national art exhibitions, as well as teaching at Tokyo Art School and its successor, Tokyo University of the Arts, until his death. He was designated a National Living Treasure in 1955.

Ito Masami (active circa 1920) was born in Tokyo the son of Takeda Nobutoshi and was later adopted by Ito Katsumi (1829-1910), becoming his successor.



413



414

414\*

**A LARGE RECTANGULAR INLAID SILVER BOX AND COVER**

By Kobayashi Bikyo for the Mitsukoshi Company, Meiji era (1868-1912), late 19th/early 20th century

The cover inset with a rectangular *shibuichi* plaque decorated in *katakiribori* (engraving with an angled chisel emulating brushstrokes) and low relief of gold, silver, *shakudo* and *shibuichi* inlay with a large peony blossom and bud, the interior and underside of polished wood, the cover signed with chiselled characters *Bikyo koku* and *Bi* enclosed within a circular seal of gold flat inlay, the underside stamped *Mitsukoshi sei* and *Jungin* (Pure Silver) with a wood storage box. 9.5cm x 27cm x 19.2cm (3<sup>3</sup>/<sub>4</sub>in x 10 5/8in x 7<sup>1</sup>/<sub>2</sub>in). (3).

£2,000 - 3,000

JPY280,000 - 410,000

US\$2,500 - 3,700

Although the name Bikyo appears not to be recorded, the second character of his name, Kyo, suggests that he was a pupil of the famous metalworker Tsukada Shukyo (1848-1918).



415

415\*

**A RECTANGULAR INLAID-SILVER BOX AND COVER**

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

The cover inset with a *shuichi* and *shakudo* plaque decorated in low relief of silver, *shakudo* and *shibuichi* with delicate details picked out in *katakiribori* (engraving with an angled chisel emulating brushstrokes) and inlaid in gold flat relief, depicting a dimly lit thatched hut nestled behind a large pine tree on the banks of a lake in the foreground, the full moon in the distance, the interior and underside of dark plain wood, signed with chiselled characters *Shinkyō* with a seal. 5cm x 13.8cm x 10cm (2in x 5 3/8in x 3 15/16in). (2).

£1,500 - 1,800

JPY210,000 - 250,000

US\$1,900 - 2,200

Although the relationship between Shinkyō and the famous metalworker Tsukada Shukyo (1848-1918) appears not to be recorded, both the refinement of his work and the second character of his name, Kyo, suggest that he was a pupil of Shukyo.



(reverse)



416

**AN INLAID SILVER, GOLD-LACQUER AND CLOISSONNÉ-ENAMEL KORO (INCENSE BURNER) AND COVER**

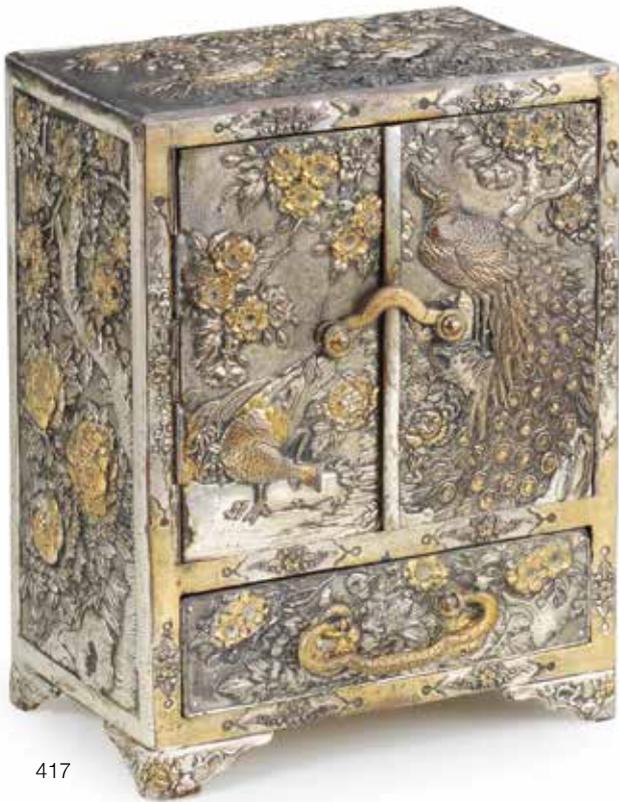
By Jugyokusai, Meiji era (1868-1912),  
late 19th century/early 20th century

The rounded rectangular silver body inset with two lobed gold-lacquered panels, each decorated in high relief with a silver hawk tethered to an elaborate stand draped with banners worked in low-relief coloured enamels, the shoulder, sides, neck and foot decorated in low relief with formal foliate motifs in coloured enamels interwoven among silver filigree tendrils, the shoulder applied with two ornate silver bracket handles inlaid with butterflies fluttering over sprays of chrysanthemum blossoms in cloisonné-enamel flat relief, the cover surmounted by a finial in the form of a hawk perched on a rock; signed on the base *Jugyokusai* within a gold lacquer rectangular reserve. 21cm (8¼in) high. (2).

