FINE JAPANESE ART

A AGAINTON TON

Thursday 17 May 2018

Bonhams

THE REPORT OF THE PARTY OF THE

ucies is

ONDON

Contractor of the





SPECIALIST AND AUCTION ENQUIRIES

LONDON







Yoko Chino

Masami Yamada

NEW YORK





Takako O'Grady

SENIOR CONSULTANTS



Neil Davey



Joe Earle

FINE JAPANESE ART

Thursday 17 May 2018 at 11am and 2.30pm 101 New Bond Street, London

VIEWING

Saturday 12 May, 11am to 5pm Sunday 13 May, 11am to 5pm Monday 14 May, 9am to 4.30pm Tuesday 15 May, 9am to 4.30pm Wednesday 16 May, 9am to 4.30pm

SALE NUMBER 24680

CATALOGUE £25.00

BIDS

+44 (0) 20 7447 7447 +44 (0) 20 7447 7401 fax To bid via the internet please visit bonhams.com

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

Live online bidding is available for this sale

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

ENQUIRIES

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

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

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

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

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

ACKNOWLEDGEMENTS

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

CUSTOMER SERVICES

Monday to Friday 8.30am to 6pm +44 (0) 20 7447 7447

Physical Condition of Lots in this Auction

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

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

CONDITION REPORTS

Requests for condition reports For this sale should be emailed to: japanese@bonhams.com

ILLUSTRATIONS

Front cover: lot 321 (detail) Back cover: lot 308 (detail) Please see page 2 for bidder information including after-sale collection and shipment

For the sole purpose of providing estimates in three currencies in the catalogue the conversion has been made at the exchange rate of approx. £1: ¥151.1804 £1: USD1.4100 Please note that this rate may well have changed at the date of the auction.

お品物のコンディションについて

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

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

IMPORTANT INFORMATION

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

Please note from March 2016 China has imposed a ban on the import of ivory.

Bonhams 1793 Limited

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

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

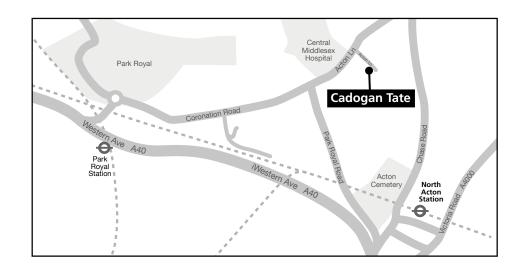
Bonhams International Board

Robert Brooks Co-Chairman, Malcolm Barber Co-Chairman, Colin Sheat Deputy Chairman, Matthew Girling CEO, Patrick Meade Group Vice Chairman, Jon Baddeley, Rupert Banner, Geoffrey Davies, Jonathan Fairhurst, Asaph Hyman, James Knight, Caroline Oliphant, Shahin Virani, Edward Wilkinson, Leslie Wright.

Bonhams UK Ltd Directors

Colin Sheaf Chairman, Harvey Cammell Deputy Chairman, Antony Bennett, Matthew Bradbury, Lucinda Bredin, Simon Cottle, Andrew Currie, Jean Ghika, Charles Graham-Campbell, Matthew Haley, Richard Harvey, Robin Hereford, David Johnson, Charles Lanning, Grant Macdougall Gordon McFarlan, Andrew McKenzie, Simon Mitchell, Jeff Muse, Mike Neill, Charlie O'Brien, Giles Peppiatt, India Phillips, Peter Rees, John Sandon, Tim Schofield, Veronique Scorer, Robert Smith, James Stratton, Ralph Taylor, Charlie Thomas, David Williams, Michael Wynell-Mayow, Suzannah Yip.

SALE INFORMATION



BIDS

+44 (0) 20 7447 7447 +44 (0) 20 7447 7401 fax To bid via the internet please visit www.bonhams.com

PAYMENTS

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

Sellers

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

VALUATIONS, TAXATION & HERITAGE

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

CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams catalogue or to take out an annual subscription: Subscriptions Department +44 (0) 1666 502 200 +44 (0) 1666 505 107 fax subscriptions@bonhams.com

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

BUYERS COLLECTION & STORAGE AFTER SALE SOLD LOTS MARKED TP All sold lots marked TP will

All sold lots marked **FP** will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP from 9am Friday 18 May 2018 and will be available for collection from 12pm Monday 21 May 2018 and then every working day between 9am-4.30pm Collections are by appointment only & a booking email or phone call are required in advance to ensure lots are ready at time of collection, photographic id will be required at time of collection & if a third party is collecting written authorisation from the successful buyer is required in advance. Photographic id of the third party will requested at the time of collection

To arrange a collection time please send a booking email to: collections@ cadogantate.com or telephone call to +44 (0)800 9886 100 to ensure lots are ready at time of collection.

All other sold lots will remain in the collections room at Bonhams New Bond Street without charges until 5.30pm Thursday 31 May 2018. Lots not collected by this time will be returned to the department storage charges may apply.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage

Storage will be free of charge for the first 14 calendar days from & including the sale date of Thursday 17 May 2018. Charges will apply from 9am Thursday 31 May 2018.

Furniture and Large Items: £5.70 per day + VAT (Please note: Charges apply every day including weekends and Public Holidays.

Handling Charges will apply from Thursday 31 May 2018

After the first 14 calendar days from & including the sale date of Thursday 17 May 2018, the following handling charges will apply per Lot: Furniture and Large Items: £42.00 + VAT

Loss and Damage

Extended Liability cover for the value of the Hammer price will be charged at 0.6% but will not exceed the total value of all other transfer and storage charges.

VAT

Will be applied at the current rate on all above charges

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

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

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

Y These lots are subject to **CITES** regulations, please read the information at the back of the catalogue.

Please note that Bonhams, Cadogan Tate and Alban Shipping will be closed Monday 28 May 2018 For the Spring Bank Holiday.

Payment

All charges due to Cadogan Tate may be paid to them in advance or at the time of collection from their warehouse. Payment may be made by cash, cheque with banker's card, credit, or debit card (Please note: Amex is not accepted).

Information on charges due is available by email at collections@cadogantate.com or telephone on +44 (0)800 988 6100

Payment in Advance

(Telephone to ascertain amount due) by: cash, cheque with banker's card, credit, or debit card.

Payment at time of collection by: cash, cheque with banker's card, credit, or debit card

VAT refunds on exports from the EU

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

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

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

IMPORTANT NOTICES

IVORY

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

Please note since March 2016 China has imposed a ban on the import of ivory.

CHRONOLOGY

DOBC

JOMON period	ca.10,000BC - ca.30
YAYOI period	ca.300BC - ca.300A
KOFUN period	ca.593 - 710
NARA period	710 - 794
HEIAN period	794 - 1185
KAMAKURA period	1185 - 1333
MUROMACHI period NANBOKUCHO era	1333 - 1573 1336 - 1392
MOMOYAMA period BUNROKU era KEICHO era	1573 - 1615 1592 - 1596 1596 - 1615
EDO period KAN'El era KANBUN era GENROKU era AN'El era TENMEl era KANSEl era BUNKA era BUNKA era BUNSEl era KOKA era KAEl era ANSEl era MAN'EN era BUNKYU era GENJI era KEIO era	$\begin{array}{c} 1615 - 1868 \\ 1624 - 1644 \\ 1661 - 1673 \\ 1688 - 1704 \\ 1772 - 1781 \\ 1781 - 1789 \\ 1789 - 1801 \\ 1801 - 1804 \\ 1804 - 1818 \\ 1818 - 1830 \\ 1830 - 1844 \\ 1844 - 1848 \\ 1848 - 1854 \\ 1854 - 1860 \\ 1860 - 1861 \\ 1861 - 1864 \\ 1864 - 1865 \\ 1865 - 1868 \\ \end{array}$
MEIJI era	1868 - 1912
TAISHO era	1912 - 1926
SHOWA era	1926 - 1989
HEISEI era	1989 - present

CONTENTS

Lots 1 - 282 (from 11.00 am)

Netsuke	1-124
Inro and other sagemono	125-143
Sword fittings and swords	144-149
Masks and helmets	150-152
Lacquer works of art	153-176
Buddhist works of art	177-179
Wood and other works of art	180-193
Ivory okimono figures and inlaid-Shibayama works of art	194-238
Woodblock prints and lithographs	239-282

Lot 283 - 519 (from 2.30 pm) Painted hanging scrolls, albums and handscrolls 283-317 Painted and padded-textile screens 318-324 Embroidered works of art 325-326 Ceramics 327-348 Satsuma earthenware from a European Private Collection 349-390 Satsuma earthenware (various owners) 391-424 Bronze and iron works of art from a European Private Collection 425-441 Bronze, iron and silver works of art from another European Collection 442-463 Other metalwork (various owners) 464-494 Cloisonné-enamel works of art from a European Private Collection 495-509 510-519 Cloisonné-enamel works of art (various owners)

MORNING SESSION

Lots 1 - 282 (from 11am)

NETSUKE

Netsuke from the Julius and Arlette Katchen Collection (Lots 1-3)

1 Y Φ

AN IVORY NETSUKE OF A BUGAKU DANCER

Edo period (1615-1868), 18th century Resting, lying on his side, holding a mask with one hand, his loose robe falling from one shoulder, the somewhat worn ivory with a good patina; unsigned. 7.3cm (2 7/8in) wide.

£2,000 - 2,500 JPY300.000 - 380.000 US\$2,800 - 3,500

Provenance

Sydney L. Moss Ltd., London. Julius and Arlette Katchen collection.

Published

Sydney L. Moss Ltd., Outside the Box: Further Explorations in Japanese Netsuke and Lacquer, London, 2004, no.7.

A very similar example is illustrated in Neil K. Davey, Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.360, no.1085. Another, from the Helen and Jack Mang collection, was sold at Quinn's Auction Gallery, Virginia, U.S.A, December 2012, lot 566.

2ΥΦ

AN IVORY NETSUKE OF A RECUMBENT GOAT

By Okatomo, Kyoto, Edo period (1615-1868), late 18th/early 19th century Lying with its head turned back to the right, its horns pressed back and its legs drawn in for compactness, the slightly worn ivory with a good patina and the pupils inlaid; signed in a rectangular reserve Okatomo. 4.8cm (1 7/8in) wide.

£10,000 - 15,000 JPY1,500,000 - 2,300,000 US\$14,000 - 21,000

Provenance

W. W. Winkworth collection. M. T. Hindson collection. Julius and Arlette Katchen collection.

Published

Neil K. Davey, Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection, London, Faber & Faber Limited London and Sotheby Parke Bernet Publications, 1974, p.75, no.193. Arlette Katchen, Netsuke 7, Paris, K. R. Publishers, 2010, vol.1, p.57, no.102.

3YΦ

AN IVORY NETSUKE OF AN OCTOPUS

Meiji era (1868-1912), late 19th/early 20th century Resting with its tentacles curled out in front of its large head, the ivory bearing a light stain and the eyes inlaid; inscribed Masanao. 4.5cm (1¾in) wide.

£2,500 - 3,000 JPY380.000 - 450.000 US\$3,500 - 4,200

Provenance

Julius and Arlette Katchen collection.

The model appears to be a direct copy of an original by Masanao of Kyoto, illustrated in Frederick Meinertzhagen, MCI, p.444.

Property of a Deceased Estate (Lots 4-6)

A WOOD NETSUKE OF A RECUMBENT DOG

Style of Tomotada, Kyoto, Edo period (1615-1868), late 18th/early 19th century Lying with its head turned back to the right, bearing an alert expression, its legs drawn in for compactness, the slightly worn wood with a good patina and the pupils inlaid; unsigned. 4.8cm (1 7/8in) wide.

£2.000 - 2.500 JPY300.000 - 380.000 US\$2,800 - 3,500

Provenance

Eskenazi Ltd., London, Julius and Arlette Katchen collection.

Published

Arlette Katchen, Netsuke 7, Paris, K. R. Publishers, 2010, vol.2, p.351, no.K48.

A WOOD NETSUKE OF A MONKEY

5

By Masanao, Yamada, Ise Province, Edo period (1615-1868), 19th century Seated, leaning forward, eating a fruit held in one hand while scratching its backside with the other, the wood stained and the pupils and teeth inlaid; signed Masanao. 4.5cm (1¾in) wide.

£1.500 - 2.000 JPY230.000 - 300.000 US\$2,100 - 2,800

Provenance

Joseph Seo, New York, 1964. Julius and Arlette Katchen collection.

Published

Arlette Katchen, Netsuke 7, Paris, K. R. Publishers, 2010, vol.2, p.143, no.K216.

6

A WOOD NETSUKE OF A FAMILY OF CHICKENS

By Shuzan Yasusada, Echigo Province, Edo period (1615-1868), 19th century A cockerel standing with its head raised and turned to the left, while its mate and four chicks peck at a basketwork mat beneath, the slightly worn wood with a good patina and the pupils inlaid; signed in a rectangular reserve Shuzan Yasusada saku with a kao. 3.5cm (1 3/8in) high.

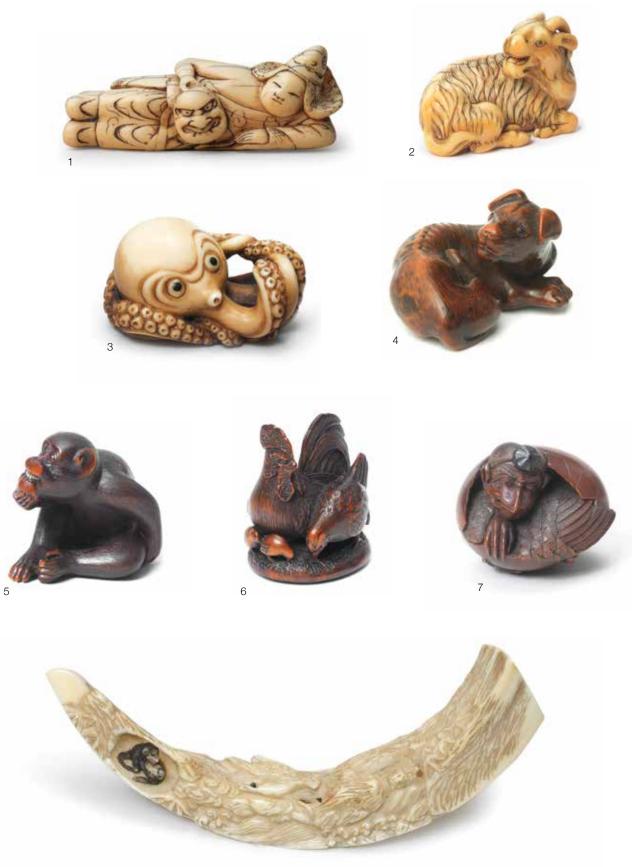
£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Provenance

Weiser collection. Julius and Arlette Katchen collection.

Published

Arlette Katchen, Netsuke 7, Paris, K. R. Publishers, 2010, vol.2, p.201, no.K28.





Property from an English Private Collection (Lots 7-10)

7 *

A WOOD NETSUKE OF A HATCHING TENGU

By Hara Shumin, Edo, Edo period (1615-1868), 19th century The *tengu* about to hatch from its egg, its wings spread with one hand clasping the broken shell beneath which a maple leaf and foliage are carved in relief, a pierced aperture in the form of pine forming one of the *himotoshi*; signed *Shumin* with a *kao*. *4.2cm* (1 5/8in) wide.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Illustrated on page 9.

8 * Y

A BOAR-TUSK NETSUKE OF MONKEYS AND AN EAGLE

By Kazuyori Tomokage, Iwami Province, Edo period (1615-1868), dated 1846

The tusk of typically curved form, carved in high relief on one side with a terrified monkey and child, hiding in a cave from an eagle in search of prey, the large bird perched on a rocky cliff with bamboo trees overlooking a river, the eagle's eyes inlaid; signed *Iwami no kuni Kamatari-gun Tsuyo junin Chokujudo Kazuyori Tomokage* with a *kao* and dated *Koka san hinoe-uma hachigatsu-bi* (a day in the eighth month of 1846). 10.5cm (4 1/8in) wide.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Illustrated on page 9.

9 * Y FIVE VARIOUS NETSUKE

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

The first of metal and coral, a three-clawed dragon carved in silver and gilt metal, its scaly body coiled around a piece of red coral, grasping a small coral jewel, the *himotoshi* formed by a metal ring on the underside, signed *Kikugawa*, 5.3*cm* (2 1/8*in*) *wide*; the second of wood, three chestnuts, signed *Ryokyu*, 5*cm* (2*in*) *wide*; the third a temple servant, beating a large *mokugyo* (wooden drum), *unsigned*, 5.2*cm* (2 1/8*in*) *high*; the fourth a sennin (sage), standing, holding a large double gourd over his shoulder, inscribed *Shuzan zu Toyomasa*, 5.7*cm* (21/4*in*) *high*; the fifth an *oni* (demon), running, wearing a broad straw hat, the pupils inlaid, *unsigned*, 5.8*cm* (2 3/8*in*) *high*. (5).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

10 *

THREE WOOD ANIMAL NETSUKE

Edo period (1615-1868), 19th century

The first a goat, recumbent, its horns pressed back and its legs drawn in for compactness, the pupils inlaid, signed *Masa[..]*, *4.5cm* (1%*in*) *wide*; the second a monkey, seated, raising one leg with one hand, the eyes inlaid with horn, inscribed *Tomokazu*, *3.2cm* (1%*in*) *high*; the third a tiger, recumbent, its tail passing over the left flank, its legs drawn in, *unsigned*, *4cm* (1%*in*) *wide*. (3).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

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.



Property from an Austrian Private Collection (Lots 11-17)

11 ^ΥΦ

THREE STAG ANTLER AND FIVE WOOD NETSUKE

Edo period (1615-1868), 18th to 19th century Comprising: a stag antler sennin holding a scythe and cloth, unsigned, 9.2cm (3 5/8in) high; a standing fishergirl, unsigned, 7.6cm (3in) high; and Shoki crouching, holding his hat on his back, unsigned, 4.2cm (1 5/8in) high; the wood netsuke comprising: Ebisu holding a creel, a large fish on a line on his back, signed Yoshitoshi, 5.4cm (2 1/8in) high; a boy standing with a large pup at his feet, 5.1cm (2in) high; a beggar seated sneezing while holding a tickling stick, unsigned, 3.5cm (1 3/8in) high; a sleeping monkey trainer, his monkey stealing food from a basket at his back, unsigned, 4.2cm (1 5/8in) wide; and a seated actor wearing a mask, signed Hoichi, 3.2cm (1¼in) wide. (8).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

12 ^{Y Φ}

SIX IVORY NETSUKE

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

Comprising: a *shishi* seated on a rectangular base, its head turned to the left, *unsigned*, *3.5cm* (1 3/8in) *high*; a monkey clambering over a large rock, *unsigned*, *3.5cm*, (1½in) *wide*; a tigress and cub carved in the manner of Hakuryu II, *unsigned*, *3.8cm* (1½in) *wide*; a frog crouched on a large double gourd with foliage, *unsigned*, *3.2cm* (1¼in) *wide*; a turtle clambering over a pile of jagged stones, *unsigned*, *4.8cm* (1 7/8in) *wide*; and a half section of bamboo, carved beneath with a mantis, *unsigned*, *10.4cm* (4 1/8in) *long*. (6).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

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.

















13 TWO WOOD NETSUKE, A PIPECASE AND PIPE

Edo period (1615-1868), late 18th to 19th century The first a Dutchman bending down to tie the lace of one shoe, the wood bearing traces of gold lacquer, *unsigned*, *3.8cm* (1½in) high; the second of two Yamabushi priests, one standing, a large *oi* (travelling pack) on his back, while the other sits on the ground at his back, signed *lkko*, *4.8cm* (1 7/8in) high; the *senryu-zutsu* pipecase in the form of Daruma stretching and standing on a drum, *unsigned*, *20.3cm* (8in) long; containing a bamboo and gilt metal pipe, *unsigned*. (4).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

14 SIX WOOD NETSUKE

Edo period (1615-1868), 18th to 19th century Comprising: a tall figure of a Chinese general holding his beard, *unsigned*, *10.2cm (4in) high*; a peddler with a creature on his box of wares, a boy at his side, *unsigned*, *6cm (2 3/8in) high*; a partly lacquered priest beating a large *mokugyo* (wooden gong), *unsigned*, *5.7cm (21*/*4in) high*; another of a man holding a closed fan, *unsigned*, *5.1cm (2in) high*; a helmet maker polishing a helmet bowl, *unsigned*, *3.5cm (1 3/8in) high*; and a *kabuto* (helmet) of 16-plate *sujibachi* type, inscribed *Hidari Issan*, *4.8cm (1 7/8in) wide*. (6).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

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.



15 FOUR WOOD FIGURE NETSUKE

Edo period (1615-1868), 19th century The first a man looking to the right with pursed lips, imitating Tekkai Sennin, a double gourd slung on his back, unsigned, 5.7cm (21/4in) high; the second an old man standing, holding a staff, unsigned, 6cm (2 3/8in) high; the third a woodsman bent beneath the weight of two bundles of brushwood on his back, signed illegibly, 5.1cm (2in) high; the fourth an oni (demon), seated, washing clothes in shallow tub, unsigned, 3.8cm (11/2in) high. (4).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

16 ^ΥΦ

SIX WOOD NETSUKE

Edo period (1615-1868), 19th century Comprising: a woman holding a bolt of silk and an umbrella, unsigned, 6cm (21/2in) high; a foreign fisherman holding down a large fish on a watery base, signed illegibly, 3.5cm (1 3/8in) high; a hunter seated with a captured fox in a sack on his back, inscribed Hidemasa, 3.2cm (11/4in) wide; Konoha Tengu stirring miso with his long nose, unsigned, 3.8cm (11/2in) wide; Raijin seated on his large thunder drum, unsigned, 3.5cm (1 3/8in) high; and a kappa trying to entice a frog from beneath a domed lotus leaf, signed Yuzan, 4.2cm (1 5/8in) wide. (6).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1.400 - 2.100

17 A WOOD NETSUKE GROUP OF RATS

By Ikko, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century Consisting of one large rat seated, eating a morsel while one offspring sits on its haunches at the side and a second climbing over its back, one trailing tail forming the himotoshi and the eyes inlaid; signed Ikko. 3.5cm (1 3/8in) high.

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400



Property of a Deceased Estate (Lots 18-71)

18 Y Φ

FOUR IVORY FIGURE NETSUKE

Edo period (1615-1868), 18th to 19th century The first of Gama Sennin standing while holding a toad on his shoulder, *unsigned*, *6.3cm (2½in) high*; the second a *sennin* smiling as he holds a gourd flask over his shoulder, *unsigned*, *8.9cm (3½in) high*; the third of Shoki holding his sword and looking puzzled as an *oni* (demon) crouches on his broad hat, *unsigned*, *7.6cm (3in) high*; the fourth of Gama Sennin turning to the right and holding a large three-legged toad on his back, signed *Kogetsu*, *5.4cm (2 1/8in) high*. (4).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

19YΦ

THREE IVORY AND ONE BONE FIGURE NETSUKE

Edo period (1615-1868), 18th to 19th entury The first of Seiobo standing, holding a basket of peaches and staff, *unsigned*, *7.9cm* (*3 1/8in*) *high*; the second a *sennin* turning to the left and holding a large gourd over his shoulder, *unsigned*, *8.9cm* (*3½in*) *high*; the third of walrus tusk, of Jurojin standing, holding a staff and with a crane at his side, *unsigned*, *8.2cm* (*3¼in*) *high*; the fourth of bone, in the form of Kan'u standing, holding a polearm with one hand and his beard with the other, *unsigned*, *9.5cm* (*3¼in*) *high*. (4).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

20 Y Φ

TWO IVORY FIGURE NETSUKE OF FOREIGNERS

Edo period (1615-1868), early 19th century The first a foreign fisherman standing and grinning broadly as he holds a ball, hollowed to one side, to his chest, inscribed *Garaku*, 7.3cm (2 7/8in) high; the second a curlyhaired foreigner wearing a loose robe and turning to the right as he holds a ball to his chest, unsigned, 5.7cm (21/4in) high. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

21 Y Φ THREE IVORY FIGURE NETSUKE

Edo period (1615-1868), late 18th/early 19th century The first a Dutchman, seated, looking ahead and holding a fan with one hand, wearing a broad-rimmed hat, *unsigned*, *5.2cm* (*2 1/8in*) *high*; the second a fox priest, transforming into human form, its human hands resting on a bamboo cane, *unsigned*, *7cm* (*2%in*) *high*; the third a fox priest carved in a similar manner, holding a bamboo cane over its shoulder with both hands, *unsigned*, *6cm* (*2 3/8in*) *high*. (3).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

22 Y Φ SEVEN IVORY FIGURE NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 18th to late 19th century Comprising: Hotei seated, leaning on his sack, signed illegibly, *4.8cm* (1 7/8in) wide; a Dutchman standing beside a large shishi, unsigned, *4.2cm* (1 5/8in) high; Jurojin with a young boy at his side, unsigned, *4.2cm* (1 5/8in) high; a boy holding a kemari ball on a sack, unsigned, *3.5cm* (1 3/8in) high; a boy standing beside a large sack, unsigned, *3.8cm* (1 3/8in) wide; Gama Sennin seated on a rock, holding a staff, unsigned, *3.8cm* (1½in) high; Urashimataro seated on a rock, a turtle at his feet, signed Togyoku, *4.5cm* (1¼in) wide. (7).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400













23 Y Φ FIVE IVORY FIGURE NETSUKE AND A WOOD OKIMONO Edu pariod (1615-1868)

Edo period (1615-1868), late 18th to late 19th century The first sennin standing, holding a calligraphic scroll, unsigned, 12.7cm (5in) high; the second a fisherman holding a large fish over one shoulder, unsigned, 8.5cm (3 3/8in) high; the third a slender foreigner with one hand held to his chest, unsigned, 11cm (4 3/8in) high; the fourth a Chinese man standing by a tall table, unsigned, 8.2cm (31/4in) high; the fifth a naked man pulling up his fundoshi (loincloth) with a cat at his feet, signed Tomomasa, 6.8cm (2 5/8in) high; the wood okimono a tall slender foreigner standing by a rock inlaid with ivory shells, inscribed Itsumin, 14.5cm (5¾in) high. (6).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

24 ^{Υ Φ}

TWO IVORY FIGURE NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), late 18th to late 19th century The first a Dutchman seated, holding a large fan over his legs, the slightly worn ivory with a good patina and his coat buttons inlaid, *unsigned, 4.2cm (1 5/8in) high*; the second of *okimono* type, depicting three *shojo* in a large sake cup, signed *Otogawa Yasuchika, 4.5cm* (1¾in) high. (2).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500 23 (part lot)

25 Y Φ **TWO IVORY NETSUKE** By Rantei, Edo period (1615-1868),

19th century

The first a badger sake seller, wearing a lotus leaf hat, standing, facing ahead, holding a sake jar with one hand, the eyes inlaid, signed *Rantei, 4.7cm (1 7/8in) high*; the second of Benkei disguised as a Yamabushi priest, seated with one knee raised, his robe with formal designs, the pupils inlaid, signed *Rantei, 3.9cm (11/2in) high. (2).*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

26 Y Φ

FIVE IVORY FIGURE NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 18th to late 19th century The first a monkey trainer seated, while his performing monkey sits on his head, *unsigned, 4.5cm (1¾in) wide*; the second a Chinese sage, reclining and holding a chrysanthemum, *unsigned, 7cm (2¾in) high*; the third an old man standing, holding a spray of flowers over his shoulder, with later added signature Yoshitomo, 8.2cm (3¼in) high; the fourth a Chinese man holding a chicken with both hands, *unsigned, 9.2cm (3 5/8in) high*; the fifth an entertainer holding a rattle and fan, inscribed *Hidemasa, 7.6cm (3in) high*. (5).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

27 Y Φ SIX IVORY NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 18th to 19th century Comprising: a monkey seated on the back of a recumbent horse, inscribed *Ran[..], 4.2cm (1 5/8in) wide*; a resting actor eating and with a mask on the side of his head, signed *Kisen* with a *kao, 3.8cm (1½in) high*; a half-naked foreigner with a large pierced ball, *unsigned, 4.2cm* (*1 5/8in) high*; a monkey-trainer, *unsigned, 6cm (2 3/8in) high*; a boy with a fish banner seated beside a *tsuitate* (free-standing screen), *unsigned, 3.8cm (1½in) high*; a boy with a large sack, *unsigned, 5.1cm (2in) wide*.(6).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

























27 (part lot)



28 (part lot)



30

SEVEN IVORY OKIMONO NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 19th century Comprising: a farmer seated beside a recumbent ox, signed Ryomin, 3.8cm (11/2in) wide; a farm woman beside an ox, a boy flautist seated on its back, unsigned, 3.8cm $(1\frac{1}{2}in)$ wide; a boy standing beside an ox, signed Soun, 3.8cm (11/2in) wide; two sennin reading a calligraphic scroll, signed illegibly, 4.5cm (13/4in) wide; a poet seated, leaning on a table, signed Hidemasa with a kao, 3.8cm (11/2in) high; five fruit of differing size open to reveal minute figures within, unsigned, 5.4cm (2 1/8in) high; and two oni (demons) seated beside a large sake jar, unsigned, 4.2cm (1 5/8in) wide. (7).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

29 Y Φ

29

TWO IVORY OKIMONO NETSUKE **OF CHILDREN**

Meiji era (1868-1912), late 19th/early 20th century The first a boy lying on his stomach, turning to the right with his feet raised, playing with a cat climbing over his back, signed Zemin, 4.5cm (13/4in) wide; the second two boys playing with two pups, signed Seiko to, 4.4cm (13/4in) high. (2).

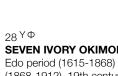
£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

30 Y Φ

A LACQUERED IVORY NETSUKE OF A RANRYO-O DANCER

By Shugyoku, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century Standing, wearing formal attire and with a dragon headdress as he proffers a tray with two sacred jewels, his robe gold lacquered with formal designs and his long wig lacquered red; signed Shugyoku. 3.8cm (11/2in) high.

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400



















32

33 (part lot)

31 Y Φ TWO WOOD NETSUKE AND THREE IVORY SKULLS

Edo period (1615-1868) or Meiji era (1868-1912), 19th to early 20th century The first a human skull resting on two human bones, signed *Jiro, 6cm (2 3/8in) high*; the second a seahorse, the eyes inlaid, *unsigned, 6cm (2 3/8in) high*; the first of the skulls realistically carved and with a *himotoshi, unsigned, 4.2cm (1 5/8in) high*; the second an *okimono*, stained for effect, signed *Mitsugetsu, 5.4cm (2 1/8in) high*; the third of similar form, *unsigned, 3.5cm (1 3/8in) high.*(5).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

32 Y Φ

THREE IVORY FRUIT NETSUKE AND TWO WOOD PERSIMMON NETSUKE

One signed Mitsuhiro, Edo period (1615-1868), 19th century The first two *biwa* fruit, partly peeled and attached to a stalk, signed *Mitsuhiro, 4.2cm* (*1 5/8in*) wide; the second the same subject, inscribed *Mitsuhiro, 4.8cm* (*1 7/8in*) *high*; the third two *hozuki* (Chinese lantern) attached to a stalk with foliage, inscribed *Rantei, 4.8cm* (*1 7/8in*) wide; the first wood netsuke a persimmon, split to one side, inscribed *Gyokuso* with seal, *3.5cm* (*1 3/8in*) wide; the second the same subject, severed at the top to reveal the flesh within, signed *Keisai, 2.5cm* (*1in*) *high.* (5).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800 <u>33</u> Υ Φ

SEVEN SEAL NETSUKE OF VARIOUS MATERIALS

Edo period (1615-1868), 18th to mid 19th century Five of ivory, comprising a seated dog, scratching its face with a hind paw, unsigned, 3.5cm (1 3/8in) wide; two monkeys fighting over a high base, unsigned, 4.2cm (1 5/8in) high; a shishi standing on an oval seal base, unsigned, 4.2cm (1 5/8in) wide; a small coiled dragon on an oval seal base, unsigned, 3.5cm (1 3/8in) wide; and a group of seals with various handles, including a grazing horse, and a shishi, unsigned, 3.8cm (11/2in) high; one of bone, in the form of a hakutaku, unsigned, 6cm (2 3/8in) high; and a wood netsuke of a seated shishi on a base, unsigned, 4.5cm (13/4in) high. (7).



34 (part lot)

34 Y Φ

FIVE IVORY AND ONE BONE ANIMAL NETSUKE

Edo period (1615-1868), late 18th and 19th century The first a grazing horse, standing in a typical attitude, the ivory of good tone, *unsigned*, 8.2cm (3¼in) high; the second a horse standing, its head lowered to the left, *unsigned*, 4.8cm (1 7/8in) high; the third two seated pups, their eyes inlaid, signed Ranko, 5.1cm (2in) wide; the fourth a hare seated, holding a large biwa fruit, *unsigned*, 4.5cm (1¾in) wide; the fifth a seated rat holding a candle, *unsigned*, 4.5cm (1¾in) wide; the sixth of bone, a seated pup, *unsigned*, 3.8cm (1½in) wide.(6).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

35 Y Φ

TWO IVORY NETSUKE OF SHISHI

Edo period (1615-1868), 18th century The first a *shishi* with a young cub at her side, facing ahead with open mouth containing a loose ball, *unsigned*, *5.5cm* (*2 1/8in*) wide; the second seated, turning back to the left, its legs drawn in, forming a compact composition, *unsigned*, *3.8cm* (*11/2in*) wide. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100 36 Y Φ

AN IVORY NETSUKE OF A DOG

Edo period (1615-1868), early 19th century Seated on its haunches, its head turned back to the right as it clutches a smooth ball with its forepaws, the ivory slightly worn and the eyes inlaid; *unsigned*. *4.5cm* (1¾in) wide.

£1,000 - 1,500

JPY150,000 - 230,000 US\$1,400 - 2,100

37 Y Φ

AN IVORY NETSUKE OF A RECUMBENT GOAT

Edo period (1615-1868), early 19th century Lying with its head turned back to the right and its legs folded in, the rather worn ivory with a good patina and the pupils inlaid; *unsigned*. 5.4cm (2 1/8in) wide.

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

38 Y Φ

AN IVORY NETSUKE OF A RECUMBENT GOAT

Kyoto, Edo period (1615-1868), early 19th century Lying with its head turned back to the left, its horns drawn back and its legs folded beneath for compactness, the slightly worn ivory with a good patina and the eyes inlaid; *unsigned*. *4.2cm* (1 5/8in) wide.













$_{39}\,{}^{\vee}\,\Phi$ An ivory netsuke of a tiger on bamboo

Edo period (1615-1868), 19th century The tiger seated on a thick section of bamboo, its head turned back to the left and its tail trailing to one side, the well-toned ivory slightly worn and the pupils inlaid; *unsigned*. *4.3cm* (1%*in*) *high*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

$_{40}\,{}^{Y\,\Phi}$ two ivory netsuke of boars

Edo period (1615-1868), 19th century The first recumbent, its head raised with open mouth and its legs drawn in for compactness, the pupils inlaid, *unsigned*, *5.7cm* (2¼in) wide; the second recumbent with a piglet lying at its side, the pupils inlaid, *unsigned*, *5.1cm* (2in) wide. (2).



42 (part lot)

41 Y Φ

NINE IVORY AND BONE NETSUKE

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

Comprising: a rat on a coil of rope, *unsigned*, 6.4*cm* (2½*in*) *wide*; Urashimataro on a turtle, signed *Ranko*, 3.2*cm* (1¼*in*) *wide*; a frog and young on leaves, signed *Mitsuyuki*, 3.8*cm* (1½*in*) *wide*; a grasshopper on leaves, *unsigned*, 5.4*cm* (2 1/8*in*) *wide*; a *shishi* recumbent on a base, *unsigned*, 3.2*cm* (1¼*in*) *wide*; a *manju* netsuke carved with Fukurokuju, signed illegibly, 5.1*cm* (2*in*) *diam.*; a *ryusa* style *manju* netsuke carved with a peony, signed *Kogyoku*, 4.2*cm* (1 5/8*in*) *diam.*; a bone or stag-antler frog on a folded lotus leaf, style of Hoshunsai Masayuki, signed *Kaizan*, 5.4*cm* (2 1/8*in*) *wide*; and a bone dragon emerging from a fruit, signed *Gyokushi*, 4.2*cm* (1 5/8*in*) *wide*. (9).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

42 ^{Y Φ}

SIX IVORY NETSUKE OF DOGS

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

The first a dog seated on a base, wearing a collar and with its head turned back, signed *Juei* with a *kao*, *5.4cm* (*2 1/8in*) *high*; the second two pups playing over abalone shells, *unsigned*, *4.5cm* (*1¾in*) *wide*; the third a recumbent dog with a pup at its side, *unsigned*, *4.5cm* (*1¾in*) *wide*; the fourth a dog seated, protecting a large ball, *unsigned*, *3.8cm* (*1½in*) *high*; the fifth a seated pup wearing a knotted collar, *unsigned*, *3.5cm* (*3 3/8in*) *wide*; and the sixth a seated dog, turning to the left and protecting a ball, *unsigned*, *4.5cm* (*1¾in*) *wide*. (6).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500







45

43 Y Φ

FOUR IVORY NETSUKE OF MONKEYS

Edo period (1615-1868), 19th century The first a monkey seated, holding a mushroom, the pupils inlaid, unsigned, 3.8cm (11/2in) high; the second a young ape crouching, its head turned to the right and the eyes inlaid, unsigned, 3.5cm (1 3/8in) wide; the third a monkey carrying a huge mushroom and balancing on one foot, unsigned, 6.5cm (2 5/8in) high; the fourth the Sanbiki no Saru (Three Mystic Apes), inscribed Minkoku, 2.5cm (1in) high. (4).

£800 - 1.200 JPY120,000 - 180,000 US\$1,100 - 1,700

44 Y Φ

AN IVORY NETSUKE OF A QUAIL ON MILLET

Edo period (1615-1868), early 19th century The bird seated on a cluster of seven millet heads and pecking at the grains, several trailing leaves above and below, and part of the design forming a natural himotoshi, the rather worn ivory with a good patina; unsigned. 6.3cm (21/2in) wide.

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

$45 Y \Phi$

AN IVORY NETSUKE OF A RECUMBENT HORSE

Style of Naito Toyomasa of Sasayama, Tanba Province, Edo period (1615-1868), 19th century Lying with its head turned back to the left,

its forelegs bent as if about to rise and its tail passing forward over the left flank; inscribed Toyomasa. 4.5cm (1¾in) wide.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

For a wood netsuke of a horse in a very similar attitude by Naito Toyomasa, see Neil K. Davey, Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection, London, Faber & Faber Limited London and Sotheby Parke Bernet Publications, 1974, p.242, no.750.

46 Υ Φ THREE IVORY NETSUKE OF TIGERS

Edo period (1615-1868) or Meiji era (1868-1912), late 19th century The first seated, turning to the left as it licks one hind leg, the pupils inlaid, signed *Hiroyuki, 5.1cm (2in) wide*; the second seated, licking one raised foreleg, *unsigned, 3.8cm (1½in) wide*; the third carved in the manner of Hakuryu II, inscribed *Hakuryu, 4.5cm (1¾in) wide*. (3).

£1,000 - 1,500 JPY150,000 - 230,000

US\$1,400 - 2,100

47 Y Φ

AN IVORY NETSUKE OF A CICADA

Edo period (1615-1868), early 19th century The large insect resting on a section of bamboo with wings drawn in, two leaves engraved on the underside to disguise light stress cracks; *unsigned*. 5.1cm (2in) wide.

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

48 Y Φ

AN IVORY NETSUKE OF TWO SNAILS

By Masatomo, Edo period (1615-1868), 19th century Carved as a large snail with a smaller snail on its back, both emerging from their shells, part of the large snail's fleshy body forming the *himotoshi* beneath; signed *Masatomo*. *4.5cm* (1¾in) wide.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

49 Y Φ AN IVORY NETSUKE OF A RAT

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

Seated, turning to scratch its ear with its hind paw, its tail curling beneath and its eyes inlaid, the ivory bearing a light stain; signed *Shoun. 4.3cm (1%in) wide.*

£800 - 1,000

JPY120,000 - 150,000 US\$1,100 - 1,400

50 Y Φ

AN IVORY OKIMONO NETSUKE OF RATS

By Toyosai Tadachika, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century Tumbling over each other, forming an oval composition, some with

Iumbling over each other, forming an oval composition, some with piebald patches and their eyes inlaid, two tails trailing beneath to form the *himotoshi*; signed *Tadachika*. *5.4cm (2 1/8in) wide*.

£800 - 1,000

JPY120,000 - 150,000 US\$1,100 - 1,400

51 Y Φ

AN IVORY NETSUKE OF A FISH

By Hogyoku, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century The captured fish lying on its side with a knotted line still attached to its mouth and the skin rotting away towards the tail, the ivory lightly stained; signed *Hogyoku*. 8.9cm (3½in) wide.

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400













FOUR TALL WOOD FIGURE NETSUKE

Edo period (1615-1868), late 18th to mid 19th century The first an old man with a morose expression, standing, bent forward and holding a staff, the wood bearing traces of old lacquer, *unsigned*, *10.2cm (4in) high*; the second an islander standing, holding his head with one hand and a baton with the other, *unsigned*, *10.8cm (41/in) high*; the third an emaciated man stretching his arms aloft, *unsigned*, *9.2cm (3 5/8in) high*; the fourth a *sennin* holding a bowl over his shoulder and a staff, *unsigned*, *10.2cm (4in) high*. (4).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

53 Y Φ

TWO WOOD AND IVORY FIGURE NETSUKE AND TWO LACQUERED WOOD FIGURE NETSUKE

Edo period (1615-1868), 19th century

The first of wood and ivory, a Sanbaso dancer, holding a small bell in one hand and an open fan in the other, his formal robe carved with pine saplings, signed *Toshikazu*, *6.7cm (2 5/8in) high*; the second of wood and ivory, an entertainer wearing a Hyottoko mask, a tobacco pouch with a pipecase slung at his waist, *unsigned*, *6.7cm (2 5/8in) high*; the third a man drinking sake, naked to the waist, his robe lacquered in Negoro style red and black lacquer, *unsigned*, *4cm (1½in) wide*; the fourth similarly lacquered in Negoro-style, a blind man standing, holding a stick with one hand, *unsigned*, *6.2cm (2 3/8in) high*. (4).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

54 SIX WOOD FIGURE NETSUKE

Edo period (1615-1868), late 18th to mid 19th century The first *okimono* type, of Kanshin being made to crawl between the legs of two brigands, signed *Mitsumasa, 3.8cm (1½in) high*; the second a fisherman seated on a large clam, pulling his loincloth which is caught in the jaws of the shell, inscribed *Tomokazu, 4.8cm (1 7/8in) high*; the third a boy holding a ball while balancing another on his head, *unsigned, 6.4cm (2½in) high*; the fourth a baby boy crawling on his stomach, signed *Masakazu, 4.2cm (1 5/8in) wide*; the fifth a *shojo* feeling the effects of sake, signed *Masatada, 3.8cm (1½in) wide*; and the sixth Daruma in meditation, *unsigned, 4.2cm (1 5/8in)*. (6).

£1,500 - 1,800 JPY230,000 - 270,000 US\$2,100 - 2,500

55 Y Φ

EIGHT WOOD AND ONE IVORY NOH AND KYOGEN MASKS Edo period (1615-1868), 19th century

Comprising: two wood masks of Hannya, one signed *Suketoshi* and another *unsigned*; two wood Okame masks, one with a long inscription on the reverse, *unsigned*, another *unsigned*; two wood masks of Obeshimi, both *unsigned*; a fanciful mask of a laughing man; and another of a grimacing man, both *unsigned*; the ivory mask of Okame, signed *Ichiunsai*. 3.5cm (1 3/8in) high to 6.7cm (2 5/8in) high.(9).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700









54 (part lot)



55 (part lot)









56 YΦ FOUR WOOD OKIMONO NETSUKE

Edo period (1615-1868), 19th century

The first of Oguri Hangan riding his horse onto a *go* board, *unsigned*, 6.3*cm* (2½*in*) *high*; the second of Jurojin seated, holding a fan and leaning on his recumbent deer, signed *Masakazu*, 4.8*cm* (1 7/8*in*) *wide*; the third a fishergirl swimming with a large carp, the pupils inlaid, signed *Chikusen*, 6*cm* (2 3/8*in*) *wide*; the fourth of li no Hayata slaying the *nue*, signed *Rakumin*, 3.5*cm* (1 3/8*in*) *high*. (4).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

57 Y Φ

THREE WOOD FIGURE NETSUKE

Edo period (1615-1868), 19th century

The first a woman, naked to the waist, seated as she leans to a shallow tub and combs her long hair, her eyes, comb and towel inlaid, signed *Miwa* with a seal, *3.1cm (11/4in) high*; the second in *okimono* style, an *oni* (demon) seated in a tub with one knee raised, holding a cloth in both hands and washing himself, inscribed *Koho, 4.5cm (13/4in) wide*; the third in *okimono* style, a man seated in a tub with a stern expression as an *oni* (demon) washes him, the *oni*'s horns inlaid and the cord holes ringed with bone, *unsigned, 4.5cm (13/4in) high*. (3).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700









58 FIVE WOOD ANIMAL AND BIRD NETSUKE

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

The first a squirrel on a cluster of *biwa* fruit, the eyes inlaid, signed *lchimin* to, *4.2cm* (1 5/8in) wide; the second a rat seated, holding its tail, the eyes inlaid, *unsigned*, *3.8cm* (11/2in) wide; the third a toad on a sandal, inscribed *Masanao* with a *kao*, *3.5cm* (1 3/8in) wide; the fourth a swimming gull, carved in a simplified manner, *unsigned*, *4.2cm* (1 5/8in) wide; the fifth a toad carved in the manner of Kachu, the eyes inlaid, signed illegibly, *4.2cm* (1 5/8in) wide. (5).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

59 TWO WOOD NETSUKE OF SHISHI

Edo period (1615-1868), late 18th/19th century The first seated, facing ahead with open mouth containing a loose ball and protecting a large ball, signed *Michishige*, 4cm (1½in) wide; the second recumbent, its head turned to the right with a loose ball in its open mouth, its tail erect, unsigned, 4.5cm (1½in) wide. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

60

A SMALL WOOD NETSUKE OF A PUPPY By Kokei, Kuwana, Ise Province, Edo period (1615-1868) 19th century

Edo period (1615-1868), 19th century Seated on a large straw sandal and leaning forward to chew on the thong, one hind leg forming the *himotoshi*; signed in a sunken rectangular reserve *Kokei*. *3.5cm* (1 3/8in) wide.

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400



61 (part lot)

61

SEVEN WOOD ANIMAL NETSUKE AND A WOOD OKIMONO Edo period (1615-1868), 18th to 19th century Comprising: a *chin* dog resting on a large fan, its handle inlaid, *unsigned, 4.2cm (1 5/8in) wide*; a dog seated upright, clutching a large *kemari* (football), the eyes inlaid, inscribed *Tomotada, 4.8cm (1 7/8in) high*; two playing pups, their eyes inlaid, signed *Sozan, 3.2cm (11/ain) wide*; a pup seated, its head turned to the left, *unsigned, 3.5cm (1 3/8in) wide*; a large *shishi* seated, holding a large ball in a protective manner, *unsigned, 6.7cm (2 5/8in) wide*; a *shishi* seated, snarling, signed *Gyokko, 5.1cm (2in) high*; a fox with human limbs seated, reading a book, *unsigned, 3.8cm (11/ain) high*; the *okimono* of the Sanbiki no Saru (Three Mystic Apes), supporting a glass ball, *unsigned,*

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

7.6cm (3in) high. (9).