£6,000 - 8,000

JPY830,000 - 1,100,000

US\$7,400 - 9,900



417



418

417\*

**AN INLAID SILVER MINIATURE RECTANGULAR CABINET**

Meiji era (1868-1912), late 19th/early 20th century  
Carved with an all-over design of a peacock and peahen among a profusion of peony blossoms in low relief of gilt and silver, the hinged double-doors opening to reveal three plain black-lacquered drawers, *unsigned*; with a wood storage box. 20cm x 15.3cm x 10cm (7 7/8in x 6in x 4in). (2).

£1,200 - 1,500  
JPY170,000 - 210,000  
US\$1,500 - 1,900

418

**A RECTANGULAR-ROUNDED SILVER AND ENAMELLED BOX AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
The hinged cover carved in relief and decorated with swirling stalks of irises in green, turquoise, and white enamel, the stalks worked in silver high relief; *unsigned*. 2.2cm x 7.8cm (1 5/8in x 3in). (2).

£800 - 1,200  
JPY110,000 - 170,000  
US\$990 - 1,500

419

**AN INLAID SILVER AND CLOISSONÉ-ENAMEL VASE**

By Nemoto, Meiji era (1868-1912), late 19th/early 20th century  
Supported on a tall circular irregular shaped foot, hammered, chased and inlaid with cloisonné enamel, the body executed in repoussé work and low relief of silver, *shibuichi* and enamel with two large stems of peony beneath bands of stylized butterflies interwoven among chrysanthemum heads inlaid in gold flat inlay, the foot and neck with foliate motifs worked in silver filigree and translucent repoussé enamel, the shoulder applied with two handles in the form of confronted mythological creatures; signed on the base *Netmoto zo* within two overlapping silver cartouches. 17.5cm (6 7/8in) high.

£3,000 - 3,500  
JPY410,000 - 480,000  
US\$3,700 - 4,300



419



(signature)

## IRON AND INLAID IRON WORKS OF ART Various Properties

420\*

### A BALUSTER REPOUSSÉ-IRON FLOWER VASE

By Kurose Sosei (1886-1944), Showa era (1926-1989), circa 1930-1940

Of baluster form, with short neck, flat rim, ovoid body and slightly recessed base, worked on one side in *uchidashi* (repoussé) technique with a design of a female *tenjin* (heavenly being) trailing floating robes and holding a lotus blossom in her right hand, with stylized clouds above, signed with chiselled characters on the base *Sosei* with a *kao*; with signed and sealed silk cloth and wood storage box inscribed outside *Tetsu uchidashi tenjin no zu kabin* (Repoussé iron flower vase with design of a heavenly being) and signed inside *Kashu Sosei* (Soyu of Kaga Province) and sealed *Sosei*. 31cm (12¼in) high. (3).

£15,000 - 20,000

JPY2,100,000 - 2,800,000

US\$19,000 - 25,000

### Published:

Kaga-shi Chiiki Shienbu Jumin Kyodoka Bunkashinkokei (Citizens' Collaborative Cultural Promotion Unit, Regional Support Department, Kaga City), *Uchidashi Yamada Sobi no sekaiten* (Iron Repoussé and the World of Yamada Sobi), exhibition catalogue, Kaga, 2003, cat. no.8.

Kurose Sosei was the best pupil of Yamada Sobi (1871-1916). Sobi, the son of an armorer, pioneered the application of the *uchidashi* (repoussé) technique, previously used mainly for the decoration of armour, to high-quality items such as animal figures, iron panels, and flower containers. Sobi showed at international exhibitions including Paris (1900) and St. Louis (1904) and his son followed in his footsteps, participating in the Teiten official national exhibition and its successor from 1930 until 1933, again in 1936, and finally in the prestigious special exhibition held in 1940 to mark the 2,600th anniversary of the foundation of the Japanese Empire; see Nitten Hensan linkai (Nitten Editorial Committee), *Bunten, Teiten, Shinbunten, Nitten shuppinreki sakuin* (An Index of Exhibitors at the Bunten, Teiten, Shinbunten, and Nitten Exhibitions), Tokyo, 1990, p.103. His work was included in exhibitions held in Kaga City in 2003 and again in 2016, the latter marking the centenary of his father's death (see [http://kagashi-ss.co.jp/bijyutukan/sobi\\_yamada/](http://kagashi-ss.co.jp/bijyutukan/sobi_yamada/)).