62 ^{Υ Φ}

TWO WOOD NETSUKE OF MONKEYS

Edo period (1615-1868), 19th century

The first seated, leaning forward, one hand holding its leg, the pupils inlaid, inscribed *Minko* with a *kao*, 4cm (1%*in*) *wide*; the second a male parent seated, stroking the back of his offspring which leans over to a leaf branch, the parent's pupils inlaid, the branch inlaid in ivory, *unsigned*, 4cm (1%*in*) *wide*. (2).





63 A WOOD NETSUKE OF A RECUMBENT HORSE

By Masamaru, Nagoya,

Edo period (1615-1868), 19th century Resting with its head raised and turned to the left, its tail passing around the left flank and one hind leg forming the himotoshi, the slightly worn wood with a good patina; signed Masamaru. 4.2cm (1 5/8in) wide.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

64 THREE WOOD NETSUKE OF RATS

Edo period (1615-1868), 19th century The first curled in a ball, holding its snout with one paw and its tail with another, the eyes inlaid, signed Masanao, 3.8cm (11/2in) high; the second crouched over a half-eaten mushroom, the eyes inlaid, inscribed Sessai, 4.2cm (1 5/8in) wide; the third seated, leaning forward and holding a chestnut, unsigned, 5.7cm (21/4in) wide. (3).

£1,500 - 1,800 JPY230,000 - 270,000 US\$2,100 - 2,500

65

TWO WOOD ANIMAL NETSUKE

Edo period (1615-1868), 19th century The first a snake, coiled in several loops and with its head at the top, part of its scaly body forming the himotoshi and the eyes inlaid, unsigned, 3.8cm (11/2in) wide; the second a goat seated with its head turned back to the left, unsigned, 4.5cm (13/4in) high. (2).













66 ^{Υ Φ}

FOUR WOOD NETSUKE OF TORTOISES

Edo period (1615-1868), 19th century

The first of ebony, its head emerging from its shell and movable on a hidden hinge, *unsigned*, *5.1cm (2in) wide*; the second of boxwood, a turtle with another climbing on to its shell, signed on an ivory tablet *Masatada, 4.2cm (1 5/8in) wide*; the third of boxwood, entirely hidden within its shell, signed *Masatomo, 4.8cm (7/8in) wide*; the fourth of similar form, inscribed *Tomotada, 4.8cm (1 7/8in) wide*. (4).

£1,500 - 1,800 JPY230,000 - 270,000 US\$2,100 - 2,500

67 TWO WOOD NETSUKE OF ELEPHANTS

Edo period (1615-1868), 19th century The first with various attendants, one climbing over its back, the elephant's eyes inlaid, inscribed on the underside *Tametaka*, *4.2cm* (*1 5/8in*) wide; the second seated, its head raised and facing ahead as it bays, its legs drawn in for compactness, the pupils inlaid, signed *Masayoshi*, *4.5cm* (*1%in*) wide. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

68 ^{Y Φ} **TWO NETSUKE**

Edo period (1615-1868), 19th century

The first of wood, a rat seated on a desiccated fish head with open mouth, the fish skin adhering to its partially visible bones, signed *Miwa*, *4.5cm* (1¾in) wide; the second of stained ivory, a newly hatched chick spreading its wings, climbing over a broken eggshell, signed *Masatsugu*, *3.3cm* (1¼in) high. (2).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

69

TWO UMIMATSU NETSUKE

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

The first a large snail slithering over a section of wood, its optic feelers extended over the side, *unsigned*, *6.6cm* (*2 5/8in*) wide; the second a double gourd and foliage resting on a piece of driftwood, *unsigned*, *5.1cm* (*2in*) wide. (2).





70 (part lot)



71 (part lot)

70 FIVE PORCELAIN NETSUKE

Edo period (1615-1868), 19th century

The first a boy lying on his stomach, with raised legs, his head movable on a hinge, *8.2cm (31/ain) wide*; the second a piebald cat lying asleep and wearing a knotted collar, *4.8cm (1 7/8in) wide*; the third double gourd form, painted in underglaze blue with birds and flowers, *4.8cm (1 7/8in) high*; and two recumbent dogs, painted in iron red and gilding, *4.8cm (1 7/8in) wide each*; all *unsigned*. (5).

£600 - 800 JPY91,000 - 120,000 US\$850 - 1,100

71 Y Φ

A COLLECTION OF FIFTEEN OJIME AND FOUR OTHER ITEMS

Edo period (1615-1868) or Meiji era (1868-1912), late 19th/early 20th century

Comprising: nine *ojime* of bone, carved with various subjects including tigers, Ebisu and masks, two signed; one of *guri* lacquer carved with chrysanthemum heads floating over a stream; two of metal, both in the form of skulls; one of glass; one of stag antler in the form of a skull; and two of wood, the first a rat on a shell signed *Shun[..]*; the second in the form of a skull; a miniature ivory carving of a skull with inlaid insects; a cloisonné-enamel netsuke of cylindrical form; and a copper water-dropper in the form of a pine cone. (19).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

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.

FINE JAPANESE ART | 33







Other Properties

72 ^ΥΦ

72

AN IVORY NETSUKE OF AN ARCHER

Edo period (1615-1868), 18th century Standing, his head turned to the right, holding a short bow with both hands, his broad hat and a quiver of arrows slung on his back, the ivory slightly worn and with a good patina; *unsigned. 9.2cm (3 5/8in) high.*

£1,500 - 1,800 JPY230,000 - 270,000 US\$2,100 - 2,500

73 Y Φ TWO IVORY NETSUKE

Edo period (1615-1868), late 18th and 19th century The first of Benkei wearing a *yamabushi* skull cap and holding a rattle in a large conch shell, blowing a conch horn, *unsigned, 6cm* (*2 3/8in) wide*; the second a conch, the fleshy fish oozing out of the large shell, signed *lchiryusai Hozan, 6.6cm* (*1 5/8in) wide*. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

74 Y Φ

74

TWO IVORY FIGURE NETSUKE

Edo period (1615-1868), 18th century The first carved in *Tobori* (Chinese style), a sage seated on a rectangular case, carved on the sides with a running *shishi* and flowerheads, *unsigned*, *4.5cm* (1¾in) high; the second a woodsman resting on a bench, holding a staff and flanked with sheaves of brushwood, *unsigned*, *4.5cm* (1¾in) wide. (2).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400









75 Y Φ FOUR IVORY FIGURE NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 19th century The first an actor in the role of Yoshitsune crouching at the feet of Shizuka holding a *tsuzumi* (hand drum), signed *Keimin, 4.5cm* (1¾*in*) *high*; the second a *shojo* hauling a huge *tokkuri* (sake bottle), signed *Rantei, 4.5cm* (1¾*in*) *wide*; the third of Kanshin being forced to crawl between the legs of a brigand while another looks on, signed *Toyoshi Issai* with a seal, *5.1cm* (2*in*) *high*; the fourth a boy pushing a large snow Daruma, signed *Shigemasa, 4.2cm* (1 *5/8in*) *wide*. (4).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

76 Y Φ

SIX IVORY AND ONE WALRUS TUSK NETSUKE

Edo period (1615-1868), 18th to 19th century The first a *sennin* (sage), standing, holding a gnarled staff with one hand, *unsigned*, *7.2cm (2 7/8in) high*; the second a *shishi* on a rectangular base, seated, leaning over a smooth ball, *unsigned*, *3.5cm* (*1 3/8) high*; the third a small snail, slithering over a large mushroom, the eyes inlaid, *unsigned*, *3.5cm (1 3/8) wide*; the fourth a man squatting, polishing a handled mirror, *unsigned*, *4.5cm (1¾in) wide*; the fifth a *shojo*, seated on a mythical creature, holding a ladle with one hand and a sake cup with the other, signed *Hokoku*, *4.5cm (1¾in) wide*; the sixth an octopus, wearing a robe engraved with plovers over waves, seated on an upturned pot in which another octopus hides, *unsigned*, *4.8cm (1 7/8in) high*; the seventh of walrus tusk, an *oni* (demon), seated with one raised knee, with a large sack containing Shoki's hat and a *mino* (straw rain cape), *unsigned*, *5cm (2in) wide*. (7).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

77 Y Φ

THREE IVORY FIGURE NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 19th century The first the Chinese poet Li Bai reclining against a large jar and drinking from a stemmed cup, his robe engraved with ferns, signed *Anrakusai*, *4.5cm* (1¾in) wide; the second Raijin and his son at work on a large thunder drum, with inlaid studs, signed *Hoshinsai*, *4.2cm* (1 5/8in) wide; the third five blind men walking in a circle, one holding an umbrella, another with a large fan, *unsigned*, *3.8cm* (1½in) wide. (3).

£1,000 - 1,500 JPY150,000 - 230,000

US\$1,400 - 2,100

78 Y Φ

AN IVORY NETSUKE OF A SEATED SAGE

By Hoshin, Kyoto, Edo period (1615-1868), late 18th century Seated, smiling with one hand resting on his raised left knee as a snake slithers around to his right, his robe engraved with scrolling flowers and the snake's eyes inlaid; signed on the underside in an oval reserve *Hoshin. 4.8cm (1 7/8in) wide.*

£1,000 - 1,500 JPY150,000 - 230,000

US\$1,400 - 2,100

Published

Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*,, New York, ALan R. Liss Inc., 1986, p.197.

Meinertzhagen opined that the work is "Probably a copy of the master's work, made in the first half of the 19th century." However, the work shows features associated with netsuke produced in Kyoto during the late 18th century, including the attitude of the sage and the engraved robe designs similar to those adopted by Yoshinaga and Yoshitomo, as well as a light natural patina giving an impression of having been made in an earlier century.

79 Y Φ

AN IVORY NETSUKE OF YAMAUBA WITH THE BOY KINTOKI

By a member of the Kikugawa Family of Edo,

Edo period (1615-1868), 19th century The woman reclining, leaning on one hand while clutching the wrist of the young boy who climbs over her legs to join her, their robes engraved with formal designs; signed in an oval reserve *Kikugawa*. *5.4cm (2 1/8in) wide*.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

Provenance

T. E. Beddard collection, sold at Christie's, London, 14 April 1969, lot 53.

80 Y Φ

AN IVORY NETSUKE OF KINTARO

School of Ohara Mitsuhiro, Osaka, Edo period (1615-1868), 19th century

The boy hero standing with one foot on an overturned wild boar preparing to dispatch it, forming a compact composition in typically stained and slightly worn ivory; inscribed in gourd-shaped reserve *Mitsuhiro. 3.8cm (11/2in) high.*

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

The work is somewhat in the style of Anrakusai, a maker from Osaka and a contemporary of Ohara Mitsuhiro.

81 ^ΥΦ

AN IVORY NETSUKE OF EBISU AND DAIKOKU

By Ohara Mitsuhiro (1810-1875), Osaka, Edo period (1615-1868), 19th century

Of compact form, Daikoku standing with a large sack on his back and holding his mallet while Ebisu wrestles with a giant carp, the ivory lightly stained and the carp's one visible eye of mother-of-pearl with dark pupil; signed *Mitsuhiro* with a poet-shaped *kao.* 3.8cm (11/2in) high.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

The *kao* as a suffix to the signature is the rarely seen one in the form of a seated poet, as illustrated in George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, "d" on p.775.

82 Y Φ

A RARE IVORY SLAB NETSUKE

Edo period (1615-1868), 19th century

Of irregular oval form, finely engraved in *kebori* with a lake scene, showing temples and other buildings on rocky promontories, sailing boats and fishermen on the water and two poems above extolling the beauty of the Ama-no-hashidate Bridge, one in delicate *sosho* script, the other in *kanbun* (classical Chinese), another poem on the reverse; inscribed *Wataoka-shi.* 8.2cm (3¼in) high.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

The work shows affinities with some of the work of Gansui of Iwami Province and of Ichimuken Nanka and Nanyo of Izumi Province. The engraved scene depicts the Ama-no-hashidate, a pine-clad sandbar which spans the mouth of Miyazu Bay in northern Kyoto Prefecture and is ranked as one of the most scenic views in Japan.

83 Y Φ

AN IVORY OKIMONO STYLE NETSUKE OF SHOKI AND AN ONI (DEMON)

By Chikuyosai Tomochika, Edo period (1615-1858), late 19th century The demon-queller standing, ferociously pulling the face of a large captured *oni* who falls back at his feet, his robe engraved with scattered scrolling foliage and the ivory lightly stained; signed in an oval reserve *Chikuyosai*. *7.9cm (3 1/8in) high*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100









(reverse)









84 Y Φ

FOUR IVORY FIGURE NETSUKE

Meiji era (1868-1912), late 19th/early 20th century The first a mischievous boy, seated, peeling off his *taiko* drum head with one hand, his robe stained in green and other details inlaid, signed *Yasutomo*, *3.5cm* (*1 3/8in*) *wide*; the second of Ashinaga, seated on a small drum, holding a book with both hands, his robe stained in green and other details inlaid, signed *Mitsuyuki*, *4.5cm* (*1¾in*) *wide*; the third of Hotei with a blind masseur, his robe stained in green and other details inlaid, signed *Yasuichi*, *3.5cm* (*1 3/8in*) *wide*; the fourth a boy with a rabbit on his shoulder, *unsigned*, *5.3cm* (*2 1/8in*) *high*. (4).

£1,000 - 1,500

JPY150,000 - 230,000 US\$1,400 - 2,100

85 Y Φ

AN IVORY NETSUKE OF HOTEI

By Tomoyuki, Meiji era (1868-1912), late 19th/early 20th century The god seated with one raised knee, turning to the left while a small rat clambers on his head, stirring *miso* in a large bowl, his robe stained in green and details inlaid, the cord holes ringed with horn; signed *Tomoyuki* with a seal. 3.5cm (1 3/8in) wide.

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

86 Y Φ

TWO IVORY OKIMONO FIGURE NETSUKE

Meiji era (1868-1912), late 19th century The first a mask carver seated, imitating the expression of the mask which he holds with one hand and a mallet with the other, signed *Sosai, 4.5cm (1¾in) wide*; the second a workman seated on and making a large round mat, signed *lkko, 3.8cm (1½in) high.* (2).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

87 Y Φ

AN IVORY OKIMONO NETSUKE OF DARUMA

By Tomotoshi, Meiji era (1868-1912), late 19th/early 20th century The Zen patriarch standing, yawning after his nine-year meditation, his mouth open and arms stretched over his head, his robe in tatters, a *hossu* (fly switch) carved on his back; signed *Tomotoshi*. *11.2cm* (*4 3/8in*) *high*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

88 Y Φ

THREE IVORY OKIMONO NETSUKE FIGURE GROUPS

Meiji era (1868-1912), late 19th/early 20th century Comprising one giant *oni* (demon) standing, surrounded by eight miniature *oni* clambering around and over a large tobacco pouch and pipe, signed on the base *Masaaki*, *5.8cm (21/in) high*; the second a treasure ship with all the *Shichifukujin* (Seven Gods of Good Fortune) on board, turtles crawling over the sides of the ship, signed with a *kao* in a carved red-lacquer circular reserve, *4.2cm x 5cm (1 5/8in x 2in)*; the third a *rakan* seated on a *mokugyo* (temple gong), one reading a scroll, signed on the base in a carved red-lacquer rectangular reserve *Shuzan*, *5.2cm (2in) high*. (3).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800













89 Y D AN IVORY NETSUKE OF A SHISHI

Edo period (1615-1868), 18th century Recumbent, its head turned to the right as it glowers, its open mouth containing a loose ball, its legs drawn in, forming a compact composition, the pupils inlaid, the ivory rather worn and with a fine patina; *unsigned*. 6.8 cm (2¾in) wide.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

90 Y Φ

TWO IVORY NETSUKE OF OXEN AND CALVES

Edo period (1615-1868), late 18th/early 19th century The first an ox, recumbent, his head turned to the right as his calf lies at his side, a rope halter attached to a ring through his nose and passing over the back, the ox's pupils inlaid, the slightly worn ivory with a good patina, inscribed in a rectangular reserve *Tomotada*, *5.8cm* (21/4in) wide; the second the same subject, carved in a similar manner, the ox's eyes inlaid, *unsigned*, *6.5cm* (21/2in) wide. (2).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

91 Y Φ

AN IVORY NETSUKE OF A COW AND CALF

By Tomotada, Kyoto, Edo period (1615-1868), 18th century Recumbent with her young calf licking at its mother's cheek, a thin rope halter running from the parent's nose and trailing across her back, the slightly worn ivory of good tone and the pupils inlaid; signed in a rectangular reserve *Tomotada*. 5.7cm (21/in) wide.

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

92 Y Φ

AN IVORY NETSUKE OF A WOLF

By Tomotada, Kyoto, Edo period (1615-1868), 18th century The emaciated wolf bending over with its mouth open and ears cocked while resting its right forepaw on a clam shell; signed beneath one hind leg *Tomotada* within a rectangular reserve. *3.3cm (1 3/8in) high.*

£5,000 - 6,000 JPY760,000 - 910,000 US\$7,100 - 8,500

A similar model of a wolf with a clam shell by Tomotada is illustrated with a line drawing 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.917.

93 Y Ф

AN IVORY NETSUKE OF A BOAR AND YOUNG

School of Tomotada, Kyoto, Edo period (1615-1868), late 18th century The former lying asleep on a bed of ferns, nuts and leaves while its offspring lies at its side, its head resting on its parent's trailing hind leg, the ivory somewhat worn; inscribed in a rectangular reserve *Tomotada*. 6cm (2 3/8in) wide.

£4,000 - 5,000 JPY600,000 - 760,000 US\$5,700 - 7,100

A number of netsuke of sleeping wild boars by Tomotada and his school are recorded, see Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited London and Sotheby Parke Bernet Publications, 1974, pp.69-70, nos.178 and 179, although a boar with its young is rarely depicted.

94 Y Φ

AN IVORY NETSUKE OF A TOAD

By Seiyodo Gansui, Iwami Province, Edo period (1615-1868), early 19th century Resting on one side of a large *reishi* fungus, forming a compact composition, the *himotoshi* passing through the thick stalk beneath and the toad's eyes inlaid in pale translucent horn, the ivory somewhat worn and of a good colour, inscribed in *sosho* calligraphy with a poem; signed *Ka'aigawa Gansui koku. 4.2cm (1 5/8in) wide.*

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

95 Y Φ

AN IVORY NETSUKE OF A TIGER ON BAMBOO

Style of Garaku, Osaka, Edo period (1615-1868), 19th century Seated on a thick section of bamboo, turning to the right, its long tail swept up and across its back, the pupils inlaid; *unsigned*. *5cm (2in) high*.

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

96 Y Φ

AN IVORY NETSUKE OF A DOMESTIC DOG

Edo period (1615-1868), 19th century Lying with its head turned to the right, wearing a knotted collar as it holds a large fan with its forepaws, the ivory slightly worn and the eyes inlaid; *unsigned*. *4.8cm* (*1 7/8in*) *wide*.

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

























97 (part lot)



97 Y Φ

SIX IVORY NETSUKE

Edo period (1615-1868), 18th to 19th century The first a grazing horse standing in a typical attitude, its head lowered to the left, *unsigned*, *6.4cm (21/2in) high*; the second a puppy with a *kemari* (football), signed *Ranmei, 3.5cm (3/8in) wide*; the third two horses, one recumbent while the other stands over it, signed *Tomotane, 3.5cm (1 3/8in) wide*; the fourth two boys opening Hotei's sack revealing two more boys within, *unsigned, 5.7cm (21/2in) wide*; the fifth five monkeys on a long rocky base, signed *Gyokuryusai kore o tsukuru, 7.3cm (2 7/8in) wide*; the sixth a rat climbing into a large sack, *unsigned, 5.4cm (2 1/8in) wide.* (6).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

98 Y Φ

AN IVORY NETSUKE OF A DOG AND PUP

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

The former seated, its head lowered to the right as the young pup rolls on its back beneath, the slightly worn ivory of a good tone and the eyes inlaid; signed *Tanenaga*. *3.8cm (1½in) wide*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

99 Y D AN IVORY NETSUKE OF A DOG AND OCTOPUS

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

The pup standing, its head turned to the left as it bites one tentacle of the giant octopus attempting to escape, one trailing tentacle forming the *himotoshi*, the ivory of a good colour and the pupils inlaid; signed *lkkosai*. *4.5cm* (1%*in*) *high*.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

100 Y Φ AN IVORY NETSUKE OF A BADGER SAKE SELLER

Edo period (1615-1868), 19th century Wearing a lotus leaf hat, standing, facing ahead, holding a lotus leaf with one hand and a gourd flask with the other, the slightly worn ivory with a good patina and the eyes inlaid, its bushy tail curling up over its back forming the *himotoshi*; *unsigned*. *4.8cm* (1 7/8in) *high*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

101 Y^Φ AN IVORY NETSUKE OF A RAT ON AN OPEN FAN

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

The rodent recumbent, its tail trailing to one side, resting on an open fan engraved with pine and prunus trees, the eyes inlaid; signed *Masatami. 6cm (2 3/8in) wide.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100 102 ^ΥΦ

AN IVORY NETSUKE OF A SMALL RAT

By Ran'ichi, Edo period (1615-1868), 19th century Seated, leaning forward and resting on *mochi* (rice cakes), the slightly worn ivory with a good

patina and the eyes inlaid; signed *Ran'ichi*. 3.2cm (11/4in) wide.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

103 Y Φ

AN IVORY NETSUKE OF A BIWA FRUIT

By Ohara Mitsuhiro (1810-1875), Osaka, Edo period (1615-1868), 19th century Attached to a bifurcated stalk with a large worm-eaten leaf trailing over the top, the ivory typically stained and with a good patina; signed in a double-gourd shaped reserve *Mitsuhiro* with a *kao. 4.8cm (1 7/8in) high.*

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

For a similar example, see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.781. The *kao* is that listed in Lazarnick, *ibid.*, "a" on p.775.

104 Y Φ

AN IVORY OKIMONO NETSUKE OF TURTLES

By Ichimin, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century Comprising a shoal of turtles piling on top of each other in a round rattan handled basket, three clambering over the sides; signed on the base in a rectangular reserve *Ichimin*. $5.1 cm \times 5.5 cm$ (2in x 2 1/8in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100















105 Y D A STAG ANTLER PIPECASE, MANJU AND IVORY NETSUKE OF TOYS

Edo period (1615-1868), 19th century

The pipecase of *otoshi-zutsu* type, carved in relief with a simple design of a chrysanthemum on swirling water, *unsigned*, Asakusa school, *20.3cm* (*8in*) *long*; a stag antler *manju* netsuke carved and pierced with an *oni* (demon) trapped in a spider's web amid clouds, *unsigned*, Asakusa school, *4.5cm* (*1¾in*) *diam.*; and an ivory netsuke of childrens' toys, including a wig, a wheeled bird, a Daruma doll, a mask and a drum, signed *Gyokuryosai*, *3.5cm* (*1 ¾in*) *wide*. (3).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

106

A STAG ANTLER NETSUKE OF A SCEPTRE

By Ozaki Kokusai (1835-1894), Shiba, Tokyo, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century Of slender form, a formalised *reishi* fungus at the top and a small *mokugyo* (wooden gong) at the base, the antler dark stained; signed in seal form *Koku*.

12.3cm (4 7/8in) long.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

107 ^ΥΦ

A WALRUS IVORY MANJU NETSUKE

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

Carved in relief and partly pierced with a formalised hare beneath the crescent moon, amid clouds, the reverse with large stylised snowflakes and the sides pierced with formal designs; signed on the reverse in seal form *Ei. 3.5cm (1 3/8in) high*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

For the maker, see Sydney L. Moss Ltd., *Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, Followers,* London, 2016, pp.260-261, nos.493 and 494.

108

A STAG ANTLER NETSUKE OF A MOKUGYO (WOODEN GONG)

By Hoshunsai Masayuki, Asakusa, Tokyo, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century Of typical form, surmounted by two dragon heads that form the handle, their horns trailing over the sides which are pierced with formal scales; signed *Hoshunsai Masayuki* with a *kao*. *4.2cm (1 4/8in) high.*

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

Hoshunsai Masayuki made several of this model, often signed merely Masayuki in seal form. For similar examples, 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.183, no.544; Victor Harris, Netsuke: the Hull Grundy Collection in the British Museum, London, British Museum Publications, 1987, nos.586 and 587; and Sydney L. Moss Ltd., Kokusai the Genius and Stag-Antler Carving in Japan, London, 2016, vol.III, nos.391-393.

109 *

AN IRON AND STAG ANTLER KAGAMIBUTA NETSUKE

After Kano Natsuo, Meiji era (1868-1912), late 19th century The shallow stag antler bowl with an iron plate, carved in relief with a medallion of a flying bat and a large seal character, inscribed *Natsuo*; with a fitted wooden storage box. *3.5cm (1 3/8in) diam.* (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800















109

106





110 TWO WOOD FIGURE NETSUKE

Edo period (1615-1868), 19th century The first a ratcatcher, crying out and kneeling over an upturned bucket, beneath which is a captured rat while another escapes over his shoulder, *unsigned*, *5.1cm* (*2in*) *wide*; the second a *sennin* riding on a *kirin*, its eyes inlaid, signed *Tomonobu*, 6.7cm (*2 5/8in*) *high*.(*2*).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

111

A WOOD NETSUKE OF AN ONI (DEMON)

Edo period (1615-1868), 19th century Cowering beneath a large straw hat with a terrified expression as beans are thrown to exorcise him during the *Setsubun* ceremony, some beans of differing size adhering to the top of the hat; signed illegibly with *ukibori* characters in a double rectangular reserve. *4.2cm* (1 5/8in) wide.

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100

112

A WOOD NETSUKE OF AN ONI (DEMON)

By Masanao, Yamada, Ise Province, Edo period (1615-1868), 19th century Seated, turning to the right, covering his head with both arms, protecting himself from the beans being thrown at him during the Setsubun ceremony, its legs crossed at the front to form the *himotoshi*, the pupils inlaid; signed *Masanao*. 3.3cm (11/4in) high.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

113 A WOOD NETSUKE OF A BOY AND OX

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

The large boy seated, sleeping and holding a flute on the back of a recumbent ox lying with its head turned to the left, its legs folded beneath for compactness and its eyes inlaid; signed *Masashige*. 3.8cm (1½in) wide.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

114

A WOOD NETSUKE OF A DESICCATED SALMON HEAD

By Miwa, Edo period (1615-1868), early 19th century The dried fish with open mouth, its lower jar movable, its skin adhering to its partially visible bones, the eyes, teeth and bone inlaid, one cord hole ringed with stained bone; signed *Miwa* with a seal. *7.2cm* (*2 7/8in*) wide.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

Provenance

Lefranc Bourgeois collection.

115 A LARGE WOOD NETSUKE OF A SNAIL ON A MUSHROOM

Edo period (1615-1868), late 18th/early 19th century The snail slithering over the large mushroom, its optic feelers extended, pine needles on one side of the mushroom head, the thick stalk forming the *himotoshi* beneath, the slightly worn wood bearing a good patina; *unsigned*. 6.5cm (2 3/8in) wide.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

116

A WOOD NETSUKE OF A RAT

By Masanao, Yamada, Ise Province, Edo period (1615-1868), 19th century The rodent curled up into a ball, holding its tail around its body with one paw while scratching its left ear with one leg, another leg forming the *himotoshi*, the eyes inlaid; signed *Masanao. 4cm (1 5/8in) high.*

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100



(another view)













117 A WOOD NETSUKE OF A TIGER

By Masanao, Yamada, Ise Province,

Edo period (1615-1868), 19th century Seated, turning to the left with open mouth, its tail passing over the left flank, its legs drawn in for compactness, the slightly worn wood with a good patina; signed *Masanao. 4cm (1 5/8in) wide.*

£1,000 - 1,200

JPY150,000 - 180,000 US\$1,400 - 1,700

118

A WOOD NETSUKE OF A COCK AND HEN

By Masanao, Yamada, Ise Province, Edo period (1615-1868), late 19th century Seated side by side on a partially open fan, the cockerel upright with erect tail and its mate with head lowered; signed *Masanao*. *5.1cm (2in) wide.*

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100

For a very similar example, signed *Shinpuken*, 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.460, reproduced in George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.723.

119

A WOOD NETSUKE OF A TOAD

By Masakatsu, Yamada, Ise Province, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century Clambering over one end of an upturned discarded bucket inlaid with dark studs along the sides, the frog's eyes inlaid with dark pupils; signed on the underside *Masakatsu*. *3.5cm* (1 3/8in) high.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

120

A SMALL WOOD NETSUKE OF A COCKEREL

By Hokyudo Itsumin, Edo period (1615-1868), 19th century Resting, its head turned back to the left as it preens its wing, its tail curling forward over its left flank, the legs folded beneath for compactness and the eyes of pale translucent horn with dark pupils; signed *Itsumin. 3.5cm (1 3/8in) wide.*

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

121

A WOOD NETSUKE OF A SNAIL

By Tadatoshi (circa 1770-1840), Nagoya, Edo period (1615-1868), 19th century

Emerging from its shell and bending over the top, its optic feelers extended, the fleshy part of the body trailing beneath, forming the *himotoshi*; signed with *ukibori* (raised) characters in a rectangular reserve *Tadatoshi*. *3.5cm* (1 3/8in) wide.

£2,000 - 3,000

JPY300,000 - 450,000 US\$2,800 - 4,200

Provenance

Daniel Rouvière collection, sold at Hotel Drouot, Paris, 15 November 1991, lot 32.

122

A WOOD NETSUKE OF TURTLES

School of Tadatoshi, Nagoya, Edo period (1615-1868), 19th century A large turtle almost entirely hidden in its carapace, its head turned to the right and its legs and tail drawn back, two smaller turtles clambering on its shell; inscribed *Tadatoshi. 3.8cm (1 3/8in) wide.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

123

A WOOD NETSUKE OF AN OCTOPUS

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

Trying to climb out of a large simulated ceramic pot, two tentacles trailing over the side, one grasping an *awabi* (abalone), two smaller shells adhering to the side; signed on an inlaid tablet *Kozan*. *4.8cm* (1 7/8in) high.

£1,000 - 1,500

JPY150,000 - 230,000 US\$1,400 - 2,100

124

TWO WOOD ANIMAL NETSUKE

One by Tadakazu, Osaka, Edo period (1615-1868), 19th century The first in *okimono* style, a large turtle resting, almost entirely enveloped within its carapace, four smaller turtles clambering on its shell, the pupils inlaid and the cord holes ringed with horn, signed in a sunken oval reserve *Tadakazu*, *5.7cm* (21/*in*) *high*; the second three rats climbing on two rice bales, one movable rat appearing from a hole in one of the rice bales, the eyes inlaid, *unsigned*, *3.8cm* (11/*in*) *wide*.(2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100























125 (part lot)

INRO AND OTHER SAGEMONO Various Properties

125 *

FOUR LACQUER INRO

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

The first a black-lacquer four-case inro, decorated in relief with a water battle scene, unsigned, 8cm (3 1/8in) high; the second a black ishime lacquer four-case inro with a dragon amid clouds, in gold takamaki-e, signed on the bottom Ryugyokusai, 10.8cm (41/4in) high; the third a black-lacquer threecase inro lacquered in gold takamaki-e with tea ceremony utensils and an incense burner in front of a two-panel folding screen, unsigned, 7cm (23/4in) high; the fourth a goldlacquer four-case inro with a hawk perched on a pine branch, in gold takamaki-e with inlaid shell details, unsigned, 8cm (3 3/8in); with a lacquered wood manju-netsuke carved with foliage, unsigned. (4).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

126 Y Φ **TWO LACQUER INRO**

Edo period (1615-1868), 19th century The first of gold lacquer and four cases, lacquered in gold *takamaki-e* with a mandarin duck on a rock by a stream, a wading bird on the reverse, signed *Shokasai*, *8.5cm* (*3 3/8in*) *high*, with an ivory netsuke of a resting chicken, *unsigned* and an ivory *ojime* of a hatching chick, inscribed *Mitsuhiro*; the second a red-lacquer *inro* of five cases, lacquered in gold *takamaki-e* with a *shishi* and peony, *unsigned*, *9.5cm* (*3¾in*) *high*, with a glass *ojime*. (2).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

127 Y Φ

FOUR INRO AND THREE TONKOTSU

Edo period (1615-1868), 18th to 19th century The first a four-case gold sprinkled redlacquer inro decorated in gold takamaki-e with maple leaves falling in a mountainous landscape, unsigned, 7.3cm (2 7/8in) high, with an ivory netsuke of a deer and young, inscribed Kagetoshi and a gilt metal ojime of a cat; the second of silver and two cases, applied in relief with scrolls, unsigned, 5.1cm (2in) wide, with a lacquered wood manjunetsuke; the third of black lacquer and four cases, carved in relief with sages conversing at windows, unsigned, 8cm (3 1/8in) high, with a wood netsuke of a gong and a glass ojime; the fourth a wood three-case inro engraved with a dragon in a storm, signed Josen with a kao, 8.2cm (31/4in) high; a wood tonkotsu inlaid with fruit and nuts, with an ivory cover, signed Gyokuzan, 8.9cm (31/2in) wide, with an ivory ojime; the second of rootwood, inlaid with sparrows and various animals in ivory, gilt metal and pewter, unsigned, 7.6cm (3in) wide; and the third of small size, lacquered with birds flying over waves, unsigned, 5.4cm (2 1/8in) high, with a silver ojime. (7).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700



127 (part lot)









128

A SMALL GREY-LACQUER THREE-CASE INRO

By Ogawa Haritsu (Ritsuo, 1663-1747), Edo period (1615-1868), 18th century

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

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

Provenance

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

Published

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

129

A BLACK-LACQUER THREE-CASE INRO

By Koami Tadamitsu, Edo period (1615-1868), late 18th century Of wide form, the *roiro* ground embellished with *mura-nashiji*, lacquered and inlaid with a continuous design of a quiver of arrows with two bows and a battledore, the latter decorated with a Heianperiod court scene, in gold and coloured *takamaki-e*, the arrow flights of inlaid shell and the battledore with details of gold foil, the interior of *nashiji* with *kinji* edges, signed *Koami Tadamitsu saku*; with a blacklacquered *ojime*. *7cm (2¾in) high*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Provenance

Purchased from Spink & Son Ltd., London, 1984. Edward Wrangham collection, no.1710.

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

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

£2,000 - 3,000

JPY300,000 - 450,000 US\$2,800 - 4,200

Provenance

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

Published

Michael and Hiroko Dean, Japanese Lacquer, An Exposition, Kyoto, 1984, no.101.

E. A. Wrangham, The Index of Inro Artists, Harehope, Northumberland, 1995, p.205, Okumura.

Barry Davies Oriental Art, Japanese Lacquer: Nanbokucho to Zeshin, London, 2002, no.88.

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

131

A BLACK-LACQUER FIVE-CASE INRO

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

£15,000 - 20,000

JPY2,300,000 - 3,000,000 US\$21,000 - 28,000

Provenance

Edward Gilbertson collection. R. A. Pfungst collection. Demaree and Dorothy Bess collection. Charles A. Greenfield collection, no.205. Purchased from Eskenazi Ltd., London, 1990. Edward Wrangham collection, no.2001.

Published

Harold P. Stern, The Magnificent Three, Lacquer, Netsuke and Tsuba, Japan Society, New York, 1972, inro no.30. A. J. Pekarick, Japanese Lacquer, 1600-1900, The Metropolitan Museum of Art, New York, 1980, no.45. E. A. Wrangham, The Index of Inro Artists, Harehope, Northumberland, 1995, p.32, Bunsai, Koma, right.

Exhibited

The Burlington Fine Arts Club, London, 1894, case XIII, no.31A. Japan Society Gallery, New York, 1972. The Metropolitan Museum of Art, New York, 1980.

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











132 A TALL UPRIGHT BLACK-LACQUER SIX-CASE INRO

By Tatsuke Takamitsu, Edo period (1615-1868), late 18th/early 19th century The *roiro* ground decorated with Kan'u and Gentoku plotting over a calligraphic scroll, in gold, silver and coloured *takamaki-e*, the interior of black lacquer, signed *Nanjosai Tatsuke Kokyo* with a large red seal; with a silvered metal *ojime* inlaid in gilt metal with an incense burner, signed *Yoshiaki*. *15.5cm* (6 1/8in) high.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Kokyo was the *go* (art name) used by Tatsuke Takamitsu who worked in Kyoto and was noted for his use of unorthodox surface textures.

133 A WIDE BLACK-LACQUER TWO-CASE INRO

By Yamaguchi Nobuyasu, Edo period (1615-1868), 18th century The *roiro* ground decorated with a continuous design of three attendants in gold and coloured lacquer with details of mother-ofpearl, the interior of black lacquer, signed *nana juyu-o* (70-odd years old) *Yamaguchi Nobuyasu kore o tsukuru* with a seal; with a glass *ojime*. *7.6cm (3in) wide*.

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

134

A GOLD-LACQUER FOUR-CASE INRO

By Shiomi Masanari, Edo period (1615-1868), late 18th/early 19th century The *fundame* ground lacquered with a monkey seated grooming its young which sits at its feet, a leafy *nanten* (nandina) branch on the reverse, in brown and grey *togidashi maki-e* with red lacquer details, the interior of *nashiji*, signed on the side in seal form *Shiomi Masanari*; with a coral *ojime*. 8.5cm (3 3/8in) high.

£2,500 - 3,000 JPY380,000 - 450,000 US\$3,500 - 4,200



134





135 * A RED-LACQUER FOUR-CASE INRO

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

The red ground decorated in gold and silver *takamaki-e, kirikane* and *mura-nashiji* with five small birds perched in a row on a trailing leafy branch, the design extending on the reverse, the interior of dense *nashiji*, signed *Kanshosai* with a *kao*; with a porcelain netsuke in the form of a sparrow and a glass *ojime*, both *unsigned*; with a wooden storage box. 8.1cm (31/4in) high. (2).

£2,500 - 3,000 JPY380,000 - 450,000 US\$3,500 - 4,200





A BLACK-LACQUER KOGO (INCENSE BOX) CONVERTED INTO AN INRO WITH INLAID METAL NETSUKE AND METAL OJIME

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

The *kogo* lacquered in gold and slight coloured *takamaki-e* with a coiled dragon holding a *nyoi-hoju* (wish-granting jewel), the interior of *mura-nashiji*, fitted within a detachable bronze mount applied with external cord runners in silvered metal, with an inlaid bronze *ojime* in the form of a four-sided miniature plant pot decorated with a flowering sprig in high relief of silver, gilt and bronze, signed *Shosai*, and a bronze netsuke in the form of a portable ash bowl similarly decorated with two dragons applied in high relief of gold and silver, *unsigned*. *8.7cm* x *8.7cm* (*3 3/8in* x *3 3/8in*).

137 Y Φ

A WIDE GOLD-LACQUER THREE-CASE INRO

Edo period (1615-1868), 19th century

The *roiro* and *hirame* ground decorated with three large sparrows, two fighting in mid-air while the other flies by, in gold *takamaki-e* and *hiramaki-e* with details of *aogai* and gold foil, the interior of *nashiji*, *unsigned*; with a wood netsuke of a mill-stone maker, *unsigned*; and an ivory *ojime* of a formalised sparrow, *unsigned*. 7.6cm (3in) wide.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



138 *

A GOLD-LACQUER AND SILVER-MOUNTED SHIBAYAMA STYLE TWO-CASE INRO IN THE FORM OF A LANTERN

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

The rounded rectangular *kinji* body decorated with various materials in Shibayama style with two revellers, a *wakashu* (young man) dancing with a fan to the accompaniment of music and a lady wearing a *hozutsumi* (female winter headgear covering cheeks and head) on one side and tied stalks of peony applied in high relief of enamels and shell on the other, the top and bottom applied with silver mounts inlaid with formal scrolling foliage in coloured enamels, the interior of dense *nashiji*; *unsigned. 12.1cm* (4%*in*) *high.*

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

139 *

A GOLD-LACQUER SAYA (SHEATH) THREE-CASE INRO AND MANJU-NETSUKE

Both by Uemura Enshu (born 1955), Showa (1926-1989) or Heisei (1989-) era, late 20th century

The outer sheath lacquered to simulate tree bark, decorated with sprigs of leaves in gold *takamaki-e* with inlaid shell highlights, the inner slender three-case *inro* similarly lacquered with a vertical formation of three owls on one side and one in flight on the reverse in *hiramaki-e* and *togidashi maki-e*, the top and bottom with a chequered design, signed *Enshu*; with a lacquered and inlaid *manju* netsuke decorated with a rat nibbling fruit, signed on the reverse in gold lacquer *Enshu*; and a white stone *ojime*. *7.2cm* (21/*in*) *high*.

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

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.



139





140 * A RARE CARVED EBONY TSUKA (SWORD HILT)

By Sasaki Tomiaki, Iwami Province, Edo period (1615-1868), early to mid 19th century Carved on either side with an elaborated scrolled panel, carved in relief with a dragon amid swirling clouds on each side and fitted at the base with a *shakudo fuchi*, carved with a fragmented *rinzu* (textile weave) design and a simulated *kashira* surmounted by an applied insect; signed *Sasaki Tomiaki* with a *kao*. 16.2cm (6 3/8in) long.

£5,000 - 6,000 JPY760,000 - 910,000 US\$7,100 - 8,500

Born in 1746, Kaishundo or Sasaki Tomiaki was probably a follower of Seiyodo Tomiharu. Like Tomiharu, he made *ranma* (transom panels) for temples.

141 (part lot)

141 Y Φ

A MISCELLANEOUS GROUP OF TEN NETSUKE, TWO SAGEMONO, THREE SHIBAYAMA STYLE PIECES AND ONE IVORY BOX AND COVER

Edo period (1615-1868) or Meiji era (1868-1912), 18th to 19th century The nine wood netsuke comprising: Gama Sennin standing, unsigned, 8cm (3 1/8in) high; rats inside Daikoku's large sack, signed Rokujuroku-o (aged 60), Motokazu to, 6cm (2 3/8in) wide; two wolves with inlaid eyes, one inscribed Tomotada, 4.8cm (1 7/8in) wide, another unsigned, 5.5cm (2 1/8in) wide; two mushrooms, unsigned, 5.4cm (2 1/8in) wide; Jurojin standing on a Chinese-style table, beneath which a boy hides, signed Shugetsu, 4.8cm (1 7/8in) high; two frogs resting on a discarded roof tile, the eyes inlaid, unsigned, 4.7cm (1 7/8in) wide; two Noh mask netsuke, one of Jo (old man), signed Masayoshi, 4.5cm (13/4in) high, another of Okina, signed Kokei with a kao, 4.2cm (1 5/8in) high; a mixed

metal manju netsuke, carved with a family of chickens, unsigned, 4cm (11/2in) diam.; the first sagemono, an ivory two-case inro, lacquered with a biwa (East Asian lute) on the front, two family crests on the reverse, unsigned, 5cm (2in) high, with an ivory manju netsuke and a bone ojime; a bamboo tonkotsu, unsigned, 7cm (3/4in) wide, with a glass ojime; a Shibayama-style inlaid circular ivory box and cover, the cover typically decorated with a swallow in flight by autumn plants, unsigned, 6.5cm x 3.2cm (2 5/8in x 11/4in); a Shibayamastyle wood and ivory short cane, unsigned, 31cm (12 1/8in) long; a Shibayama-style ivory glove stretcher, unsigned, 24.5cm (9 5/8in) long; a small square ivory box and cover, signed Kikukawa with a kao, 6.1cm x 5.8cm x 1.3cm (2 3/8in x 21/4in x 1/2in). (18).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700





142 ^ΥΦ

A SHIBAYAMA INLAID WOOD KISERUZUTSU (PIPECASE) By a member of the Shibayama Family,

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

Of *muso-zutsu* form, inlaid in various materials with a dragonfly hovering over a flowering plant with a firefly below, the rim mounted with silver; signed on a mother-of-pearl tablet *Shibayama saku*. *22cm* (8 5/*8in*) *long*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

143

A SILVER YATATE (PORTABLE BRUSH AND INK CONTAINER)

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

The stem carved in low relief with stalks of *fujibakama* (hemp agrimony), *kikyo* (Chinese bellflowers) and *nogiku* (wild chrysanthemums) revealing within a removable en-suite case similarly carved with autumnal plants and flowers containing a miniature paper knife, a brush, a miniature rectangular case with divided compartments and a spoon for ink; the circular bowl carved with a simulated rattan design with a hinged cover pierced with autumnal plants and foliage; signed on the reverse of the stem in a gilt rectangular tablet *Norimasa*. *25cm* (9 *7/8in*) *long.* (9).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200



144 (part lot)

SWORD FITTINGS AND SWORDS Various Properties

144

A COLLECTION OF 13 VARIOUS TSUBA AND AN AIKUCHI (SHORT SWORD)

Edo period (1615-1868) to Showa era (1926-1989), 18th to 20th century

Twelve of iron, comprising: *sukashi*, pierced with an incense burner, box and plant in a pot, signed *Ishiyama [..]Ko saku*, *8.2cm (31/ain)*; *sukashi*, Chinnan Sennin with a dragon amid waves, *unsigned*, *7.6cm (3in)*; *sukashi*, tiger and bamboo, *unsigned*, *7.3cm (2 7/8in)*; *ito-sukashi*, falling flowers, signed *Kofu no ju Masayoshi*, *7.6cm (3in)*; *Nanban*, carved with numerous monkeys in the style of Mitsuhiro, *unsigned*, *7cm (2%in)*; five Mito *tsuba* carved and inlaid with various designs, all *unsigned*, *7.3cm to 9.3cm (2 7/8in to 3 7/8in)*; two small *sukashi tsuba*; and a *shibuichi tsuba* engraved with a tiger and bamboo, signed *Mitsuyuki* with a kao, *7.3cm (2 7/8in)*; the *aikuchi* with a blade carved with pine, prunus and bamboo *horimono*, signed *Nobuhide*; the saya of *wakasa-nuri* lacquer with fittings of simulated rayskin, *total length 24.2cm (9/2in)*.(14).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

145

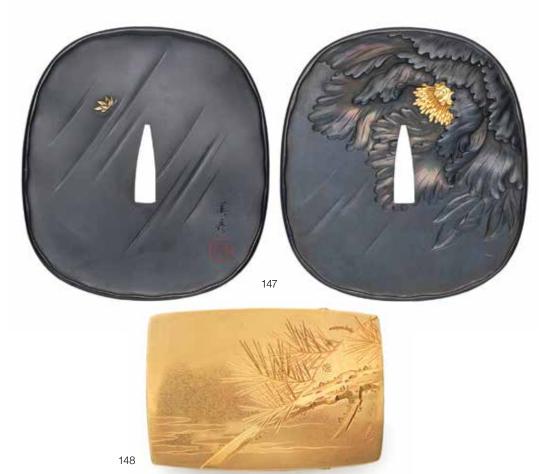
NINE TSUBA AND THREE FUCHI-GASHIRA

Edo period (1615-1868), 17th to 19th century Comprising: three tsuba of iron, one of Kamakura-bori, with a design of pagodas, bridges and clouds, unsigned, 8.5cm (3 3/8in); one of Tosho type, pierced with cherry and prunus blossoms, 8.2cm (31/4in); and a Kinai tsuba pierced with chrysanthemum over waves, signed Echizen no ju Kinai saku, 7.3cm (2 7/8in); a yamagane tsuba cast with dragons in water and pine trees, unsigned, 7.9cm (3 1/8in); a shibuichi tsuba carved and inlaid with a sage and attendant by a waterfall, signed Hirotoshi with a kao, 7.3cm (2 7/8in); another with breaking waves, inscribed Omori Teruhide with a kao, 7cm (23/4in); a Nara brass tsuba carved and pierced with Chinese generals, unsigned, 6.7cm (2 5/8in); and two Mino-Goto tsuba, one carved and inlaid with Tadamori capturing the oil thief, the other with autumn plants and grasses, both unsigned, 7cm (23/4in) each; a Mino-Goto fuchi-gashira with insects among autumn plants in relief, unsigned; and two of iron, one with monkeys in relief, the other with inlaid silver bamboo, both unsigned; with a glazed wood display case for the tsuba. (13).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100







THREE TSUBA OF IRON AND COPPER

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

The first of iron, of rounded rectangular form, carved in relief with a large elephant with a flaming *tama* (jewel) on its back, partly covered with gold and silver foil, the reverse with a rectangular panel with an inscription, signed *Yasuchika*, *8.2cm* (*31/ain*); the second of Asakusa *sukashi* type, carved and pierced with flowering prunus branches, *unsigned*, *7.6cm* (*3in*); the third of copper, carved and inlaid on the *ishime* ground with a fisherman in a boat, signed *Genshosai Masaharu*, *6.4cm* (*21/ain*). (3).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

For an example of the first by Tsuchiya Yasuchika I, see Tomijiro Miyazaki, *Yasuchika*, Tokyo, Sansaisha, 1964, colour plate 5 and p.77, no.33.

Illustrated on page 61.

147 *

A SHAKUDO TSUBA

By Suzuki Yoshihiko (1884-1969), Showa era (1926-1989), dated 1942 Of rounded rectangular form with raised rim, carved in graduated relief with a wind-swept peony, the stamen of two shades of gold, the reverse carved with slanting rain and inlaid in gold with a falling leaf, signed Yoshihiko with inlaid copper seal *Todaishi*; with a *tomobako* inscribed *Botan, shakudo tsuba*, signed and dated *Todaishi Yoshihiko saku* with a seal, *Showa jushichinen, jugatsu* (October 1942); and silk cover. 9.2cm (3 5/8in). (3).

£6,000 - 8,000 JPY910,000 - 1,200,000 US\$8,500 - 11,000

For information regarding Suzuki Yoshihiko, please refer to the footnote to lot 148.

148 *

A SOLID GOLD BELT BUCKLE OF 18 CARATS

By Suzuki Yoshihiko (1884-1969), Meiji (1868-1912), Taisho (1912-1926) or Showa (1926-1989) era, early 20th century The rectangular body finely engraved in deep *katakiribori* (engraving with an angled chisel emulating brushstrokes) with a pine branch overhanging a stream, signed with chiselled characters Yoshihiko at lower right, stamped *K18* and *Imasen* on the reverse; with a *tomobako* wooden storage box inscribed on the cover *Choyo no matsu*, *bijo* (A belt buckle with pine in sunrise), inside the cover signed *Oju Todaishi Yoshihiko kizamu* (Engraved by Todaishi Yoshihiko to special order) with a seal Yoshihiko. 3.8cm x 5.7cm (1½n x 2¼in). (2).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

Suzuki Yoshihiko was born in Edo into a family of metal engravers who had specialised in the trade for over 200 years. He first studied under Unno Yoshimori II (1864-1919) and then became a pupil of Unno Shomin (1844-1915). After his graduation from the Tokyo School of Fine Arts in 1903, Yoshihiko started signing his name with the same Chinese character as that of Unno Yoshimori II, as a homage to his master. For further information on this artist, please see Wakayama Takeshi, *Kinko Jiten* (A Dictionary of Metalworkers), Token Shunju Shinbunsha, Tokyo, 1999, p.1167.

A FINELY MOUNTED MINO AIKUCHI (SHORT SWORD)

The blade by Kanetsuna, Muromachi period (1333-1573), late 15th century, the fittings by Shoami Katsuyoshi (1832-1908), Meiji era (1868-1912), dated 1875

The blade of *hira-zukuri* form, medium *suguba* of *nioi* with profuse *nie* and a section of *notare*, tight *mokume-hada*, the *ubu nakago* with one *mekugi-ana*, signed *Kanetsuna*; *koshirae* (mounting): the *saya* of black lacquer; the en-suite fittings of silver, engraved in *katakiri* and *kebori* with bamboo, the *kozuka* signed *Katsuyoshi* with a *kao*, dated *Meiji hachi koyomi kinoto-i chuto kore o saku* (made in November 1875), the *wari-kogai* signed *Kaiguzoroi Shoami*; with two silk bags. *The blade 21.5cm* (8½*in*) *long.* (5).

£15,000 - 20,000 JPY2,300,000 - 3,000,000 US\$21,000 - 28,000

Accompanied by a NBTHK *Hozon* certificate issued in August 2006 for the blade.

One of the greatest metalworkers of the Meiji era, Katsuyoshi was born in Mimasaka Province (present-day Okayama Prefecture). He received his early training from his father Nakagawa Katsutsugu, but was adopted at age 18 by a local branch of the Shoami, a dynasty of sword-fitting makers active all over Japan, and went on to work for the Ikeda family in Bizen Province. Although he remained in his home district for most of his career, he developed his practice by studying with his older brother Nakagawa Issho, from whom he absorbed something of the style of Issho's teacher, the great Goto Ichijo. With the onset of the Meiji restoration (1867-8) and the Haitorei edict of 1876, which proscribed the traditional samurai privilege of wearing two swords, Katsuyoshi lost his traditional sources of patronage but soon became exceptionally successful at adapting his skills to new kinds of production including tea-ceremony utensils, flower vases, and incense burners. He also exhibited frequently at major domestic and international expositions, garnering no fewer than 28 awards. Always keen to broaden his artistic horizons, in 1900 Shoami Katsuyoshi finally moved to Kyoto. Pieces by Shoami Katsuyoshi are featured in several important collections of Meiji-era art. Among the most famous are a silver incense burner in the form of a caparisoned Buddhist elephant in the Khalili Collection and a large group in Kyoto's Kiyomizu Sannenzaka Museum.







MASKS AND HELMETS Various Properties

150

A MENPO (HALF MASK)

Edo period (1615-1868), 19th century

A black-lacquered mask with detachable nose protector, natural hair mustache and beard, the three-lame *yodarekake* (throat guard) laced in *sugake odoshi* style, the ear guards and the underside of the chin pierced with *mutsuboshi-mon*, the *jo-mon* of the Toda family of Matsumoto; *unsigned. 22.2cm* (8%*in*) high.

£3,000 - 3,500 JPY450,000 - 530,000 US\$4,200 - 4,900

151

AN IRON TENGU SOMEN (MASK)

Edo period (1615-1868) or Meiji era (1868-1912), late 19th century The elongated mask in russet iron of two main pieces, embossed with wrinkles and eyebrows, the beak riveted on and the ears brought on separately, the surface decorated in brass and silver, on the nose the *bonji* (Sanskrit character) for Fudo Myo-o (Acala), scrolls on the cheeks and clouds on the forehead, on either cheek iron rings for the helmet cord, the interior black lacquered, a four-lame *itamono yodarekake* black-lacquered and laced in *kebiki odoshi; unsigned. 36cm (14 1/8in) high.*

£2,500 - 3,500 JPY380,000 - 530,000 US\$3,500 - 4,900

Provenance Sold at Christie's, New York, 18 September 2008, lot 341.

A KAWARI KABUTO (HELMET)

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

The iron helmet bowl built up with *harikaki*, black lacquered to represent a *shachihoko*, the mythical dragon fish seen as roof end tiles on castles and temples as protection against fire, boldly modelled with scales and an extremely curled tail, on either side of the head curled fins, the lips on the wide mouth red lacquered, a red-lacquered tongue curling up under the nose, the gilt metal eyes, to the rear an iron *itamono Hineno jikoro*, black-lacquered and laced in blue *kebiki odoshi*; *unsigned*.

£6,000 - 8,000 JPY910,000 - 1,200,000 US\$8,500 - 11,000





LACQUER WORKS OF ART Various Properties

153 * A NEGORO LACQUER SERVING BOWL WITH THREE SCALLOPED FEET

Muromachi (1333-1573), Momoyama (1573-1615) or Edo period (1615-1868), 16th/17th century

Of curved profile with a fully rounded rim at the lip, lacquered a lustrous red on the interior and exterior, lacquered black on the underside, the black-lacquer undercoat showing faintly around the rim and inside edge, raised on three wide, short scalloped legs; with a wooden storage box signed with a seal. $7.3cm \times 32cm$ ($27/8in \times 12\%in$). (2).

£4,500 - 5,500 JPY680,000 - 830,000 US\$6,400 - 7,800

154 * A NEGORO LACQUER SERVING BOWL WITH THREE TALL SCALLOPED FEET

Muromachi (1333-1573), Momoyama (1573-1615) or Edo period (1615-1868), 16th/17th century

Of deep, taut, curved profile and fully rounded rim at the lip, lacquered a lustrous red on the interior, feet and exterior, lacquered black on the underside and around the scalloped carving of the three-legged base, the black-lacquer undercoat showing faintly around the rim, the whole raised on three tall out-turned feet; with a wooden storage box. $13.2cm \times 30.2cm$ (5 1/8in x 11 7/8in). (2).

£3,500 - 5,500 JPY530,000 - 830,000 US\$4,900 - 7,800





A SMALL NEGORO LACQUER OSHIKI-TYPE SQUARE SERVING TRAY WITH ANGLED CORNERS

Muromachi (1333-1573), Momoyama (1573-1615) or Edo period (1615-1868), 16th/17th century

Typically covered with rubbed red and black lacquer that emerges from beneath the worn red surface, attesting to its long use, the underside of black lacquer; with a wooden storage box. 2cm x 20.2cm x 20.2cm (1/ain x 8in x 8in). (2).

£4,000 - 5,000 JPY600,000 - 760,000 US\$5,700 - 7,100

156 * A CIRCULAR NEGORO LACQUER TRAY

Muromachi (1333-1573), Momoyama (1573-1615) or Edo period (1615-1868), 16th/17th century The top lacquered red, the black-lacquer undercoat showing faintly through in places, the rim and reverse lacquered black, the foot rim lacquered red with a paulownia crest on the centre; with a wooden storage box inscribed *Negoro shubon, soko ni kiri no mon (Negoro* red tray with a paulownia crest on the base). *36cm (14 1/8in) diam. (2).*

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200



A NEGORO LACQUER RICE SPATULA

Muromachi (1333-1573), Momoyama (1573-1615) or Edo period (1615-1868), 16th/17th century Carved from a single piece of wood and in the standard flat S-shaped form of a spatula for serving rice with an ovoid tip, the handle with a raised central ridge on one side, the end of the handle with a petalshaped carving, the whole lacquered red with the black-lacquer undercoat coming through in a few places, mainly around the edges; with a wooden storage box. *26.5cm (10 3/8in) long.* (2).

£2,500 - 3,000 JPY380,000 - 450,000 US\$3,500 - 4,200

158 *

A NEGORO LACQUER RICE SPATULA

Edo period (1615-1868), 18th century Carved from a single piece of wood and in the standard flat S-shaped form of a spatula for serving rice, the handle with a raised central ridge on one side, the end of the handle with a petal-shaped carving, the red lacquer only slightly worn revealing the black-lacquer undercoat in a few places, mainly around the edge of the spoon; with a wooden storage box. *27.7cm (10 7/8in) long.* (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



A NEGORO RED- AND BLACK-LACQUER HEISHI (RITUAL SAKE BOTTLE)

Muromachi (1333-1573) or Momoyama (1573-1615) period, 16th century

A turned-wood *heishi* (ritual sake bottle) of standard Negoro-lacquer form, painted in red lacquer on a black-lacquer ground with two cranes, pine and bamboo, and with smaller plants around the foot; with a wooden storage box with inscriptions. *41.5cm* (*161/in*) *high*, *internal cavity 20.7cm* (*81/in*) *deep*. (2).

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

A similar example (possibly the pair to the present lot): Tokyo Bijutsu Kurabu (Tokyo Art Club) *Yamamura Koka gahaku shozohin nyusatsu* (Auction catalogue of the collection of the painter Yamamura Koka), 17 December 1940, lot 110.

160 *

A NEGORO RED- AND BLACK-LACQUER HEISHI (RITUAL SAKE BOTTLE)

Muromachi (1333-1573) or Momoyama (1573-1615) period, 16th century

A turned-wood *heishi* of standard Negoro-lacquer form, painted in red lacquer on a black-lacquer ground which shows through in places; with a wooden storage box. *30.6cm (12in) high, internal cavity: 15.5cm (6 1/8in) deep. (2).*

£10,000 - 15,000 JPY1,500,000 - 2,300,000 US\$14,000 - 21,000

For a similar example, compare Miho Museum, *Shu-urushi 'Negoro' chusei ni saita hana* (Negoro: Efflorescence of Medieval Japanese Lacquerware), exhibition catalogue, 1 September-15 December 2013, cat. no.009.





A NEGORO LACQUER KATAGAMIGAWARI (ALTERNATING RED-AND-BLACK LACQUER)-DESIGN SQUARE TEBAKO (BOX FOR PERSONAL ACCESSORIES) AND COVER

Momoyama (1573-1615) or Edo period (1615-1868), 17th/18th century A rounded, square box lacquered on the interior, exterior and overlapping lid half in red and half in black, the sides of the lid with a narrow rim at the bottom edge, cut out to frame a gilt bronze chrysanthemum knob attached to a ring handle holding a silk cord to be tied over the top, with a similarly decorated integral and removable deep square tray; with a wooden storage box. $12.5cm \times 17cm \times 15.5cm$ (4 7/8in x 6 5/8in x 6 1/8in). (4).

£3,500 - 4,000 JPY530,000 - 600,000 US\$4,900 - 5,700

162 * **A NEGORO LACQUER TRAY** Momoyama (1573-1615)

or Edo (1615-1868) period, 17th/18th century A circular turned-wood tray, the top lacquered red, the black-lacquer undercoat faintly showing through in some places, the rim and reverse lacquered black, the area within the footring inlaid in shell with five floral motifs; with a wooden storage box. 55cm (21 5/8in) diameter. (2).

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

For similar Negoro trays, see Kawada Sadamu, *Negoro* (Negoro Lacquer), Kyoto, Shikosha, 1985, no.99 and Miho Museum, *Shu-urushi 'Negoro' chusei ni saita hana* (Negoro: Efflorescence of Medieval Japanese Lacquerware), exhibition catalogue, 1 September-15 December 2013, cat. nos.45 and 46.

163 * A RARE NEGORO LACQUER KAZARIDANA (DISPLAY CABINET)

Momoyama (1573-1615) or Edo period (1615-1868), 17th/18th century Of conventional form and supported on a rectangular base, lacquered red with the black-lacquer undercoat showing faintly around the top, edges and sides, comprising two rectangular sliding doors on the top and a pull drop-front cupboard at lower left, open shelves on the front, a semi-circular shelf on the right side; with a wooden storage box. $45cm \times 40.7cm \times 19.5cm$ (17%/in x 16in x 7 5/8in). (5).

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100





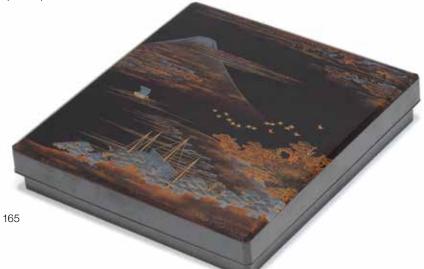
(interior)







(interior)



164 *

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-grinding stone) and *suiteki* (water-dropper) set into a panel to the left and a slot for the brush on the right; with a lacquered-wooden storage box. *5.2cm x 24cm x 26.4cm* (*2in x 9½in x 10 3/8in*). (5).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

This motif, a version of which can be found in *Korin hyakuzu* (1815), a woodblock-printed compilation by Sakai Hoitsu of designs by Ogata Korin, refers to the Noh play *Hakurakuten* which narrates the Chinese poet Bo Juyi's fictional visit to Japan; for a digital version see http://dl.ndl.go.jp/info:ndljp/pid/850491.

165 *

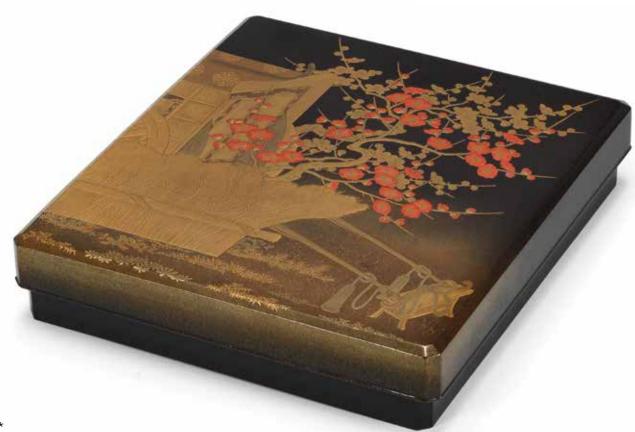
A LACQUERED SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER Meiji era (1868-1912),

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, kirigane, 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 mura-nashiji ground which extends to the interior of the box, fitted with a partially gold-lacquered suzuri (ink-grinding stone) and a rectangular silver suiteki (waterdropper); with a wood tomobako 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 81/2in x 91/4in). (6).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



(interior)



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

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

mid to late 19th century

Of standard rectangular form with bevelled edges and *kabusebuta* (overhanging lid), entirely covered in black lacquer and decorated mainly in gold and red *takamaki-e* and *hiramaki-e*, the base of dense *nashiji*, the decoration as follows: on the lid of the *suzuribako* an elaborate *goshoguruma* (a court carriage) stationed behind a *shibagaki* (brushwood fence) from behind which is growing a flowering plum tree, executed in a combination of lacquer techniques described above and with discrete details in *kirikane* and *e-nashiji*, on the interior of the lid embellished with a tasselled fan, a *kyosoku* (arm rest) and a vase of chrysanthemums resting in front of a six-panel folding screen decorated with geese in *sumi-e togidashi-e* flying towards a river on a *mura-nashiji* ground, the interior of the box fitted with two removable trays to hold the writing implements, lacquered with a cat toying

with a stalk of wild chrysanthemums beneath a partially rolled *misu* (bamboo blind), possibly alluding to Chapter 34, *Wakana no jo* (Young Herbs: Part One) from *Genji monogatari* (The Tale of Genji), containing two *fude* (brushes), a *kogatana* (paper-cutting knife) and a *kiri* (auger) within matching lacquer cases, the brass *suiteki* (water-dropper) in the form of a teapot, *unsigned*; with a wooden storage box inscribed *Goshoguruma maki-e onsuzuribako* (*maki-e* writing box with the design of a court carriage). 5*cm x 24.2cm x 22.2cm* (*2in x 91/2in x 8in*). (10).

£8,000 - 10,000 JPY1,200,000 - 1,500,000 US\$11,000 - 14,000



A LACQUERED-GOURD SUZURIBAKO (BOX FOR WRITING UTENSILS)

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

Decorated in gold, *roiro*, silver and coloured *takamaki-e* with entwined, trailing leaves and flowers of *yugao* (white-flowered gourd vine), containing an inkstone, two *fude* (brushes), a *kogatana* (paper-cutting knife) and a *kiri* (auger) within matching black-lacquer cases decorated in gold *hiramaki-e* with *karakusa* ('Chinese grasses'), the *suiteki* (water-dropper) in the form of a gourd, signed on the underside *Taisai saku*; with a wooden storage box. *12cm x 30xm x 20.5cm* (*4¾in x 12in x 81/8in*). (9).

The first character of the signature is identical to that used by Ikeda Taishin (1825-1903), the leading pupil of Shibata Zeshin, and it is therefore likely that Taishin was Taisai's master. For further deails of the artist, please see E. A. Wrangham, *The Index of Inro Artists*, Alnwick, Northumberland, Harehope Publications, 1995, p.280.

£2,500 - 3,000 JPY380,000 - 450,000 US\$3,500 - 4,200

168 *

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 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).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

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.

170

172

169 * 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 wooden storage box.

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

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

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.

Illustrated on page 75.

170 *

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 *kirigane*, 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 131/4in x 16 7/8in). (3).

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

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.

Illustrated on page 75.

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.







A GOLD-LACQUER KOBAKO (SMALL BOX) AND COVER IN THE FORM OF A CORMORANT ON A BOAT

Meiji era (1868-1912), late 19th/early 20th century The bird applied in high relief of lacquered wood, perched atop the elaborate straw covered roof of a fishing boat lacquered in gold *hiramaki-e* and *takamaki-e*, *unsigned*; with a wooden storage box with a paper slip inscribed *Tomabune ni u kogo* (an incense box of a cormorant on a thatched boat). $5.1cm \times 11.5cm$ ($2in \times 4\frac{y_2}{in}$). (3).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

172 * TWO CHAIRE (TEA CADDY) AND ONE KOGO (INCENSE BOX) Edo period (1615-1868) or

Meiji era (1868-1912), mid/late 19th century Comprising one cylindrical chaire with inrobuta (flush-fitting lid) decorated in gold and iro-e takamaki-e, hiramaki-e and togidashi maki-e with an all-over design of butterflies, unsigned, 7cm (2¾in) high; the second a stoneware tea caddy with a dripped blue glaze on the shoulder with a lid, 6.5cm (21/2in) high; the spherical black-lacquer kogo decorated in gold and silver hiramaki-e with ivy and trailing vine, the interior of polished black lacquer, unsigned, 3.9cm (11/2in) high; with an unrelated rectangular black-lacquer storage box, 12cm x 17.2cm x 10.1cm (43/4in x 63/4in x 4in). (8).

£1,500 - 1,800 JPY230,000 - 270,000 US\$2,100 - 2,500

173 * A LACQUERED-WOOD CYLINDRICAL ZANSAI-SAGE (BOX FOR LEFTOVERS)

By Shibata Zeshin (1807-1891), Meiji era (1868-1912), late 19th century The wood body unadorned and lacquered entirely in dark green-brown *seido-nuri* (lacquer finish imitating antique bronze), with a natural wood cover; signed on the base in *subori* characters *Zeshin*. 6.2cm x 9cm (2 7/16in x 3½in). (2).

£4,000 - 5,000 JPY600,000 - 760,000 US\$5,700 - 7,100





174 * A BLACK-LACQUER BUNDAI (WRITING DESK)

Edo period (1615-1868), 19th century The *roiro* ground decorated in gold *hiramaki-e* and *e-nashiji* with *omodaka* (three-leaf arrowheads) on a shallow meandering stream, the whole raised on two straightsided feet with scalloped inner edges, the sides applied with brass metal mounts; with a wooden storage box inscribed *Kuroji nagashi sawa utsushi maki-e zukue* (Black-lacquered *maki-e* desk depicting a scene of a marsh). 24.1 cm x 38.1 cm x 96.5 cm (91¼in x 15in x 38in). (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

175 * A BLACK-LACQUER BUNDAI (WRITING DESK)

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

The bundai of standard form with fudegaeshi (raised sections to left and right), decorated in gold and silver hiramaki-e, takamaki-e, togidashi maki-e and e-nashiji with a moonlit scene of windswept hagi (bush clover) growing along the banks of a winding stream, possibly alluding to Noji no Tamagawa (the Jewel River in Noji) in Omi Province, one of the sides mounted with fittings of gilt copper, unsigned; with a wooden storage box inscribed Kurotogidashi hagitsuki sansui maki-e bundai (Black-lacquer togidashi maki-e writing desk with landscape design with bush clover and the moon). 13cm x 60cm x 32.5cm (5 1/8in x 23 5/8in x 123/4in). (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100 176 *

A BLACK-LACQUER KATANA-KAKE (SWORD STAND) WITH DECORATION OF BUTTERFLIES

By Umezawa Ryushin (1874-1953), Meiji (1868-1912) or Taisho (1912-1926) era, circa 1900-1920

Comprising a lower storage section with a removable door, supporting a rack for two swords, entirely covered in black *roiro* lacquer, decorated with large scattered butterflies in gold, silver and coloured *takamaki-e*, *tetsusabi-nuri* and other textures, shell and coral, the metal fittings of *shibuichi* and silver, signed and sealed in gold lacquer on the reverse of the door *Ryushin*; with one wooden storage box inscribed *Katana-kake Ryushin* saku (Sword stand made by Ryushin). *59cm x 41.5cm x 33.5cm* (231/4in x 16 3/8in x 33 x 131/4in). (3).

£2,500 - 3,000 JPY380,000 - 450,000 US\$3,500 - 4,200



(inscription)

BUDDHIST WORKS OF ART Various Properties

177 *

A DATED GILT-WOOD FIGURE OF YAKUSHI NYORAI

Muromachi period (1333-1573), dedicated in 1557

The seated Buddha of Medicine of carved and gilt wood, supported on a lotus pedestal and backed by a *kohai* (nimbus), the right hand raised in the *semui-in* (Sanskrit *abhaya*, 'fear not') gesture, the left hand resting on the knee palm upwards and holding a medicine flask, the *byakugo* in the centre of the forehead inlaid in crystal, the interior with a long inscription in ink including the date *Koji sannen hinoto-mi kugatsu hi* (the ninth month of 1557). The figure: 28cm (11in) high; overall: 49.5cm (19 1/2in) high. (3).

£7,000 - 8,000 JPY1,100,000 - 1,200,000 US\$9,900 - 11,000

The most celebrated early example of this classic icon, dating from the early Heian period (794-1185), is the main image of the Shin Yakushiji Temple in Nara.

177





A NEGORO LACQUER PORTABLE ZUSHI (SHRINE) CONTAINING A GILT-WOOD FIGURE OF JUICHIMEN KANNON (THE 11-HEADED KANNON)

Edo period (1615-1868), 18th/19th century The finely carved and gilt figure seated beneath a painted canopy, set on a lotus pedestal supported on a five-tiered stand and backed by a gilt-wood *kohai* (nimbus), wearing a gilt-metal headdress and with four principal arms to the front and numerous smaller arms to the sides, the latter holding a variety of attributes, the interiors of the doors gilded and painted in colour with blossoming lotus plants, the exterior of the shrine red-lacquered with gilt-metal fittings engraved with floral motifs; with a wooden storage box. *The figure: 18cm (T 1/8in) high; the shrine: 25.3cm (9 7/8in) high. (2).*

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

179

A BUDDHIST SHARITO (RELIQUARY)

Muromachi period (1333-1573), 16th century A gilt-copper reliquary comprising a drumshaped container with crystal sides holding a selection of small stones and other objects separated by two dividers, the container supported on a lotus pedestal that rests in turn on a throne-like four-legged dais above an oval base, the surface of the metal with *nanako* ('fish-roe') punchings, engraved respectively, from top to bottom, with lotus petals, floral motifs, and a *shippo-zunagi* (linked jewel) pattern. *6.5cm* (2½in) high.

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

Provenance

Monsieur and Madame Raymond Ducas collection, Paris, sold at Christie's, London, 31 October 1972.

The preservation of relics, chiefly the physical remains of religious figures, has played an important part in Buddhist practice since early times, but in medieval Japan polished pebbles, bones or pieces of glass sometimes took the place of actual body parts.

The particularly high quality and fluid character of the metalwork decoration on this example recalls the early work of the Goto school of sword-fitting makers and points to a date of manufacture in the Muromachi period rather than the Momoyama or Edo periods, when both the form and the decoration of *sharito* became more standardized. For a larger but definitely later example, in the Minneapolis Institute of Arts (inv. no. 2006.42), compare https://collections.artsmia.org/art/99722/ buddhist-reliquary-in-the-shape-of-a-wishgranting-jewel-japan









WOOD AND OTHER WORKS OF ART Various Properties

180 *

A NOH MASK AND TWO KAGURA MASKS

One attributed to Hanyu Mitsunaga, Taisho (1912-1926) or Showa (1926-1989) era, 20th century

Comprising a Noh mask of Yamanba (mountain hag), painted in natural flesh colours with black painted hair and red lips, *unsigned*; the first *kagura* mask loosely based on the Akujo (fierce old man) Noh masks, typically painted in pink tones with black and white hair and gilt eyes, the chin with traces of a beard, inscribed *Mitsunaga* on the reverse in an oval cartouche; the second *kagura* mask patterned after the Noh masks of Shintai (youthful deity), painted pink with black hair and red lips, *unsigned*; each 21 cm (81/µin) *high*; accompanied by a black-lacquer storage box. (4).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

The cartouche of the first *kagura* mask possibly belongs to Hanyu Mitsunaga who was reportedly born in 1890 and worked as a carver of *kagura* masks in the Taisho and early Showa era. He usually used a different cartouche that incorporated all four characters of his name, but this two-character cartouche has also been associated with him.



181 * A WOOD SENCHA TRAY

By Oseki, Meiji era (1868-1912), late 19th/early 20th century Carved in the form of a folding wind-blown ornamental *basho* (Japanese fibre banana) with a snail crawling on the top; signed on the underside with a carved signature *Oseki saku* with a *kao*. 48.5cm (19 1/16in) long.

£1,500 - 1,800 JPY230,000 - 270,000 US\$2,100 - 2,500

182 * 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 a seal Tairei, 1.7cm x 26.1cm x 19.2cm (5/8in x 101/4in x 71/2in); 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 a seal Tairei, carved on the base Ume [...] within a circle, 3.3cm x 8.4cm x 7cm (11/4in x 31/4in x 23/4in), with a wood tomobako, titled Kamakura motyo kobako (small box with Kamakura motif), the inside of the lid signed Showa nijurokunen haru Tairei saku (made by Tairei in spring 1951) with a seal Tairei. (5).

£500 - 600 JPY76,000 - 91,000 US\$710 - 850

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 *makie-e* on wood in Zeshin style. He exhibited at the fourth and fifth Nitten (Japan Fine Arts Exhibition) in 1948 and 1949.

183 *

A MATCHING SET OF LACQUERED-WOOD SUZURIBAKO (BOX FOR WRITING UTENSILS) AND RYOSHIBAKO (DOCUMENT BOX)

By Kiyoshi, Showa period (1926-1989), early-mid 20th century Each of standard rectangular form with rounded edges and *inrobuta* (flush-fitting lids), decorated in green, red and grey *takamaki-e* with tall stalks of bearded irises, the leaves extending over the sides, the interior of both boxes of polished black lacquer, the *suzuribako* fitted with a *roiro* tray containing the inkstone and water-dropper (lacking); each signed inside the lids in gold lacquer *Kiyoshi saku*. The *ryoshibako: 12.5cm x 36cm x 27cm (4 7/8in x 14 1/16in x 10 9/16in); the suzuribako: 4.5cm x 23.5cm x 15.2cm* (*1¾in x 9¼in x 6in*). (6).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400





(interior)

184



184 *

A PAINTED WOOD SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER

By Imao Keinen (1845-1924), Taisho era (1912-1926), 1916

Of slightly rounded rectangular form with inrobuta (flush-fitting lid), the wood surface decorated in painted coloured lacquer with motifs representing the blessed isle of Takasago and the elderly couple who live there, on the outside of the lid a pine tree, on the inside of the lid a rake, broom and pine cones and on the interior of the box pine cones and pine needles, the interior fitted with suzuri (ink-grinding stone) and suiteki (waterdropper) and containing two fude (brushes), a kogatana (knife), a kiri (auger) and a sumitori (ink-holder), decorated with pine, bamboo and plum and syllables from the Noh play Takasago, the other surfaces plain wood. the rims silver, signed inside the lid Hinoetatsu chushun Keinen ga (Painted by Keinen, February 1916); with a wood tomobako storage box inscribed outside Suzuribako Takasago ga (Writing box with painting of Takasago), signed inside Keinen byo (drawn by Keinen) with a kao and outer wood box. 5.4cm x 20.7cm x 24cm (2 1/8in x 8 1/8in x 9 1/2in). (12).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

185

SIX WOOD VARIOUS OKIMONO

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

Comprising: an oni (demon), running for shelter, protecting himself with a large straw hat during the Setsubun bean-throwing ceremony, unsigned, 20.5cm (8 1/16in) high; the second a portrayal of Oni no nenbutsu, in the guise of an itinerant priest practising nenbutsu (ritual recitation of the name of Amida Buddha) soliciting funds for a temple, an account book suspended from his left hand, signed on the base Kogetsu, 16cm (61/4in) high; the third Fukurokuju, seated cross-legged holding a nyoi hoju (wish-granting jewel) whilst two Chinese boys clamber over him, unsigned, 9.5cm x 8.5cm (3¾in x 3 3/8in); the fourth Hotei, seated, stretching and yawing, signed on the base Hosai, 19.1cm (71/2in) high; the fifth a swimming carp, signed on its belly Masahara, 19.5cm (7 5/8in) long; the sixth, Chinese, a figure of Jurojin (Chinese: Shoulao) holding a peach, 23.5cm (91/4in) high; with an unassociated wood stand. (6).

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100





A RARE CYPRESS WOOD OKIMONO OF A HAWK

By Kanman, Iwami Province, Edo period (1615-1868), dated 1823 Perched on an integral tree trunk, its head turned back and its eyes inlaid, the ancient tree trunk naturalistically rendered and carved in low relief with trailing foliage; signed and dated *Sekiyo junin Kanman saku* with a *kao*, *Toki ni Bunsei roku mizunoto-hitsuji toshi kugatsu-bi* (carved in the ninth month of 1823). 28.5cm (111¼in) high.

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100

Kanman (1793-1859) was born in the town of Ota, to the north-east of the Ka'aigawa River. He produced many netsuke in Iwami style, as well as a number of *okimono, tonkotsu* and *inro*.

187

A WOOD OKIMONO OF A RABBIT

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Seated with its plump body drawn into a compact mass with an alert expression and its long ears folded back, the eyes double-inlaid in pale horn with dark pupils; *unsigned*. 8.5cm x 10.7cm (3 3/8in x 41/4in).

£3,500 - 4,000 JPY530,000 - 600,000 US\$4,900 - 5,700





188 A WOOD OKIMONO OF A CARP

By Suketsugu, Meiji era (1868-1912), late 19th/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 *Suketsugu*. *31cm (12 1/16in) long*.

£3,500 - 4,000 JPY530,000 - 600,000 US\$4,900 - 5,700

189 *

A WOOD OKIMONO GROUP OF THE SANBIKI NO SARU (THREE MYSTIC APES)

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

Each seated huddled together in a circular composition, comprising lwazaru shown concealing his mouth, Kikazaru with both his hands over his ears and Mizaru shielding both his eyes, representing 'see, hear and speak no evil', signed beneath one ape *Koichi*; with a wooden storage box. *5.2cm (2in) high.* (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

190 *

A PAIR OF GLOBULAR BAMBOO FLOWER BASKETS

By Suemura Shobun (1917-2000), Showa (1926-1989) or Heisei (1989-) era, early-mid 20th century

Comprising two hanging baskets, each woven in twill matt plaiting, radiating-line construction and wrapping, each with a removable *otoshi* (water container) made from a lacquered section of bamboo, each signed on the base *Shobun*; each with a *tomobako* wooden storage box, one inscribed on the cover *Hoju hanakago* (Jewel flower basket), the other with *Toya hanakago* (Roost flower basket), both signed inside the cover *Suemura Shobun saku* with two seals, one reading *Shobun*; together with a leaflet from the artist's 35th exhibition. *Each approx. 12.5cm* (*4 7/8in*) *high.* (6).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

For bibliographical details on the artist see the footnote to lot 191.





A DOMED SQUARE TWINED-HANDLE BAMBOO BASKET

By Suemura Shobun (1917-2000), Showa (1926-1989) or Heisei (1989-) era, early-mid 20th century

Woven in free-style square plaiting, knotting and wrapping, with a removable *otoshi* (water container) made from a lacquered section of bamboo, signed on the base *Shobun*; with a *tomobako* wooden storage box inscribed on the cover *Hobichiku Sozen hanakago* (*hobi* bamboo flower basket in the shape designed by Hisada Sozen), signed inside the cover *Suemura Shobun saku* with two seals, one reading *Shobun*; together with a leaflet from the artist's 35th exhibition. 39.5cm (151/zin) high, incl. handle. (3).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

Suemura Shobun, a native of Osaka, trained under Yamamato Chikuyusai I (1868-1945) from 1936, and achieved independent status in 1941. He began showing his work at the Nitten and other exhibitions in 1951. $^{\rm 1}$

Notes:

1. A+C VWG, Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015, n.p. [Catalogue of the Naej Collection], p.202.







A SCHOLAR'S ROCK OF FURUYAISHI (FURUYA STONE)

Showa (1926-1989) or Heisei (1989-) era, 20th century The horizontal dark grey stone with pointed ridges resembling a craggy mountain, the surface with natural calcite striations representing waterfalls gushing out from valleys, resting on a fitted detachable wood stand. *The rock: 13.5cm x 33cm (5 3/8in x 13in); the stand: 3cm x 38.2cm (1 3/8in x 15in).* (2).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

Furuya stones have been appreciated since the eighteenth century. These calcic mudstones, embedded in hard mud, were removed from the earth near Tanabe City, Wakayama Prefecture, then mechanically cleaned to bring out their interesting shapes.

193 ^{TP} Υ Φ

A LACQUERED WOOD, IVORY AND INLAID SHIBAYAMA FOUR-PANEL FOLDING SCREEN

Meiji era (1868-1912), late 19th/early 20th century Boldly decorated on each panel with a figure, depicting respectively a Chinese dignitary holding a *tama* (wish-granting jewel), a seated warrior with a statue of a goddess, another warrior reading a scroll and a standing archer, each applied in high relief and inlaid in typical Shibayama style, all within a hardwood frame pierced and carved with various species of birds and flowers along the top and spring and summer flowers including irises and *kohone* (nuphar or spatterdock) along the bottom, the reverse lacquered with a bird flying among foliage; *unsigned*.

196cm x 231cm (77 1/8in x 91in).

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100





(reverse)



194 (part lot)





IVORY OKIMONO FIGURES Various Properties

194 Y Φ

FIVE IVORY OKIMONO

Meiji era (1868-1912), late 19th/early 20th century Comprising a figure group representing one of the Nijushiko doji kagami (Twenty Four Paragons of Filial Piety for Children) depicting Kakkyo (Chinese: Guo Ju) and his wife unearthing a pot of gold in the hole they were digging in order to bury their infant son, signed Kikusen, 7cm (234in) high; the second a humorous model of the Shichifukujin (Seven Gods of Good Fortune) enacting a daimvo procession. Hotei and Daikoku carrving Benten in a palanguin over a drum bridge, signed on the base in a carved red-lacquer seal Kazuaki, 5.5cm x 6cm (2 1/8in x 2 3/8in); the third an okimono netsuke of Ebisu holding a large tai fish over the head of a seated Daikoku leaning against his sack, signed Masatsugu, 5.1cm (2in) high; the fourth Hotei giving a karako (Chinese boy) a piggy-back, unsigned, 4.6cm (1 13/16in); the last Fukurokuju, holding a tama on a tray and accompanied by two Chinese boys, one playing a flute, signed on the base in a carved redlacquer reserve Kazumasa, 6.2cm (2 3/8in) high. (5).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

195 Y Φ

TWO IVORY OKIMONO FIGURE GROUPS

Meiji era (1868-1912), late 19th/early 20th century The first a young woman seated on a stool, playing a Chinese stringed instrument *yueqin*, her kimono engraved with fans and foliage, signed in a carved red-lacquer reserve *Muneyasu*, *11.5cm* ($4\frac{1}{2}in$) high; the second a cormorant fisherman, walking with a boy, holding his bird on a line over his shoulder with one hand and a paddle with the other, *unsigned*, *11.7cm* (4 5/8in) high. (2).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

196 Y Φ

TWO IVORY FIGURE OKIMONO GROUPS

Meiji era (1868-1912), late 19th/early 20th century Comprising an artist sitting cross-legged with paintbrush in hand, startled by the miniature Otsu-e figures coming to life from the handscroll he was painting, signed on the base *Hogyoku*, *7.2cm (2 7/8in) high*; the other consisting of two travellers taking a rest outside a tea house, one falling onto his backside as the bench tips over caused by his companion abruptly standing up, signed on the base in two rectangular reserves *Okawa* and *Munenori* in a carved red-lacquer reserve, *6.6cm x 9cm (2½in x 3½in*). (2).

£1,800 - 2,500 JPY270,000 - 380,000 US\$2,500 - 3,500

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.





197 Y Φ

AN IVORY OKIMONO FIGURE OF A FISHERMAN AND A YOUNG BOY

By Meiho, Meiji era (1868-1912), late 19th/early 20th century Standing with one foot resting on a wave-lashed rock, clutching a harpoon in one hand and a pair of caught fish in the other, his young son skipping alongside him; signed on the base in a carved redlacquer reserve *Meiho/Akimine*. 33.5cm (13 3/16in) high.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700 198 Y Φ

A SECTIONAL WALRUS TUSK OKIMONO OF A WOODSMAN

Meiji era (1868-1912), late 19th/early 20th century Standing and clutching an axe and a small basket of stalks in one hand, supporting on his back a wooden rack strapped with bundles of brushwood and chrysanthemum stalks wrapped within a tied rush mat, an eagle (detachable) perched on the top rung of the rack; *unsigned. 44cm (17 1/8in) high.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100







201 (part lot)

199 Y Φ

THREE IVORY OKIMONO FIGURE GROUPS

Meiji era (1868-1912), late 19th/early 20th century The first a shell fisherman standing on a mat beside his son, a winnowing basket and a lidded basket of shellfish at his feet, signed *Seiji, 11.7cm (4 5/8in) wide*; the second a man seated, looking into a mirror as he tweezes whiskers from his chin, signed in a carved red-lacquer reserve *Muneharu (Soshun), 7cm (2¾in) wide*; the third a gardener seated dipping his hand into a tobacco pouch, a bonsai pine tree in a pot at his side, signed in a carved red-lacquer reserve *Seisho, 9cm (3 3/8in) wide*. (3).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

200

200 Y Φ

TWO IVORY OKIMONO FIGURES

Meiji era (1868-1912), late 19th/early 20th century The first a young woman standing, wearing a kimono elaborately engraved with brocade designs, her head turned as she holds a young boy in her arms and with a rabbit seated at her feet, signed *Shinpo*, *16.5cm* (*61/2in*) *high*; the second a falconer standing amid millet stalks, looking to the right while holding his raptor on one hand, signed *Seizan*, *20.3cm* (*8in*) *high*. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

201 Y Φ

EIGHT IVORY OKIMONO MAINLY OF FIGURES

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

Comprising a nobleman seated and playing a biwa, unsigned, 8.5cm x 9.3cm (3 3/8in x 3 5/8in); the second possibly Kan'u seated astride an elephant, signed Hozan, 16cm (61/4in) high; the third a wood carver startled by his sculpture coming to life, signed Gyokusen, 9cm x 7cm (31/2in x 23/4in); the fourth a samurai examining his sword, signed on the base Juzan, 5cm x 6.2cm (2in x 2 7/16in), with a wooden storage box; the fifth a cormorant fisherman holding a boy carrying a basket of fish, signed Hoshu, 22cm (8 5/8in); the sixth a fisherman drawing in his net, signed on the base in a red-lacquer tablet Seigetsu, 21.5cm (81/2in) high; the seventh a walrus tusk group of tiger and a snake, unsigned, 5cm x 7cm (2in x 23/4in); the last a cylindrical box and cover, carved in relief with two growling tigers about to attack an elephant, unsigned, 9cm x 8cm (31/2in x 3 1/8in). (10).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

202 Y Φ

AN IVORY OKIMONO OF EMPRESS JINGU AND TAKENOUCHI NO SUKUNE

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

The minister seated, looking up at the Empress, holding a long bow and a trout caught as an offerings to the gods, standing at his side, their robes carved in low relief with clouds and formal designs; signed beneath *Shojosai Kawamoto Shuraku sei* with a seal. 12.1cm (4%in) high.

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

203 Y Φ AN IVORY FIGURE OKIMONO OF A PEASANT

By Hosui, Meij era (1868-1912), late 19th/early 20th century Standing in *waraji* (straw sandals) bending slightly from the weight of the vegetables contained in the basket strapped on his back, holding a rake with both hands; signed on the base *Hosui* within a rectangular reserve. *28.1cm (11in) high.*

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800



202









204 Y Φ AN IVORY OKIMONO FIGURE GROUP OF A WOMAN AND CHILD

By Kogetsu, Meiji era (1868-1912), late 19th/early 20th century The mother standing, elegantly coiffured and attired in a formal floralpatterned kimono, supporting a small child, who holds a basket containing flowers, on her back with one hand; signed *Kogetsu*. *19cm (7½in) high.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

205 Y Φ AN IVORY OKIMONO FIGURE OF A SARUMAWASHI (MONKEY TRAINER)

By Ryuho, Meiji era (1868-1912), late 19th/early 20th century Standing and looking down at his performing pet, clambering over his right knee attempting to reach the bait (missing) clutched in the man's right hand; signed on the base *Ryuho.* 19.1cm (7½in) high.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

20

$_{\rm 206}$ $^{\rm V}\, \Phi$ AN IVORY OKIMONO FIGURE GROUP OF AN OLD MAN WITH A CHILD

By Ryushi, Meiji era (1868-1912), late 19th/early 20th century Standing barefoot, holding a bunch of grapes in one hand and supporting his grandson clutching the rope handle of a basket of grapes on his shoulder with the other; signed on the base *Ryushi*. *20.5cm (8in) high*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



207 Y Φ

AN IVORY OKIMONO FIGURE OF A MOTHER AND CHILD

Meiji era (1868-1912), late 19th/early 20th century The elegantly kimono-clad coiffured woman holding a parasol (detachable) in one hand and supporting her child gesturing for his fallen *denden daiko* (pellet drum) on her back with the other, the signature tablet missing on the base. 27.5cm (10% in) high. (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800



208 Y Φ

AN IVORY OKIMONO FIGURE OF A MOTHER AND CHILD

By Suzuki Nobuyoshi, Meiji era (1868-1912), early 20th century Standing, elegantly attired in a formal kimono, supporting a child on her back, holding a persimmon in one hand and a bunch of grapes in the other, a fan and Kyogen mask of Okina lying at her feet; signed on the base *Suzuki* with a seal *Nobuyoshi*. 29.5cm (11 5/8in) high.

£2,000 - 2,500 JPY300,000 - 380,000 US\$2,800 - 3,500

Suzuki Nobuyoshi was a member of the Tokyo Chokokai (The Tokyo Carver's Association) between Meiji 37-43 (1904-1910) and participated in and received a prize at the 14th carving competition organised by the association. He is recorded in the 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, P.239 and p.242.