(reverse)

421



421

**A TETSUBIN (IRON TEAPOT FOR SENCHA)  
WITH BRONZE COVER**

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

The squat cylindrical body with two rectangular panels cast in low relief, one enclosing a crab crawling beside windswept reeds and the other with a three-line inscription probably from a poem, on a rough, pitted surface, the bronze cover surmounted by a finial in the form of a plum blossom, the inside of the cover signed with chiselled characters *Kinkodo zo*. 10.2cm (4in) high excluding handle. (2).

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200

422

**AN INLAID MINIATURE RECTANGULAR IRON KOBAKO  
(SMALL BOX) AND COVER**

By Komai of Kyoto, Meiji era (1868-1912), late 19th/early 20th century  
Raised on four bracket feet and worked throughout in the typical Komai style of gold overlay, the hinged cover decorated with thatched huts nestled beneath pine trees along the seashore and sailing boats on the lake, the sides of the box inlaid with fruiting vines, stamped on the the underside *Dai Nippon Kyoto no ju Komai sei* within a square seal beneath a dragonfly. 2.2cm x 6cm x 4.2cm (7/8in x 2 3/8in x 1 5/8in). (2).

£800 - 1,000  
JPY110,000 - 140,000  
US\$990 - 1,200



422



(interior)



423

423

**AN INLAID IRON RECTANGULAR BOX AND COVER**

By Noriaki, Meiji era (1868-1912), late 19th/early 20th century  
 The flush-fitting cover worked in high relief of bronze, silver and gold inlay with two figures enacting a New Year's No performance on the balcony of a courtly villa, one attired in the costume of a Shōjo alluding to the No play of the same title, dancing to the accompaniment of flutes and drums played by a group of musicians depicted on the inside of the lid, worked in copper, silver, bronze and gold flat inlay, the corners of the lid with flat inlaid details of translucent enamel, the sides of the box decorated in low relief of gold inlay with young pine saplings, signed inside the lid with chiselled characters *Noriaki sen* (chiselled by Noriaki) and on the underside with a gold square seal in *tensho* script possibly reading *Sawaaki*.  
 5.1cm x 12.2cm x 9cm (2in x 4¾in x 3½in). (2).

£2,500 - 3,000

JPY340,000 - 410,000

US\$3,100 - 3,700

424\*

**AN INLAID IRON ROUNDED-RECTANGULAR BOX AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
 The flush-fitting cover decorated with an exotic long-tailed bird perched on a flowering branch of peony beside a stand of bamboo about to attack a beehive suspended from above, the sides of the box inlaid with four contrasting scenes of a different species of bird among seasonal flowers and plants including a discarded straw hat, a bamboo staff and a bird among spring foliage, all inlaid in high-relief shades of gold, silver and copper, the interior of silvered metal; *unsigned*. 4.8cm x 12.4cm x 9.5cm (1 7/8in x 4 7/8in x 3¾in). (2).

£2,000 - 3,000

JPY280,000 - 410,000

US\$2,500 - 3,700



424



(signature)

425

425

**AN INLAID ROUNDED-RECTANGULAR IRON BOX AND COVER**

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

The cover decorated with an autumnal moonlit scene in high relief of bronze with discrete details in gold with a diagonal formation of five geese about to descend on the water, reeds carved in low relief on the left lower corner, the interior of silver and the inside of the cover engraved with the outlines of the full moon; signed with chiselled characters *Hidemitsu koku*. 3.5cm x 12.2cm x 8.2cm (1 3/8in x 4 3/4in x 3 1/4in). (2).

£3,000 - 3,500

JPY410,000 - 480,000

US\$3,700 - 4,300



(signature)

426

426

**AN INLAID IRON RECTANGULAR BOX AND COVER**

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

The cover decorated in high relief of gold, *shakudo* and silver with a diagonal upward formation of four *kawasemi* (kingfisher) in flight above a river, reeds and two tree stumps in the right lower corner, the interior of silver; signed with chiselled characters *Hidemitsu to*. 3.2cm x 12.1cm x 8.2cm (1 1/4in x 4 3/4in x 3 1/4in). (2).

£3,000 - 3,500

JPY410,000 - 480,000

US\$3,700 - 4,300



(signature)

427

**AN INLAID-ENAMELLED SLENDER OVOID IRON VASE**

By Kaneyasu Masatoshi (born 1845), Meiji era (1868-1912), late 19th/early 20th century

The body decorated with a continuous design of a raft of ducks applied in translucent repoussé enamel, 11 in total, one in flight swimming among reeds on the surface of a smooth rippled pond, with details on the reeds inlaid in gold flat relief, the shoulder with a band of *mitsu-domoe* (three-comma motif) alternately inlaid in gold and silver low relief, the foot similarly overlaid with stylized foliate motifs enclosed within shaped lappets; signed on the side just above the foot with chiselled characters *Kaneyasu Masatoshi zo* with a *kaō*. 31cm (12 1/8in) high.