211

209 Y Φ

AN IVORY OKIMONO FIGURE OF A FISHERMAN

By Seishi, Meiji era (1868-1912), late 19th/early 20th century Standing barefoot, wearing a straw apron and holding in one hand three shallow rectangular baskets piled on top each other containing fish, two falling over the sides; signed on the base in a carved red-lacquer reserve *Seishi*. *22cm (8 5/8in) high*.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

210 ^Y Φ

AN IVORY OKIMONO OF A FISHERMAN

By Haruyoshi, Meiji era (1868-1912), late 19th/early 20th century Standing in *waraji* (straw sandals), wearing a grass skirt and carrying over his right shoulder a long oar (detachable) suspended with a rattan basket filled with shellfish; signed on the base with chiselled characters *Haruyoshi/ Biryo. 22cm (8 5/8in) high.* (2).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

211 Y P TWO WOOD AND IVORY OKIMONO FIGURES

Meiji era (1868-1912), late 19th/early 20th century The first a woodsman seated at rest on a large rotten fallen tree trunk, looking to the right as a monkey with a persimmon fruit hides in the hollowed wood, holding a pipe with one hand and a tobacco pouch with the other, a large felling axe at his side, signed beneath *Ryuun*, 24.6cm (9 3/4in) wide; the second a mask maker seated cross-legged, leaning against a cabinet and smiling at the Okame mask he holds with one hand, *unsigned*, 9.5cm (3 3/4in) wide. (2).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

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.





213

212 ^ΥΦ SIX IVORY OKIMONO

SIX IVORY OKIMONO

Meiji era (1868-1912), late 19th/early 20th century Comprising two models of 'The Clam's Dream', the larger example carved with an interior rural scene depicting an oxherd and oxen, *unsigned*, 2.1cm x 6.2cm (13/16in x 2 7/16in); the smaller model carved with a fishing scene, signed *Jitsubi*, 1.5cm x 5cm (5/8in x 2in); the third a family of *chin* dogs, three puppies surrounding their mother, *unsigned*, 6.7cm x 8.2cm (2 5/8in x 31/4in); the fourth a humorous model of three frogs balancing on a large leaf, *unsigned*, 14cm (51/4in) *long*; the fifth of Gama Sennin supporting a toad on his head and a miniature sage riding a snail crawling up his leg, signed Masa to, 8.2cm (3 3/8in) high; the last an *okimono* netsuke of three frogs on a large lotus, one umpiring his companions wrestling, *unsigned*, 2.7cm x 4cm (1in x 11/2in). (6).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

213 Y Φ

AN IVORY OKIMONO GROUP OF A HEN AND FROG

By Mitsusada, Meiji era (1868-1912), late 19th/early 20th century All on a detachable wood stand, the hen standing and peering down at the small frog which has just landed on its shallow bowl of feed; signed beneath the hen's tail with chiselled characters *Mitsusada*. *The hen:* 5.7cm x 11cm (21/4in x 41/4in); the stand: 18cm (7 1/16in) long; the frog: 3cm (1 1/8in) long. (3).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100





215

214 ^{Y Φ}

AN IVORY OKIMONO OF A MONKEY AND STAG

By Gyokudo, Meiji era (1868-1912), late 19th/early 20th century A humourous model of a monkey seated atop a stag, one foot pressing against the animal's neck and both hands clutching a rope tied around the stag's left horn, signed beneath one folded foreleg *Gyokudo*; with a separate wood stand. *The stag: 12.2cm x 9cm* (4¾in x 3½in); the stand: 20.1cm (8in) across. (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

215 ^ΥΦ

AN IVORY OKIMONO OF A SMALL MIKAN (TANGERINE)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Naturalistically carved to represent a half-peeled tangerine with the orange-stained dimpled and veined skin partially removed to reveal the white flesh underneath; *unsigned*. *2.6cm* x 5.1cm (1in x 2in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

SHIBAYAMA INLAID IVORY WORKS OF ART Property from a German Private Collection (Lots 216-217)

216 ^ΥΦ

AN INLAID IVORY AND SHIBAYAMA STYLE KODANSU (CABINET)

Meiji era (1868-1912), late 19th/early 20th century The exterior typically inlaid in Shibayama style with various materials and decorated with different seasonal flowers on the top and sides including peonies, rose mallows, hydrangeas and cherries, the hinged door opening to reveal two interior removable shelves decorated with a butterfly hovering over trailing wisteria, the inside of the door with a kingfisher flying over stalks of irises, the drawer pulls, door knob and mounts of silvered-metal in the form of a flower bud; *unsigned*. *10cm x 11cm x 8.5cm (4in x 41/ain x 3 3/8in)*.

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100



217 Y Φ

A GOLD-LACQUER AND SHIBAYAMA STYLE TWO-PANEL FOLDING SCREEN

By Masaaki, Meiji era (1868-1912), late 19th/early 20th century Lavishly embellished in typical Shibayama style and inlaid with various materials with a continuous lively outdoor scene of drunken revellers comprising mainly itinerant performers enjoying the *hanami* (cherryblossom-viewing) season, above two smaller rectangular gold-lacquer panels decorated with six fans enclosing flowers, the reverse with sparrows hovering among chrysanthemums growing from behind or against bamboo fences above similarly lacquered gold panels, the thin borders of the screen lacquered in *Gyobu nashiji*, the top, bottom and sides applied with silvered-metal mounts; signed on the reverse in a carved red-lacquer reserve *Masaaki*. 23.7cm x 21.5cm (9 3/8in x 8½in).

£6,000 - 8,000 JPY910,000 - 1,200,000 US\$8,500 - 11,000

Illustrated on page 100.

Property of a Lady An English Private Collection (Lots 218-226)

218 ^ΥΦ

AN INLAID IVORY, GOLD-LACQUER AND SHIBAYAMA STYLE TWO-PANEL FOLDING TSUITATE (TABLE SCREEN)

By Kanemitsu, Meiji era (1868-1912), late 19th/early 20th century The interior elaborately and typically inlaid in Shibayama style with a continuous scene of a peacock perched on a rock on the right panel and egrets in flight and wading in a stream on the left, all beneath trailing branches of wisteria, flowering cherry and magnolia, shrubs of peonies, stalk of irises and *kohone* (nuphar or spatterdock) above two smaller rectangular panels with Java sparrows among rose mallows and chrysanthemums draped over bamboo fences, the reverse embellished in gold and red *togidashi maki-e* with pigeons perched on a maple trees above two smaller panels showing sparrows among maple and ginkgo leaves, the frame engraved with floral sprays and applied with silvered-metal engraved mounts; signed on the reverse in gold lacquer *Kanemitsu* with a *kao. 32.8cm x 31.2cm (12 7/8in x 12 5/16in).*

£5,000 - 6,000 JPY760,000 - 910,000 US\$7,100 - 8,500

Illustrated on page 101.

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.









(reverse)





219 ^ΥΦ

AN IVORY OKIMONO FIGURE OF A PEASANT

Meiji era (1868-1912), late 19th/early 20th century Kneeling with his head turned to the right, one hand clutching a bunch of peaches contained in the rattan basket on the ground and the other gesturing towards the left, carrying a straw receptacle holding a stalk of blooming peony on his back; *unsigned. 18cm (7 1/8in) high.*

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

220 ^Y Φ

AN IVORY OKIMONO FIGURE GROUP OF OTA DOKAN

Meiji era (1868-1912), late 19th/early 20th century The warrior standing and bending over, 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 behind holding a straw hat; *unsigned.* 13.5cm (5¼in) high.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

221 ^ΥΦ

AN IVORY OKIMONO GROUP OF A FAMILY OF CHICKENS

The cockerel by Ryusai, Meiji era (1868-1912), late 19th/early 20th century Naturalistically carved, consisting of one cockerel, *13.5cm* (*51/4in*) high; one hen, *7cm* (*23/4in*) high and four newlyhatched chicks, one holding a worm in its beak, each approx., *2.5cm* (*1in*) high, the cockerel and the hen's eyes double inlaid in pale amber with horn pupils, the four chicks' eyes of dark horn, their plumage intricately rendered; the cockerel signed on the underside *Ryusai*. (6).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

222 Y Φ

THREE IVORY OKIMONO

Meiji era (1868-1912), late 19th/early 20th century Comprising an Ainu hunter-gatherer, typically depicted with facial hair, wearing a heavy necklace and wielding a short sword, signed on the base in a carved red-lacquer reserve *Tomomine/Yuho*, 24.5cm (9 5/8in) high; the second a Noh actor in costume with both hands gripping a spear, the garments inlaid with foliate motifs in assorted shell, *unsigned*, 16.2cm (6 3/8in) high; the third a group of two rats clambering over two clam shells, *unsigned*; 4.6cm x 7.7cm (1¾in x 3in). (3).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

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.









223 Y Φ

AN IVORY OKIMONO FIGURE OF A FARMER

By Shosai, Meiji era (1868-1912), late 19th/early 20th century Standing, wearing straw breeches and sandals, both hands holding a cockerel, its long, curving feathers trailing around the front, a pipe within a pipe case and tobacco pouch suspended from the man's belt around his left hip; signed on the base *Shosai*. *31cm (12 1/16in) high.*

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

224 Y Φ

AN IVORY OKIMONO FIGURE OF A PEASANT GIRL

By Noriaki, Meiji era (1868-1912), late 19th/early 20th century Standing barefoot, smiling with her right hand outstretched, throwing seeds contained in a wicker basket held under her left arm, the long sleeves of her garments held up with a *tasuki* (long sash) tied at the back, a *tenugui* (hand towel) covering her coiffure; signed on the base *Noriaki*. 30cm (11%in) high.

£2,000 - 2,500 JPY300,000 - 380,000 US\$2,800 - 3,500





225 Y D AN IVORY FIGURE GROUP OF AN OLD MAN WITH TWO CHILDREN

By Hokei, Meiji era (1868-1912), late 19th/early 20th century The old man standing, one hand supporting the younger child and the other holding an insect cage, two *semi* (cicada) having already escaped, the older boy jumping at his grandfather's side attempting to grab one of the insects; signed on the base *Hokei*. *34.5cm* (131/2in) high.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

226 Y Φ

AN IVORY OKIMONO FIGURE OF A MOTHER AND CHILD

Atributed to Yoshida Doraku, Meiji era (1868-1912), late 19th/early 20th century

The mother seated on a stool, balancing her child on her knee, reaching with one hand the stalk of flower held in the woman's hand and the other pulling the lapel of the woman's elegant kimono, their garments delicately carved with flowerheads and foliage in relief, signed on the underside of the stool with chiselled characters *Doraku*. 20cm (7 7/8in) high.

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

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.





228

Property of a Gentleman An English Private Collection (Lots 227-238)

227 Y Φ

A TALL IVORY FIGURAL GROUP

Meiji era (1868-1912), late 19th/early 20th century Consisting of Fukurokuju (God of Longevity), typically clad in voluminous scholarly robes, supporting a *karako* (Chinese boy) on his right shoulder, playfully tugging at his long beard, a deer standing at his feet nestling against his garments; *unsigned*. *41.5cm* (16 3/8in) high.

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

228 Y Φ

AN IVORY FIGURE OF A MAN UNFOLDING A SCROLL

By Hozan, Meiji era (1868-1912), late 19th/early 20th century Standing in front of a bamboo vase containing two stalks of peony, one foot resting on a tree stump, both hands unfurling a scroll from which the painted characters Daikoku holding his sack and a blindman comes to life; signed on the base *Hozan* in a carved green-lacquer reserve. *43.5cm (17 1/16in) high.*

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

229 Y D A TALL IVORY OKIMONO FIGURE OF YORYU KANNON

By Gyokuzan, Meiji era (1868-1912), late 19th/early 20th century Elegantly and intricately sculpted, standing on a lotus pedestal, holding a branch of willow in one hand and a *suibyo* (water bottle) in the other, her hair piled into a tall topknot and adorned with the *hokan* (jewelled crown) and a miniature model of Shaka Nyorai, wearing an elaborate headdress, jewels across her chest, back and waist with tasselled ropes; signed on the base in an oval rectangular carved red-lacquer seal *Gyokuzan*. 56.1cm (22in) high.

£4,000 - 5,000 JPY600,000 - 760,000 US\$5,700 - 7,100

230 Y Φ

FOUR IVORY FIGURE OKIMONO

Meiji era (1868-1912), late 19th/early 20th century Comprising: a seated fisherman admiring his catch, attached to the end of a fishing line (lacking), signed on the base in a carved redlacquer reserve *Shoko/Katsumitsu*, *11.5cm* (*41/2in*) high; the second of Daikoku holding his mallet and standing on two rice barrels, signed on the base in carved red-lacquer reserve *Joshu/Shizumune*, *11cm* (*4 5/16in*) high; the third a wood cutter tying a bundle of brushwood, signed on the base in a carved red-lacquer reserve *Kyoho*, *8cm* (*3 1/8in*) wide; the last a merry and drunk seated temple servant, signed *Masamune*, *5.5cm* (*2 1/8in*) wide. (4).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Illustrated on page 108.













231 Y Φ

THREE IVORY FIGURE OKIMONO Meiji era (1868-1912),

late 19th/early 20th century

Comprising: a poulterer seated and holding a basket of fledglings, his young son standing beside him, signed on a red-lacquer tablet *Ryusui*, *12.7cm* (*5in*) *high*, with integral wood stand; the second a group of Daikoku standing on a bale of rice with a mallet, a rat crawling on his head, a Chinese boy standing below, holding *koban* (oval gold coins) signed in a carved red-lacquer reserve *Shufu*, *19.5cm* (*7 5/8in*); the third a puppeteer skilfully manipulating a warrior puppet on top of a box of props attached to a rope carried around his neck, signed on the base *Hozan*, *22.7cm* (*9in*) *high*. (4).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

232 Y O AN IVORY OKIMONO FIGURE OF A PEASANT

By Hokoku, Meiji era (1868-1912), late 19th/early 20th century Seated on a log, barefoot, his fingers in a pouch attached to a portable ashtray, pinching tobacco as he prepares to pack his pipe held in his left hand; signed on the base *Hokoku. 17cm (6 5/8in) high.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

233 Y Φ

A STAINED IVORY SEATED FIGURE OF A SCHOLAR

By Tokosai Tomotoshi, Meiji era (1868-1912), late 19th/early 20th century Seated on the ground with his legs crossed, clad in typical Chinese robes and hat, wearing a pair of round spectacles, both hands outstretched, pontificating; his garments decorated with elaborate roundels with details added in sepia; signed on the base *Tokosai Tomotoshi* with a seal *Tomotoshi*. 12cm x 10.5cm (4¾in x 4 1/8in).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200 Tokosai Tomotoshi is almost certainly the same artist as Kato Tomotoshi who participated in and received a prize at the second carving competition organised by the Tokyo Chokokai (The Tokyo Carver's Association) in 1889. ¹

Notes:

1. 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, p.233.

234 Y Φ

AN IVORY OKIMONO FIGURE OF A COOPER

By Doraku, Meiji era (1868-1912), late 19th/early 20th century Seated cross-legged on a rush mat behind a large inverted hallow staved cistern, a box of tools resting to his left, smoothing the surface of the wood with a plane, excess strips of wood scattered beside the implement; signed on the base with a carved red-lacquer seal *Doraku. 12.6cm x 12.6cm (5in x 5in).*

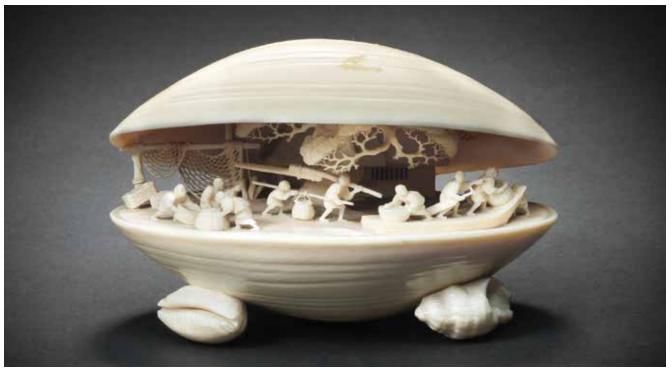
£1,500 - 2,500 JPY230,000 - 380,000 US\$2,100 - 3,500

Illustrated on page 110.









235 ^{Y Φ} AN IVORY OKIMONO FIGURE OF A SAMURAI

By Soshu, Meiji era (1868-1912), late 19th/early 20th century Kneeling on a mat removing a blade from its *shirasaya* (wood case), flanked by the scabbard propped on its stand on his right and a portable *hibachi* (brazier) on his left, an *aikuchi* (short sword) tucked into his belt, signed on the base in a red-lacquer tablet *Soshu/Munehide*; with an integral wood stand. *14cm x 11cm* (51/*zin x 4 5/16in*). (2).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

236 Y Φ A LARGE IVORY OKIMONO OF THE 'CLAM'S DREAM'

By Gazan, Meiji era (1868-1912), late 19th/early 20th century Raised on two conch shells, the interior intricately carved with a busy scene on the banks of a pine-clad seashore depicting fishermen at work, some bringing in their haul, others carrying oars whilst their companions are pulling in a boat into land, nets hanging to dry beside a thatched dwelling in the background; signed on the base *Gazan*. *9cm x 15.5cm (3½in x 6 1/8in)*.

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

237 Y O AN IVORY MODEL OF THE 'CLAM'S DREAM'

By Mitsuo, Meiji era (1868-1912), late 19th/early 20th century Raised on two conch shells, the interior intricately carved with a peasant family working in front of a thatched building nestled behind a pine tree, the women shown beating cloth in the foreground, the men bleaching and hanging them out to dry; signed on the base *Mitsuo*. *7cm x 12cm (2%in x 4%in)*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

238 Y Φ AN IVORY OKIMONO FIGURE OF A GARDENER

By Moriyuki, Meiji era (1868-1912), late 19th/early 20th century Standing in *geta* (wood clogs), holding under one arm a wooden rack on which is tied a rush mat wrapped around a bunch of lilies and carrying a lantern in his right hand, a frog crouched at his feet; signed on the base in a carved red-lacquer tablet *Moriyuki*. *33.5cm* (*13 3/16in*) *high*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



237





WOODBLOCK PRINTS Property of a Private Collection (Lots 239-277)

239 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), early 1830s An *oban yoko-e* print of *Chiryu, Shuka umaichi* (The Horse Market in the Fourth Month, Chiryu), no.40, from the Hoeido *Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series, published by Takenouchi Magohachi, with censor's seal *kiwame*, signed *Hiroshige ga*; mounted onto card. *24.1cm x 37.1cm (9½in x 14 5/8in)*.

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100

Provenance

M. Nakazawa, Tokyo.



240 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), early 1830s An *oban yoko-e* print of *Mishima asagiri* (Morning Mist, Mishima), no.12, from the Hoeido *Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series, published by Takenouchi Magohachi, with censor's seal *kiwame*, signed *Hiroshige ga*; mounted onto card. 24.9cm x 37cm (9¾in x 14 5/8in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Provenance Sold at Sotheby's, London, 26 April 1984, Lot 122.

240



241 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), early 1830s An *oban yoko-e* print of *Tsuchiyama, haru no ame* (Spring Rain, Tsuchiyama), no.50, from the Hoeido *Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series, published by Takenouchi Magohachi, with censor's seal *kiwame*, signed *Hiroshige ga*; collector's seal *Soba* on verso. 24.4cm x 36.6cm (9 5/8in x 14 3/8in).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800





UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), early 1830s An *oban yoko-e* print of *Yui, Satta Mine* (Satta Pinnacle, Yui), no.17, from the Hoeido *Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series, published by Takenouchi Magohachi, signed *Hiroshige ga*; mounted onto card. *23.8cm* x 36.4cm (9 3/8in x 14 3/8in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Provenance

Sold at Sotheby's, London, 18 July 1984, Lot 911.

243 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), early 1830s An *oban yoko-e* print of *Shimada, Oigawa sungan* (Suruga Bank of the Oi River at Shimada), no.24, from the Hoeido *Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series, published by Takenouchi Magohachi, signed *Hiroshige ga*; mounted onto card. *25cm x 36cm (9 7/8in x 14 1/8in).*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Provenance T. Sakai Gallery, Tokyo.

244 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), early to mid 19th century An *otanzakuban* print depicting a *karashishi* (Chinese lion) training its cubs on rocks, with a poem signed *Hakuen* on the left edge, published by Wakasaya Yoichi, signed *Hiroshige hitsu*; mounted onto card. 38.1cm x 17.1cm (15in x 6¾in).

£4,000 - 6,000 JPY600,000 - 910,000 US\$5,700 - 8,500











245





245

245 * UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-47

Three oban yoko-e prints from the series *Toto meisho* (Famous Places in the Eastern Capital); the first of *Shiba Akabane no yuki* (Snow over Akabane Shrine and the Moat), censor's *nanushi* seal *Tanaka*, *25.7cm x* 37.8cm (10 1/8in x 14 7/8in); the second of *Eitaibashi Fukagawa shinchi* (The Eitai Bridge, Fukagawa Reclaimed Land), censor's seal *kiwame*, *25.5cm* x 37.8cm (10in x 14 7/8in); the last of Yoshiwara *Nakanocho, Yozakura* (Cherry Blossoms at Yoshiwara at Night), censor's seal *kiwame*, *26.1cm* x 37.3cm (101⁄*i*in x 14 5/8in); all published by Sanoya Kihei, signed *Hiroshige ga*, all mounted onto card.

£1,500 - 1,800 JPY230,000 - 270,000 US\$2,100 - 2,500

Provenance

The first (Akabane) and the third (Yoshiwara) sold at Sotheby's, London, 26 April 1984, respectively Lots 161, 158. The second (Eitai), sold at Sotheby's, London, 18 July 1984, Lot 907.

246 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1857 An *oban tate-e* print of *Yoshiwara Nihonzutumi* (Nihon Embankment, Yoshiwara), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), depicting pleasure seekers passing along the bank before finally entering into the Yoshiwara pleasure district, published by Uoya Eikichi, with censor's seal *aratame*, date seal snake 4 (1857), signed *Hiroshige ga*; mounted onto card.

35cm x 23.6cm (13¾in x 9½in).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1857

An oban tate-e print of Oji Shozoku enoki omisoka no kitsune bi (Foxfires on New Year's Eve at the Shozoku Hackberry Tree, Oji), from the series Meisho Edo Hyakkei (100 Famous Views of Edo), depicting foxes of the Kanto region congregating at New Year's Eve beneath the ancient *enoki* (hackberry tree) before paying their respects to their fox patrons in the large Inari shrine at Oji, published by Uoya Eikichi, with censor's seal *aratame*, date seal snake 9 (1857), signed *Hiroshige ga*; mounted onto card.

35.7cm x 23.3cm (14in x 9 1/8in).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

248 * UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1857

An *oban tate-e* print of *Atagoshita Yabukoji* (Bamboo Grove Lane, Atagoshita), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), depicting figures with umbrellas trudging along a snow-laden street, published by Uoya Eikichi, signed *Hiroshige ga*; mounted onto card. *39.2cm x 26.5cm* (*15 3/8in x 101/2in*).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Provenance

Sold at Sotheby's, London, 26 April 1984, Lot 186.







UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1857 An *oban tate-e* print of *Kameido Umeyashiki* (Plum Estate, Kameido), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), depicting the 'Sleeping Dragon Plum' in the foreground, people strolling in a lane among plum trees, censor's seal *aratame*, date seal snake 11 (1857); signed *Hiroshige ga*. *37.2cm x 24.5cm* (14 5/8in x 9 5/8in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Provenance

Sold at Sotheby's, London, 26 April 1984, Lot 185.

250 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1856 An *oban tate-e* print of *Fukagawa, Kiba* (Lumberyards, Fukagawa), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), depicting two labourers working in the timber yard in the snowy evening, two poppies in the front, published by Uoya Eikichi, censor's seal *aratame*, date seal dragon 8 (1856), signed *Hiroshige hitsu*;

mounted onto card. 36.2cm x 24.7cm (141/4in x 93/4in).

£1,500 - 1,800 JPY230,000 - 270,000 US\$2,100 - 2,500

Provenance Sold at Sotheby's, London, 18 July 1984, Lot 935.

251 * UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1857

An *oban tate-e* print of *Fukagawa Mannenbashi* (Mannen Bridge, Fukagawa), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), depicting a baby turtle dangling from its vendor's leash and beyond a section of the railing of Mannen Bridge, which lay at the entrance to the Onagi Canal, running though the Fukagawa district, where turtles were bred for sale as pets, published by Uoya Eikichi, censor's seals *aratame*, date seal snake 11 (1857), signed *Hiroshige ga*; mounted onto paper.

37.3cm x 25.2cm (14 5/8in x 9 7/8in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Provenance

Sold at Sotheby's, London, 26 April 1984, Lot 223.

252 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1858 *Oban tate-* print of *Suruga Satta kaijo* (Sea at Satta in Suruga Province), from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), depicting giant curling wave against a serene landscape with Mount Fuji in the background, published by Tsutaya Kichizo, censor's date seal horse 4 (1858), signed *Hiroshige ga*. *35.8cm x 24.5cm (14in x 9 5/8in)*.

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100













254 (part lot)

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1855 Five *oban tate-e* prints from the series *Gojusantsugi meisho zue*

(Famous Sights of the 53 Stations); the first and second, two prints of *Hiratsuka Ba'nyugawa funawatashi Oyama enbo* (Distant View of Oyama and Boats Crossing Ba'nyugawa, Hiratsuka); the third of *Maisaka, Imagiri kaijo funewatashi* (Ferryboats on the Sea at Imagiri, Maisaka); the fourth of *Goyu Motono-ga-hara Motozaka goe* (Motonoga-hara and Motozaka Pass, Goyu); the last of *Shono Shiratorizuka koseki* (Ancient Site of the Shiratori Mound, Shono); all published by Tsutaya Kichizo, with censor's seal *aratame*, date seal rabbit 7 (1855), signed *Hiroshige hitsu*; two mounted onto paper. *The smallest 35.2cm x 24.1cm (13 7/8in x 9½in), the largest 36cm x 24cm (14 1/8in x 9½in).* (5).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Provenance The fourth (Goyu), M. Nakazawa, Tokyo.

254 *

UTAGAWA HIROSHIGE (1797-1858) AND UTAGAWA HIROSHIGE II (1826-1869)

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

Five oban prints: the first a tate-e print of Harima Maiko no hama (Maiko Beach, Harima Province) from the series Rokujuyoshu meisho zue (Famous Places in the 60-odd Provinces) by Hiroshige; the second a yoko-e of Ryogokubashi chobo ryoriya (Restaurant with a Distant View of Ryogoku Bridge) from the series Edo meisho (Famous Places in Edo) by Hiroshige; the third a yoko-e of Gotenyama yukyo (Amusements at Gotenyama) from the series Koto meisho (Famous Places in Edo) by Hiroshige; the fourth a tate-e of Asakusa okuyama kaizaiku (Shell Craftwork Displayed in Asakusa Temple Grounds) by Hiroshige, mounted onto card; the last a yoko-e of Shoheibashi (Shohei Bridge) from the series Edo meisho zue (Views of Famous Places in Edo) by Hiroshige II; variously published and signed Hiroshige hitsu/ Hiroshige ga/Hiroshige s5.9cm x 24.4cm (14 1/8in x 9 5/8in), the largest 25.5cm x 38.1cm (10in x 15in). (5).

£1,500 - 1,800 JPY230,000 - 270,000 US\$2,100 - 2,500

Provenance

The second (Ryogoku) and the third (Gotenyama), M. Nakazawa, Tokyo.





256

UTAGAWA HIROSHIGE II (1826-1869)

Edo period (1615-1868), circa 1859 An *oban tate-e* print of *Shinshu Kiso no yuki* (Snow on the Kiso Gorge in Shinano Province), from the series *Shokoku meisho hyakkei* (100 Famous Views in the Provinces), publisher's seal *Uoei* of Uoya Eikichi, censor's and date seal goat 10 *aratame* (1859), signed *Hiroshige ga*; mounted onto card.

35.9cm x 24.4cm (14 1/8in x 9 5/8in).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

Provenance

Sold at Sotheby's, London, 22 May 1985, Lot 114.

256 *

UTAGAWA HIROSHIGE II (1826-1869) Edo period (1615-1868), circa 1859

An oban tate-e print of Suo Iwakuni Kintaibashi (the Kintai Bridge at Iwakuni in Suo Province), from the series Shokoku meisho hyakkei (100 Views of Famous Places in the Provinces), showing the large fivespan 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.* 35.4cm x 24.5cm (14in x 9 5/8in).

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

Provenance

Sold at Sotheby's, London, 22 May 1985, Lot 115.



UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 An *oban yoko-e* print of *bora, tsubaki* and *udo* (grey mullet, camellia and *udo*) from the series known as *Uozukushi* (An Assortment of Fishes), with two *kyoka* poems in the upper section, with publisher's seal *Eijudo* of Nishimuraya Yohachi, censor's seal *kiwame*, signed *Hiroshige ga*.

24.2cm x 36.1cm (91/2in x 141/4in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



258 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 An *oban yoko-e* print of *kochi and nasu* (two flatheads and an eggplant) from the series known as *Uozukushi* (An Assortment of Fishes), with two *kyoka* poems in the upper section, no publisher's seal; signed *lchiryusai Hiroshige ga*. 24.8cm x 36.1cm (9%in x 141%in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Provenance Sold at Sotheby's, London, 26 April 1984, Lot 109.

258



259 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 An *oban yoko-e* print of *konohagarei, kanagashira* and *sasa* (flounder and two gunnards with bamboo leaves) from the series known as *Uozukushi* (An Assortment of Fishes), with two *kyoka* poems in the upper section, no publisher's seal, signed *Hiroshige ga*; mounted onto paper. 25.3cm x 36.2cm (10in x 14¼in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

260 * UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 An *oban yoko-e* print of *aji, kurumaebi* and *tade* (horsemackerel, two prawns with a *tade* plant) from the series known as *Uozukushi* (An Assortment of Fishes), with a *kyoka* poem in the upper section, no publisher's seal; signed *Ichiryusai Hiroshige ga*. 24.6cm x 36.2cm (9 5/8in x 141/4in).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800



260

261 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 An *oban yoko-e* print of *kurodai, kodai* and *sansho* (black seabream, two small seabream and Japanese pepper) from the series known as *Uozukushi* (An Assortment of Fishes), with two *kyoka* poems in the upper section, with publisher's seal *Eijudo* of Nishimuraya Yohachi, censor's seal *kiwame*, signed *Ryusai Hiroshige ga*, with collector's seal of Hayashi Tadamasa on recto. *25cm x 36.1cm (9 7/8in x 141/4in)*.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Provenance

Ex. Le Véel Collection. Sold at Sotheby's, London, 8 December 1987, Lot 281.



261



UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 An oban yoko-e print of kasago, isaki and neshouga (kasago, isaki and ginger roots) from the series so-called *Uozukushi* (Assortment of Fish), with two kyoka poems on the upper section, with publisher's seal *Eijudo* of Nishimuraya Yohachi, censor's seal kiwame; signed *Ichiryusai Hiroshige ga.* 24.6cm x 36cm (9 5/8in x 14 1/8in).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

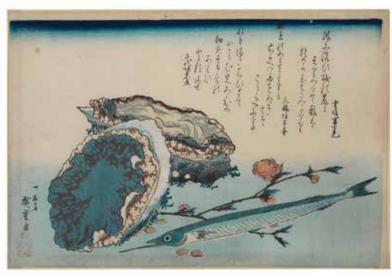




263 * UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 An *oban yoko-e* print of *ayu* (trout) from the series known as *Uozukushi* (An Assortment of Fishes), with a *kyoka* poem in the upper section, with publisher's seal *Eijudo* of Nishimuraya Yohachi, censor's seal *kiwame*, signed *Hiroshige hitsu*; collector's seal on verso. 24.4cm x 36.7cm (9 5/8in x 14½in).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800



264 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 An *oban yoko-e* print of *awabi, sayori* and *momo* (abalone, halfbeak and peach blossom) from the series known as *Uozukushi* (An Assortment of Fishes), with three *kyoka* poems in the upper section, white mica on one abalone, with publisher's seal *Eijudo* of Nishimuraya Yohachi, censor's seal *kiwame*; signed *Ichiryusai Hiroshige ga*. 25.7cm x 37.8cm (10 1/8in x 14 7/8in).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

264



265 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 An *oban yoko-e* print of *ayu* (trout) from the series known as *Uozukushi* (An Assortment of Fishes), with a *kyoka* poem in the upper section, with publisher's seal *Eijudo* of Nishimuraya Yohachi, censor's seal *kiwame*, signed *Hiroshige hitsu*; mounted onto paper. 23.6cm x 35.8cm (91/4in x 14in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Provenance M. Nakazawa, Tokyo.

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.









267

266 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834

Two oban yoko-e prints of katsuo and sakura (bonito and cherries) from the series known as Uozukushi (An Assortment of Fishes), with two kyoka poems in the upper section, signed Ichiryusai Hiroshige ga; the first with publisher's seal Eijudo and censor's seal kiwame, mounted onto paper, 25.8cm x 37.4cm (10 1/8in x 14¾in); the second, without the censor's and publisher's seals, mounted onto card, 25.3cm x 37.8cm (10in x 14 7/8in). (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Provenance The first, M. Nakazawa, Tokyo.

267 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 Two oban yoko-e prints of iseebi and shibaebi (lobster and two shrimps) from the series known as Uozukushi (An Assortment of Fishes), with two kyoka poems in the upper section, both with publisher's seal Eijudo of Nishimuraya Yohachi, censor's seal kiwame, signed Hiroshige ga; one mounted onto card. 25.7cm x 37.4cm (10 1/8in x 14¾in) and 24.8cm x 36.1cm (9¾in x 14¼in). (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Provenance

The one mounted onto card sold at Sotheby's, London, 26 April 1984, Lot 108.



268 (part lot)





268 (part lot)



269



269





268 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 and 1840-1842

Three oban yoko-e prints from the series known as *Uozukushi* (An Assortment of Fishes), each with *kyoka* poem(s) in the upper section: the first, *shimadai, ainame* and *nanten* (spotted bream, rock trout and nandina), no publisher's seal, signed *Hiroshige ga*; the second and the third, two prints of *tai* and *sansho* (seabream and Japanese pepper), both with publisher's seal *Eijudo* of Nishimuraya Yohachi, signed *Ichiryusai Hiroshige ga*; together with a facsimile of a black seabream, two small seabream and a Japanese pepper. The smallest 24.8cm x 36cm (9¼in x 14¼in), the largest 26.4cm x 37.9cm (10 3/8in x 14 7/8in). (4).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Provenance

The second ('sea bream' of the better color) sold at Sotheby's, London, 26 April 1984, Lot 110.

269 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1840-1842 Two oban yoko-e prints from the series known as *Uozukushi* (An Assortment of Fishes), each with a *kyoka* poem in the upper section: the first of *amadai*, *ishimochi* and *wasabi* (tilefish, *ishimochi* and *wasabi* root), mounted onto a card, 24.9cm x 36.8 (9¼in x 14½n); the second of *akodai* and *sasa* (red seabream and bamboo grass), 24.8cm x 36.6cm (9¼in x 14 3/8in); both with publisher's seal Yamasho of Yamadaya Shojiro, signed *Hiroshige hitsu*. (2).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

270 * UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1840-1842 An *oban yoko-e* print of *suzuki, kinmedai* and *shiso* (seabass, gold-eyed bream and a perilla branch) from the series known as *Uozukushi* (An Assortment of Fishes), with a *kyoka* poem in the upper section, no publisher's seal; signed *Hiroshige ga.* 25.5cm x 37.2cm (10in x 14 5/8in).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

271 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1840-1842 An *oban yoko-e* print of *suzuki, kinmedai* and *shiso* (seabass, gold-eyed bream and a perilla branch) from the series known as *Uozukushi* (An Assortment of Fishes), with a *kyoka* poem in the upper section, no publisher's seal; signed *Hiroshige ga.* 23.7cm x 35.7cm (91/4in x 14in).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

272 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1840-1842 An *oban yoko-e* print of *inada, fugu* and *ume* (yellowtail and blowfish with a plum branch) from the series known as *Uozukushi* (An Assortment of Fishes), with a *kyoka* poem in the upper section, with publisher's seal *Yamasho* of Yamadaya Shojiro; signed *Hiroshige hitsu*. 24.6cm x 36.3cm (9 5/8in x 141/4in).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

273 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1840-1842 An *oban yoko-e* print of *hirame, mebaru* and *sakura* (flounder, *mebaru* and cherry blossom) from the series known as *Uozukushi* (An Assortment of Fishes), with a *kyoka* poem in the upper section, no publisher's seal; signed *Hiroshige ga*.

26.1cm x 37.8cm (101/4in x 14 7/8in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

274 * UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1840-1842 An *oban yoko-e* print of *tobiuo, ishimochi* and *yuri* (flying fish, *ishimochi* and lily) from the series known as *Uozukushi* (An Assortment of Fishes), with a *kyoka* poem in the upper section, no publisher's seal; signed *Hiroshige ga.* 24.7cm x 36cm (9 5/8in x 14 1/9in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



272







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.



UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1840-1842 An *oban yoko-e* print of *saba*, *kani* and *asagao* (mackerel, crab and morning glory) from the series known as *Uozukushi* (An Assortment of Fishes), with a *kyoka* poem in the upper section, no publisher's seal, censor's seal *kiwame*, signed *Hiroshige ga*; mounted onto card. 24.8cm x 35.9cm (9¾in x 14 1/8in).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

275



276 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1840-1842 An *oban yoko-e* print of *koi* (carp) from the series known as *Uozukushi* (An Assortment of Fishes), with a *kyoka* poem in the upper section, trace of mica on the carp, with publisher's seal *Yamsho* of Yamadaya Shojiro; signed *Hiroshige hitsu*. 25.9cm x 37.3cm (101¼in x 14 5/8in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Provenance M. Nakazawa, Tokyo.

276



277 *

KEISAI EISEN (1790–1848)

Edo period (1615-1868), circa 1835-42 An *oban yoko-e* print of *Godo, Nagaegawa ukaibune* (Cormorant Fishing Boats on the Nagae River, Godo), no.55, from the series *Kiso kaido rokujukyutsugi* (69 Stations of the Kisokaido Road), no publisher's seal, *unsigned*; mounted onto card. 36.9cm x 25cm (141/2in x 10 7/8in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100







278 (part lot)

Other Properties

278

UTAGAWA KUNIYOSHI (1797-1861), UTAGAWA TOYOKUNI III (1786-1864), KITAGAWA UTAMARO (1753-1806) AND OTHERS Edo period (1615-1868), early to mid 19th century

15 oban prints, a number of incomplete sheets from triptychs, and one diptych: five by Kuniyoshi, comprising four bijinga including three titled Bigyoku imayo fuzoku (Modern Fashionable Beautiful Gems) and one diptych titled Denka chawa rokuro no zu (Picture of Six Elderly Men Gathered in Conversation and Enjoying Tea); nine prints by Toyokuni III/Kunisada, comprising eight yakusha-e including three prints depicting actors Ichikawa Danjuro, Iwai Shijaku and Iwai Kumezaburo, respectively and one bijinga titled Ukiyo juroku musashi (Board Game of the Floating World); one sheet from a triptych depicting two bijin probably by Toyokuni; one bijinga by Utamaro depicting Omi from the series Furyu Mutamagawa (Fashionable Six Jewel Rivers); variously published and variously signed; together with nine facsimile prints of various sizes and formats after ukiyo-e masters including Hokusai, Utamaro, Hiroshige, Toyoharu and Katsukawa school. The smallest: 37cm x 23.5cm (141/2in x 91/4in); the largest: 35cm x 48.5cm (13¾in x 19 1/8in). (25).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

279

TSUKIOKA YOSHITOSHI (1839-1892)

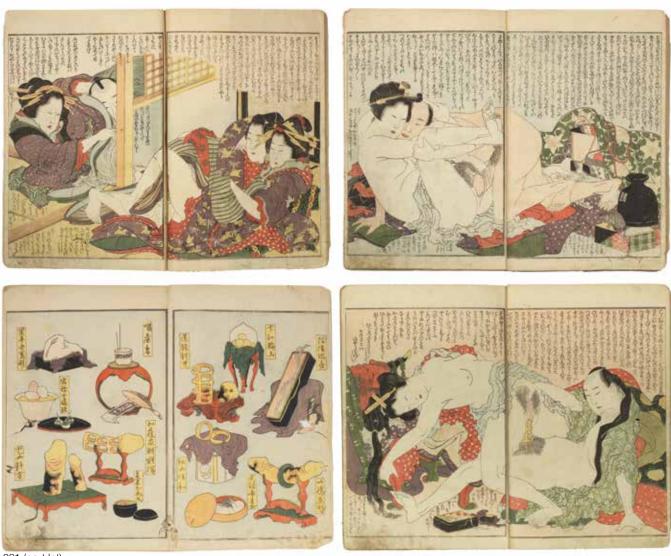
Meiji era (1868-1912), dated 1886

An oban tate-e print Yoshinoyama yowa no tsuki: Iga no Tsubone (Mount Yoshino Midnight-Moon: Iga no Tsubone) from the series Tsuki hyakushi (100 Aspects of the Moon), depicting the lady-in-waiting to Emperor Go-Daigo (1288-1339) and his consort Ano Renshi (1311-1359) confronting the spirit of a court retainer, Sasaki no Kiyotaka, published by Akiyama Buemon in Meiji 19 (1886), signed Yoshitoshi with a seal Yoshitoshi no in; with the engraver's seal Enkatsu. 36cm x 24.5cm (14 1/8in x 9 5/8in).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400



280 (part lot)



281 (part lot)

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.

280 MIYAGAWA SHUNTEI (1873-1914)

Meiji era (1868-1912), dated 1897 and 1898 An album of the complete set of 36 *oban tate-e* woodblock prints titled *Ukiyo no hana* (Flowers of the Floating World), each sheet depicting various accomplishments, activities and rituals associated with upper-class women, the illustrations include scenes from *Hinamatsuri* (Girls' Festival), *Kikumatsuri* (Chrysanthemum Festival), playing the *koto*, and practicing ikebana, some sheets with mica and lacquer details, published by Akiyama Buzaemon, dated Meiji 30 and 31 (1897 and 1898), all signed Shuntei Gyoshi/Miyagawa Shuntei except for one; with original cover, title slip and frontispiece with a bust portrait of a lady. *Each sheet approx. 35.5cm x 24cm (14in x 9 7/16in).*

282 (Past)

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1821

A hanshibon-size shunga book of vol.1 of Manpuku Wagojin (The Gods of Myriad Conjugal Delights), depicting the sexual journey of Otsubi and Osane, two young women, from the age of 13, consisting of seven double-page and three singlepage colour illustrations, one page of preface and four pages of texts, missing covers; *unsigned*. 22.2cm x 15.5cm (8¾in x 6 1/8in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

282 SHINODA TOKO (B.1913)

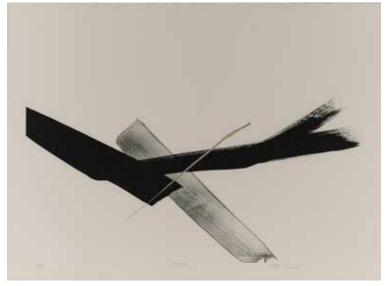
Heisei era (1989-)

A triptych of colour lithographs, entitled *Past, Present* and *Future*, respectively, each signed lower right *Toko Shinoda* in pencil and numbered 11/25, each within a thin black-lacquered frame and glazed in perspex. *Overall:* 74.5 x 92.5cm (29 3/8in x 36 3/8in), *image: each approx.* 52.5cm x 71cm (20 5/8in x 28in). (3).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200



282 (Present)

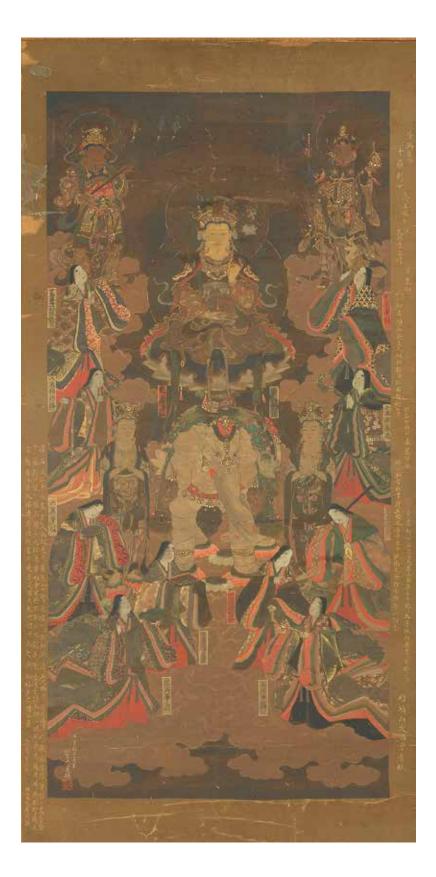


282 (Future)



AFTERNOON SESSION

Lots 283 - 519 (from 2.30pm)



PAINTED HANGING SCROLLS Various Properties

283

SUMIYOSHI HIROSADA (HIROTSURA, 1793-1863), AFTER FUJIWARA NOBUZANE (1176-1265)

Edo period (1615-1868), 1838 Kakejiku (hanging scroll); ink, colours and gold on silk in silk mounts, depicting Fugen, the Bodhisattva of Universal Virtue, seated on a six-tusked white elephant with the protecting deities Tamonten and Jikokuten above, the subordinate bodhisattvas Yakuo and Yuse on either side of the elephant, and ten Rasetsunyo (female guardian demons), four around and six below Fugen, the deities individually labelled, signed Nobuzane Ason shinpitsu Sumiyoshi Hirosada mosu (A painting from the hand of Nobuzane Ason, copied by Sumiyoshi Hirosada), with a seal, the marginal inscriptions dated Tenpo tsuchinoe-inu natsu rokugatsu (1838, sixth month).

Overall: 182cm X 66cm (71 5/8in x 26in), image: 97cm x 48cm (38 3/16in x 18 7/8).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Provenance

According to the current owner, this painting was displayed in the Chinese style decorated *boiserie* (study) of Villa Vitiano situated in the Tuscan countryside of Chianti since the late 19th century when it was owned by the Moriani family. This painting as well as the villa was subsequently sold to Raffaello Landini (father of the current owner) in 1953 where it has remained in his family before being offered here. This colourful, intricate icon by Sumiyoshi Hirosada, a goyo eshi or official painter to the Tokugawa shoguns, throws interesting light on the late-Edo-period revival of interest in medieval Buddhist painting. According to the signature, it was copied from an ancient original that Hirosada attributed to the legendary master Fujiwara Nobuzanerenowned as the pre-eminent court artist of his time-none of whose autograph works survive today. The lengthy inscriptions in the margins include the information that the original scroll copied here by Hirosada was commissioned by the Hashimoto, a wealthy family of Hamana in Totomi Province (presentday Shizuoka Prefecture), as an offering in hopes of their daughter's recovery from a serious illness; it was subsequently dedicated at the Rurisan Daifukuji, a temple of the Shingon sect in Hamamatsu, also in Totomi.

The iconography is based on the *Daranihon*, Chapter 26 of the *Hokkekyo* (Lotus Sutra), which describes Fugen's appearance in the east, surrounded by a multitude of deities. For a surviving thirteenth-century version of this subject, although with a less rigidly symmetrical composition, compare a hanging scroll in Nara National Museum (http://www. narahaku.go.jp/english/collection/824-0.html). As in the present scroll, the ten Rasetsunyo are depicted as Japanese court ladies, reflecting the popularity of the Lotus Sutra among the late-Heian period female elite.

284 * ARTIST UNKNOWN

Muromachi Period (1333-1573), 15th-16th century

Framed and glazed sonsho mandara, ink, colours and gold on silk in silk mounts, depicting 13 deities, in the centre Dainichi Nyorai, the cosmic Buddha, surrounded by eight *bosatsu* (bodhisattvas), below them Fudo Myo-o and Jizo Bosatsu (taking the place of Gosanze Myo-o as seen in earlier mandara painting), above them Monju Bosatsu holding a sword and another deity to the right.

Overall: 159cm x 157.2cm (621/2in x 61 7/8in); image: 134cm x 48.5cm (523/4in x 19 1/16in).

£4,000 - 6,000 JPY600,000 - 910,000 US\$5,700 - 8,500

Provenance Stoclet collection, by repute.







Property of a Gentleman

285 ARTIST UNKNOWN

Edo period (1615-1868), 18th century *Kakejiku* (hanging scroll), ink, gold, and colours on paper with *kakihyogu* (trompe l'oeil painted mounts), depicting in fine detail the bodhisattva Jizo with shakujo (priest's staff with rings) and nyoi hoju (wish-granting jewel), standing on lotus pedestals on a cloud and backed by a greenish kohai (nimbus), *unsigned*; the reverse with an English-language inscription I bought this kakemono in 1885 when staying at the house of a priest at Nikko before letting me have it, I had to give him a letter promising him to treat it with all respect and place it in an honourable position in my house... Sydney, 9th July 1928 and beneath in Chinese characters Kano Fujiwara Hironobu kin ga with a seal Fujiwara. 139.8cm x 49cm (55in x 191/ain).

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100



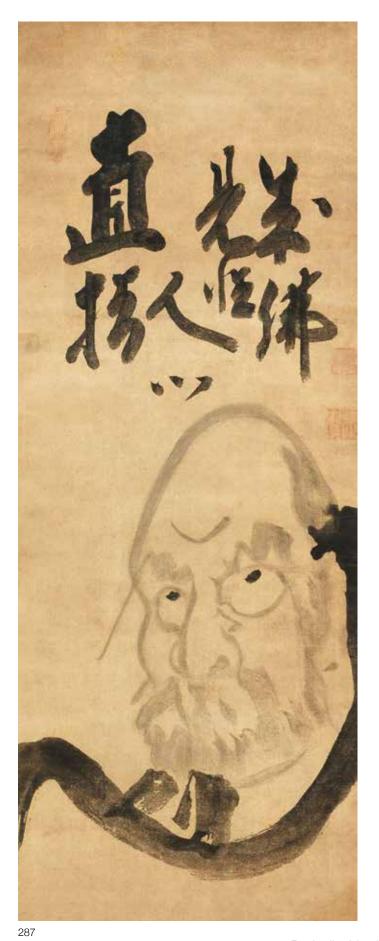
Various properties

286 *

HAKUIN EKAKU (1685-1768) Edo period (1615-1868), mid-18th century

Large yokomono (horizontal kakejiku [hanging scroll]); ink on paper mounted in silk, inscribed with a large character *Chu* (Loyalty) followed by an inscription in smaller characters *Kimi ni chu oya ni ko aru hito shi araba mino kasa mo yaro tsuchi mo fukuro* (see below for translation), sealed at top right *Kokan'i* and after the inscription *Ekaku* and *Hakuin*, with a wooden *tomobako* storage box inscribed outside *Hakuin Zenshi Chuji* ('Loyalty' character by Zen Master Hakuin) and with a manuscript certificate of authenticity. *Overall: 146cm x 84cm* (571/2in x 33 1/8in); *image: 58cm x 66cm* (22 7/8in x 26in). (3).

£15,000 - 20,000 JPY2,300,000 - 3,000,000 US\$21,000 - 28,000 As translated by Audrey Yoshiko Seo and Stephen Addiss, the meaning of the inscription, seen on a number of other paintings and calligraphies by Hakuin, is 'If people are loyal to their lord and filial to their parents I'll give them my straw coat, hat, mallet, and bag' (see Audrey Yoshiko Seo and Stephen Addiss, *The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin*, Boston, Shambhala Publications, 2010, p.86 and plate 2.16). The painting referred to by Seo and Addiss has Daikoku, one of the Seven Gods of Good Fortune, sitting in front of the inscription and the coat, hat, mallet, and bag are all attributes of the Gods: the cloak and hat of invisibility, the mallet wielded by Daikoku himself and the large bag of treasures carried by the jolly pot-bellied Hotei. For another example of the same inscription on a 'Loyalty' calligraphy by Hakuin, in the Gitter-Yelen Collection (Man'yoan), see http://www.manyoancollection.org/work/chu-sincerity/ (inv. no. 2006.4).



HAKUIN EKAKU (1685-1768)

Edo period (1615-1868), mid-18th century *Kakejiku* (hanging scroll); ink on paper mounted in silk, depicting Daruma with his characteristic frown beneath the well-known Zen Buddhist declaration *Jikishin ninshin kensho jobutsu* (Point directly to the human heart, see your own nature and become Buddha), sealed *Kokan'i*, *Hakuin* and *Ekaku*; with a wooden storage box. *Overall:* 165cm x 46.5cm (65in x 18¼in); image: 79cm x 30cm (31 1/8in x 11¾in). (2).

£7,000 - 8,000 JPY1,100,000 - 1,200,000 US\$9,900 - 11,000

For a similar example of this striking subject, a favourite with Hakuin in his later years, see Audrey Yoshiko Seo and Stephen Addiss, *The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin*, Boston, Shambhala Publications, 2010, plate 3.1.

288 *

I'NEN SEAL Edo period (1615-1868), second half of the 17th century *Kakejiku* (hanging scroll); ink on paper in silk mounts, depicting the *Shisui* (Four Sleepers): a tiger, Bukan,

Kanzan and a barely visible Jittoku, sealed *lnen*; with a lacquered wooden storage box. Overall: 168cm x 67cm (66 1/8in x 26 3/8in); image: 63cm x 47.5cm (24%in x 18%in). (2).

£30,000 - 50,000 JPY4,500,000 - 7,600,000 US\$42,000 - 71,000

Exhibited and Published

Kaneko Nobuhisa and Oto Yumiko, *Dobutsu kaiga no 250nen* (250 Years of Animal Pictures), exhibition catalogue, Fuchu, Fuchu Art Museum, 2015, cat. 40

The Shisui (Four Sleepers, in Chinese Sishui) comprise a tiger and a group of three Tang-dynasty eccentrics whose composure in the company of such a ferocious beast illustrates the tranquillity and detachment of Buddhist enlightenment; two fourteen-century versions of the subject, one Chinese and one Japanese, are published in Gregory Levine and Yukio Lippitt, Awakenings: Zen Figure Painting in Medieval Japan, New York, Japan Society, 2007, cat. nos.15, 16. In the early seventeenth century the subject was revived by the leading painter Tawaraya Sotatsu (active circa 1600-1640); for a related example in the Gitter-Yelen collection, see Stephen Addiss et al., A Myriad of Autumn Leaves: Japanese Art from the Kurt and Millie Gitter Collection, New Orleans Museum of Art, 1983, cat. no.10. Like the present lot, that painting bears a round seal reading *l'nen* that was used first by Sotatsu and then by his disciples and followers.







289 * HASEGAWA TOGYOKU

Edo period (1615-1868), 17th century *Kakejiku* (hanging scroll); ink and on paper in silk mounts, depicting a tiger crouching dramatically by a rock, signed *Shinsetsu hitsu* (Brushed by Shinsetsu) and sealed *Hasegawa* and *Togyoku*; with a wooden storage box. *Overall:* 168cm x 56.5cm (66 1/8in x 221/4in); *image:* 77cm x 38cm (30 3/8in x 15in). (2).

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

Published

290

Kaneko Nobuhisa and Oto Yumiko, *Dobutsu kaiga no 250nen* (250 Years of Animal Pictures), exhibition catalogue, Fuchu, Fuchu Art Museum, 2015, cat. no.33.

Hasegawa Togyoku (Shinsetsu) is thought to have been one of the first-generation pupils of Hasegawa Tohaku (1539-1610), the major painter whose career was examined in detail in an exhibition held earlier this year at Japan Society, New York.



290 * NAKAI RANKO (1766-1830)

Edo period (1615-1868), early 19th century *Kakejiku* (hanging scroll); ink and colours on silk mounted in silk, depicting the *sennin* Ranko holding a *minogame* beneath a large tree by a stretch of water, signed *Ranko sha* (Drawn by Ranko) with seals *Tadashi no in, Ranko*; with a wooden *tomobako* storage box inscribed outside *Oan Sennin minogame no zu Nakai Ranko hitsu* (Picture of Oan Sennin and a *minogame, brushed by Nakai Ranko*). *Overall:* 209cm x 73cm (821/in x 283/in); 129cm x 56cm (503/in x 22in). (2).

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

Exhibited and Published

Kaneko Nobuhisa and Oto Yumiko, *Santo gaka kurabe: Kyo, Osaka o mite Edo o shiru* (Artists of the Three Capitals: Learning About Edo Through Kyoto and Osaka), Fuchu, exhibition catalogue, Fuchu Art Museum, 2012, cat. no.61.

One of the lesser known *sennin*, Oan (in Chinese, Heng An) is more usually shown riding on a *minogame* (magical hairy-tailed turtle) but here he holds it in his arms with a look of triumph and delight because the creature only pokes its head out from beneath its shell once in 3,000 years. The exaggerated expression of Oan's face suggests the influence of the great painter Soga Shohaku (1730-1781), while the powerful lines of his robes reflect the artist's extensive experience as an illustrator of black-and-white woodblock-printed books. A native of Osaka, Ranko was widely schooled in Chinese painting styles and subjects.

291 * KANO EISHIN (ISEN'IN, 1775-1828)

Edo period (1615-1868), circa 1816-1828

Kakejiku (hanging scroll); ink and colours on gold-washed paper in silk mounts, depicting a crouching black-and-white cat about to attack three butterflies flying next to a large flowering peony, signed *Isen'in Hoin hitsu* (Brushed by Isen'in Hoin) and sealed *Eishin*; with a wooden *tomobako* storage box inscribed outside *Neko botan no zu Isen'in hitsu* (Picture of a cat and peony, brushed by Isen'in), the interior with an unrelated inscription.

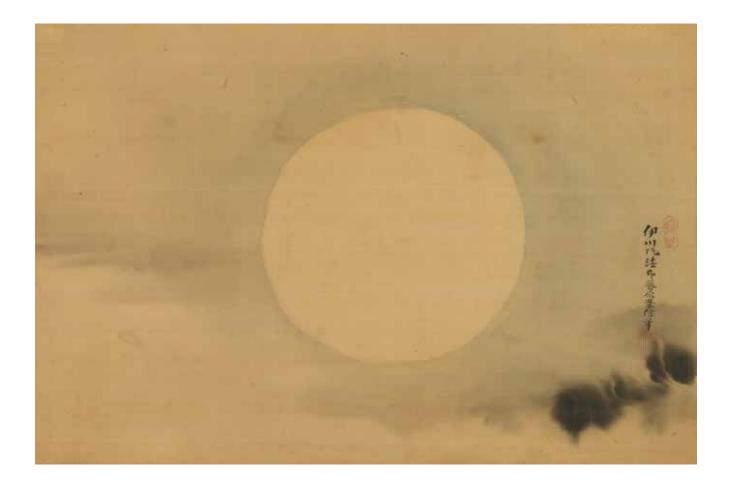
Overall: 124cm x 71.5cm (48 7/8in x 28 1/8in); image: 35cm x 55cm (13¾in x 21 5/8in). (2).

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100

Exhibited and Published

Kaneko Nobuhisa and Oto Yumiko, *Dobutsu kaiga no 250nen* (250 Years of Animal Pictures), Fuchu, exhibition catalogue, Fuchu Art Museum, 2015, cat. 126.

The head of the Kobikicho branch of the Kano academy, based in Edo and official painter to the shogunate, Eishin here executes a distinctively Japanese version of a time-honoured Chinese painting subject, reflecting the vogue in later eighteenth-century Kyoto for more direct observation of nature. The use of the honorific title *Hoin* in the signature indicates that this painting was executed in or after 1816.



292 * KANO EISHIN (ISEN'IN, 1775-1828)

Edo period (1615-1868), circa 1816-1828 *Kakejiku* (hanging scroll); ink and colours on silk in silk mounts, depicting the full moon in clouds, signed *Isen'in Hoin Fujiwara Eishin hitsu* (Brushed by Isen'in Hoin Fujiwara Eishin) and sealed *Kano* and *Genshosai*; with a wooden *tomobako* storage box inscribed outside *Meigetsu, Isen'in Hoin Eishin hitsu* (Full moon, brushed by Isen'in Hoin Eishin), the interior with the signature and seal of the inscriber. *Overall: 128cm x 74cm* (50 3/8in x 29 1/8in); *image: 38cm x 57.5cm* (*15in x 221/2in*). (2).

£1,800 - 2,500 JPY270,000 - 380,000 US\$2,500 - 3,500

For Eishin, please refer to the footnote to lot 291; the present lot was also executed in or after 1816, as indicated by the use of the honorific title *Hoin* in the signature.



293 * ANONYMOUS

Edo period (1615-1868), late 17th/early 18th century Two framed and glazed paintings, ink, colours and gold on paper, originally forming parts of a folding screen, depicting scenes from the battles of Ichinotani and Yashima; *unsigned*, with two cardboard storage boxes. *Each overall:* 105cm x 58cm (41 3/8in x 22 7/8in); *image:* 82cm x 46cm (32 1/8in x 18 7/8in). (4).

£8,000 - 10,000 JPY1,200,000 - 1,500,000 US\$11,000 - 14,000 For a complete version of this subject on two six-panel screens, sold recently in our New York rooms, see Bonhams, *Fine Japanese and Korean Art*, 21 March 2018, lot 2075. Fought between the Minamoto and Taira clans in early 1185, the two battles of Ichinotani and Yashima brought about the final defeat of the Taira and were immortalized in the thirteenth-century chronicle *Heike monogatari* (The Tale of the Heike). Among the many episodes recorded in the chronicle, one of the most famous is the poignant death of the teenage Taira warrior Atsumori, seen here pursued into the sea by Kumagai Naozane of the Minamoto clan.









(Ninth month)

(Eighth month)

(Third month)

(First month)



(Twelfth month)

294 (part lot)

(Eleventh month)



Customs of the 12 Months Edo period (1615-1868), early 19th century A set of 12 *kakejiku* (vertical hanging scrolls), ink, colours and gold on silk, in silk mounts woven with the auspicious characters *fuku* (good fortune) and *ju* (longevity), depicting courtly customs throughout the year, each sealed *Shuei no in* (Seal of Shuei) and *Daiso*, the first and last scrolls also signed *Hogen Tsukioka Sessai*; with three-tiered stainedwooden storage box. *Each overall: 218cm x 70cm* (85%*in x 271/zin); image: 122cm x 45cm* (48*in x 17%in*). (13).

£6,000 - 8,000 JPY910,000 - 1,200,000 US\$8,500 - 11,000

295 * MORI KANSAI (1814-1894)

Edo period (1615-1868), 1859 Pair of tall *kakejiku* (hanging scrolls); ink on and colours on silk in silk mounts, depicting on the right-hand scroll a cat crossing a bridge beneath a pine tree and on the lefthand scroll another cat on the roof of a thatched farmhouse beneath the full moon, the left-hand scroll signed *Tsuchinoto-hitsuji no haru sha Kansai* (Drawn by Kansai in spring 1859) and sealed *Tachibana Koshuku in* and *Tachibanashi Shiyo*, the right-hand scroll sealed *Tachibana Koshuku in*; with a wooden storage box. *Each overall: 187cm x 23.5cm* (*73 5/8in x 91/in*); *image: 104cm x 11cm (41in x 4 3/8in).* (3).

£1,500 - 2,000

JPY230,000 - 300,000 US\$2,100 - 2,800

Born at Hagi in Nagato Province, Mori Kansai moved to Osaka in 1831 to study with Mori Tetsuzan, who later him sent him to Kyoto where he painted in the Maruyama-Shijo style. A staunch adherent of the imperial lovalist faction, he found himself in political difficulties in the 1860s but after the Meiji Restoration opened a successful private art academy and continued to paint in a wide range of styles. His works are often dated. The two seals on this pair, one white on red and the other red on white, were also used on a 1883 painting of Murasaki Shikibu at the Ishiyamadera Temple, see The Museum of Modern Art, Shiga, Omi hakkei: Kokoku fukeiga no seiritsu to tenkai (The Eight Views of Lake Biwa: Origins and Development of Landscape Painting in our Country of Lakes), exhibition catalogue, 1988, pp.100,144.

296 * ATTRIBUTED TO KISHINE RYUKEI

(1855-1935) Meiji era (1868-1912), late 19th century *Kakejiku* (hanging scroll); ink and colours on paper in silk mounts, depicting an emaciated female ghost, signed *Ryukei* within a gourdshaped seal; with a wooden storage box. *Overall:* 185cm x 57.5cm (72 7/8in x 22 5/8in); *image:* 123cm x 38cm (481/2in x 15in). (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800





295

296



297 * NAGASAKI SCHOOL

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

Framed and glazed painting, ink and colours on paper, depicting a scene in the Dutch Factory (Trading Post), with foreign ships at anchor in Nagasaki Bay, *unsigned*; with a cardboard box. *Overall:* 66.5cm x 81.5cm (26¼in x 32 1/8in); *image:* 41cm x 48cm (16 1/8in x 18 7/8in). (2).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

For the style and subject matter of this painting, please refer to lot 298.

298 *

NAGASAKI SCHOOL

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

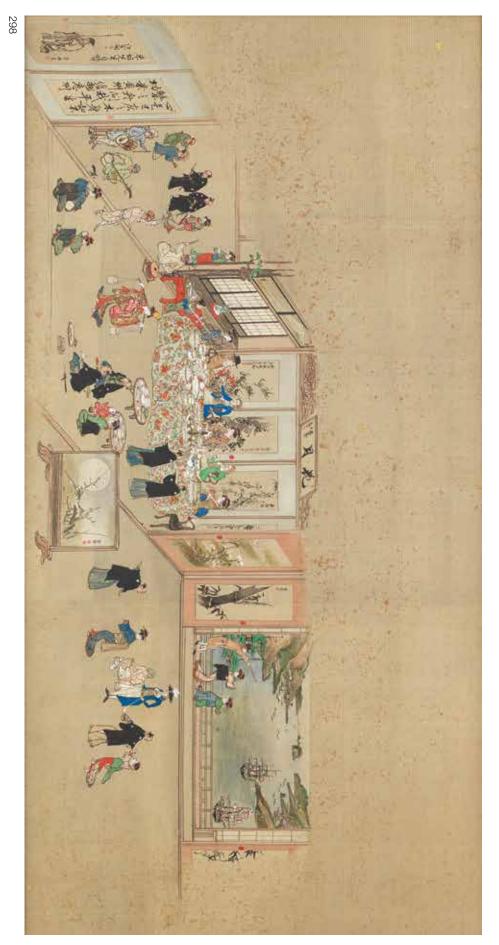
Section of a handscroll, ink and colours on silk, matted and framed, depicting a scene in the Dutch Factory (Trading Post) with the Dutch Opperhoofd (Headman) entertaining Japanese samurai guests to a banquet including male musicians and female entertainers, the table spread with an Indian calico cotton cloth and laden with silver vessels, the room lavishly decorated with Chinese screen paintings, the open shoji sliding doors revealing a view of Nagasaki Bay with foreign ships at anchor; *unsigned. Overall:* 56cm x 88cm (22in x 34 5/8in); *image:* 31.5cm x 63.5cm (12 3/8in x 25in).

£3,000 - 3,500 JPY450,000 - 530,000 US\$4,200 - 4,900

Provenance

Eymery & Cie., Rue St-Honoré, Paris.

The style of this painting, including its bird's-eye view perspective, recalls the work of Kuwahara Keiga, a little-known artist who was permitted to live in the foreign enclave at Nagasaki where he associated with the Dutch residents, making a living depicting them and their activities. For an example of his work registered as an Important Art Object and held by the Nagasaki Municipal Museum, see William Watson, *The Great Japan Exhibition: Art of the Edo Period*, London, Royal Academy of Arts, 1981, cat. no. 55. The exotic nature of the Dutch Factory is emphasized here by the inclusion of luxury Chinese, European and South Asian furnishings.



299 * SEVENTEEN PAINTINGS

Various artists, Edo period (1615-1868), Meiji (1868-1912), Taisho (1912-1926) or Showa (1926-1989) era, 18th-20th centuries Comprising as follows:

1) Artist Unknown

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

Kakejiku (hanging scroll); ink and slight colours on paper in silk mounts, depicting Amida Buddha, the bodhisattvas Monju and Fugen, guardians and other deities, with signature *Kano Fujiwara Nobumasa hitsu* and seal, *overall:* 175.8cm x 52.3cm (691/4in x 20 5/8in); *image:* 88.3cm x 33.5cm (349/4in x 131/4in)

2) After Ogata Korin (1658-1716)

Edo period (1615-1868) or Meiji era (1868-1912), late 19th-early 20th century *Kakejiku* (hanging scroll); ink and slight colours on silk in silk mounts, depicting a bonsai arrangement, with signature *Hokkyo Korin* and seal *Hoshuku*, overall: 173.3cm x 47cm (68¼in x 18½in); *image:* 94.8cm x 32.3cm (37¼in x 12¾in)

3) After Ogata Korin (1658-1716)

Edo period (1615-1868) or Meiji era (1868-1912), late 19th-early 20th century, ink, colour on silk, depicting a potted plum plant, with signature *Hokkyo Korin* and seal, *overall: 172.3cm x 47cm (67 7/8in x 181/2in); image: 96cm x 32.4cm (373/4in x 13 1/8in)*

4) After Sakai Hoitsu (1761-1828)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century *Kakejiku* (hanging scroll); ink and slight colours on silk in silk mounts, depicting a frog and cherry petals, with a *haikai* poem, with signature *Hoitsu gadai* (Painted and inscribed by Hoitsu) and seal, *overall:* 123.6cm x 68.4cm (48 5/8in x 27in); image: 30.2cm x 48.7cm (11 7/8in x 191/ain)

5) After Shibata Zeshin (1807-1891)

Meiji era (1868-1912), late 19th-early 20th century Fan leaf mounted as a *kakejiku* (hanging scroll); ink and slight colours on paper in silk mounts, depicting sailboats with Mount Fuji in the background, with signature *Hachijuichi-o Zeshin* (Zeshin, aged 81) and seal, *overall:* 100.5cm x 59.8cm (39½in x 24in), radius: 13.2cm (5¼in); width: 47.2cm (18 5/8in)

6) Kikuchi Yosai (1788-1878)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century *Kakejiku* (hanging scroll); ink and slight colours on silk in silk mounts, depicting a samurai band lying in ambush, signed *Yosai Yushi* and sealed *Takeyasu*, *overall: 201.3cm x 52.8cm (791/4in x 203/4in); image: 98.9cm x 32.6cm (39in x 12 7/8in)*

7) Kikuchi Yosai (1788-1878)

Edo period (1615-1868), circa 1865

Kakejiku (hanging scroll); ink and slight colours on silk in silk mounts, depicting Kojima Takanori beneath a cherry tree on whose trunk he carves an inscription expressing his confidence in the restoration of imperial power, signed *Nanajuhachi-o Kikuchi Takeyasu* (Kikuchi Takeyasu, aged 78) and sealed *Takeyasu*, *overall: 180.6cm x 58.2cm* (711/4in x 22 7/8in); image: 90.2cm x 38.9cm (351/2in x 151/4in)

8) Kikuchi Yosai (1788-1878)

Edo period (1615-1868) or Meiji (1868-1912) era, 19th century *Kakejiku* (hanging scroll); ink and slight colours on silk in silk mounts, depicting a samurai amphibious operation, signed *Yosai Itsujin* and sealed *Yosai, overall: 194.3cm x 61cm (76½in x 24in); image: 102.4cm x 40.8cm (40¼in x 16 1/8in)*

9) Nemoto Seppo (b.1879)

Taisho (1912-1926) or Showa (1926-1989) era, early-mid 20th century *Kakejiku* (hanging scroll); ink on silk in silk mounts, depicting brightly coloured pheasant on a rock on which daisies grow, with a waterfall in the background, signed and sealed *Seppo, overall: 211.2cm x 60.4cm* (831/4in x 233/4in); image: 130cm x 42cm (51 1/8in x 161/2in)

10) After Tsuji Kako (1870-1931)

Showa era (1926-1989), early-mid 20th century *Kakejiku* (hanging scroll); ink and slight colours on silk in silk mounts, depicting clematis growing in profusion, with signature and seal *Kako*, *overall: 209cm x 61.4cm (82½in x 24 1/8in); image: 127.5cm x 47cm (50¼in x 16¼in)*

11) After Tosa Mitsuoki (1617-1691)

Edo period, 18th-19th century

Kakejiku (hanging scroll); ink on silk in silk mounts, depicting Murasaki Shikibu in the Ishiyamadera Temple composing the *Tale of Genji*, with signature *Edokoro Azukari Shogoige Tosa no Kami Fujiwara Mitsuoki*, overall: 175.2cm x 38.5cm (69in x 151/4in); image: 93.7cm x 26.9cm (36 7/8in x 10 5/8in)

12) After Uemura Shoen (1875-1949)

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

Kakejiku (hanging scroll); ink on silk in silk mounts, depicting an elaborately coiffed and costumed geisha by a rustic window, with signature *Shoen jo* and seal *Shoen, overall:* 123.1cm x 60.1cm (48½in x 23 5/8in); image: 40.2cm x 40.7cm (13¾in x 16in)

13) Kaburaki Kiyokata (1878-1972)

Taisho (1912-1926) or Showa (1926-1989) era, early-mid 20th century *Kakejiku* (hanging scroll); ink on silk in silk mounts, depicting a woman looking out from between *amado* shutters after a storm, signed *Kiyokata* and sealed, *overall:* 135.9cm x 67.7cm (53½in x 26 5/8in); *image:* 41.8cm x 48.5cm (16½in x 19 1/8in)

14) Yokoo Hogetsu (1897-1990)

Showa era (1926-1989), mid-late 20th century *Kakejiku* (hanging scroll); ink on paper in silk mounts, depicting a woman in kimono by autumn plants, signed *Hogetsu* and sealed *Yokoo Hogetsu*,

overall: 206.1cm x 49.6cm (811/4in x 191/2in); image: 125.4cm x 31.9cm (49 3/8in x 121/2in)

15) Murata Kokoku (1831-1912)

Meiji era (1868-1912), 19th century

Kakejiku (hanging scroll); ink and white pigment on paper in silk mounts, depicting a Chinese woman reading by a circular window, with a flowering plum tree, inscribed with a Chinese poem and signed *Kokoku* with two seals, *overall:* 195.6cm x 53.4cm (77in x 21in); *image:* 124.4cm x 32.7cm (49in x 12 7/8in)



299 (part lot)

16) Oda Kaisen (1785-1862) Edo period (1615-1868), 1846

Kakejiku (hanging scroll); ink and slight colours on silk in silk mounts, depicting a Chinese-style landscape in the manner of Shen Zhou (1427-1509), inscribed *Chin Keinan no hitsui o naratte Koka sannen Kacho Kaisen sha* (Drawn by Kacho Kaisen in 1846 in the manner of Shen Qinan) and sealed *Kaisen, overall: 172.2cm x 43cm (68in x 16 7/8in); image: 97.1cm x 26.7cm (381/2in x 101/2in)*

17) Artist Unknown Meiji era (1868-1912), 19th century An unmounted length of silk printed with various colourful figure, birdand-flower and landscape designs; *291cm x 49cm (114in x 191/in)* and an unassociated wooden storage box. (18).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200



300 (part lot)

300 *

MORI IPPO (1798-1871), TEISAI HOKUBA (1770-1844) AND OTHERS Edo period (1615-1868) and Meiji (1868-1912), Taisho (1912-1926) and Showa (1926-1989) eras, 19th and 20th centuries

11 kakejiku (vertical hanging scrolls), each in silk mounts, and three honshi paintings with chumawashi (inner silk mount), as follows: Mori Ippo (1798-1871), ink on silk, Pines, moon and swallow, overall: 115.5cm x 43cm (43 7/8in x 16 7/8in), image: 27cm x 40.5cm (10 5/8in x 16in); Teisai Hokuba (1770-1844), ink and colours on silk, The Asazuma courtesan with fan and drum seated in a boat on Lake Biwa, overall: 124cm x 71cm (48¾in x 28in), image: 33cm x 55cm (13in x 21 5/8in); Mochizuki Gyokusen (1794-1852), ink and slight colour on paper, Pine and cherry trees by a mountain stream, overall: 164cm x 47cm (641/2in x 181/2in), image: 87.5cm x 30cm (341/2in x 113/4in); Mizuta Chikuho (1883-1958), ink and colours on silk, Landscape with scholar in pavilion, overall: 220cm x 53.5cm (86 5/8in x 21 1/8in), image: 142.5cm x 35.5cm (56 1/8in x 14in); Tanomura Chokunyu (1814-1907), ink and colours on paper, Landscape with mountains, pines, river and boatman, overall: 191cm x 51cm (751/4in x 20 1/8in), image: 116.5cm x 41.7cm (45 7/8in x 16 3/8in); Nakabayashi Chikkei (1816-1867), ink and colours on silk, Gathering of 100 Okame (goddesses of good fortune), overall: 180cm x 59cm (703/4in x 231/4in), image 99cm x 42.5cm (39in x 163/4in); Kawabata Gyokusho (1842-1913), ink and colours on silk, Folding-fan

leaf with Okame, overall: 136.5cm x 70cm (533/4in x 271/2in), image: 36cm x 50.3cm (14 1/8in x 193/4in); Senpo (late 19th century), ink on silk, Landscape with mountains, pines, river, and boatman, overall: 186cm x 54cm (73¾in x 21¼in), image: 105cm x 40.5cm (41 3/8in x 16in); after Tosa Mitsusada (honshi painting), ink and colours on silk, Cranes, pines and sun, overall: 138.3cm x 64cm (541/2in x 251/4in), image: 121.5cm x 48.5cm (473/4in x 19 1/8in); after Tanomura Chikuden, ink and colours on silk, Spring banquet with Chinese scholars and attendants, overall: 198cm x 66cm (78in x 26in), image: 128cm x 51cm (50 3/8in x 20in); after Tanomura Chikuden (honshi painting), ink on silk, Two boats and fishermen, overall: 149cm x 70.5cm (58 5/8in x 27¾in), image: 132cm x 56cm (52in x 22in); after Maruyama Oshin, ink and colours on silk, The Seven Sages of the Bamboo Grove with attendants, overall: 174cm x 68cm (681/2in x 263/4in), image: 107cm x 48.5cm (15 1/8in x 19 1/8in); after Kano Tsunenobu, ink and colours on silk, Rising sun and pine trees, overall: 205cm x 51cm (80¾in x 20in), image: 115.5cm x 32cm (451/2in x 121/2in); after Kawai Gyokudo (honshi painting), ink on silk, Landscape with boats, huts and trees beneath a mountain, overall: 123.5cm x 53cm (48 5/8in x 20 7/8in), image: 107.5cm x 41cm (42 3/8in x 16 1/8in): with two unassociated cardboard boxes. (16).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800







301 ARTIST UNKNOWN

Edo period (1615-1868), 18th/19th century Two framed and glazed *kakejiku* (vertical hanging scrolls), ink and colours on silk, one depicting respectively a pair of quail beside windswept *susuki* (pampas grass), the second a solitary bird flying

towards a clump of chrysanthemums, each painting inscribed with a later added signature *Toun hitsu* and seal *Kano no in*. *Each overall:* 91cm x 48cm (35 7/8in x 18 7/8in); each image: 74.5cm x 35cm (29 3/8in x 13³/4in). (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

302 *

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).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



303 * MAEDA SEISON (1885-1977)

Taisho (1912-1926) or Showa (1926-1989) era, circa 1926-1977

Kakejiku (hanging scroll); ink and colours on paper in silk mounts, depicting a rustic scene of peasants excitedly watching two dogs fighting, signed and sealed *Seison*, with a wooden *tomobako* storage box inscribed outside *Token* (Dogfight), signed inside *Seison dai* (inscribed by Seison) and sealed *Seison*; with outer lacquered storage box. *Overall: 210cm x 61cm (82¾in x 24in); image: 110cm x 40.5cm (43¼in x 16in).* (3).

£3,500 - 4,000 JPY530,000 - 600,000 US\$4,900 - 5,700

One of the 'three pillars' of the Nihon Bijutsuin (Japan Art Institute), along with Kobayashi Kokei and Yasuda Yukihiko, Maeda Seison was among the most influential Japanese artists of the last century and is celebrated for his mastery of an extremely wide range of styles and subjects: historical, religious, literary, bird-and-flower, animal painting, and lively genre painting somewhat in the Shijo manner, as seen in the present lot.

304 *

FUKUDA KODOJIN (SEISHO, 1865-1944)

Showa era (1926-1989), circa 1926-1944 *Kakejiku* (hanging scroll); ink on paper in silk mounts, depicting an elongated vertical mountain landscape in characteristic Nanga style with a tiny Chinese figure in the foreground looking up toward the peaks, with a Chinese poem, three artist seals including one reading *Seisho* and a collector's seal reading *Shujitsu tada shirakumo kado ni itaru* (All day long only white clouds come to my gate), a line from a verse by the Chinese poet Liu Yan (1048-1102); with inscribed *tomobako* double wooden storage boxes. *Overall: 205cm x 50cm* (80¾in x 19¾in); *image: 137cm x 32.5cm* (54in x 12¾in). (3).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500 Born in Wakayama Prefecture, Kodojin ('Old Daoist') became extremely accomplished in Chinese verse composition at an early age but switched to haiku for a time after studying with Masaoka Shiki (1867-1902). In the last three decades of his life, he returned to Chinese verse as well as painting landscapes in the Nanga style that have earned him a wide circle of admirers outside Japan in recent years. For English translations of Kodojin's accomplished and imaginative Chinese verse, see Stephen Addiss and Jonathan Chaves, *Old Taoist: The Life, Art, and Poetry of Kodojin* (1865-1944), New York, Columbia University Press, 2000.

305 *

HASHIMOTO DOKUZAN (1869-1938)

Taisho (1912-1936) or Showa (1926-1989) era, circa 1912-1938

Kakejiku (hanging scroll); ink on paper in silk mounts, depicting a toad in typical pose sitting up and confronting the viewer, with a cursive Chinese inscription, signed and seal *Ryuho*; with a wooden *tomobako* storage box inscribed outside *Gamashi ga* (Painting of a toad), signed inside *Ryuho [...] daisho* (Inscribed by *Ryuho [...]*), and sealed *Dokuzan*. *Overall: 205cm x 55.5cm (80¾in x 21 7/8in); image: 135cm x 36.5cm (53 1/8in x 14 3/8in). (2).*

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

Hashimoto Dokuzan, who used several other art names including Ryuho as seen on this painting, studied under the leading Nanga painter Tomioka Tessai (1837-1924) and later became a priest of the Rinzai sect. In 1909 he was appointed Chief Abbot of the Shokokuji Temple in northern Kyoto, retaining this post until 1933.



304

305







306 *

KOBAYASHI EITAKU (SENSAI, 1843-1890)

Meiji era (1868-1912), circa 1870-1890 *Kakejiku* (hanging scroll); ink and colours on silk mounted in silk with calico *joge* (top and bottom strips), depicting within a roundel cropped at each side a beauty emerging from beneath a mosquito net, her kimono boldly decorated with bat motifs, the lower half of the scroll occupied by a flowering *omodaka* (water plantain), the roundel sealed *Sensai* and with a second undeciphered seal at the lower left of the scroll; with a wooden *tomobako* storage box inscribed outside *Sensai hitsu kaya bijin zu* (Picture of a beauty and mosquito net, brushed by Sensai).

Overall: 141cm x 32.5cm (55½in x 12¾in); image: 70.5cm x 19cm (29½in x 7½in). (2).

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

Kobayashi Eitaku was born in Edo, apprenticed at the age of 13 to Eitoku (a member of the Kano academy) and is said to have been briefly in the employ the li family of Hikone. After li Naosuke was assassinated in 1860, he eventually returned to Edo (Tokyo), worked as a newspaper illustrator and was possibly mentored by Kawanabe Kyosai. Eitaku deployed his prodigious talents in a wide range of genres including daring erotica, dramatic scenes from Japanese history, and the type of refined Ukiyo-e style painting seen here.

307 * ITO SEIU (1882-1961)

Taisho (1912-1926) or Showa (1926-1989) era, early-mid 20th century *Kakejiku* (hanging scroll); ink and colours on silk in silk mounts, depicting a flock of ferocious sword-wielding crow *tengu* flying around a dedicatory panel inscribed to two individuals, Ogura Kazuo and Takeda Hideyoshi, the moon behind clouds below, signed and sealed *Seiu*; with a wooden *tomobako* storage box inscribed outside *Hinoto-u Chikutei sei* and with two seals, one reading *Chikutei*.

Overall: 214cm x 68.5cm (841/4in x 27in); image: 125cm x 48.5cm (491/4in x 19 1/8in). (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Ito Seiu was born in Tokyo, the son of a metalworker. He enjoyed a varied artistic education in metalwork, ivory-carving and sculpture before leaving home to study painting with Nozawa Teiu and around 1910 started a career as a newspaper illustrator, also working as a playwright after the Great Kanto Earthquake of 1923. Known as a satirical artist and the 'father of bondage painting', he fell foul of the censors during the 1930s and much of his work was destroyed during the Tokyo air raids of spring 1945; his surviving paintings are rare. The exact circumstances behind the creation of the present work remain unclear.

308 * KODERA TOSEN (1883-1945)

Taisho (1912-1936) or Showa (1926-1989) era, circa 1920-1945 Yokomono (horizontal kakejiku [hanging scroll]); ink and colours on paper in silk mounts, depicting a playful procession of butterflies, grasshoppers, cicadas, frogs and other creatures with a stand of autumn plants in the foreground, signed and sealed Tosen; with a wooden tomobako storage box inscribed outside Shuso gichu (Bugs frolicking by a clump of autumn plants), signed inside Tosen hitsu (Brushed by Tosen), sealed Tosen and with an unidentified exhibition seal; and a decorative exhibition label with the same title. Overall: 117cm x 86cm (42 1/8in x 33 7/8in); image: 76cm x 26cm (29 7/8in x 101/4in). (3).

£4,000 - 5,000 JPY600,000 - 760,000 US\$5,700 - 7,100

Born in Nagoya and a student of Morimura Gito (1872-1938), Kodera Tosen was an independent artist who showed at the Nihon Bijutsu Kyokai (Japan Art Association) and other important exhibitions.



309 * SHIMADA BOKUSEN (1867-1943)

Taisho (1912-1868) or Showa (1926-1989) era, circa 1920-1940 *Kakejiku* (hanging scroll); ink and colours on paper in silk mounts, depicting within a lobed reserve a recumbent stag holding down a sprig of camellia with its left foreleg and chewing on one of the petals, signed *Genroku Bokusen ga* (Dark stag painted by Bokusen) and sealed *Toyo*; with two wooden *tomobako* storage boxes, one inscribed outside *Genroku* (Dark stag); signed inside *Bokusen jidai* (painted by Bokusen) and sealed *Shimada Toyo no in* (Seal of Shimada Toyo). *Overall:* 142.5cm x 70.5cm (56 1/8in x 29½in); *image:* 42.5cm x 50cm (16¾in x 19¾in). (3).

£2,500 - 3,000 JPY380,000 - 450,000 US\$3,500 - 4,200 The term *genroku* (dark stag) is sometimes used for the animal that accompanies Jurojin, God of Longevity, and is said to attain its colour after the passage of 2,000 years, while the stag and camellia are a popular pairing in Chinese painting.

Following the death in 1884 of his father Shimada Sekkoku, who trained him in the Maruyama style, Shimada Bokusen taught himself for a while before travelling up to Tokyo in 1886 to become a pupil of the famous painter Hashimoto Gaho; he started to exhibit his work publicly in the same year, first receiving an award in 1887. He painted a wide range of historical subjects and belonged to a succession of leading art associations, showing frequently at the Bunten national salon and its successors up until 1942, as well as at overseas exhibitions.



HIRAI BAISEN (1889-1969) AND KONOSHIMA OKOKU (1877-1938)

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

Three landscape *kakejiku* (vertical hanging scrolls), each in silk mounts as follows: Hirai Baisen, ink, slight colours, and spattered *gofun* (powdered calcified shell) on silk, Snow at Kinkakuji (The Golden Pavilion), signed *Baisen* with a seal, with wooden *tomobako* storage box, *overall:* 195.6*cm* x 44.6*cm* (77*in* x 17½*in*), *image:* 115.2*cm* x 27.2*cm* (45 3/8*in* x 10 5/8*in*); Konoshima Okoku, ink and colours on silk, Rafting on the summer river, signed Okoku saku with a seal, with a wooden storage box, *overall:* 206*cm* x 55.8*cm* (81 1/8*in* x 22*in*), *image:* 113.4*cm* x 35.7*cm* (44 5/8*in* x 14 1/8*in*); Konoshima Okoku, ink and colours on silk, Pine trees by the seashore, signed Okoku saku with a seal, with a wooden storage box, *overall:* 197*cm* x 54.5*cm* (77½*in* x 21½*in*); *image:* 110.5*cm* x 35.6*cm* (43½*in* x 14*in*). (6).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100







311

KONOSHIMA OKOKU (1877-1938)

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

Three landscape kakejiku (vertical hanging scrolls), each signed Okoku/Okoku saku with seal and in silk mounts, as follows: ink and slight colours on silk, Winter landscape, with a wooden tomobako storage box, overall: 201.4cm x 59.8cm (79 3/8in x 23 3/8in), image: 114.5cm x 41cm (45 1/8in x 16in); ink and colours on silk, Fishing in a summmer stream, with wooden tomobako storage box, overall: 198cm x 54.8cm (78in x 211/2in), image: 109.8cm x 35.6cm (43 1/8in x 14in); ink and slight colours on silk, Fisherman's dwelling and nets in evening mist, with a wooden storage box, overall: 207.4cm x 61.4cm (81 3/8in x 24 1/8in), image: 118.4cm x 41cm (46 3/8in x 16in). (6).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

312 **AOKI SEIKO (B. 1879)** AND KONOSHIMA OKOKU (1877-1938)

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

Two kakejiku (vertical hanging scrolls), each in silk mounts with a wooden storage box, as follows: Ink, slight colours, and spattered gofun (powdered calcified shell) on silk, Stag in the snow, signed Seiko saku with a seal, overall: 208.6cm x 47.7cm (81 1/8in x 18¾in), image: 123.1cm x 27.9cm (481/2in x 11in); Ink and slight colours on silk, Stag and hind, signed Okoku with two seals, overall: 183.6cm x 43.5cm (721/4in x 17 1/8in): image: 113cm x 24.7cm (441/2in x 93/4in). (4).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

311

313 **KONOSHIMA OKOKU (1877-1938)**

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

A kakejiku (vertical hanging scrolls) in silk mounts, ink and slight colour on silk, Eagle on a branch, signed Okoku saku with a seal; with a wooden storage box.

Overall: 214.5cm x 62cm (841/2in x 24 3/8in); image: 125cm x 41cm (491/4in x 24 1/8in). (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100





314

SUZUKI KASON (1860-1919) AND KONOSHIMA OKOKU (1877-1938)

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

Four *kakejiku* (vertical hanging scrolls), each in silk mounts, as follows: Konoshima Okoku, ink and colours on paper, Hen and chicks, signed *Okoku* with a seal, with a wooden *tomobako* storage box, *overall*: 209.3*cm* x 46.7*cm* (82 3/8*in* x 18 3/8*in*), *image*: 128.3*cm* x 30.4*cm* (50 5/8*in* x 12*in*); Ink and colours on paper, Swallows and falling cherry blossoms, signed *Okoku* with a seal, with a wooden *tomobako* storage box, *overall*: 203.6*cm* x 47.8*cm* (80 1/8*in* x 18¾*in*), *image*: 128.7*cm* x 29.8*cm* (50 3/8*in* x 11¾*in*); Ink and slight colours on paper, Egret perched on a branch, signed *Okoku* with a seal, with a wooden storage box, *overall*: 193*cm* x 47.8*cm* (76*in* x 18 7/8*in*), *image*: 127.6*cm* x 30.2*cm* (50¼*in* x 11 7/8*in*); Suzuki Kason, ink and colours on silk, Two cranes and reeds, signed *Kason* with a seal, with a wooden storage box, *overall*: 193.2*cm* x 64*cm* (76*in* x 25¼*in*); *image*: 110.4*cm* x 41.2*cm* (43½*in* x 16 1/8*in*). (8).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

PAINTED ALBUM, HANDSCROLLS AND SCREENS Various Properties

315 *

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 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 hitsu Tokaido gojusantsugi zu kanoe-inu shunjitsu oju Hokkei* (Paintings of the 53 stations of the Tokaido brushed by my master Hokusai, [painted] to order by Hokkei [1780-1850], spring 1850) with a seal. *Each painting approx. 37.5cm x 35.8cm* (18% *in x 14 1/8in*).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200



315 (part lot)



316 (part lot)

316 * ANONYMOUS

Edo period (1615-1868), 19th century

Makimono (horizontal handscroll) depicting *shunga* (erotic pictures) ink, colours and mica on paper, depicting 12 scenes of couples making love, including a samurai and a young girl, a samurai and a courtesan and a working class couple, *unsigned*, the wrapper of gold paper backed with silk brocade; with a lacquered wooden storage box with a paper slip. *Overall:* 20.5cm x 400cm (8 1/8in x 157½in); *image* 19.5cm x 373cm (7¾in x 146 7/8in). (2).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

317 *

SUZUKI KIITSU (1796-1858)

Edo period (1615-1868), mid-19th century *Makimono* (horizontal handscroll), ink and colours on paper, depicting flora and fauna of the seasons, the *mikaeshi* (leader) of brocade silk, the *jikusaki* (roller ends) each decorated in gold lacquer with a phoenix, signed *Kiitsu hitsu* (brushed by Kiitsu) and sealed *Kiitsu gaki* (Pictorial record by Kiitsu); with a wooden *tomobako* storage box inscribed outside *Kiitsu makimono* (Kiitsu handscroll), the interior with a collector's signature and seal. *Overall: 30.3cm x 1157cm (11 7/8in x 4561/4in); image: 28cm x 1074cm (11in x 422 7/8in).* (2).

£6,000 - 8,000 JPY910,000 - 1,200,000 US\$8,500 - 11,000

The collaborator and leading pupil of Sakai Hoitsu, Suzuki Kiitsu built on his master's achievement by imbuing the Edo Rinpa style with a still greater naturalism based on direct observation of Japan's flora and fauna.



317 (part lot)

318 TP PROBABLY BY ITO JAKUEN (FL. LATE 18TH TO EARLY 19TH CENTURY)

Edo period (1615-1868), late 18th/early 19th century A six-panel folding screen, ink on paper, depicting a tiger prowling behind bamboo; signed possibly *Ojinsaku Jakuen[...]*, (Made to special order, Jakuen[...]) with two seals. *169cm x 370cm (66½in x 145 5/8in)*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Illustrated on page 162.