£4,000 - 6,000

JPY550,000 - 830,000

US\$5,000 - 7,400

Kaneyasu Masatoshi was a pupil of Tanaka Kiyotoshi until he was 19, then became the adopted son and pupil of Ito Katsumi before turning independent. Two examples of his works were recorded in the Tomkinson Collection. For further information and other works by the artist or in collaboration with others, see Oliver Impey and Malcolm Fairley, *The Nasser D. Khalili Collection of Japanese Art, Vol. II, Metalwork Part I*, London, Kibo Foundation, 1995, cat nos.52 and 53.

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By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□	Please tick if you have registered with us before <input type="checkbox"/>

**Please note that all telephone calls are recorded.**

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

**FOR WINE SALES ONLY**

Please leave lots "available under bond" in bond  I will collect from Park Royal or bonded warehouse  Please include delivery charges (minimum charge of £20 + VAT)

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature: \_\_\_\_\_ Date: \_\_\_\_\_

\* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.  
**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**  
**Please email or fax the completed Auction Registration form and requested information to:**  
 Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com  
 Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

## 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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### **Condition Reports**

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

#### **The Seller's responsibility to you**

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### **Bonhams' responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness

of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

#### **Alterations**

*Descriptions* and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale*

to any person even if that person has completed a *Bidding Form*.

### Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

### Bidding by telephone

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*. 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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

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*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases;

**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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licencing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any

case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

## Licensing Requirements Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

*Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a 'S8' 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

### 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 as 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.

OIt 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 – Chateau 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.
- 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.
- Ⓞ 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](mailto:info@bonhams.com)

### APPENDIX 1

#### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

#### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

#### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

#### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on 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			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of 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.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>	<b>11</b>	<b>GOVERNING LAW</b>
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.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders 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> ):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	8	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.2	The discretion referred to in paragraph 8.1:	<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;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	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;	<b>9</b>	<b>FORGERIES</b>	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		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	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.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).  
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* catalogued to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](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."

# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A.  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

U.S.A.  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Kayla Carlsen  
+1 917 206 1699

## Antiquities

Siobhan Quin  
+44 20 7468 8225

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A.  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Meryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A.  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
John Sandon  
+44 20 7468 8244  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British Ceramics

UK  
John Sandon  
+44 20 7468 8244

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
carpets@bonhams.com  
U.S.A.  
Hadjji Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A.  
Jeremy Goldsmith  
+1 917 206 1656

## Entertainment Memorabilia

UK  
Katherine Schofield  
+44 20 7393 3871  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
U.S.A.  
Peter Scott  
+1 415 503 3326

## Furniture

UK  
Thomas Moore  
+44 20 8963 2816  
U.S.A.  
Andrew Jones  
+1 415 503 3413

## European Sculptures & Works of Art

UK  
Michael Lake  
+44 20 8963 6813

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 131 240 2296

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A.  
William O'Reilly  
+1 212 644 9135

## Indian, Himalayan & Southeast Asian Art

H.K.  
Edward Wilkinson  
+85 22 918 4321  
U.S.A.  
Mark Rasmussen  
+1 917 206 1688

## Islamic & Indian Art

Oliver White  
+44 20 7468 8303

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A.  
Jeff Olson  
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## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A.  
Susan Abeles  
+1 212 461 6525  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A.  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A.  
Alexis Chompaisal  
+1 323 436 5469

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A.  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
Adrian Papiroso  
+44 8700 273621

## Motorcycles

UK  
Ben Walker  
+44 8700 273616

## Native American Art

Ingmars Lindbergs  
+1 415 503 3393

## Natural History

U.S.A.  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A.  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A.  
Judith Eurich  
+1 415 503 3259

## Prints and Multiples

UK  
Lucia Tro Santafe  
+44 20 7468 8262  
U.S.A.  
Judith Eurich  
+1 415 503 3259

## Russian Art

UK  
Daria Chernenko  
+44 20 7468 8334  
U.S.A.  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
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U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Ellis Finch  
+44 20 7393 3973  
U.S.A.  
Aileen Ward  
+1 323 436 5463

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
Jonathan Darracott  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A.  
Erin McGrath  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
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## Wine

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+44 (0) 20 7468 5811  
U.S.A.  
Kate Wollman  
+1 415 503 3221  
Erin McGrath  
+1 415 503 3363  
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