319 TP

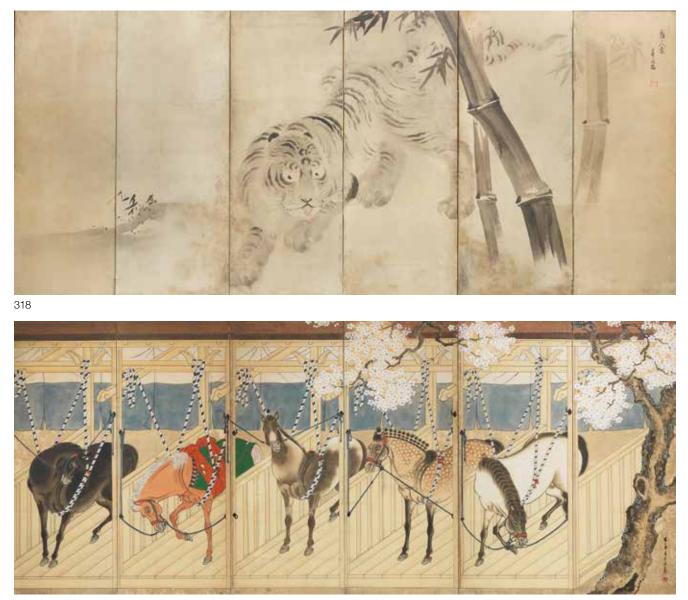
YAMANO MORITSUGU (ACTIVE CIRCA 1818-1830)

Kano Shool, Edo period (1615-1868), mid-19th century A six-panel folding screen, ink and colour on paper, depicting a stable with five impressive steeds tethered in separate stalls beneath a horizontal band representing the roof over which are draped cherry blossoms; signed *Shunposai Moritsugu hitsu*. *166cm x 376cm (65 3/8in x 148in).*

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

Yamano Motitsugu was a pupil of Kano Morimichi (died 1835).

Illustrated on page 162.



320 TP ARTIST UNKNOWN, TOSA SCHOOL

Edo period (1615-1868), second half of the 17th century The left-hand of a pair of six-panel folding screens, ink and colours on gold paper, depicting a panorama of the annual horse race at the Kamigamo (Upper Kamo) Shrine with seven mounted participants and numerous extravagantly dressed spectators and revellers on both sides of the racetrack, including courtiers, samurai, members of the townsman class and musicians, amongst temples, shrines and viewing and performance platforms set against a background of the Kamo River and distant hills interspersed with gold clouds. $171.5cm \times 370cm (671/2in \times 1453/4in)$.

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100 For the closest published version of the Kamo horse race, compare a pair of *chubyobu* (two-thirds size) screens in the Suntory Museum of Art, dated by Sakakibara Satoru to the Kanbun era (1661-1673). As Sakakibara notes, over time the religious and ceremonial aspects of the Kamo races became less important and the shrine itself consequently no longer needed to occupy the whole of the left-hand screen as in earlier examples. Held every year on the fifth day of the fifth month, the event became more of a straightforward entertainment, as the present lively version attests; see Takeda Tsuneo and others, *Nihon byobu-e shusei* (Compendium of Japanese Screen Painting), vol. 13, *Fuzokuga: Sairei, kabuki* (Genre Painting: Ceremonies and Kabuki), Tokyo, Kodansha, 1978, cat. nos. 27-28, 29-30 and p.95.





321 *

ARTIST UNKNOWN

A Rare and Important Early Six-Panel Folding Screen Depicting Female Proto-Kabuki, Momoyama (1573-1615) or early Edo (1615-1868) period, circa 1610-1620 A *chubyobu* (medium-sized screen) of six panels, painted in ink, colours and gold on paper, depicting a performance by the Okuni kabuki troupe at the Kamo Riverbed in Kyoto: from right to left an outdoor sumo-wrestling bout, labourers carrying loads of charcoal, travellers crossing a bridge over the Kamo River, vendors seated on the ground selling their wares, loincloth-clad swimmers, fishermen, the theatre entrance with a *taiko* drummer, weapons and spectators on a *yagura* (elevated scaffold), a crowd of excited male and female spectators, a female kabuki performance (see below) and revelling picknickers; with a storage box and an earlier wooden frame and base. *Overall: 101cm x 258cm (39¾in x 101 5/8in); image: 87.5cm x 245cm (34½in x 96½in).* (3).

£80,000 - 100,000 JPY12,000,000 - 15,000,000 US\$110,000 - 140,000

Provenance

Purchased by the present owner in Akita Prefecture, circa 2006-2007. On deposit at Kyoto National Museum, 2012-2014.

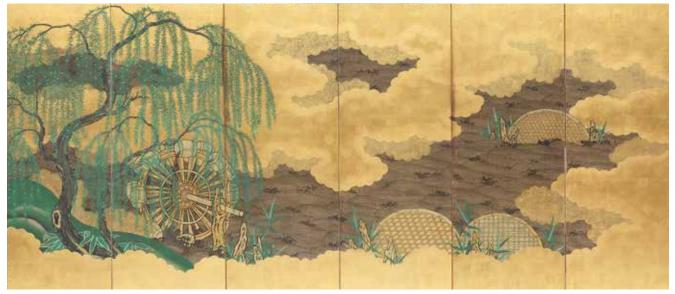
In the first decades of the seventeenth century, a woman by the name of Izumo no Okuni both shocked and delighted the inhabitants of Kyoto by performing *kabuki odori* ('wild and unorthodox dancing') on the dry riverbed of the Kamo River and at Kitano Shrine. Leading a troupe of female outcasts whom she trained in dancing and singing skills acquired during her time as a shrine maiden in her native Izumo Province, Okuni developed a new style of theatrical performance characterized by lively action, colourful costumes, sexual innuendo and humour. Her growing popularity and use of an all-female cast attracted official displeasure and in 1629 the shogunal authorities issued an edict forbidding women from taking part in theatrical performance, thus unwittingly laying the foundations for the worldfamous dramatic genre we now call kabuki, with men playing both male and female roles.



Okuni soon passed into urban mythology and the present lot, an important discovery, is one of a small group of very early screens that depict an actual performance taking place in the lively, hedonistic world of Momoyama-era Kyoto. One of the nearest parallels, in point of the detailed depiction of Okuni's performance rather than the location or overall composition, is provided by a six-panel folding screen now in Kyoto National Museum (Important Cultural Property; at 88 x 268cm, its dimensions are very close to the present lot); a reproduction can be found in Takeda Tsuneo (ed.), *Nihon byobu-e shusei* (Collected Japanese Screen Paintings), vol. 13, *Fuzokuga: Sairei, Kabuki* (Genre Painting: Festivals and Kabuki), Tokyo, Kodansha, 1978, cat. no.58, where Hattori Yukio assigns it a date of circa 1605-1614.

As the museum's website (http://www.kyohaku.go.jp/eng/syuzou/ meihin/kinsei/item05.html) points out, the performance features just three actors: an actor wielding a sword, a woman sitting by the pillar, and a third character, a *saruwaka* clown in the case of the Kyoto screen but in this lot another character seated to the left. This indicates that the piece being played is probably *Chaya asobi* (Fun at the Teahouse), one of the Okuni troupe's standard acts, and the website suggests that the absence of the three-stringed shamisen demonstrates that the Kyoto screen depicts an early phase in the development of Okuni's entertainments; it also identifies the venue as the Noh stage of the Kitano shrine, where Okuni's kabuki troupe performed according to a document of 1603. In the present screen, although the stage itself resembles the Kyoto and other versions, as argued in a recent article by Professor Matthew McKelway (see below) introducing a newly discovered pair of early-kabuki screens, the large bridge on the first panel points to the Kamo Riverbed at Gojo as the location of the performance. This is helpful in determining the early date of the present lot, since in later versions the location shifts from Gojo to Shijo.

The screen introduced by McKelway also resembles the present lot in exhibiting a unmistakable narrative structure from right to left and including an elevated platform with *taiko* and weaponry; as McKelway comments, the fact that a variety of weapons is shown, rather than a single type, is another indicator of early date. The earliest possible date is 1607, since the other half of the pair in the McKelway article depicts the Kitano Shrine with alterations to its architecture made at that time; see Matthew McKelway (Tateno Marimi trans.), 'Shinshutsu "Kitano Yuraku, Okuni Kabuki zu byobu": Shoki kabukigoya no ichi hensen o megutte (Merrymaking at Kitano and Okuni Kabuki: The Movements and Meaning of the Early Kabuki Stage)', *Kokka*, 1449, July 2016, pp.7-21.



(front)



(reverse)

322 * TP

POSSIBLY BY ARAI SEIHO TSUNESATO (D.1838)

Edo period (1615-1868), early 19th century Pair of six-panel folding screens, ink, colours and gold on gold paper, one side with the classic Uji Bridge composition of willow tree, bridge, stone-filled baskets, waterwheel, stylized waves and golden clouds, the reverse with bamboo and pines on a gold background, signed *Tsunesato hitsu* (Brushed by Tsunesato). *Each approx.* 172cm x 374cm (64¾in x 147¼in). (2).

£25,000 - 30,000 JPY3,800,000 - 4,500,000 US\$35,000 - 42,000



(front)



(reverse)

Two websites connected with the northern city of Hirosaki in Aomori Prefecture mention a pair of screens of cherry- and maple-viewing by Arai Seiho recently acquired by Hirosaki City Museum; one of the sites adds the information that another of this artist's names was Tsunesato, using the characters of the signature on this lot. Arai, an artist based in Edo and retained by the Hirosaki domain, was a pupil of Kano Eisen'in Osanobu. Even without the evidence of the signature there can be little doubt that this is a late-Edo version of the Uji Bridge theme, made famous by a number of Momoyama-period (1573-1615) screen pairs, but it is rare to find an attributable example of such a revival piece; see http://www.city.hirosaki.aomori.jp/hakubutsukan/kannzouhinNo5.pdf and http://www.furusato-ouendan.com/spot/1051



(signature on reverse)

323 TP A LARGE AND FINE ORNAMENTAL PADDED-TEXTILE SCREEN

Meiji era (1868-1912), mid/late 19th century Framed and glazed four-panel folding screen, made in the *oshi-e* (padded silk) technique, depicting a daimyo *gyoretsu* (procession of a Japanese feudal lord), heading through a winding path flanked with cypress trees and Mount Fuji soaring in the background, high ranking samurai mounted on horseback, one leading from the front and others accompanying the *norimono* (palanquin) from behind, inside which the lord is seated, whilst the lower-ranked samurai and attendants are on foot carrying all the paraphernalia, all on a gold-leaf background paper; *unsigned. Overall: 181cm x 244cm (711/in x 96in); image: 112cm x 213cm (44in x 83 7/8in).*

£8,000 - 12,000 JPY1,200,000 - 1,800,000 US\$11,000 - 17,000

Oshi-e, also known as kiritori zaiku, was a technique in which paper or silk wadding is covered with dyed and painted silk or paper to create padded relief designs. Little is known of this technique, but it probably dates back to the Muromachi Period. In the Meiji era, oshi-e was regarded as a feminine accomplishment alongside ikebana, tea ceremony and embroidery. Few recorded examples survive today but the genre were displayed in the 'Fancy Articles' section of the Philadelphia Centennial Exhibition of 1876.¹ The unsettling realism of Oshie-e was immortalized in mystery writer Edogawa Ranpo's ghostly 1929 novella Oshi-e to tabisuru otoko (The Man Who Travelled with an Oshie-e, Edogawa Ranpo zenshu (Complete Works of Edogawa Ranpo), 5, Tokyo, Kubunsha Bunko, 2005, pp.11-38.

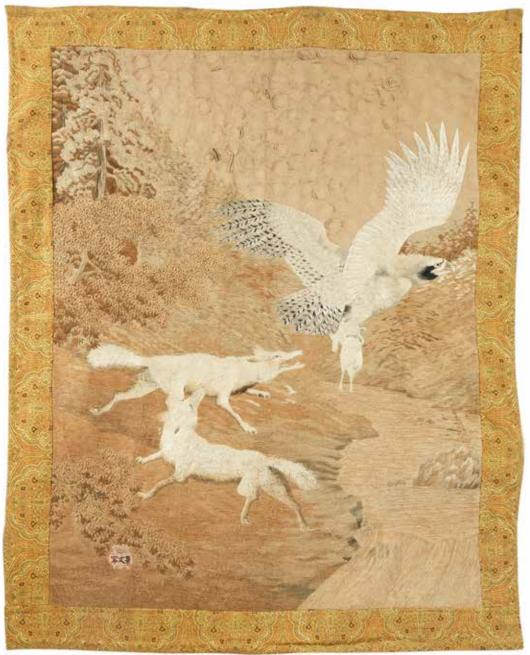
Notes:

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











EMBROIDERED WORKS OF ARTS Various Properties

324 ^{TP} **YUZAN**

Edo period (1615-1868), early 19th century The right-hand of a pair of six-panel folding screens, ink and colours on gold paper, depicting a blossoming cherry tree with two birds, probably *koruri* (Siberian blue robins), and flowers of different seasons: *ayame* (irises), *nadeshiko* (pinks), *sumire* (violets) and *asagao* (morning glories), signed Yuzan. 106cm x 282cm (41¾in x 111in).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

325

A LARGE EMBROIDERED WALL HANGING

By Keibun, Meiji era (1868-1912), late 19th/early 20th century Handwoven with different shades of thread (mostly faded) with an eagle gripping in its talons a young cub, flying over two adult foxes snarling in vain on the ground; signed at lower left *Keibun sha* within a jar-shaped reserve. *Overall: 218cm x 173cm (85 7/8in x 68 1/8in); image: 189cm x 143cm (74 3/8in x 561/4in).*

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100

326 A LARGE EMBROIDERED WALL HANGING

Meiji era (1868-1912), late 19th/early 20th century Handwoven with different shades of green, brown and red silk thread with two cockerels confronting each other beneath the spreading boughs of a pine tree, irises, wild chrysanthemums and irises blooming in the foreground, thatched buildings in the distance; *unsigned*. *Overall: 234cm x 176cm* (*92 1/8in x 691/4in*); *image: 205cm x 145cm* (803/4*in x 57 1/8in*).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100





CERAMICS Various Properties



A SHIGARAKI STORAGE JAR

Late Kamakura period (1185-1333), 14th century Of broad baluster form, with slightly everted short neck, covered with a natural ash glaze of pale brown tints; with a wooden storage box inscribed on the cover *Ko-Shigaraki tsubo* (Old Shigaraki jar) and inside the cover, *Kamakura jidai no saku* (made in the Kamakura period), attested and signed with two seals by an art historian Katsura Matasaburo (1901-1986). *37cm (14½in) high. (2).*

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

328 *

AN IRON-OXIDE AND SLIP-DECORATED CERAMIC CHAWAN (TEA BOWL)

By Ogata Kenzan (1663-1743), Edo period (1615-1868), 18th century

Painted around the exterior in underglaze iron oxide with a stylised camellia on a pale-grey ground; signed on the base *Matcha Kenzan* (Powdered green tea, Kenzan) within a square reserve; with a wooden storage box. 7cm (21/4in) high. (2).

£3,500 - 5,500 JPY530,000 - 830,000 US\$4,900 - 7,800









329 *

AN OCTAGONAL STONEWARE VESSEL AND WOOD COVER By Ogata Kenzan (1663-1743), 1715

Each panel painted in iron oxide with a scene from *Shosho hakkei* (Eight Views of the Xiao and Xiang Rivers), beneath the corresponding poem as follows:

- 1) Night Rain on the Xiao and Xiang
- 2) Wild geese descending to a Sandbar
- 3) Evening Bell from a Misty Temple
- 4) Mountain Market in Clearing Mist
- 5) River and Sky in Evening Snow
- 6) Fishing Village in Evening Glow
- 7) Autumn Moon over Lake Dongting
- 8) Returning Sails off a Distant Shore

Signed on the base in iron oxide *Shotoku kinoto-hitsuji doshi Kenzan Shinsei go* (painted by Kenzan Shinsei, in the *kinoto-hitsuji* year of Shotoku [1715]), with a reticulated wood cover, pierced with two chrysanthemum blossoms; with double wooden storage boxes. *21.2cm* (8 5/8in) high. (4).

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100

330 *

AN IRON-OXIDE AND SLIP-DECORATED STONEWARE TWO-TIER JUBAKO (PICNIC BOX)

By Ogata Kenzan (1663-1743), Edo period (1615-1868), 18th century Decorated in sgraffito style in the manner of Chinese Cizhou ware, the exterior painted in underglaze iron-oxide with all-over design of large peony blossoms interwoven among *karakusa* ('Chinese grasses'), the interior of the lid painted windswept *hagi* (bush clover) and signed *Kenzan*; with an inscribed wooden storage box with two paper slips, one inscribed *Kenzan botan karakusa kaku-nijubachi* (Two-tier square container with the design of *karakusa* and peonies by Kenzan). *13cm x 17cm x 17cm* (5 *1/8in x 6 5/8in 6 5/8in)*. (4).

£10,000 - 15,000 JPY1,500,000 - 2,300,000 US\$14,000 - 21,000

Provenance Vokovama Fam

Yokoyama Family.

Published

Kanazawa Bijutsu Kurabu (Kanazawa Art Club), *Yokoyama-ke shozohin nyusatsu* (Auction Catalogue of the Yokoyama Collection), Kanazawa, 24 September (year not recorded), lot 171.



A NABESHIMA POLYCHROME SAUCER DISH

Edo period (1615-1868), late 17th century Of shallow saucer form, raised on a high foot, painted with trailing camellia blossoms strung on a line, in underglaze blue and iron-red and yellow enamels, the reverse with three clusters of tasselled cash, the foot with a typical combed design in underglaze blue. $6cm \times 20.3cm$ (2 3/8in x 8 3/8in) diam.

£10,000 - 15,000 JPY1,500,000 - 2,300,000 US\$14,000 - 21,000

For examples of the same design, see Yoshiko Kakudo (ed.), *The Art of Japan, Masterworks in the Asian Art Museum of San Francisco*, San Francisco, Chronicle Books, 1991, pl.113; Takasu Toyoji, *Toki Zenshu: Kakiemon, Nabeshima* (Collection of Ceramics: Kakiemon and Nabeshima Ware), vol.23, Tokyo, Heibonsha, 1961, pl.54; Mayuyama Junkichi (ed.), *Mayuyama, Seventy Years*, vol.1, Tokyo, Benrindo Co. Ltd., 1976, pl.138.

Two further examples of the design were sold at Christie's, London, 5 December 2017, lots 94 and 95.



A RARE FOUR-SIDED KENJO-IMARI BOTTLE IN NABESHIMA-STYLE

Edo period (1615-1868), 18th century

Each face decorated with formalised scrolling floral pendants in underglaze blue and overglaze enamels, two suspended with the character *ju* (longevity) alternating with *shippo-hanabishi* (flowery-diamond linked-jewels) enclosed within a circle, all on a foliate diapered ground. *22.5cm* (8 7/8*in*) *high*.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Illustrated on page 175.

333 *

A FOLIATE-RIMMED KAKIEMON BOWL

Edo period (1615-1868), l8th century Decorated with red, turquoise and blue enamels, the interior and exterior scattered with sparse small floral sprays with feathery leaves scattered over the interior and exterior. $2.7cm \times 18cm$ (1in $\times 71/in$) diam.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

Illustrated on page 175.

334

A LARGE NABESHIMA-STYLE DISH

Edo period (1615-1868) or Meiji era (1868-1912), 19th century Painted in underglaze blue with a large gnarled plum tree, the underside with three groups of sprays of large formalised peony blossoms with foliage, supported on a high foot, similarly painted with a band of a *shippo-zunagi* (linked-jewel) design. $11cm \times 34cm$ (4 3/8in x 13 3/8in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Illustrated on page 175.

335 *

A KYO-YAKI EARTHENWARE BOX AND COVER IN THE FORM OF A GOBAN (BOARD FOR PLAYING GO)

Edo period (1615-1868), late 18th/early 19th century Of typical square form, supported on four bun feet, the removable cover marked out with small squares, the sides with alternating prunus, bamboo and *hanabishi shippo-zunagi* (flowery-diamond linked-jewels) designs, all in rich blue and green enamels and gilding, the interior of the box similarly painted with plum blossoms and the inside of the cover with turbulent water; with an unassociated wooden storage box. 7.6cm x 11.2cm (3in x 4 3/8in). (3).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

336

AN IMARI MEDICINE JAR

Edo period (1615-1868), late 17th/early 18th century Decorated in iron-red, yellow and green overglaze enamels and underglaze blue with a continuous scene of three birds, two perched and one swooping among peonies and fruiting pomegranate sprays enclosed within a wide frieze encircling the body, the neck with four vertical stalks of red blossoms. *26cm (10¼in) high.*

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

An identical jar is illustrated in Oliver Impey, *Japanese Export Porcelain: Catalogue of the Collection of the Ashmolean Museum, Oxford*, Amsterdam, Hotei Publishing, 2002, p.184, no.290.







(interior)





Property of a European Private Collection

337

A LARGE BALUSTER FLUTED IMARI VASE AND EN-SUITE COVER

Edo period (1615-1868), circa 1700 Painted in underglaze blue, iron red and pink enamels with gilt with a continuous design of peony growing from behind rocks at the bottom section, chrysanthemum blossoms and trailing branches of cherry spreading across the upper section beneath a chrysanthemum-petal shaped fluting border enclosing different bird-and-flower scenes extending from the shoulder to the body, the domed cover similarly decorated with chrysanthemums and surmounted by a tearshaped knop. 74cm (29 1/8in) high. (2).

£4,000 - 6,000 JPY600,000 - 910,000 US\$5,700 - 8,500

Provenance

Princesse Charles d'Arenberg collection, purchased at Galerie Georges Giroux, Brussels, 15 November 1926.

Property of a Gentleman

338

TWO TALL IMARI BIJIN (BEAUTIES)

Edo period (1615-1868), circa 1700 Each painted in underglaze blue and iron-red and gilt, each standing, her hair elaborately arranged with a loop at the back and dressed with a comb at the front, with one hand holding up the hem of her garment, her body twisted as she looks slightly to her right, one wearing a kimono decorated with chrysanthemums growing along the banks of stream and an under-robe with peonies, *57cm (22 5/8in) high*; the other wearing a kimono decorated with pine and plum and an under-robe with chrysanthemums; *59cm (231/in) high*. (2).

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100







Other Properties

339

FIVE ARITA OR IMARI PORCELAINS

Edo period (1615-1868), late 17th century Comprising a large moulded celadon dish in the form of a feather fan, with a swirling cloud in relief, the underside showing a ring of red biscuit porcelain, c.1750, 29.4cm (11%in) diam.; an Imari ewer, painted in underglaze blue with figures among exotic plants, with European hinged metal cover, c.1780, 22.9cm (9in) high; three saucer dishes, one painted in underglaze blue within the brownedged rim with cherry blossoms on swirling water, *Kin* mark, c.1780, 18.7cm (7 3/8in) diam., one similarly painted with chrysanthemums growing from rocks, c.1780, 20.5cm (8 1/8in) diam., the other with a central panel of two cranes within a border of pine, prunus and bamboo, Fuku mark, cira 1780, 20.3cm (8in) diam. (5).

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100

340

A LARGE BLUE-AND-WHITE OCTAGONAL IMARI JAR

Edo period (1615-1868), late 17th/early 18th century Painted in underglaze blue with an all-over design of exotic long-tailed birds standing or in flight among large flowering peonies growing in a rocky landscape, the shoulder with bands of *karakusa* ('Chinese grasses') and formal foliate motifs. *57.2cm (221/2in) high.*

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100



A TALL OVOID PORCELAIN VASE

Painted by Kashosai Ujichika for the Hyochien workshop, Meiji era (1868-1912), dated 1881

Decorated in enamels and gilt with an all-over design of sparrows and different species of butterflies flying among seasonal flowers including cherry blossoms, chrysanthemums, peonies and pinks, the neck encircled with a thick flambé reddish-brown glaze trickling down; signed on the side along the bottom *Kashosai Ujichika* with a seal and signed on the base *Dai nisenrokujukyu-go, Meiji juyonen sangatsu, Nihon Tokyo Hyochien sei* (No.2069, March 1881, made by Hyochien, Tokyo, Japan) beneath a fan-shaped cartouche. 36.5cm (14 3/8in) high.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

342 *

A LARGE BALUSTER BLUE-AND-WHITE PORCELAIN VASE

By Makuzu Kozan, Meiji era (1868-1912), early 20th century Painted in underglaze blue with a continuous Chinese landscape scene, a scholar and attendant dwarfed by the soaring mountains at the front, buildings and boats sailing in the distance on the reverse, the short neck decorated with auspicious symbols of confronting birds alternating with bats flanking peaches enclosed within lobed panels on a diaper ground, signed on the base in underglaze blue *Makuzu Kozan sei*, with a *tomobako* wooden storage box, inscribed outside on the cover *Kabin* (Flower vase), inside the cover *Seika*, *sansui no e*, *Makuzu Kozan saku* (Blue landscape made by Makuzu Kozan) with a seal *Makuzu Kozan no in*. 33cm (13in) high. (2).

£1,800 - 2,500 JPY270,000 - 380,000 US\$2,500 - 3,500









343 FOUR CERAMIC VESSELS

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

The first a Satsuma style baluster vase, decorated in enamels and gilt with two large panels, one depicting two sparrows perched on a flowering peony branch, the other with two shijukara (Japanese tits) among stalks of chrysanthemums, signed on the base in underglaze blue Kanzan Seisei, 17cm (6 11/16in) high; the second vase painted in underglaze green with two stalks of bamboo and two bamboo shoots, signed on the base in underglaze blue Kato Kanzan, 18.5cm (71/4in) high; the third, a small blue-and-white vase painted with a solitary egret perched on a willow tree, signed on the base in underglaze blue Kanzan, 12.5cm (4 7/5in) high; the last a spherical box and cover supported on three short feet painted with trailing morning glories, with three short feet, signed on the base in underglaze blue Mino, Nishiura within a seal, 11.5cm x 11.5 cm (4 9/16in x 4 9/16in). (5).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

344 *

A SMALL BALUSTER PORCELAIN VASE

By Makuzu Kozan, Meiji era (1868-1912), early 20th century

Painted in underglaze blue with chrysanthemum blossoms extending from the neck, trailing down onto the yellow ground body, signed on the base in underglaze blue *Makuzugama Kozan sei*, with a *tomobako* wooden storage box, inscribed outside on the cover *Kabin* (Flower vase), inside the cover *Oyu seika, kiku no e, Makuzu Kozan saku* (Blue chrysanthemums with yellow glaze made by Makuzu Kozan) with a seal *Makuzu Kozan*; with a separate wood stand.

16cm (61/4in) high. (3).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

345





A SMALL BALUSTER PORCELAIN VASE

By Makuzu Kozan, Meiji era (1868-1912), early 20th century Decorated in underglaze, green and white with flowering chrysanthemums on a pink ground above and beneath a central white raised band of fragmented-*rinzu* (textile-wave) design; the base signed in underglaze blue *Makuzugama Kozan sei. 20cm (7 7/8in) high.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

346 *

A BALUSTER PORCELAIN VASE

By Makuzu Kozan, Meiji era (1868-1912), early 20th century Painted in underglaze blue with a large majestic *ho-o* with its long feathers trailing from the neck and extending across the body of the vase, reserved on a yellow ground body; signed on the base in underglaze blue *Makuzugama Kozan sei*. 29.3cm (111¼in) high.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

347

347

A SMALL PORCELAIN BALUSTER VASE

By Makuzu Kozan, Meiji era (1868-1912), early 20th century The graduated pink and grey ground decorated in white enamels with branches of *shidarezakura* (weeping cherry) blossoms at sunset trailing from the neck down to the body, stopping short of the foot; signed on the base in underglaze blue *Makuzugama Kozan sei*. *17.2cm* (6¾in) high.

£600 - 800 JPY91,000 - 120,000 US\$850 - 1,100

348 *

A GREEN-GLAZED OVOID VASE WITH A SLENDER NECK

Attributed to Suwa Sozan I (1851-1922), Taisho era (1912-1926) Decorated with three sturgeon-like fish swimming beneath the surface, modelled in low relief and painted in underglaze red, the body lightly incised with scattered weeds, the base signed with an impressed seal *Sozan* within an oval reserve; with a wood *tomobako* storage box inscribed outside *Seiji beniuo kabin* (Celadon flower vase with red fish design) and signed *Sozan* with two seals, one reading *Teishitsu Gigeiin* (Artist-Craftsman to the Imperial Household). *28cm (11in) high.* (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

FOREWORD FROM THE COLLECTOR

A PRIVATE COLLECTION OF SATSUMA EARTHENWARE (LOTS 349-390) METALWORK (LOTS 442-463) CERAMICS AND OTHER MEIJI WORKS OF ART (LOTS 495-509)

I am grateful and fortunate that my interest in art and painting was awakened during my school days by a particularly dedicated art teacher, himself a painter. Over the course of a long and challenging career, engagement with works of art and beautiful objects always gave me new energy and enabled me to think creatively. My particular interest in the best Meiji objects began in 1970, when my future parents-in-law gave me a very small ceramic vase. I was immediately fascinated by its design and artistic quality, though I didn't yet know that it was by Kinkozan. A subsequent search for similar objects at art fairs and auctions in my home region (more than 400 miles away from my future and current wife) was entirely fruitless, but this setback only spurred me on to greater efforts.

My first source of information was the available literature on the broad outlines of Meiji-era Japanese art. I was subsequently able to develop my knowledge over a period of 45 years, first through the experience of making my earliest acquisitions, and then through contact with specialists, by seeing countless objects in person and by further judicious acquisition of interesting items. Among the most enjoyable aspects of Meiji art is the way that one never ceases to learn something new and that it is still possible to be surprised by something one has never seen before. The very best 'golden-age' Meiji objects represent a body of art that cannot be reproduced and would be unaffordable today due to the time-consuming manner of their design and production; each of them is therefore unique. It has given me the greatest pleasure to assemble this extraordinary and diverse collection of very fine Japanese objects. For reasons of advanced age, I would now like to ensure that—with this second sale—my treasures will be preserved by future collectors. This act of passing from hand to hand has already ensured their survival for more than 120 years and I hope the same process will continue for a long time to come, to the delight of successive generations of owners.

I would like to add that for years I have followed with great interest Bonhams sales of Fine Japanese Art, with their wonderful objects, detailed catalogue entries and excellent photographs. Once I had decided to part with my collection, Suzannah Yip and the Japanese Department were for me the one and only possibility. This has proved to be a very good decision: the friendly advice prior to consignment; the subsequent examination in situ by Suzannah Yip of all of the objects under consideration for the auction; and the highly competent appraisal, advice and selection of objects were all excellent. The subsequent process of consignment to auction was perfectly coordinated and ran without a hitch, for which Suzannah and her colleagues have my profound thanks!



非常に熱心な美術の先生のおかげで、学生時代のうちに芸術と 絵画へ興味が湧くようになったことを、私は喜ばしく、恵まれたこ とだと感じています。その先生ご自身も絵を描く方でした。長年に わたる困難の多い仕事と人生において、芸術作品、美しいものに 触れることは、いつも私にエネルギーを与え、創造力をもって考 えることを可能にしてくれました。明治期の美術品への私の特別 な関心は、将来の義父母となる方たちが、1970年にとても小さ な花瓶を贈ってくれたことに始まりました。その花瓶が錦光山によ るものだとはまだ知りませんでしたが、すぐに私はそのデザインと 芸術性に魅了されました。自分の出身地(当時の私にとっては将 来の妻、そして現在の妻からは400マイル以上離れた場所です) で、見本市やオークションを訪れ、似た作品を探しましたが、全く 失敗に終わりました。しかし、この失敗は私がいっそう努力をする ことに拍車をかけました。

私にとって最初の情報源は、明治時代の芸術全般を扱った文 献でした。その後、45年間、初めは作品を買い求める経験を通じ て、それから専門家と連絡を取るようになり、数えきれない数の作 品を実際に見て峻別し、興味深い作品を購入する中で、知識を養 うことができたのです。明治の美術品の最大の面白みは、常に新 しい学びがあり、それまで見たこともない作品に驚かされ、それに 終わりがないことです。「黄金期」の明治の芸術品は、もはや制作 することが不可能で、非常に手間のかかるデザインや製作過程を 理由に、現代では手が届かないものです。それゆえに、明治の芸術 品のひとつひとつが固有の作品なのです。 多様で見事な並外れた日本美術コレクションを築きあげること は、この上ない喜びを私に与えてきました。高齢を理由に、この第 二回目のオークションを開催することを通して、私の宝物が未来 のコレクターに大切にされていくことを確かなものにしたいと考え ています。人の手から手へと作品を受け継いで行く行為によって、 120年以上の間、これらの作品は生き延びてきたのです。新しい 世代を喜びへと導く、こうした流れがずっと続いていくことを願っ ています。

詳細な作品情報と質の高い画像を添えて、素晴らしい作品を扱ってきたボナムズのFine Japanese Artオークションを、長い間、 興味深く見てきたことも追記しておきます。私がコレクションを手 放すことを決断したとき、スザンナ・イップと彼女が率いる日本美 術部門以外に私の選択肢はありませんでした。結果として、非常 に良い選択をしたことが、実際に証明されました。出品前にはオ ークション出品工程や査定評価などに関する丁寧な説明があり、 その後、オークション出品に向けて、全ての作品が保管場所にお いて、スザンナ・イップ本人によって鑑定されました。非常に的確 な査定評価、出品に関するアドバイス、作品のセレクション、全て において素晴らしいものでした。オークションのための作品移送 についても完璧な手配が行われ、スムーズに行われました。スザ ンナと彼女のチームに深く感謝いたします!







350



SATSUMA EARTHENWARE Property from a European Private Collection (Lots 349-390)

349

SIX MINIATURE SATSUMA VASES

Meiji era (1868-1912), late 19th /early 20th century Decorated in enamels and gilt, comprising a slender rectangular pair, each with two panels, one enclosing the domestic scene of a middleclass family gathering inside a house, the other with Chinese courtiers strolling along the seashore, each signed on the base Dai Nihon Satsuma bijutsu, each 8cm (3 1/8in) high; the third a baluster vase with two circular panels, one with a mother and two boys in a garden, the other with autumnal foliage, signed on the base with a seal Koiwa, 9cm (31/2in) high; the fourth a slender vase decorated with butterflies hovering among trailing wisteria, signed on the base in gilt Hotoda tsukuru, affixed to a wood stand, 11cm (41/4in) high including stand; the fifth and sixth a pair of baluster vases, each similarly decorated with minute butterflies among purple, pink and blue trailing wisteria around the body, each signed on the base Kinzan, each vase 4cm (1 5/8in) high. (6).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500



THREE MINIATURE SATSUMA TEAPOTS WITH EN-SUITE COVERS

Meiji era (1868-1912), late 19th /early 20th century Decorated in enamels and gilt, the largest painted around the body with a profusion of assorted chrysanthemum heads, signed on the base *Shizan*, *4.5cm x 8cm* (1%*in x 3* 1/8in); the second decorated with sparrows and butterflies in flight among bamboo trees and flowers, signed on the base *Kikkoen tsukuru*, *3.5cm x 6.5cm* ($13/8in \times 2\%$ *in*); the last decorated with a profusion of tightly clustered chrysanthemum heads, signed on the base *Hankinzan do*, *4.5cm x 6cm* (1%*in x 2 3/8in*). (6).

£1,500 - 1,800 JPY230,000 - 270,000 US\$2,100 - 2,500

351 A SATSUMA TEAPOT AND A CIRCULAR SMALL SATSUMA BOX AND COVER

Meiji era (1868-1912), late 19th /early 20th century Each decorated in enamels and gilt, the tea pot with four assorted fan-shaped panels enclosing different scenes, two with a profusion of flowers, one depicting a courtier on horseback and his servants on a seashore, the last showing women and children seated in front of a folding screen, signed Ozan, 11,5 cm x 15cm (4¹/₂in x 5 7/8in); the second decorated on the cover with three swirling brocade panels enclosing different figure scenes, the inside of the cover and box with other figure scenes enclosed within a gourd-shaped cartouche, signed on the base Dai Nihon yaki Ginsho tsukuru, 8cm (3 1/8in) diam. (4).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

352 A LARGE SQUAT BALUSTER SATSUMA VASE

By Nikko, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body painted with a continuous scene of a large eagle perched on a pine tree, with its wings outstretched, eyeing the three sparrows flying towards a snow-decked Mount Fuji, shown on the reverse, the shoulder with a band of swirling brocade; signed in seal style on the base *Nikko seizo. 26.5cm (10¼in) high.*

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100









A TALL HEXAGONAL SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated predominately in gilt and enamels, each face of the body depicting a different figure scene including middle-class ladies and children gathered inside a mansion, full armour-clad warriors discussing strategy before battle in a field and courtiers and retainers watching a dance in front of a *manmaku* (ceremonial curtain), the neck with six roundels enclosing stylized flower heads; signed on the base with three seals *Kyoto Awata Kinkozan tsukuru. 41cm (16 1/8in) high.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

354

A RECTANGULAR SATSUMA VASE

By Genzan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, each face painted with a different scene, two depicting birds in flight or perched on a tree among blooming spring or summer flowers, another of travellers and palanquin bearers along a mountainous path, the fourth with two peasant girls with large wicker baskets in the foreground and other figures behind them enjoying the *hanami* (cherry-blossom-viewing) season; signed on the base in seal style *Genzan*. 25.7cm (10 1/8in) high.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700



(reverse)

355 A TALL SATSUMA VASE

By Shotei, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with a formal repeated design of tall stalks of chrysanthemums growing from behind a brushwood fence reserved on a cream ground, the shoulder with a wide band of stylised and tasselled chrysanthemum heads; the neck encircled with *shippo-hanabishi* (diamond-linked-jewels); signed on the base *Shotei ga* (painted by Shotei) with a seal *Shotei.* 46.5cm (18¼in) high.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

356

A LARGE BALUSTER SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two large rectangular panels, each enclosing a bird-and-flower scene, one showing a cockerel perched on a latticed bamboo fence beneath trailing wisteria and a hen standing below among flowering shrubs of lilies and wild chrysanthemums growing besides a stream, the other depicting a pair of pheasants foraging for food beside a flowering cherry tree among tall stems of *basho* (Japanese fibre banana) and flowering shrubs of morning glory, all reserved on a cobalt-blue ground decorated with stylised flower heads and foliage, the neck with bands of geometric motifs; signed on the base in gilt *Kinkozan tsukuru. 40cm (15%in) high.*

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100



357

A MISCELLANEOUS GROUP OF EIGHT SATSUMA CUPS AND SAUCERS

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

Decorated in enamels and gilt, comprising eight cups and saucers: two matching tea cup and saucer sets, each cup and saucer with two rectangular panels enclosing different bird-and-flower scenes, each cup, 4.5cm x 10.5cm (1¾in x 4 1/8in), each saucer, 13cm (5 1/8in) diam.; the third, a coffee cup and saucer, the cup with two panels, one with a pair of chickens with cotton roses, the other with trailing wisteria, the matching saucer similarly decorated, the cup, 5.5cm x 7cm (2 1/8in x 23/4in), the saucer, 12.2cm (4 13/16in) diam.; the fourth, a coffee cup and saucer, the cup with two panels, one decorated with a group of samurai reading a scroll, the other with a beautiful lady and children among gathering herbs, the matching saucer similarly decorated, the cup, 5cm x 7cm (2inx 23/4in), the saucer, 12cm (43/4in) diam.; the fifth, another coffee cup and saucer, the cup with two panels, one depicting a mother teaching dance to her child, the other with a warrior beneath a flowering cherry tree, the saucer similarly decorated, the cup, 4.7cm x 6.8cm (1 7/8in x 2 11/16in), the saucer, 10.5cm (4 1/8in) diam.; the sixth, a coffee cup and saucer, the cup with a continuous mountainous landscape with lake and a temple, the matching saucer similarly decorated, the cup, 5cm x 6.5cm (2in x 21/2in), the saucer, 11cm (4 5/16in) diam.; the seventh, a coffee cup and saucer, the cup with a continuous rice farming scene, the matching saucer similarly decorated, the cup, 4.7cm x 6.1cm (1 7/8inx 2 7/16in), the saucer, 11cm (4 3/8in) diam.; the last another coffee cup and saucer, the cup depicting a continuous scene of figures enjoying an outing by a lake, the saucer similarly decorated, the cup 5cm x 6.5cm (2in x 21/2in), the saucer, 10.5cm (4 1/8in) diam.; all signed Kinkozan tsukuru, two sets with an impressed seal of Kinkozan tsukuru. (16).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Illustrated on page 190.







A MISCELLANEOUS GROUP OF SATSUMA CUPS AND SAUCERS

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

Comprising eight coffee cups and saucers and one miniature eggshaped box and cover: the four matching sets of cup and saucer: each cup and saucer with two different figures from different Noh plays including Hagoromo (The Feather Mantle), Ataka (The Ataka Barrier) and, probably Nue (Monster Nue), all signed on the base Kinkozan, each cup, 5cm x 7.5cm (2in x 3in), each saucer, 12cm (4¾in) diam.; two other cups and saucers: one depicting a continuous autumn scene of beautiful ladies and children in a garden, the inside well of the cup with five assorted butterflies, its matching saucer similarly decorated, the second cup with a profusion of chrysanthemums trailing from the rim, the inside well with five butterflies, the matching saucer similarly decorated, all signed on the base with an impressed seal of Kinkozan tsukuru, each cup, 4.5cm x 6.5cm (1¾in x 21/2in), each saucer, 11cm (4 5/16in) diam.; the last two cups and saucers with an identical design of two sparrows in flight among autumnal foliage and flowers, the matching saucer similarly decorated, all signed on the base Choshuzan, each cup, 5cm x 7.5cm (2in x 2 15/16in), each saucer, 11.2cm (4 7/16in) diam.; the miniature box raised on three short legs, decorated with autumnal flowers on the cover, signed on the base Kinkozan tsukuru, 3.2cm x 4.1cm (11/4in x 1 5/8in). (18).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

359

A MATCHING SATSUMA TEACUP AND SAUCER SET

By Ryokuzan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the interior of the teacup painted with numerous minute butterflies enclosed within three spiraling comma-shaped cartouches separated by sprays of autumnal flowers, consisting of pinks, wild chrysanthemum and Chinese bellflowers, the exterior painted with white *sagi* (egrets) standing among the stalks of irises beneath trailing purple wisteria, signed on the base *Ryokuzan*, *4.5cm x 11.5cm (1¾in x 4½in)*; the saucer similarly decorated, signed *Ryokuzan* on the base, *14cm (5½in) diam*. (2).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

360

A PAIR OF OVOID SATSUMA VASES

By Hosai, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, each vase painted around the middle section with a matching and continuous design of flocks of cranes in flight over tumultuous waters or standing on the banks of a pine-clad rocky shore, a snow-decked Mount Fuji looming in the background, between bands of densely clustered stylised flowers and *shippozunagi* (linked-jewels); each vase signed on the base *Hosai seizo* within a round seal. *Each vase 31cm (121/in) high.* (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800









A PAIR OF OVOID SATSUMA VASES

By Ryuun Fuzan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, each vase painted on the body with two long rectangular panels enclosing two different figure scenes, identical on each vase, one showing a family of a mother and children enjoying the outdoors during the hanami (cherry-blossom-viewing) season, the young girl playing with a den-den daiko (pellet drum) with her infant brother; the other panel depicting middle-class ladies gathered inside a mansion engaged in elegant pursuits such as painting and calligraphy, all reserved on a cobalt-blue ground decorated with assorted foliage; each vase signed in gilt on the base Ryuun Fuzan within a seal. Each vase 25cm (9 7/8in) high. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100





362 TWO SATSUMA DISHES

One by Kinkozan and one by Unzando, Meiji era (1868-1912), late 19th/early 20th century Each decorated in enamels and gilt, the first a rectangular dish depicting figures enjoying the *hanami* (cherry-blossom-viewing) season on the banks of a lake, some ladies gathered at the veranda of a teahouse beside flowering shrubs of peonies, the base signed with an impressed seal *Kinkozan tsukuru*, *3cm x 13cm x 21cm* (*1 1/16in x 5 1/8in x 8¼in*); the second a circular dish showing a family outing on a spring evening enclosed within a floral cartouche, signed on the base *Nihon Unzando, 18cm (7 1/16in) diam.* (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

363 AN OVOID SATSUMA VASE

By Kizan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the front painted with an outdoor scene depicting two young ladies accompanied by two girls strolling along the shores of a lake within a floriform cartouche, reserved on a cream ground painted with a large pink plum tree with its branches spreading across the body and continuing on the reverse, three *uguisu* (bush warblers) perched or in flight among the flowering branches, the shoulder decorated with overlapping assorted brocade beneath a square rim; signed on the base in gilt *Kizan kore o tsukuru* within a seal. *19cm (71/2in) high.*

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

364

A TALL SATSUMA CYLINDRICAL VASE

Painted by Sozan for the Kinkozan Company, Meiji era (1868-1912),

late 19th/early 20th century

Finely and delicately painted in three subtle tones of sumi (ink) with an atmospheric and peaceful evening design flowing around the body with a bamboo grove beside pools of water, each row of stems of bamboo bending in the gentle evening breeze, diminishing in size and fading into the distance, the reverse with the roofs of two thatched dwellings nestled at the foot of bamboo, Mount Fuji soaring in the distance, between two contrasting simple, narrow bands of shippozunagi (linked-jewels) in bright gilt encircling the rim and foot; signed at lower right with a gold seal Sozan and on the base with a seal Kinkozan tsukuru and an impressed seal Kinkozan. 25.3cm (10in) high.

£2,500 - 3,500 JPY380,000 - 530,000 US\$3,500 - 4,900





365 THREE SATSUMA VESSELS

Meiji era (1868-1912), late 19th/early 20th century Each decorated in enamels and gilt, comprising two bowls, the larger bowl depicting a group of Chinese male and female courtiers gathered at the foot of mountainous landscape, unsigned, 18.2cm (7 1/8in) diam.; the smaller bowl depicting five warriors in the central well and bordered by narrow bands of foliate motifs, signed on the base in gilt with a long inscription including the maker's name Choshuzan and the painter's name Yoshitomo, 12.7cm (5in) diam.; the third a vase with eight rectangular vertical panels around the body, each enclosing a Chinese dignitary, unsigned, 13cm (5 1/8in) high. (3).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

366

TWO SATSUMA VESSELS Meiji era (1868-1912),

late 19th/early 20th century Each decorated in enamels and gilt, the first a model of chick hatching from one egg and surrounded by five others resting on top of a large lotus, the eggs painted with different designs including one showing several karako (Chinese boys) learning calligraphy from a scholar, another with several differentlyshaped cartouches enclosing Chinese figures and flowers and a third with many overlapping brocades of assorted designs, unsigned, 7cm x 7.4cm x 10.7cm (2¾in x 2 7/8in x 4¼in); the second a teapot decorated around the body with an interior domestic scene of a gathering of women and children, the detachable cover in the form of a chrysanthemum blossom, signed on the base Dozan, 8cm x 11cm (3 1/7in x 41/4in). (3).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

367

TWO MINIATURE SATSUMA VESSELS Meiji era (1868-1912),

late 19th/early 20th century Decorated in enamels and gilt, the first a cylindrical vase decorated with an all-over scene of numerous butterflies in flight, signed on the base *Kinkozan tsukuru*, 6.5cm (2½in) *high*; the second an ovoid vase with a few tiny yellow butterflies hovering over stalks of peony, signed on the base *Kinkozan tsukuru*, 9.5cm (3¾in) *high*. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

368 TWO SATSUMA VASES

Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the first with a petal rim and painted with two panels, one depicting a outdoor scene of a samurai family celebrating the healthy growth of their infant son, the other with autumnal flowers growing against a bamboo fence, on a cobalt-blue ground of foliate motifs, signed on the base Kinkozan, with an impressed mark Kinkozan tsukuru, 14cm (51/2in) high; the second vase with two lobed panels in the upper section enclosing a building nestled among pine trees in a rocky lakescape on a cobalt-blue ground of sparse formal foliate motifs, the lower section painted with seasonal flowers including irises, fuyo (rose mallow) and chrysanthemums encircling the bottom section between narrow bands of shippo-zunagi (linked-jewels), signed on the base Shisui and Kinkozan tsukuru, 13cm (5 1/8in) high. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

369

TWO MINIATURE SATSUMA VASES Meiji era (1868-1912).

late 19th/early 20th century Decorated in enamels and gilt, the first an ovoid vase with a continuous scene of small birds in flight among trailing vines and wisteria above flowering stalks of peonies growing around a pond, signed on the base Awata, Kinkozan and with an impressed seal Kinkozan tsukuru, 10.5cm (4 1/8in) high; the second vase with two wide rectangular panels on the squat spherical body, one depicting a family of peasants at their daily chores, the other with a pair of cockerel and hen among flowers, all reserved on a cobalt-blue ground decorated with sprays of fern, signed on the base Nihon Kyoto Kinkozan, 9cm (31/2in) high. (2).

£1,800 - 2,500 JPY270,000 - 380,000 US\$2,500 - 3,500

370 A PAIR OF SMALL SLENDER SATSUMA VASES

By Bizan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, each vase with two large panels, depicting similar scenes, one enclosing a courtier and his attendant among *hagi* (bush clover) on the banks of Noji no Tamagawa (the Crystal River in Noji), the other depicting a Heian-period princess and attandant in a garden beside thatched buildings, on a ground of overlapping brocade; each vase signed on the base in gilt *Bizan* within a square seal. *Each vase 11.5cm (41/2in) high.* (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100





368



369





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.

370









371 A DEEP SATSUMA BOWL

By Kaizan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the interior painted with three roundels enclosing different figure scenes, one of middle-class ladies gathered inside a mansion, the second depicting *karako* (Chinese boys) gathering around a maple tree on the shores of a lake and the last showing Chinese generals and dignitaries inside a palace, all reserved on a ground of sparrows in flight among seasonal flowers, the exterior with four rectangular panels depicting further figure scenes including travellers along a roadside, a geisha entertaining samurai clients and a domestic interior scene with middle-class ladies and children; signed on the base in gilt *Kaizan sei* within a rectangular seal. 6.4cm x 11.5cm (21/2in x 41/2in).

£2,500 - 3,000 JPY380,000 - 450,000 US\$3,500 - 4,200

372 A SMALL SLENDER SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with a continuous design of a flowering maple tree with its branches trailing and diagonally spreading across the body, the neck encircled with an elaborate band of leafy white stems, the foot with a narrow band of *shippo-zunagi* (linked-jewels), all reserved on a gold ground; signed on the base in gilt *Kinkozan tsukuru* within a seal. 18.5cm (7¼in) high.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

THREE CIRCULAR SATSUMA BOXES AND COVERS

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

Decorated in enamels and gilt, the first with the cover inset with a zigzag-shaped panel depicting a gathering of courtiers, samurai, townsmen and upper-class ladies reserved on a millefleurs ground, the inside of the cover with throngs of people congregating in a shrine overlooking a lake, the inside of the box with a profusion of seasonal flowers, signed on the base Fujisan sei, 5.5cm x 12cm (2 1/8in x 4 3/8in); the second painted with a shishi prancing among stalks of peonies on the cover, signed on the base Nihon Satsuma yaki Tawara Koseki ga (painted by Tawara Koseki, Satsuma ware, Japan), 2.5cm x 9.2cm (1in x 3 5/8in); the third an oval box, the cover depicting a wealthy household of ladies and children inside a mansion, the interior with ladies and children strolling along the shores of a lake, signed on the base [...] matsu Genzan, 3cm x 11cm x 8cm (1 3/16in x 41/4in x 3 1/8in). (6).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

374

A SQUAT SATSUMA VASE

By Okamoto Ryozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, depicting townspeople enjoying activities associated with different months of the year, including people eating suika (water melon) in the summer, ladies buying a planted flower from a botanist and a drunk samurai wielding a sword before a daruma doll perched on a stand over a bucket and hagoita (a battledore) lying on the ground, the flattened shoulder and foot decorated with overlapping and assorted brocades; signed on the base in gilt Ryozan beneath the Yasuda Trading Company mark. 12cm (43/4in) high.

£2,500 - 3,500 JPY380.000 - 530.000

US\$3,500 - 4,900

375

A CYLINDRICAL SATSUMA KORO (INCENSE BURNER) AND RETICULATED COVER

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two fan-shaped cartouches, each enclosing a different scene, one depicting a Chinese party enjoying a meal in mansion overlooking a lake and other figures on a boat outing, the other showing implements used in the tea ceremony including an ikebana in a boat-shaped vase, two scrolls, an incense burner and a hanging scroll, all reserved on a dark green ground decorated with stylized chrysanthemum heads; signed on the base with an impressed mark Kinkozan tsukuru; with a detachable silvered-metal reticulated cover in the form of a chrysanthemum. 10cm (4in) high. (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

376

A SMALL OVOID SATSUMA VESSEL AND EN-SUITE COVER

By Kozan, Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt with three horizontal bands, each enclosing a different design, the upper section with figures engaged in a variety of New Year activities including playing hobiki (pulling treasures) and kagami biraki (breaking mochi [rice cake]), the central band depicting a continuous Chinese mountainous landscape with two scholars in the foreground walking over a bridge spanning the lake, boats sailing in the distance and dwellings nestled amongst pine, the lower section painted with a profusion of assorted seasonal flowers in bloom, the foot and rim with a narrow band enclosing geometric and foliate motifs, the detachable en-suite cover with numerous minute butterflies; signed on the base with a gilt seal Tama[...] Kozan. 11.5cm (41/2in) high. (2).

£3.000 - 5.000 JPY450,000 - 760,000 US\$4,200 - 7,100



374



375



376







A TALL BALUSTER SATSUMA VASE

By Kozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two elaborately shaped panels, one depicting Kinko Sennin riding on a giant carp leaping towards the sky surrounded by other *sennin*, the other showing other several *sennin* with their respective attributes including Oshikyo Sennin on the back of a white crane and reading a scroll and another sennin walking among clouds; signed on the base with impressed signature *Kozan* within an oval seal. *39cm (15 3/8in) high.*

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

378

A BALUSTER SATSUMA VASE

By Shozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two large rectangular panels enclosing contrasting scenes, one depicting a courtier on horseback on the banks of a lakeshore bidding farewell to his young son, a group of attendants in the background, the other showing figures enjoying the *hanami* (cherry-blossom-viewing) season, a lady from a wealthy household standing on the back of her servant in the foreground plucking a branch of flowering cherry, all reserved on a cobalt blue ground with stylised floral roundels; signed on the base in a square seal *Kyoto Shozan. 31.2cm (121/ain) high.*

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800





A LARGE BALUSTER SATSUMA VASE Meiji era (1868-1912),

late 19th/early 20th century Decorated in enamels and gilt with stalks of chrysanthemums growing at the foot of a flowering plum tree on one side and other stalks of chrysanthemums in various colour on the other, the neck encircled by repeated foliate and geometric patterns, the foot by a band of repeated formal foliage, all reserved on a crackled cream ground; *unsigned*. *46cm (18 1/8in) high*.

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

380 AN OVOID SATSUMA VASE By the Kyoto Tojiki Goshigaisha,

Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt, the body with two large panels enclosing contrasting scenes, the rectangular panel depicting a group of young women and children enjoying an outing along the banks of a river where chrysanthemums and peonies are in full bloom, one woman holding a hagoita (battledore), three birds perched and two in flight among trailing fronds of wisteria and yamazakura (mountain cherry) above, the square panel painted with an elaborate ikebana display, all reserved on a dense ground of a flock of sparrows flying in and out of the bamboo leaves; signed on the base within a seal Kyoto Tojiki Goshigaisha tsukuru. 26.5cm (10 3/8in) high.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

381 A SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt, depicting a procession of townsmen around the bulbous body, each group enacting a different ritual or festival, including manzai dancers and children holding a drum, ema (votive picture) and gohei (strips of ritual papers), a mother and a boy carrying a stalk of bamboo with paper decorations (used at the Star Festival) and a lady holding a *kumade* (bamboo rake) with a mask of Otafuku, alluding to the Tori-no-ichi fair, all beneath a tall flaring neck decorated with repeated patterns of formal chrysanthemums interspersed among a stylised florette enclosed within a lobed cartouche; signed on the base within a gilt square reserve Kinkozan tsukuru and an impressed seal Kinkozan tsukuru. 25cm (9 7/8in) high.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800



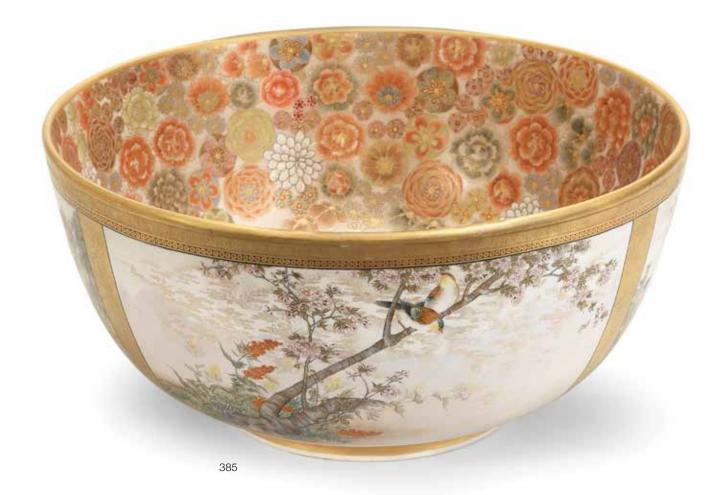




382 A PAIR OF TALL-NECKED SATSUMA VASES

By Yozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, each spherical body with two large panels enclosing similar scenes, one depicting a procession of retainers and attendants, the lord carried in a palanquin, passing a shrine on the shores of a lake during the hanami (cherry-blossomviewing) season, the other panel depicting a flock of migrating geese flying over snowcovered lake, separated by smaller panels enclosing assorted flowers and fruits in a bamboo basket, the shoulder with four lobed cartouches, each with a different seasonal bird-and-flower combination, the tall neck decorated with a profusion of various kinds of butterflies; each vase signed in gilt above the foot Dai Nihon Yozan sei. 41cm (16 1/8in) high. (2).

£2,500 - 3,500 JPY380,000 - 530,000 US\$3,500 - 4,900



A TALL TRUMPET-SHAPED SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, applied in relief with a gilt dragon coiled around the middle section, enamelled with large overlapping white, pink and pale blue chrysanthemum heads between vertical panels enclosing alternating motifs of stylized foliage and auspicious objects, the rim and bottom section decorated with more tightly-clustered chrysanthemum heads, overlapping cherry blossoms just above the foot; signed on the base *Dai Nihon Kyoto Kinkozan kore o tsukuru*. *46.5cm (181/in) high.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

384

A MATCHING PAIR OF OVOID SATSUMA VASES

By Meizan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, each with two rectangular panels, one depicting a winding procession of courtiers, retainers and attendants beneath flowering cherry blossoms, the other with a flock of small birds flying above stalks of irises, separated by trailing wisteria on a foliate ground; each vase signed on the base *Kyoto Meizan*. *Each 14cm* (51/2in) high. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

385

A MAGNIFICENT AND UNUSUALLY LARGE SATSUMA BOWL

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

Finely decorated in enamels and gilt with three large rectangular panels, each depicting a different scene, one with women and children at leisure enjoying *hanami* (cherry-blossom-viewing), the second with travellers and families in front of a tea house strolling along the shores of a lake, during the *momijimi* (maple-viewing) season and the third with a pair of exotic birds perched on flowering branches of *yamazakura* (mountain cherry) separated by vertical gilt panels of peony blossoms floating on a tight, repeated foliate patterned ground, the interior painted with a woman and four children attired in sumptuous kimono on their way to play *hanetsuki* on New Year's day, the woman holding a *hagoita* (battledore) and throwing up a *hane* (shuttlecock) beneath an undulating border embellished with a profusion of chrysanthemum and peony blossoms; signed *Dai Nihon Kyoto Tojiki Goshigaisha Ryozan tsukuru* beneath the Yasuda Trading Company seal-mark. *19.5cm x 41cm (7 5/8in x 16 1/8in).*

£15,000 - 20,000 JPY2,300,000 - 3,000,000 US\$21,000 - 28,000











A SATSUMA BOWL AND A SATSUMA VASE

Meiji era (1868-1912), late 19th/early 20th century The first a lobe-rimmed bowl, decorated in enamels and gilt with twelve floral roundels of assorted size scattered over the interior cream ground, each representing seasonal flowers including trailing fronds of *fuji* (wisteria), *susuki* (pampas grass), *hagi* (bush clover), *kiku* (chrysanthemum), white and red *ume* (plum), *botan* (peony) and *asagao* (morning glory), the exterior with a tight arrangement of *shippo-zunagi* (linked-jewels), signed on the base in gilt *Dai Nihon Satsumayaki Yuzan tsukuru*, *7cm x 18.5cm* (2¾*in x 7¼ni*); the second an ovoid vase, decorated in enamels and gilt with a wide band of densely clustered fanciful and stylised chrysanthemum heads covering half of the crackled cream body, the neck similarly decorated with stylised flowers enclosed within an undulating band, signed in gilt just above the foot *Kashida* with a seal, *19.5cm* (*7 5/8in*) *high*. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100





387 **TWO SATSUMA VASES**

One by Shinzan and one by Hattori, Meiji era (1868-1912), late 19th/early 20th century

Comprising an octagonal vase, with two large rectangular panels enclosing bird-and-flower scenes, one depicting a peacock perched beneath maple branches on a rock and peering down at its mate below standing beside a stream, the other with a pair of exotic birds perched on flowering cherry branches, signed on the base in gilt Satsuma Shinzan, 32cm (12 5/8in) high; the second a three-legged handled incense burner decorated on the body with two large square panels, one enclosing a wealthy household at leisure enjoying New Year games such as hanetsuki (Japanese battledore) and takoage (kite-flying), the integral cover reticulated in the form of a large chrysanthemum blossom, signed on the base Satsuma Hattori, 24cm (9 3/8in) high. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

388

AN OVOID SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in predominately gilt and enamels, the body with two large rectangular panels, one depicting a group of fully armour-clad Heianperiod warriors descending upon a lone warrior outside a mansion, the other with an outdoor scene showing families at leisure in a garden in winter, two girls showing freshly plucked young herbs to their mother, another two girls seated in an interior beside a hibachi (brazier), one of them waving a flag at an infant boy; the base decorated all around the foot with an elaborate floral band and signed with an effaced seal of Kinkozan and with the original old sticker inscribed in Roman script S Kinkozan, Kyoto, Japan. 31.7cm (121/4in) high.

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100

389

A CIRCULAR SATSUMA DISH

By Hankinzando, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with a vibrant outdoor scene depicting throngs of townspeople from all different walks of life enjoying the hanami (cherry-blossom-viewing) season including families, tradesmen, a courtesan and attendants, itinerant female musicians, entertainers and a drunken patron served by geisha at one of the tea houses on the right foreground, a pagoda in the distance on the left bordered within a narrow band of shippo-zunagi (linked-jewels); signed on the base in gilt Hankinzando within a seal. 21.5cm (81/2in) diam.

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100

390

A SMALL SLENDER SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with tall fanciful stalks of assorted chrysanthemums and peonies in full bloom reserved against wisps of clouds on a crackled cream ground; signed on the base in gilt Kinkozan tsukuru within a seal and an impressed seal Kinkozan tsukuru. 20.7cm (8 1/16in) high.

£2.000 - 3.000 JPY300,000 - 450,000 US\$2,800 - 4,200







Another European Private Collection (Lots 391-405)

391 A LARGE GLOBULAR SATSUMA VASE

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

Decorated in enamels and gilt with cockerel and hen foraging for food beside tall stalks of flowering spider chrysanthemums on one side and sparrows and butterflies in flight among flowering rose mallows and irises on the other, the shoulder with swirling brocade encircling the neck, on a crackled cream ground; signed on the base *Oda. 25.5cm 10in*) *high.*

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

392

A DEEP LOBED-RIMMED SATSUMA BOWL

By Juzan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with a continuous design of a shoal of assorted fish and crustaceans including catfish, octopus, crayfish, eel, carp and blowfish, caught in a net on the exterior, the interior with densely overlapping millefleurs of chrysanthemum blossoms, peonies and morning glory; signed on the base with a seal *Juzan sei*. *7.5cm x 11.6cm (3in x 41/2in)*.

£2,500 - 3,500 JPY380,000 - 530,000 US\$3,500 - 4,900





A SATSUMA KORO (INCENSE BURNER) AND EN-SUITE COVER

By Ryuzan, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Decorated in enamels and gilt, the pierced cover with a pair of long-tailed birds perched among flowering maple branches and sparrows in flight and surmounted by a gilt finial in the form of a seated lion, the design continuing around the body reserved on a cream ground; signed on the base *Satsuma Ryuzan. 14cm (51/2in) high.* (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

394

AN OVOID SATSUMA VASE

By Yabu Meizan (1853-1934), Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt with a solitary sparrow in flight among maple branches with red autumn foliage, the design continuing down the front of the base and across the shoulder, reserved on a crackled cream ground; signed on the base with a gilt seal Yabu Meizan. *14.6cm (5%in) high.*

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

395 A SLENDER SATSUMA VASE

By Yabu Meizan (1853-1934), Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt with maple branches laden with red autumn foliage trailing from the neck and draping diagonally across the front of the body reserved on a crackled cream ground; signed on the base with a gilt seal Yabu Meizan. 20cm (7 7/8in) high.

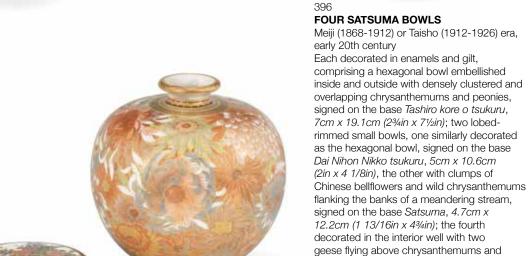
£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200







398 (part lot)



of chrysanthemums, signed on the base Genzan, 5.2cm x 12.6cm (2in x 5in). (4). £1,200 - 1,800 JPY180,000 - 270,000

pampas grass, the outside with clumps

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.

US\$1,700 - 2,500





THREE SATSUMA TEAPOTS

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Comprising three circular flattened teapots of different sizes, the largest pot decorated with two panels enclosing figural scenes of ladies and children in a garden or inside a mansion reserved on a cobalt-blue ground, signed on the base *Fuzan*, 6.5cm x 13cm (2½in x 5 1/8in); the second with trailing autumnal leaves extending from the shoulder over shrines depicted in the background, signed on the base *Genzan*, $4.5cm \times 10.3cm$ (1¼in x 4 1/8in); the last with a continuous scene of birds and butterflies among autumnal flower and foliage including rose mallows, Chinese bellflowers and chrysanthemums, signed on the base with a seal *Kikkoen tsukuru*, $4.5cm \times 8.5cm$ (1¼in x 3 3/8in). (6).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

398

FOUR SATSUMA VESSELS

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Each decorated in enamels and gilt, comprising a sake cup decorated around the exterior with tiny butterflies hovering beneath trailing millefleurs, signed with an impressed seal *Kinkozan tsukuru* on the base, *4.5cm* (1¾*in*) *high*; the second a circular box and cover with stalks of *fuyo* (rose mallow) growing on the banks of a meandering river, the sides with fronds of purple wisteria, signed *Senzan*, *3.9cm* (1½*in*) *high*; the third a square box and cover decorated with a group of samurai beneath a flowering cherry tree in front of a thatched dwelling, the sides with densely clustered flowerheads, signed on the base *Motodani*, *6.8cm* x *12.6cm* x *12.6cm* (*2.5/8in* x *5in* x *5in*); the fourth a globular vase decorated with a mass of large assorted chrysanthemum blossoms, signed on the base *Seizan*, *12.4cm* (*4 7/8in*) *high*. (6).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

399

A SMALL SHALLOW RECTANGULAR SATSUMA TRAY

By Kaizan, Meiji era (1868-1912),

late 19th/early 20th century Decorated in enamels and gilt with throngs of people, mainly children gathered on the verandah of a temple nestled in a rocky garden overlooking a pond, a small drum bridge on the lower left foreground, all four sides decorated with children playing with scrolling *karakusa* ('Chinese grasses'); signed on the base *Kaizan sei* and on the roof of the building *Kaizan tsukuru*.

400

2cm x 10cm x 15.5cm (¾in x 4in x 6 1/8in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

400

A CYLINDRICAL SATSUMA JAR AND COVER

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

Decorated in enamels and gilt with a continuous design of three birds, two exotic birds in a garden foraging for food among flowering stalks of chrysanthemums, rose mallows and Chinese bellflowers and a solitary egret in the distance wading in water, the cover with two women and a young girl on the verandah of a wealthy residence; signed in gilt on the base with a seal *Ryozan*. 8.3cm (3¼in) high. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100









401 A CIRCULAR SATSUMA BOX AND A SATSUMA KORO (INCENSE BURNER)

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

Each decorated in enamels and gilt, the cover of the box with a lobed panel enclosing an outdoor scene of families at leisure reserved on cobalt-blue ground of whorl and geometric motifs, the interior of the box and cover with tea ceremony utensils, signed on the base *Kinkozan*, *2.6cm x 11cm* (*1in x 41/ain*); the second an incense burner with two wide rectangular panels depicting on one a mother playing with her children in a garden and shrubs of flowering peonies in the other, the en-suite reticulated cover surmounted by a finial in the form of a leafy branch, signed on the base *Kinkozan*, *5.2cm* (*2in*) *high*. (4).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

A SATSUMA VASE AND A SATSUMA BOWL

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

Each decorated in enamels and gilt, the small baluster vase with flattened shoulder decorated with a continuous scene depicting different species of carp swimming towards tied stalks of morning glory growing on the river bank, signed on the base *Matsumoto Hozan*, *12cm* (*4%in*) *high*: the second a lobed rimmed bowl boldly decorated with a flock of different species of birds in flight on the interior and exterior, signed on the base *Genzan*, *6cm x 15.2cm* (*2 3/8in x 6in*). (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

403

A SATSUMA PLATE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with a central panel framed on the left by trailing wisteria, *suisen* (daffodils) and *shukaido* (hardy begonia) enclosing ladies from a wealthy household and children on an leisurely outing; signed on the base *Kinkozan tsukuru*. *18.2cm* (7 *1/8in*) *diam*.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

404 A SATSUMA RETICULATED KORO (INCENSE BURNER) AND EN-SUITE COVER

By Ogurusu, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with three circular panels enclosing *karako* (Chinese boys) at play on a millefleurs ground separated by three lobed apertures, revealing within an interior bowl decorated with indoor scenes of women and children engaged in various activities, the cover pierced in the form of a large chrysanthemum blossom with a tear-shape knop; signed on the base *Ogurusu tsukuru*. *21cm (8¼in) high. (2).*

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

405

A GLOBULAR SATSUMA VASE

Painted by Shozan for the Kinkozan Company, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with a continuous design of sparrows in flight among trailing vines of purple and white wisteria, the shoulder embellished with chrysanthemum heads and stylised foilage strung on a thread on a gilt chrysanthemum clustered ground; signed in gilt on the base with partially obliterated signature *Kinkozan tsukuru* above *Shozan. 12.2cm (4¾in) high.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100











(reverse)

408

Another Property (Lots 406-415)

406 *

A ROUNDED BALUSTER SATSUMA VASE By Matsumoto Hozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two lobed panels enclosing a middle-class lady and daughter at leisure in a garden on a summer evening and several samurai at battle on the other separated by overlapping fans of various sizes decorated with contrasting designs floating above waves, the shoulder with densely clustered autumnal flowerheads, the foot with a band of heart-shaped panels enclosing wave patterns alternating with hanabishi shippo-zunagi (flowery-diamond linked-jewels) beneath another band of maple leaves strewn on a meandering stream; signed on the base with a seal Dai Nihon Kyoto Matsumoto Hozan beneath the Yasuda Company trade mark. 17cm (6 5/8in) high.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800



407 *

A SMALL SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt, the body with three encircling bands, the upper section depicting different species of birds among seasonal flowers, including a family of chickens among rose mallows, a pair of quails among autumnal foliage and a pair of pheasants among peonies, the bottom band with a continuous scene of beautifully attired ladies and children at leisure besides a flowering cherry tree and rose mallows, between a narrow central band of swirling elaborate brocade, the neck decorated with with seasonal blooms; signed on the base in gilt Kinkozan tsukuru within a seal. 12.5cm (4 7/8in) high.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

408 *

A SLENDER HANDLED SATSUMA VASE

By Meigyokuzan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with an all-over design of assorted ikebana arrangements, the flowers including plum, chrysanthemums, camellia and peonies besides tea ceremony implements, books, tea pots, incense burners, vases, tea caddies and ewers, all reserved on a crackled cream ground, the shoulder applied with a dragon handle on either side; signed on the base *Meigyokuzan*. 24.5cm (9 5/8in) high.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

409 * A DEEP SATSUMA BOWL

By Matsumoto Hozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with an allover dense design of seasonal flowers including peonies, wisteria, irises, lilies and chrysanthemums around the exterior and spiral bands of minute butterflies radiating from an interior circular panel enclosing two courtiers and a retainer; signed on the base *Dai Nihon Kyotoshi Matsumoto Hozan* within a square reserve on a floral ground. *11.5cm x 14cm (4½in x 5½in).*

£4,000 - 6,000 JPY600,000 - 910,000 US\$5,700 - 8,500







A TALL RECTANGULAR SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, each face depicting four figural scenes consisting of armoured samurai gathering at the verandah of a mansion, ladies and children from a wealthy household, the third and fourth face showing a combination of Shinto and Buddhist figures including Kannon, *rakan* and attendants, the sides and shoulder embellished with floral and geometric motifs on a cobalt-blue ground; signed on the base with a seal *Kinkozan tsukuru*. 30cm (11%*in*) high.

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

411 *

A RECTANGULAR SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, each face depicting a different scene: 1) A Chinese dignitary accompanied by a attendants on verandah 2) Butterflies hovering above large peony blooms growing on a precipice 3) A combined Buddhist and Shinto fantastical scene showing attendants bestowing gifts on Amaterasu 4) Sparrows in flight or perched on a cliff amongst tall flowering blooms; signed on the base *Kinkozan tsukuru* within a rectangular reserve. *30cm (11%in) high.*

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200







412 *

A ROUNDED OVOID SATSUMA JAR AND EN-SUITE COVER

Painted by Tawara Koseki, Meiji era (1868-1912),

late 19th/early 20th century

Decorated in enamels and gilt with several roundels of different sizes, the larger roundels enclosing different birds and flowers motifs including a large stylised butterfly among wild chrysanthemums, hydrangea and maple leaves interspersed among auspicious Chinese characters including *kotobuki* (longevity), *fuku* (fortune) and *hoshi* (star) enclosed within smaller roundels scattered over the crackled cream ground, the cover similarly decorated and pierced with three apertures in the form of pine; signed on the base *Dai Nihon Satsuma yaki Tawara Koseki kore o egaku* (painted by Tawara Koseki, Satsuma ware, Great Japan). *20.5cm* (8 1/16in) high. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

413 *

A PAIR OF TALL RECTANGULAR MATCHING SATSUMA VASES

By Yomeizan, Meiji era (1868-1912), late 19th/early 20th century Each decorated in enamels and gilt, each vase similarly painted with an outdoor leisurely genre scene, one of numerous sightseers gathered by a teahouse, another depicting a bustling spring scene with townspeople, peasants and elegantly dressed women enjoying *hanami* (cherry-blossom-viewing), the third depicting a mother and children on the shores of a lake, the fourth a similar scene of a mother and two children beside a brushwood fence behind which grow tall stalks of chrysanthemums, the shoulder of each vase with stylised floral sprays on a cobalt-blue ground; each vase signed on the base *Dai Nihon Youmeizan. Each vase 42cm (161/2in) high.* (2).

£4,000 - 6,000 JPY600,000 - 910,000 US\$5,700 - 8,500





One by Kinkozan and one by Hozan, Meiji era (1868-1912), late 19th/early 20th century Each decorated in enamels and gilt, one pear-shaped with two panels, one depicting warriors in battle and the other with two Chinese scholars conversing in mountainous landscape on a cobalt-blue ground decorated with trailing wisteria and maple leaves, signed on the base with an impressed seal Kinkozan tsukuru, 15.5cm (6 1/8in) high; the second vase with two lobed panels enclosing two figural scenes, one of ladies cooling off beneath a flowering cherry tree by a river and a peasant family at their chores in front of their house on the banks of a lake, respectively, reserved on a ground with trailing wisteria, the shoulder with repeated geometric motifs within comma and zig-zag shaped cartouches, signed on the base Hozan within a rectangular reserve, 15.2cm (6in) high. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



One by Meizan and one by Kozan. Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the interior of the bowl depicting Gyoran Kannon (Fish-Basket Kannon) holding a vase of lotus and standing on the back of a giant carp, surrounded by two roundels enclosing scrolls, fans, incense burners interwoven among repeated geometric motifs, the exterior a band of connected elaborate panels enclosing two figural and bird-and-flower scenes, signed on the base Meizan sei, 6.2cm x 11cm (2 7/16in x 4 5/16in); the second a plate decorated with eight variously-shaped cartouches in the form of a bell, a bridge post, boat and a shrine, each enclosing different scenes and patterns including a samurai standing outside thatched houses in snow, three travellers climbing stairs along a cliff and three geese on a lake, signed on the base Kozan sei, 15cm (5 7/8in) diam. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100







Other Properties

417

416

EIGHT SATSUMA VESSELS

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Comprising: an ovoid vase depicting three flying *tennyo* (Buddhist angels) playing their musical instruments, signed on the base *Kyoto Shozan*, *15.5cm* (*6 1/8in*) *high*; the second, another ovoid vase with trailing wisterias extending from the shoulder, stamped with a cherry flower head mark on the base, *14cm* (*51/2in*); the third and fourth, two baluster vases forming a pair, each vase depicting more than 70 rakan (enlightened disciples of the Buddha) in total, *unsigned*, *each vase 13cm* (*5 1/8in*) *high*; the fifth a miniature vase with three overlapping panels of different shapes enclosing different subjects reserved on a ground decorated with plovers flying above waves, signed on the base *Kaizan sei*, *9cm* (*31/2in*) *high*; the sixth a squat incense burner with a later wood cover, the body with four variously-shaped cartouches enclosing courtiers gathering inside a mansion, three children walking along a lakeshore and a pair of birds flying among flowering cherry branches, signed on the base *Kozan, 10cm (3 15/16in) high*; the seventh another incense burner with an en-suite reticulated cover with eight variously-shaped cartouches of bird-and-flower scenes and two Chinese characters *fuku and ju*, signed on the base *Satsuma Kazan, 8.5cm*; the last a round-shaped box and cover, the cover with a swirling brocade interspersed with chrysanthemum heads, surmounted with a bud finial, the body with three large chrysanthemum flower heads, the interior with maple leaves floating over a stylised stream, *unsigned*; *8.5cm x 12.5cm (3 3/8in x 4 7/8in).* (11).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500







417 * A SATSUMA VASE AND A SATSUMA SAKE CUP

One by Masanobu and one by Meizan, Meiji era (1868-1912),

late 19th/early 20th century

Decorated in enamels and gilt, the vase with an all-over design of tall stalks of chrysanthemum and peony growing from behind a lacquered balustrade, signed on the base *Satsumayaki Masanobu* with a seal, *18cm (7 1/16in) high*; the sake cup decorated with Chinese female courtiers and children enjoying an outing, pavilions nestled among soaring mountains in the background, signed on the base *Meizan tsukuru*, *3.9cm x 12.5cm (11/4in x 4 7/8in)*. (2).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

Illustrated on page 215.

418

A SATSUMA BOWL

By Kozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the interior with a multitude of densely clustered tiny butterflies, the exterior with chrysanthemum blossoms interwoven among overlapping rectangular brocade each enclosing a different design including maple, pampas grass, plum and wisteria; signed on the base *Kozan* in a rectangular reserve. $5.1 cm \times 12.2 cm (2in \times 4\%in)$.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

419

A FLATTENED GLOBULAR SATSUMA JAR AND COVER

By Shizan, Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt, the body with three bands enclosing a different design, the upper band with a gathering of boys engaged in different activities, some playing *menko* (a Japanese card game) and some looking through a *mangekyo* (kaleidoscope), the middle band with geometric motifs within floral-shaped panels, the bottom band with peony blossoms, the cover reticulated in the form of a chrysanthemum bud; signed on the base *Shizan* within a rectangular reserve. *4.5cm x 7cm (1¾in x 2¾in).* (2).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400





(reverse)

421

420 *

A LOBED-RIMMED SATSUMA BOWL

By Nikko, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with trailing branches of maple on the interior, the design extending over the exterior, signed on the base *Nikko*; with a wooden storage box. *5.2cm x 12.7cm (2in x 5in).* (2).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

421

A LARGE BALUSTER SATSUMA BALUSTER VASE

By Matsumoto Hozan, Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt with two large panels enclosing a different scene, one depicting five young boys caught in a gust of wind playing *kakurenbo* (hide and seek) beside maple trees and two ducks flying past a flowering plum tree on a river bank in the other, all reserved on a cobalt-blue ground decorated in gilt with floral, stylised butterfly and *ho-o* (phoenix), hollyhock crests among scrolling *karakusa* ('Chinese grasses'); signed in gilt on the base *Matsumoto Hozan*. *46cm (18in) high*.

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100

Provenance

Sold at Christie's, London, 30 June 1981, lot 173.





(reverse)



422 A LARGE BALUSTER SATSUMA VASE

By Ryokuzan, Meiji era (1868-1912), late 19th/early 20th century Boldly decorated in enamels and gilt with a pair of confronting majestic *ho-o* (phoenixes) in flight on one side and pilgrims visiting Nikko Toshogu, the mausoleum of Tokugawa leyasu, a five-storied pagoda towering in the foreground among cedar trees, the shoulder with a irregular band of brocade designs; signed on the base *Ryokuzan tsukuru. 31cm (12 1/16in) high.*

£2,000 - 2,500 JPY300,000 - 380,000 US\$2,800 - 3,500

423

422

A SATSUMA EWER AND EN-SUITE COVER

By Meizan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two elaborate panels enclosing an assembly of *rakan* and their respective attributes in one and a group of *sennin* accompanied by *karako* (Chinese boys) in the other, the lower foreground with Seiobo and attendants standing before a basket of peaches resting on a table and a procession of Chinese boys on the other side blowing fanfare, carrying paraphernalia and pulling a large *noshi*, the cover decorated with a band of brocade encircling the knop finial; signed on the base in gilt *Meizan sei* within a rectangular reserve. *22.3cm* (8¼*in*) *high*. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100





424 *

A PAIR OF SMALL OVOID ELONGATED SATSUMA VASES

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

Finely decorated in enamels and gilt with a complementary design, each body with three horizontal bands each enclosing a different design, the upper section depicting women and children engaged in the processes of weaving cloth from hand-spinning thread to weaving on a loom, the central band with boats on a lake before distant mountains and a village in the foreground, the lower section painted with alternating spiral bands of chrysanthemums heads and butterflies, the foot and rim with a narrow band of repeated geometric patterns; each signed on the base with a gilt seal Yabu Meizan. Each vase 12cm (4¾in) high. (2).

£5,000 - 7,000 JPY760,000 - 1,100,000 US\$7,100 - 9,900



BRONZE, IRON, SILVER AND OTHER WORKS OF ART

Property from a European Private Collection (Lots 425-441)

425

A LARGE BRONZE OKIMONO OF A TURTLE

By Shomin, Meiji era (1868-1912), late 19th/early 20th century Naturalistically modelled, crawling with its head emerging from its carapace and turned to the right, signed on its underside in cursive script *Hogyokusai* [...] Shomin. 5.6cm x 17.5cm (21/4in x 6 7/8in).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

426

A BRONZE OKIMONO GROUP OF TWO PLUMP PUPPIES

By Morimitsu, Meiji era (1868-1912), late 19th/early 20th century Constructed as two separate pieces, one standing on its hind legs with both forepaws resting on its mate's back, the other recumbent, playing with a stem of bamboo, signed on the belly on one puppy *Morimitsu*; with two unassociated wooden storage boxes $16cm \times 25cm$ (61/4 in x 9 7/8 in). (4).

£1,000 - 1,500

JPY150,000 - 230,000 US\$1,400 - 2,100

427

AN ARTICULATED BRONZE MODEL OF A CRAB

Meiji era (1868-1912), late 19th/early 20th century The crustacean separately cast and assembled, the legs and claws fully articulated, the surface worked to resemble the crab's natural shell, patinated to a reddishbrown finish; *unsigned. 16cm (61/in) wide.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

428

A BRONZE OKIMONO OF AN ELEPHANT

By Genryusai Seiya, Meiji era (1868-1912), late 19th/early 20th century Naturalistically modelled, walking forward with its trunk curled and sweeping around its left leg; signed on its belly *Seiya chu* within a rectangular reserve. *19cm x 24.2cm (71/zin x 91/zin)*.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

427

429 A BRONZE OKIMONO OF A TANUKI (RANCOON DOG)

By Yukimori, Meiji era (1868-1912), late 19th/early 20th century Seated on its haunches with a quizzical expression, one forepaw raised, its thick bushy tail sweeping around the front; signed on the base with chiselled characters *Yukimori saku* within a silver rectangular reserve. *12.7cm x 16cm (5in x 61/ain).*

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

430 AN ARTICULATED IRON MODEL OF A SPINY LOBSTER

By a member of the Myochin family, Meiji era (1868-1912), late 19th/early 20th century Naturalistically modelled, formed from individually cast, hammered and carved sections crafted to resemble the crustacean's shell with well-chiselled details, assembled with fully articulated joints to allow lifelike mobility; signed on the belly *Myochin*; with an unassociated wooden storage box. 20.5cm (8in) long with retracted antennae. (2).

£5,000 - 8,000 JPY760,000 - 1,200,000 US\$7,100 - 11,000



428

429

430



SEVEN BRONZE OKIMONO OF RATS

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

Each rodent naturalistically modelled seated with its long tail curled round to the side, six cast with its forepaws resting on or clutching a chestnut, one eating an earthworm, each rat with incised fur details; two signed with a *kao*, two signed *Han*, one signed *Gyokuzan*, one signed *Masanori chu*, one signed *Hoju chu*. *Each rat approx*.

7.3cm to 11cm (2 7/8in to 4 5/8in) high. (7).

£3,500 - 5,500 JPY530,000 - 830,000 US\$4,900 - 7,800

432 A BRONZE OKIMONO GROUP OF EIGHT RATS

Meiji era (1868-1912), late 19th/early 20th century Comprising an adult rat standing on her hind legs with her forepaws gripping a large split pomegranate, seven offspring clambering over her back and sides and around a persimmon; signed on the underside *Masa[...] chu* within a rectangular reserve.

17cm x 21cm (6 5/8in x 81/4in).

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100

433 A BRONZE OKIMONO OF TWO RATS ON DAIKOKU'S MALLET

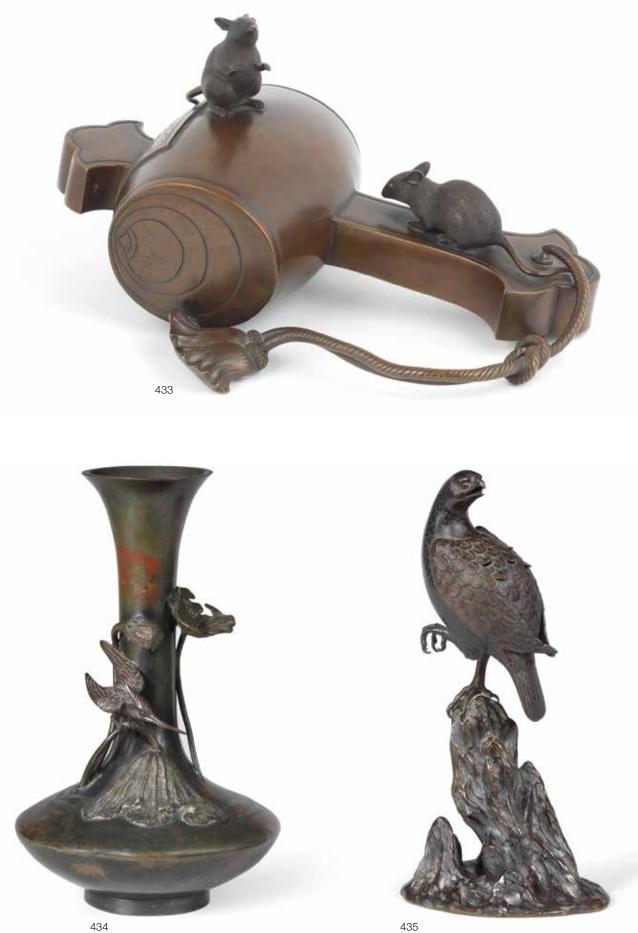
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

One rodent perched on the tasselled handle, a second rodent standing on its hind legs towards the top of the mallet, signed on the reverse of the handle with chiselled characters in *tensho* script possibly reading *Anatsu*, *Tanamura*. 17.5cm x 33cm (7 7/8in x 13in).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

Illustrated on page 224.









437

434

A BALUSTER TALL-NECKED BRONZE VASE

By Yasuyuki, Meiji era (1868-1912), late 19th/early 20th century Applied in high relief with a kingfisher perched on a stalk of lotus leaf decorated on the flattened body of the vase, another lotus stalk on the neck; signed on the base *Yasuyuki*. *31cm* (*121*/*in*) *high*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

435

A BRONZE OKIMONO OF A KORO (INCENSE BURNER) AND COVER IN THE FORM OF A QUAIL

Meiji era (1868-1912), late 19th/early 20th century Perched on one foot atop a rocky outcrop with one foot raised, its head turned around with an alert expression, a section of perforated plumage on its back forming the removable cover, *unsigned*; with a wooden storage box with inscription *Kodo uzura koro* (Bronze incense burner of a quail). *25.5cm (10in) high.* (3).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200

436

A BRONZE OKIMONO FIGURE OF AN OWL

By Murata Seimin (1761-1837), Meiji era (1868-1912), late 19th/early 20th century

Constructed in two sections, the short-eared owl (detachable) perched on a tree branch with its head cocked quizzically to the right and its wings folded at its sides; signed on one side of the branch *Seimin chu* within a rectangular reserve. *26cm x 26cm (101/ain x 101/ain)*. (2).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

437

A BRONZE OKIMONO GROUP OF AN OWL AND MONKEY

Meiji era (1868-1912), late 19th/early 20th century Constructed in two separate sections, the detachable owl perched at one end of a gnarled tree, facing ahead, a monkey emerging from within a hole at the front, *unsigned*; with a wooden storage box inscribed *Koboku fukurou* (an owl on an old tree). 25.7cm x 17.3cm ($10^{1/2}$ in x 6³/₄in). (3).

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700





A LARGE BRONZE OKIMONO OF A MACAQUE MONKEY

Meiji era (1868-1912), late 19th/early 20th century Seated with a somewhat distracted expression, slightly hunched over with its crossed long-toed feet, clutching in its right hand a feather duster; signed beneath with the mark of a crane within a circle. $26cm \times 32cm (10\% in \times 12\% in).$ (2).

£8,000 - 12,000 JPY1,200,000 - 1,800,000 US\$11,000 - 17,000

439

A BRONZE FIGURE OF A MONKEY

Meiji era (1868-1912), late 19th/early 20th century A humorous model of a monkey seated and affixed on an integral base engraved with archaic motifs on the top and mythological beasts around the sides, wearing a jacket and spectacles (detachable), examining a netsuke of a monkey attached to an *inro* decorated with a design of peonies, held in his left hand, a notebook and a fan resting on either side, with a separate wood stand. *The monkey 22.5cm x 25cm (8 7/8in x 9 7/8in), the stand 28.5cm (11¼in) long.* (4).

£4,000 - 6,000 JPY600,000 - 910,000 US\$5,700 - 8,500





A LARGE BRONZE JARDINIÈRE Meiji era (1868-1912), late 19th/early 20th century Applied in bronze high relief with a bale of turtles, 12 in total, eight crawling around the rim of the vase in different directions, two offspring clambering over their parent's carapace; four crawling up the shoulder; *unsigned. 29cm x 54.5cm (11 3/8in x 21½in).*

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100

441

A BALUSTER BRONZE VASE

By Seifu, Meiji era (1868-1912), late 19th/early 20th century Applied in relief with seven turtles crawling around the rim of the vase, one offspring clambering over its parent's carapace; signed on the base with chiselled characters *Seifu*. 23.2cm (9 1/8in) high.

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200





Property from a European Private Collection (Lots 442-463)

442

ONE BRONZE LION AND ONE BRONZE TIGER

The lion by Kiyomitsu and the tiger by Watanabe, Meiji era (1868-1912), late 19th/early 20th century Each animal naturalistically modelled with its head raised and wide-open snarling mouth, the lion signed on the underside *Kiyomitsu* saku within a rectangular reserve, $25cm \times 51cm$ (9 7/8in x 20in); the tiger on an integral detachable wood stand, signed on the tiger's belly *Watanabe sei* within a rectangular reserve, $17cm \times 34cm$ (6 3/8in x13 3/8in). (3).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

443 Y Φ A BRONZE OKIMONO GROUP

OF AN ELEPHANT AND TWO TIGERS By Genryusai Seiya, Meiji era (1868-1912), late 19th/early 20th century The trumpeting mammal modelled fending off two snarling tigers, stamping one tiger underfoot at the front whilst another attacks from behind, clambering over his back, signed on the elephant's belly in *tensho* script *Genryusai Seiya tsukuru* within a square seal. 26.8cm x 37cm (10½in x 14½in).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100







446

444

THREE BRONZE ANIMALS

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

Comprising a prowling lion, signed on its belly Seiya in hiragana, 12.5cm x 22cm (4 7/8in x 8 5/8in); the second a striding elephant, signed beneath one foot Masamitsu within a rectangular reserve, 12cm x 20cm (43/4in x 7 7/8in); the last the smaller elephant, signed on its belly Kindo within an oval reserve,

445

9.5cm x 17.5cm (3¾in x 6 7/8in). (3).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

445 THREE BRONZE OKIMONO

Meiji era (1868-1912), late 19th/early 20th century Comprising a candlestick in the form of a crane standing atop two turtles and holding a stalk of lotus flower in its beak, unsigned, 33cm (13in) high; the second a goose, signed on its tail Chikayoshi within a rectangular reserve, 8cm x 16cm (3 1/8in x 61/4in); the third Kinko Sennin seated astride a giant carp, signed on the underside Seimin chu, 10.5cm x 14.5cm (4 1/8in x 5¾in). (3).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700



446 A BRONZE FIGURE OF A BIJIN PLAYING A SHAMISEN

By Takaaki, Meiji era (1868-1912), late 19th/early 20th century Clad in a simple kimono, adjusting her coiffure and walking with a *shamisen* and *bachi* (plectrum) in her left hand; signed on the base *Takaaki* within a round seal on the base. 38.5cm (15 1/8in) high.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

447

TWO BRONZE FIGURE OKIMONO

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

The first a young boy affixed to a burlwood base, carrying over his shoulder a basket containing eels, one escaping, *unsigned*, $19cm \times 12.5cm$ ($71/2in \times 4$ 7/8in); the second Urashima Taro borne across turbulent waters on the back of a giant turtle, carrying under one arm the *tamatebako* (treasure casket), signed on the side in *tensho* script characters (unread) within an oval reserve, $11cm \times 23.5cm \times 16cm$ (4 $3/8in \times 91/4in \times 61/4in$). (2).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

448

A BRONZE FIGURE OF YOUNG PEASANT GIRL

By Masanobu, Meiji era (1868-1912), late 19th/early 20th century Walking barefoot, dressed in a simple kimono, her hair covered in a headscarf, carrying a large pierced woven basket over her shoulder; signed on the base on the reverse *Masanobu* within an oval reserve. *29cm (11 3/8in) high.*

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

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.



448







449 TWO INLAID BRONZE CIRCULAR CHARGERS

Meiji era (1868-1912), late 19th/early 20th century Each engraved in sunken relief, *katakiribori* (engraving with an angled chisel emulating brushstrokes) and decorated in high relief of copper, gilt, *shakudo* and bronze, one with two sparrows in flight above flowering stalks of windswept peonies, signed on the base *Kazunaga* within an oval metal reserve, *30cm (11¾in) diam.*; the second dish with a solitary sparrow flying above stalks of *fuyo* (rose mallow) and *susuki* (pampas grass), the reverse applied with a leaf and a rose mallow bud, one leaf and the signature tablet missing, *30cm (11¾in) diam.* (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

450

AN OVAL INLAID BRONZE TRAY

Meiji era (1868-1912), late 19th/early 20th century Inset with a central bronze rounded panel decorated in high relief of silver, gilt and bronze with three *karako* (Chinese boys) on a verandah, each wielding a toy or a stalk of peony at a *ho-o* (phoenix) flying towards them, with details carved in *katakiribori* (engraving with an angled chisel emulating brushstrokes) surrounded by a rattan border finely woven in *gozame-ami* (mat plaiting); *unsigned. 30.5cm x 24.5cm (12in x 9 5/8in).*

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700



451 **FIVE BRONZE VESSELS**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Comprising three vases inlaid in silver, gilt and shakudo low relief, one pear-shaped vase with three cranes wading in a lake, unsigned, 24cm (9 3/8in) high; an ovoid vase with three egrets standing besides reeds, signed on the base with with a seal Inoue, 12cm (43/4in) high; the third the smallest vase decorated with a stalk of chrysanthemums, signed on the base with the mark of the Nogawa Company, 9cm (31/2in) high; the fourth a rectangular box and a cover, the cover decorated in metal high relief with a solitary goose descending towards a clump of reeds applied on the side, signed on the cover Yuki [...] and on the base Kyoto Kuroda tsukuru, 4.5cm x 8.5cm x 12.5cm (1¾in x 3 3/8in x 4 7/8in); the fifth a vase etched in silver with stalks of chrysanthemums, signed on the base Shusho, 22.5cm (83/4in) high. (6).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

452

TWO BRONZE VASES

One by Ichijo and one by Shiun, Meiji era (1868-1912), late 19th/early 20th century

The first carved in high relief with a large carp swimming near the surface of rippled waters reserved on a reddish-brown ground, signed on the base with chiselled signature Ichijo/Kazusuke, 27.2cm (10¾in); the second a smaller pear-shaped vase, similarly decorated in low relief, signed on the base Shiun within an oval reserve, 17.7cm (7in) high. (2).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

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.



452





453

TWO INLAID-BRONZE CONICAL VASES By Miyabe Atsuyoshi of Kyoto for the Hamada Company, Meiji (1868-1912) era, late 19th/early 20th century, circa 1890s Each worked on the body with an almost identical design in silver, bronze and shakudo low-relief relay, depicting a flock of cranes in flight and others standing in a lotus pond beside windswept reeds embellished here and there with silver dewdrops, the neck and rim decorated in silver flat relief with repeated geometric, diaper, fragmented rinzu (textile-weave) and shippo-hanabishi (flowery-diamond linked-jewels); each signed on the base with chiselled signature Dai Nihon Hamada sei Saikyo no junin Atsuyoshi tsukuru (made by Atsuyoshi of Kyoto for Hamada in Great Japan). Each vase 25.7cm (10 1/8in) high. (2).

£3,500 - 5,000 JPY530,000 - 760,000 US\$4,900 - 7,100





454 TWO INLAID OVOID BRONZE VASES

One by Katsuyuki and one by the Inoue Company, Meiji era (1868-1912), late 19th/early 20th century The first decorated in gilt, bronze and *shakudo* flat relief with three cranes in flight over a treasure ship filled with precious objects, signed on the reverse *Katsuyuki koku* with a seal *Katsu*, *19cm (71/2in) high*; the second inlaid in bronze, silver and *shakudo* high relief with a solitary bird perched on a flowering cherry tree, signed on the base *Inoue* and on the reverse with chiselled characters *Yuki [...]*, *14.3cm (5 5/8in) high*. (2).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

455

A SILVER OKIMONO OF A KESTREL PERCHED ON A BRONZE TREE TRUNK

By Masatsune, Meiji era (1868-1912), late 19th/early 20th century Constructed separately and perched with its wings partly spread, alert and poised, ready to pounce on unsuspecting prey, its beak and legs of gilt, signed on the underside of its tail *Masatsune chu* within a rectangular reserve; on a detachable gnarled bronze tree trunk. *The hawk: 14cm x 27.5cm* ($5\frac{1}{2}$ in x 10³/iin); the trunk: 27.5cm x 31cm ($5\frac{1}{2}$ in x 12 1/16in). (2).

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100

456

AN INLAID SILVER AND CLOISONNÉ-ENAMEL VASE

By Kogyokusai Kazuhisa (active circa 1890-1910) for the Ozeki Company, Meiji era (1868-1912), late 19th/early 20th century Decorated in varying degrees of relief of silver, *shakudo* and gold with stalks of peonies growing from behind a tied *shibagaki* (brushwood fence), the tall trumpet neck decorated with sprays of wild chrysanthemums and dandelions, the foot with fragmented *shippo-zunagi* (linked-jewels); signed on the side with chiselled cursive signature *Kogyokusai Kazuhisa* and on the base signed *Ozeki sei* within a seal. *24cm (9 3/8in) high.*

£4,000 - 6,000 JPY600,000 - 910,000 US\$5,700 - 8,500

For Kogyokusai Yasuhisa see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H02994.











(interior)

457

TWO INLAID IRON CIGARETTE CASES

By the Komai Company of Kyoto, Meiji era (1868-1912), late 19th/early 20th century

The first, converted into a cosmetic case, worked in typical gold and silver overlay with snow-laden bamboo leaves on one side and Mount Fuji on the reverse, all reserved on a plain matt black damascened ground, the inside inset with two engraved compartments and a mirror, the outside of the hinged cover attached with a gold chain and decorated with a gold monogram with the initials AHW, the same initials inscribed in katakana script to its left, signed on the interior with gold seal Nihonkoku Kyoto no ju Komai sei beneath a dragonfly, 9.5cm x 7.3cm (3¾in x 2 5/8in); the second worked in typical gold overlay with a peacock perched on a gnarled branch of pine draped diagonally across the cover, the interior plain and inscribed with the initials and date M.B. 1930, the reverse inlaid with three chidori (plovers or dotterels) on a plain matt black damascened ground, signed with a seal Nihonkoku Kyoto no ju Komai sei beneath a dragonfly, 8cm x 12.2cm (3 1/8in x 4³/₄in), with a wooden storage box. (3).

£1,500 - 1,800 JPY230,000 - 270,000 US\$2,100 - 2,500

458

AN INLAID-IRON RECTANGULAR BOX AND COVER

By the Komai Company of Kyoto, Meiji era (1868-1912), late 19th/early 20th century Finely worked throughout in the typical Komai style of silver and gold overlay, the cover with a plain matt black damascened panel enclosing a rural scene showing a solitary peasant on the shores of a lake beside thatched huts, a sailing boat on the calm water and the snowcapped peak of Mount Fuji rising in the distance, the sides similarly inlaid with rectangular panels enclosing trees of different seasons, two with birds amidst the branches, all bordered by a ground of fragmented *rinzu* (textile-weave), raised on four bracket feet inlaid with fruiting vine; signed on the base with a seal *Nihonkoku Kyoto no ju Komai sei* beneath a dragonfly. *4.5cm x 10.8cm x 7.6cm* (*1¾in x 4¼in x 3in*).

£1,500 - 2,500 JPY230,000 - 380,000 US\$2,100 - 3,500

AN INLAID IRON DISH

By Seki, Meiji era (1868-1912), late 19th/early 20th century Inlaid in typical Komai style of gold and silver inlay with a central flower-shaped panel enclosing windswept auturnal flowers including *kikyo* (Chinese bellflowers), *hagi* (bush clover) and *nogiku* (wild chrysanthemums) surrounded by ten smaller, differently-shaped panels enclosing assorted flowers and foliage, all reserved on a ground of *shippo-hanabishi* (flowery-diamond linkedjewels), repeated foliate and geometric motifs; signed on the base *Kyoto Seki sei*. *21cm* (81/*i*in) diam.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

460

AN INLAID IRON RECTANGULAR BOX AND COVER

Meiji era (1868-1912), late 19th/early 20th century Worked in typical gold and silver overlay, the hinged cover decorated with a snow-covered Mount Fuji and two sailing boats in the background, two thatched dwellings nestled beneath pine trees and a bridge spanning across a lake in the foreground, the inside of the cover engraved with peonies, the sides with seagulls flying over sailing boats, inscribed on the base in gilt *Kakuei Tanaka, Minister of Finance, Japan; unsigned. 5.5cm x 12.2cm x 18cm* (*2 1/8in x 4%in x 7in*).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

Kakuei Tanaka (1918-1993) was the 40th Prime Minister of Japan from 7 July 1972 – 9 December 1974 and also previously served as the Minister of Finance between 1962-1965.

461

AN INLAID IRON CYLINDRICAL VESSEL AND EN-SUITE COVER

By the Komai Company of Kyoto, Meiji era (1868-1912), late 19th/early 20th century

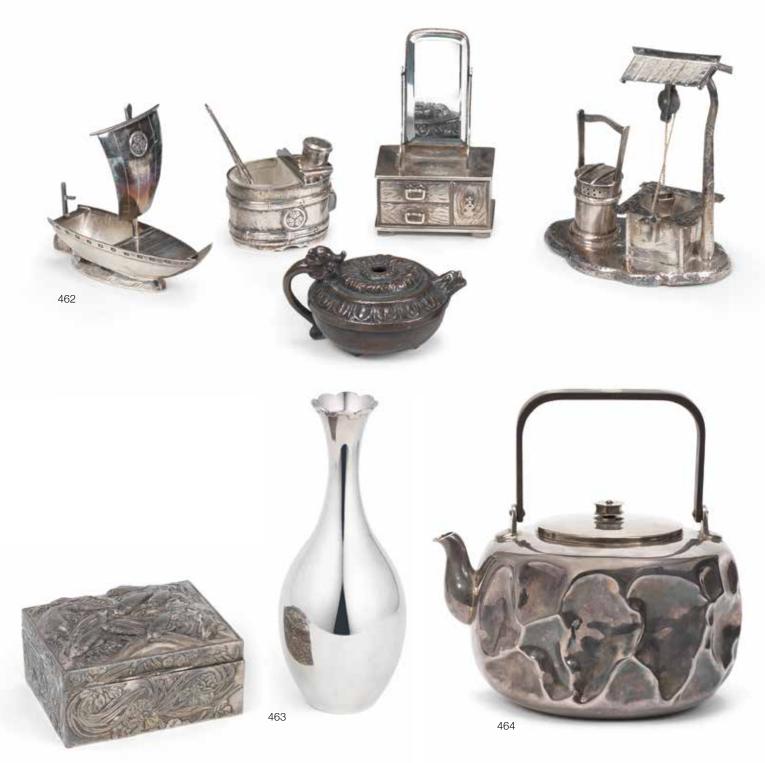
Finely worked throughout in the typical Komai style of predominately gold overlay, the vessel with seven variously-shaped overlapping cartouche, each enclosing a different landscape or flower and/or bird scene, including flowering peonies beside a bamboo tree, three cranes in flight, Mount Fuji looming in the distance and Ginkakuji (The Silver Pavilion) in Kyoto, the interior well engraved with a solitary bird perched on a tree branch, all reserved on a ground of fruiting vine, the cover decorated with a writhing dragon, the inside of the cover engraved with egrets and a stalk of iris; signed on the base with a seal *Nihon koku Kyoto no ju Komai sei* beneath a dragonfly flanked by chrysanthemums floating on a stream. *9.5cm x 6cm (3¾in x 2 3/8in).* (2).

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100

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.



461



A SMALL GROUP OF MINIATURE SILVER VESSELS AND A MINIATURE BRONZE WATER-DROPPER IN THE FORM OF A TEAPOT

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Comprising two bonbonnieres (special gift containers for confectionery), two salt and pepper shakers, one container and a bronze waterdropper: the first a miniature dressing table engraved with a *mokume* design on the front and a flowering cherry branch on the sides and reverse, inset with a glass mirror, stamped *Sterling*, 8.2cm x 5cm x 3.5cm (31/4in x 2in x 1 3/8in); the second, another boat with full sail applied with an *aoi* (hollyhock) crest, stamped *Sterling*, 7cm x 9cm (23/4in x 31/2in); the third a salt and pepper shaker in the form of a *hinokiburo* (cypress tub) applied with an *aoi* (hollyhock) crest, with a detachable chimney, stamped *Sterling Asahi* 955, 4.5cm x 3.5cm (1%in x 1 3/8in); the fourth another salt and pepper shaker in the form of a roofed well with a detachable bucket affixed to a stand, stamped *Sterling*, 8.7cm x 7.8cm x 5.5cm (37/16in x 3 1/8in x 2 1/8in); the fifth and sixth two miniature spoons, *both approx.*, 6cm (23/8in) long; the last a bronze miniature water-dropper in the form of a teapot, with a rubbed off signature on the base 4cm x 7cm (19/16in x 2%in). (10).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

463 TWO SILVER VESSELS

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Comprising a square box, the hinged cover decorated in high relief with carp leaping over turbulent waters, the sides carved with stalks of irises, the interior lined in plain wood, stamped on the base *Nihon Tokyo Kobayashi seizo* (made by Kobayashi, Tokyo, Japan) under a lozenge mark and above the inscription *Jitsuyo shinan sanbyakuyonjuroku* (utility model registration 346), *6.5cm x 9.5cm x 11cm (21/2in x 33/4in x 4 3/8in)*; the second a pear-shaped vase decorated in gilt flat inlay with a 16-petal imperial crest on the body, stamped on the base *jungin* (Pure silver), *20cm (7 7/8in) high.* (2).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

Other Properties

464 *

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 overall 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 wooden storage box. *15cm x 23cm (5 7/8in x 9in).* (3).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

465 *

AN INLAID SILVER AND ENAMELLED GLOBULAR KORO (INCENSE BURNER) AND EN-SUITE COVER

Meiji era (1868-1912), late 19th/early 20th century Raised on three out-turned lappet feet, almost obscuring the body carved with *shippo-zunagi* (linked-jewels), decorated in varying degrees of low relief of gold and silver with a mass of large overlapping chrysanthemum blossoms and foliage applied in white and green enamels, the stamens of some of the flowers inlaid in gilt, with an ensuite removable cylindrical silver liner and reticulated cover similarly decorated and surmounted by a finial in the form of a large gilt stamen; signed on the base in *tensho* script *Mori[...]* within a hexagonal reserve. $11 cm \times 10.5 cm (4 3/8 in \times 4 1/8 in).$ (3).

£4,000 - 5,000 JPY600,000 - 760,000 US\$5,700 - 7,100

466

A SQUAT GLOBULAR SILVER AND ENAMELLED KORO (INCENSE BURNER) AND EN-SUITE COVER

Meiji era (1868-1912), late 19th/early 20th century The body inset with three reticulated lobed panels applied in low relief, each decorated with a butterfly hovering over a seasonal flower, in different coloured enamels, the similarly reticulated cover embellished with a central chrysanthemum bud interwoven among elaborate tendrils and foliage, the interior with a removable silver liner; *unsigned*. 6.5cm x 7.2cm (2½in x 2 13/16in). (3).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



465



466



A SILVER AND CLOISONNÉ-ENAMEL MOUNTED TANTO

Edo period (1615-1868), mid-19th century The blade of *hira-zukuri* form, engraved with pine, prunus and bamboo; the *saya* (scabbard) and *tsuka* (hilt) of silver, cast with scrolling foliage and flowerheads, inlaid with a butterfly, an exotic bird and various flowers and fruit, including pomegranates, chrysanthemums and peonies, in coloured enamel; the *kozuka* similarly inlaid with scrolling formalised flowers and tendrils; *unsigned. Total length 38.1cm* (15in).

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

468

A SILVER STAND IN THE FORM OF TWO COILED DRAGONS By Gyokuryuken Sanmi, Meiji era (1868-1912), late 19th/early 20th century Comprising a silver *okimono* of a pair of three-clawed dragons whose writhing bodies are entwined, emerging with their heads appearing at one end, forming a large oval

composition; signed on the base *Gyokuryuken Sanmi* within a long silver rectangular reserve. *12.6cm x 22cm (5in x 8 5/8in).* **£3,000 - 5,000**

JPY450,000 - 760,000 US\$4,200 - 7,100

469 *

A PAIR OF INLAID SILVER BALUSTER VASES

By Yoshihisa and Shigemitsu, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

Each vase decorated in kebori and carved in low relief with details of gold, shibuichi and shakudo flat inlay, one with three sparrows or Java sparrows flying in a diagonal formation above flowering azalea growing on a precipice with water shown cascading down, the other vase with a pair of quails standing among shrubs of chrysanthemums, the rocks in the foreground picked out in light katakiribori (engraving with an angled chisel emulating brushstrokes), each vase signed on the reverse Yoshihisa koku and stamped on the base Jungin (Pure silver) and Shigemitsu with a kao; with two separate wood stands and a wooden storage box inscribed Gin kabin (Silver vases).

Each vase 24.3cm (9 5/8in) high. (5).

£5,000 - 6,000 JPY760,000 - 910,000 US\$7,100 - 8,500













470 TWO BRONZE VASES

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

Comprising one stout pear-shaped vase applied in high relief with a pair of carp swimming above aquatic plants signed on the base *Shizan* within a rectangular reserve, 28.5cm (11¼in) high; the second a tall baluster vase decorated in high relief with Fujin and Raijin (the Gods of Wind and Thunder) running for cover and an oni (demon) sheltering beneath a large straw hat protecting himself during the 'bean-throwing' ritual at Setsubun, inscribed on the reverse with four characters *Fuku wa u chi* (In with good fortune), *unsigned*; 44cm (17¼in) high. (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

471 *

A PEAR-SHAPED BRONZE VASE

By Chikatoshi, Meiji era (1868-1912), late 19th/early 20th century Decorated in low relief on the front with three carp swimming towards the bottom of a river, each carp's eyes inlaid in gilt with dark pupils, signed on the base with chiselled characters *Chikatoshi*; with a wooden storage box. *24.2cm (91/2in) high.* (2).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700



472 A TALL BALUSTER BRONZE VASE

By Shigehiro, Meiji era (1868-1912), late 19th/early 20th century The body carved in high relief with two large carp swimming near the rippled surface, the outline of each of the eyes inlaid in flat gilt inlay with dark pupils; signed on the base with chiselled characters *Shigehiro*. *33cm (13in) high*.

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100

473 *

A LARGE OVAL BRONZE JARDINIÈRE

By Noritsugu, Meiji era (1868-1912), late 19th/early 20th century Raised on four short feet, the body decorated in relief with five carp, three on the front and two on the reverse swimming just beneath the rippled surface; signed on the base with chiselled characters *Noritsugu*. *11.2cm x 48.2cm (4 3/8in x 19in)*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100









A LARGE BRONZE KORO (INCENSE BURNER) IN FORM OF A SHISHI

Meiji era (1868-1912), late 19th/early 20th century Naturalistically cast snarling with its body twisted to the left, its bushy tail curling and sweeping over its back, a section of the furry spirals carved in high relief on its back pierced and removable forming the cover; *unsigned*. *33cm x 34cm (13in x 13 3/8in)*. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

Illustrated on page 243.

475 *

A BRONZE OKIMONO OF A SPARROW PERCHED ON GREEN LEAVES

By Kiyoaki, Taisho (1912-1926) or Showa (1926-1989) era, 20th century Constructed in two detachable sections, the *buncho* (Java sparrow) perched atop a large stalk of green *yatsude* (Japanese aralia), signed beneath the bird's tail *Kiyoaki*; with a wooden storage box inscribed *Chudo yatsude buncho* (A cast bronze of Japanese aralia and a Java sparrow). The aralia: 11.5cm x 31cm (4½in x 12 3/16in), the sparrow: 5.5cm x 7cm (2 1/8in x 2¾in). (3).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400

476 * **A BRONZE OKIMONO OF A SNAIL** Probably by Honma Takusai III (1868-1945), Meiji era (1868-1912), late 19th/early 20th century Naturalistically cast, the mollusc crawling

over a leafy branch of grapes; signed on the underside of one leaf *Takusai*. 6.5cm x 19cm (21/2in x 71/2in).

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

477 *

A BRONZE OKIMONO OF A TURTLE

By Nogami Ryuki (1865-1932), Meiji era (1868-1912), late 19th/early 20th century Naturalistically modelled, crawling with its head emerging from its carapace and turned to the right, signed on its belly *Ryuki* within an oval reserve; with a wooden storage box. 2.6cm x 10.2cm (1in x 4in) long. (2).

£800 - 1,000 JPY120,000 - 150,000 US\$1,100 - 1,400



478 *

ONE BRONZE AND ONE SILVER OKIMONO OF CARP

By Yamakawa Koji II (1860-1930) or III (1884-1938), Meiji (1868-1912) or Taisho (1912-1926) era, 20th century Each naturalistically rendered in a swimming attitude with their fins threshing the water, the details on the body, fins, gills and tails finely incised, the eyes inlaid in gilt with dark pupils, the silver carp signed on its belly *Yamakawa Koji* within a rectangular reserve; with a large natural wood stand. *Each carp: 29.5cm (11 5/8in) long, the stand: 66cm (26in) long.* (3).

£3,500 - 5,500 JPY530,000 - 830,000 US\$4,900 - 7,800

Yamakawa Koji was the name used by three generations of prominent family of artists working in the Kaga metalworking tradition, from late Edo period to early Showa era.

479 *

A BRONZE OKIMONO OF TWO RABBITS

By Okazaki Sessei (1854–1921), Meiji era (1868-1912), late 19th/early 20th century

One standing with its front paws resting on the lightly on the back of its recumbent mate, signed beneath on one hind paw *Sessei* within a rectangular reserve; with a wooden storage box.

12cm x 14cm (4¾in x 5½in). (2).

£4,000 - 6,000 JPY600,000 - 910,000 US\$5,700 - 8,500

Okazaki Sessei got his early training in Osaka under his father, a maker of iron kettles, before moving to Tokyo to study casting under Suzuki Masayoshi. He participated in both domestic and international expositions and became famous for his work on large-scale public works including the statues of Saigo Takamori at the entrance to Ueno Park and of Kusunoki Masashige in the square in front of the Imperial Palace. In his later years he served as Professor at Tokyo School of Art.









480 *

A BRONZE OKIMONO GROUP OF FUGEN BOSATSU

Meiji era (1868-1912), late 19th/early 20th century Conventionally modelled, the bodhisattva (detachable) seated in a meditative pose with one leg crossed and the thumb and finger of each hand joined, the right hand raised and the left hand lowered on the back of a sumptuously caparisoned and bejewelled recumbent elephant; *unsigned*. The figure: $32cm \times 18cm (121/2in \times 7in)$; the elephant: $41cm \times 50cm (16 1/8in \times 19 5/8in)$. (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

481 * A BRONZE OKIMONO OF A PLUMP PUPPY

By Nakahara Tsunenobu, Meiji era (1868-1912),

late 19th/early 20th century Naturalistically modelled with its head lowered playing with a stalk of bamboo held in its mouth, signed beneath with chiselled characters *Tsunenobu saku*; with a wooden storage box, inscribed inside the cover *Nagato no kuni Hagi no ju, Nakahara Tsunenobu saku, Inukoro take chokoku* (sculpture of a puppy and a bamboo, made by Nakahara Tsunenobu, living in Hagi, Nagato Province [present-day Yamaguchi Prefecture]). *12.5cm x 19cm (4 7/8in x 7½in)*. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100



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, bronze and silver with stylized butterflies; unsigned. 16cm (6¼in) high.

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

483 * THREE METAL ARTICULATED CREATURES

Taisho (1912-1926) or Showa era (1926-1989), 20th century Comprising two spiny lobsters, one assembled from hammered sheets of silver and the other from copper, the first signed on its belly Hiroyoshi and Jungin (Pure silver), with a wood tomobako storage box titled, signed and sealed by the artist, 16cm (61/4in) long with retracted antennae; the copper lobster signed on its belly Myochin Muneyuki saku, with a wooden tomobako storage box, titled Ebi (Spiny lobster) and signed Myochin Muneyuki saku with two seals, 21cm (81/4in) long with retracted antennae, the third a mantis, naturalistically rendered, signed on its belly Hiroyoshi, 8.5cm (31/4in) long. (5).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800





A PAIR OF INLAID SLENDER OVOID BRONZE VASES

By Miyabe Atsuyoshi, Meiji era (1868-1912),

late 19th/early 20th century

Each vase worked in gold, bronze, copper and silver relief inlay with a matching design of a group of egrets in flight and wading in a pond beneath trailing branches of snow-laden willow; signed on the base of one vase with chiselled characters *Dai Nihon Kyoto no ju lkkodo Miyabe Atsuyoshi* with a *kao*. *Each vase 22.5cm* (8 7/8in) *high*. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

485

AN INLAID PEAR-SHAPED BRONZE VASE

By Suisei, Meiji era (1868-1912), late 19th/early 20th century Decorated in high relief of silver, bronze and cloisonné enamel with a bird perched across a stalk of chrysanthemums, eyeing the spider crawling above, the interior of silver; signed on the base with chiselled signature *Suisei*. 28.5cm (11¼in) high.

£2,500 - 3,000 JPY380,000 - 450,000 US\$3,500 - 4,200





486 *

AN INLAID BRONZE PEAR-SHAPED VASE

By Suzuki Chokichi (1848-1919), Meiji era (1868-1912), 1870s-1880s The body worked in gold, bronze and silver relief inlay with a bag of *minomushi* (bagworm moths) suspended from trailing branches of *kaki* (persimmon) fruits and worm-eaten foliage, the neck and foot decorated repeated geometric motifs in fine flat inlay of silver, gilt and *hido* (red copper); stamped on the base *Dai Nihon Kako tsukuru* (made by Kako in Great Japan). 20.5cm (8in) high.

£6,000 - 8,000 JPY910,000 - 1,200,000 US\$8,500 - 11,000

487 *

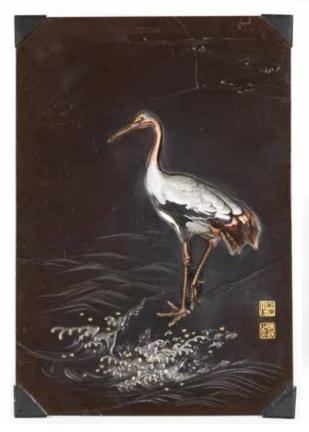
AN INLAID BRONZE CYLINDRICAL BRUSHPOT

By the Nogawa Company, Meiji era (1868-1912), early 20th century Supported on three bronze bracket feet, decorated in gilt, silver, bronze and *shibuichi* flat inlay with a wide central band encircling the body enclosing butterflies hovering among spring plants and leaves on a *shakudo* ground, the top with *shippo-hanabishi* (flowery-diamond linked-jewels), the bottom with a band of interlocking rectangles, reserved on a bronze ground; signed on the base with the silver flatinlaid mark of the Nogawa Company. *9.5cm* (*3*%*in*) *high*.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

For a related example by Jomi Eisuke, another Kyoto company, see Bonhams, *Image and Ornament: A Special Exhibition of Masterpieces of Metalwork from a Private Collection*, exhibition catalogue, New York, 9-17 March 2017, cat. no.21.







488 *

AN INLAID BRONZE CIRCULAR DISH

By Suzuki Katsuhiro I (1827-1886) or II (1854-1901), Meiji era (1868-1912)

Raised on three short bracket feet, decorated in predominately high and low relief of gold with Raijin the Thunder God emerging from swirling clouds with a ring of drums encircling behind and clutching in each hand a drumstick producing a storm; signed on the lower left *Katsuhiro koku* with a gold seal. *25.2cm (9 7/8in) diam.*

£4,000 - 5,000 JPY600,000 - 760,000 US\$5,700 - 7,100

The signature *Katsuhiro* most probably refers to the metalworker Suzuki Katsuhiro I or II who worked in Tokyo in the Meiji era (1868-1912), see Wakayama Takeshi, *Kinko Jiten* (A Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, pp.677-8.

489

TWO INLAID BRONZE RECTANGULAR PLAQUES

Meiji era (1868-1912), late 19th/early 20th century Each decorated in silver, gilt and *shakudo* high relief, the vertical panel with a crane standing on a wave-lashed rock, signed with two seals: top *Hoshu sei*, bottom: *Shomin no in*, 23cm x 15.8cm (9in x 61/4in); the horizontal panel with a pair of *buncho* (Java sparrows) perched on a bamboo branch, signed with a seal *Hoshu sei* beneath the chiselled characters *Shomin*, 15.8cm x 20cm (61/4in x 7 7/8in). (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

490

A FINE AND UNUSUAL SMALL PAIR OF INLAID FOUR-SIDED WOOD VASES

Attributed to Tsukahara Katao, Meiji era (1868-1912), late 19th/early 20th century

Each vase supported on four scrolled bracket feet and lavishly decorated in high-relief inlay of silver, shibuichi, gold and shakudo with four complementary scenes (two on each vase) within a sunken panel on the front and reverse, one vase depicting (1) The poetess Ono no Komachi washing a book with water to prove that verses have been fraudulently added to the text (2) A solitary butterfly hovering over a stalk of peony on the reverse, the second vase showing (3) Otomo no Kuronushi, a highranking courtier and poet, seated and falsely accusing Ono no Komachi of plagiarism (4) Chrysanthemums growing from behind a rock on the reverse, one side of each vase inset with two smaller differently shaped panels enclosing clouds and wild chrysanthemums on one vase and clouds and susuki (pampas grass) and ominaeshi (valerian) on the other; each vase signed on the opposite side with carved signature Katao above a square gold seal Katao. Each vase 14.5cm (53/4in) high. (2).

£6,000 - 8,000 JPY910,000 - 1,200,000 US\$8,500 - 11,000

The signature and overall quality of this work are consistent with that of Tsukahara Katao who is recorded as a Shoami-school artist living in Tokyo and working in the late 19th century, see Wakayama Takeshi, *Kinko Jiten* (A Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, p.309.



490



(another side)



491 *

A GILT-BRONZE FIGURE OF A WARRIOR

By Yoshimitsu, Meiji era (1868-1912), late 19th/early 20th century Standing in a belligerent pose with feet apart, dressed in full armour tied in a tassel at the back, carved with elaborate crests, wearing a tall *kabuto* (helmet), clutching a weapon (lacking), a sword tucked into his waist, signed on the reverse *Yoshimitsu* within a rectangular reserve; fixed to an unrelated dark wood stand. *The figure: 33cm (13in) high; the stand: 31cm (12 3/16in) long.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

492 *

AN ARTICULATED IRON MODEL OF A SPINY LOBSTER

By the Myochin workshop, Meiji (1868-1912) or Taisho era (1912-1926), late 19th/early 20th century Assembled from hammered sheets of iron with fully articulated tail and limbs, the surface worked to resemble the natural shell, signed on the underside *Myochin*; with a wooden storage box inscribed on the cover *Myochin saku Ebi okimono* (A spiny lobster *okimono*, made by Myochin). 20.5cm (8in) long with retracted antennae. (2).

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100







(reverse)

493 *

AN INLAID IRON GLOBULAR KORO (INCENSE BURNER) AND COVER

Meiji era (1858-1912), late 19th/early 20th century

Raised on three mythological-head feet, inlaid around the body in high relief of gold with a coiled dragon on one side and a *ho-o* (phoenix) on the other among wisps of clouds between two bands of geometric motifs, the reticulated cover similarly inlaid with two sprays of peony and foliage, the cover surmounted by a finial in the form of a seated *kirin*, the interior of silver, the shoulder applied with an upright slab handle on either side; *unsigned*. 10.5cm (4 1/8in). (2).

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

494 *

A TETSUBIN (IRON TEA KETTLE) WITH A JADEITE COVER

By Umetada Kazuyuki for Kinryudo, Meiji era (1868-1912), late 19th/early 20th century

Cast in iron and of slightly tapered cylindrical form with a short spout, carved irregular parallel lines encircling the body, the jadeite cover engraved with geometric motifs and surmounted by a coral finial; signed inside the lid with chiselled characters *Kinryudo Umetada Kazuyuki saku*; with a wooden storage box, inscribed inside the cover *Kinryudo shotetsubin futa gyokugin sei Umetada Kazuyuki saku* (Small iron tea kettle with a jade and silver cover, made by Umetada Kazuyuki for Kinryudo). *10cm (4in) high, excl., handle.* (3).

£1,800 - 2,500 JPY270,000 - 380,000 US\$2,500 - 3,500



494



CLOISONNÉ-ENAMEL WORKS OF ART Property from a European Private Collection (Lots 495-509)

495

FOUR CLOISONNÉ-ENAMEL VASES AND ONE CLOISONNÉ-ENAMEL TRAY

Meiji era (1868-1912), late 19th/early 20th century Each worked in silver wire of varying gauge, comprising a pair of ovoid vases decorated with trailing wisteria on a celadon groud, each unsigned, 15.2cm (6in) high; the third decorated with a stalk of spider chrysanthemum on the light green ground, signed on the base with an unknown mark of two characters Mori on two crossed flags, 18cm (7 1/16in) high; the fourth a straightsided baluster vase with a flock of huddled egrets wading in an iris pond, unsigned, 24.7cm (9¾in) high; the last a rectangular shallow dish decorated with a cockerel and hen reserved on a light-blue ground, unsigned, 12.2cm x 18.3cm (4 13/16in x 7¼in). (5).

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100

496

FIVE CLOISONNÉ-ENAMEL VASES Meiji era (1868-1912),

late 19th/early 20th century Each worked in silver wire of varying gauge on a midnight-blue ground, the first a rectangular vase decorated with a snarling writhing dragon, unsigned, 15.2cm (6in) high; the second a squat pear-shaped vase similarly decorated with dragon coiled around the body of the entire vase, *unsigned*, signed on the base Tamura tsukuru within a rectangular reserve, 15.5cm (61/4in) high; the third a spherical vase with three large butterflies, unsigned, 6.5cm (21/2in) high; the fourth a hexagonal vase decorated with bearded stalks of purple and white irises, signed on the base with the mark of Ota Tamejiro, 15.5cm (6 1/16in) high; the fifth a miniature ovoid vase with two strutting pheasants, signed on the base in tensho script with an unknown mark Ki 9.5cm (3¾in) high. (5).

£1,200 - 1,800 JPY180,000 - 270,000 US\$1,700 - 2,500

497

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.

497 FOUR CLOISONNÉ ENAMEL VASES Meiji era (1868-1912).

late 19th/early 20th century Comprising two pairs, each worked in silver wire of varying gauge, the first pair decorated with a pair of sparrows in flight above stalks of purple rose mallow on one side and a shrub of three white buds on the other, all reserved on a midnight-blue ground, *unsigned*, *each 31cm* (*121/in*) *high*; the second pair decorated with a pair of chickens standing amongst flowering stalks of chrysanthemums and rose mallow beneath a maple tree, all reserved on light blue ground, *unsigned*, *each 30cm* (*11 7/8in*) *high*. (4).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

498 A PAIR OF SLENDER PEAR-SHAPED CLOISONNÉ-ENAMEL VASES

Meiji era (1868-1912), late 19th/early 20th century Each delicately worked in *musen* (wireless) and *shosen* (partially wireless) technique and forming a complementary moonlit design, one vase decorated with three egrets wading beside stalks of bamboo and one solitary egret in flight against the full moon on the other, all reserved on a pale white-grey ground, each vase applied with a gilt rim and foot; each vase *unsigned*. *Each vase 37.2cm (14 5/8in) high.* (2).

£3,000 - 5,000 JPY450,000 - 760,000 US\$4,200 - 7,100

499

TWO CLOISONNÉ ENAMEL VASES

One by the Kinunken Company, Meiji era (1868-1912), late 19th/early 20th century Each worked in silver wire of varying gauge on a midnight-blue ground, the slender ovoid vase decorated with two *tancho-zuru* (red-crested crane) huddled on a wave-lashed rock, *unsigned*, *18.5cm* (71/*in*) *high*; the second baluster straight-sided vase with two standing cranes on the front and one in flight on the reverse, signed on the base *Kinunken* within a square seal, *15.6cm* (6 1/16in) *high*. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100







499









A TALL BALUSTER CLOISONNÉ-ENAMEL VASE

Meiji era (1868-1912), late 19th/early 20th century Worked in silver and gilt wire with several butterflies of assorted size and species hovering over a variety of clumps of chrysanthemums encircling the foot, the rim and foot with a narrow band of *hanabishi shippo-zunagi* (flowery diamond linked-jewels), all reserved on a celadon ground; *unsigned. 35.7cm* (6in) high.

£800 - 1,200 JPY120,000 - 180,000 US\$1,100 - 1,700

501

A TALL STRAIGHT-SIDED BALUSTER CLOISONNÉ-ENAMEL VASE

Meiji era (1868-1912), late 19th/early 20th century Worked in silver wire of varying gauge with two pheasants perched on flowering cherry branches growing on the rocky banks of a river, the neck and foot with a narrow band of shield panels enclosing repeated foliate motifs, all reserved on a midnight-blue ground, applied with a silver foot and rim; *unsigned*. *37cm* (141/4in) high.

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

502

A BALUSTER CLOISONNÉ-ENAMEL VASE

Attributed to Hayashi Kodenji of Nagoya, Meiji era (1868-1912), late 19th/early 20th century

Worked in gold and silver wire with three sparrows perched among flowering cherry branches on a dark-sapphire-blue ground, the neck and foot with a narrow band of shield panels enclosing foliate motifs; signed on the base with the mark of Hayashi Kodenji. *25.2cm (9 7/8in) high.*

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800

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.

TWO CLOISONNÉ-ENAMEL VASES

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

Each worked in silver wire and gilt wire, the first a pear-shaped vase with small elaborate shield-shape panels enclosing stylised ho-o (phoenixes) and dragons reserved against a tight whorl ground, the tall neck with chrysanthemum heads, unsigned, 19cm (71/2in) high; the second a straight-sided baluster vase with shield-shape panels speckled with aventurine encircling the bottom section enclosing stylised phoenixes alternating with dragons on a dark-red brown ground, the upper section with three stepped cruciform cartouches enclosing foliate motifs reserved on a ground of phoenixes interwoven among karakusa ('Chinese grasses'), unsigned, 12.5cm (4 7/8in) high. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

504

A SMALL SLENDER RECTANGULAR CLOISONNÉ-ENAMEL VASE

By Hayashi Kodenji of Nagoya, Meiji era (1868-1912), late 19th/early 20th century Worked in gold and silver wire, each face of the tapering body decorated with a tall stalk of chrysanthemums, two faces with a solitary butterfly hovering above, reserved on a midnight blue ground, the neck and foot with a band of shield panels enclosing foliate motifs, applied with silver rims; signed on the base Nagoya Hayashi saku with the stamped lozenge-seal of Hayashi Kodenji. 14.2cm (5 9/16in) high.

£4,000 - 6,000 JPY600,000 - 910,000 US\$5,700 - 8,500

505 A SLENDER OVOID CLOISONNÉ-ENAMEL VASE

By Hayashi Kodenji of Nagoya, Meiji era (1868-1912), late 19th/early 20th century Intricately worked in gold and silver wire with two sparrows perched on windswept branches of flowering cherry, a third sparrow in flight, the neck and foot with a narrow band of repeated foliate motifs, all reserved on a midnight-blue ground, applied with a silvered metal foot and rim; signed on the base *Aichi Hayashi yaki* around the lozenge mark of Hayashi Kodenji. 18.7cm (7 5/16in) high.

£3,000 - 4,000 JPY450,000 - 600,000 US\$4,200 - 5,700

Illustrated on page 258.











506 AN OVOID CLOISONNÉ-ENAMEL VASE

By Kumeno Teitaro (1861-1939), Meiji era (1868-1912), late 19th/early 20th century Worked in silver and gold wire of varying gauge with three small birds in flight or perched among stalks of three different kinds of wild chrysanthemums in white, pale red and pale purple colours, all reserved on a blue ground; signed on the base *Kumeno* in *katakana* within a gourd-shaped cartouche. *31cm (121/in) high.*

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

507

THREE CLOISONNÉ-ENAMEL VASES Meiji era (1868-1912),

late 19th/early 20th century

Each worked in silver wire of varying gauge, one decorated with three goldfish swimming among rippled waters on a pale grey ground, *18.4cm (71/ain) high*; the second a hexagonal vase decorated with a sparrow in flight over tall stalks of irises, wild chrysanthemums and a flowering peach tree, *15.3cm (6in) high*; the third a rounded and hexagonal vase with three rectangular panels enclosing a different birdand-flower scene, *15.2cm (6in) high*; each vase *unsigned*. (3).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

508

A FINE CLOISONNÉ-ENAMEL KORO (INCENSE BURNER) AND EN-SUITE RETICULATED COVER

Nagoya Workshop, Meiji era (1868-1912), late 19th/early 20th century Supported on three tapering feet and intricately worked in silver and gilt wire with two large shaped panels, one enclosing a two majestic confronting *ho-o* (phoenixes) and a pair of writhing dragons in the other, separated by butterflies hovering among stylised foliate motifs and *karakusa* ('Chinese grasses'), the shoulder applied with two bracket handles, all reserved on a green ground of scrolling flowerheads, the cover reticulated in the form of a chrysanthemum knop; *unsigned*. *18cm (7 1/8in) high. (2).*

£5,000 - 8,000 JPY760,000 - 1,200,000 US\$7,100 - 11,000









509

AN EARLY CLOISONNÉ-ENAMEL SPHERICAL KORO (INCENSE BURNER) AND EN-SUITE COVER

By Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912), late 19th/early 20th century

Worked in silver wire of varying gauge with three oval light-blue panels enclosing seasonal flowers, one with two butterflies hovering among trailing wisteria, the second with a shrub of sansho bara (Rosa hirtula), the third with two butterflies among flowering cherry branches, all reserved on a dark-blue ground of chrysanthemum heads, the cover similarly decorated and surmounted by a silver chrysanthemum knop; signed directly on the silvered metal plate with engraved characters Kyoto Namikawa. 8.3cm (31/4in) high. (2).

£8.000 - 12.000 JPY1,200,000 - 1,800,000 US\$11,000 - 17,000

Various Properties

510

A FLATTENED OVOID CLOISONNÉ-ENAMEL VASE AND EN-SUITE COVER

Attributed to Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912), late 19th century

Worked in silver and gold wire with two oval panels, each enclosing a solitary butterfly hovering over flowering stalks of chrysanthemums, the surrounding areas with stylised foliate blossoms and scrolling vines against a brown ground, the shoulder with a band of repeated stylised butterflies encircling the neck, the cover similarly decorated with formal foliate blossoms and surmounted by a chrysanthemum finial, applied with gilt-copper mounts; unsigned. 10.7cm (41/4in) high. (2).

£2,000 - 3,000 JPY300,000 - 450,000 US\$2,800 - 4,200





510





A SQUAT OVOID CLOISONNÉ ENAMEL JAR

Attributed to Namikawa Yasuyuki, Meiji era (1868-1912), early 1880s Intricately worked in gold and silver wire of varying gauge, the body with four elaborate rounded rectangular panels enclosing three *tanchozuru* (red-crested cranes) in flight among stylised wisps of cloud on a transparent mottled copper ground alternating with a majestic *ho-o* (phoenix) on a speckled yellow ground, the shoulder with a stylised butterfly framing the corner of each panel beneath a floral band, the short, slightly flared neck with a band of repeated formal flowerheads, all reserved on a reddish-brown ground, applied with a gilt brass rim and foot; *unsigned. 16cm (6¼in) high.*

£5,000 - 6,000 JPY760,000 - 910,000 US\$7,100 - 8,500

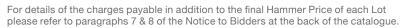
Very similar designs for the *ho-o* are illustrated in Yoshida Mitsukuni and Nakahara Kenji, *Nakahara Tessen Kyo shippo monyo-shu* (Nakahara Tessen's Design Sketches for Cloisonné-enamel), Kyoto, Tankosha, 1981, p.124, and those of the crane appear in *ibid.*, p.127.

512

TWO CLOISONNÉ-ENAMEL VASES

Meiji era (1868-1912), late 19th/early 20th century Comprising one baluster vase worked in gold and silver wire with two sparrows in flight among a flowering cherry tree, a maple tree on the reverse, the shoulder and foot with a band of repeated lappets enclosing foliate motifs all on a midnight-blue ground, *unsigned*, *12.2cm (4¾in) high*; the second vase worked in silver wire with five doves flying in a downward formation on the tall neck reserved on a midnight-blue ground, *unsigned*; *19.5cm (7 5/8in) high*. (2).

£1,500 - 2,000 JPY230,000 - 300,000 US\$2,100 - 2,800





512



513 (part lot)



513

EIGHTEEN CLOISONNÉ-ENAMEL VESSELS

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

Each worked in silver wire, comprising a pair of rectangular vases decorated with an exotic bird perched on flowering branches of plum on a midnight-blue ground, each *unsigned*, *each vase 15cm* (5 7/8in) high; the third similarly decorated, *unsigned*, *15.5cm* (6 1/8in) high; another pair of baluster vases decorated with three standing *tanchozuru* (red-crested cranes) on a blue ground, *unsigned*, *each 18cm* (7 1/16in) high; the sixth an ovoid vase decorated with a dragon holding a *nyoi hoju* (wish-granting jewel) coiled around the red ground, *unsigned*, *12.7cm* (*5in*) high; the seventh and eighth a pair of slender pear-shaped vase decorated with spider chrysanthemums on a marine-blue ground, *each unsigned*, *each 17.5cm* (6 7/8in) high; the ninth a baluster vase with white buds among *karakusa* ('Chinese grasses') above shield-shaped panels enclosing *ho-o* (phoenixes) and writhing dragons, on a reddish-brown ground flecked with aventurine, signed on the base with the mark of Ando Jubei, *18cm* (7 1/16in) high;

another pair of small baluster vases similarly decorated on a green ground flecked with aventurine, *unsigned*, *each* 9cm (31/2in) high; the twelfth a yellow vase unadorned save for vertical lines on the tall neck, signed in silver wire on the base with the mark of Ando Jubei, 22.2cm (8 3/8in) high, with a tomobako wooden storage box; the thirteenth and fourteenth forming another pair decorated with a matching design of a kingfisher flying above kohone (nuphar or spatterdock), each signed on the base with the mark of Adachi Kinjiro, *each* 23.3cm (9 1/8in) high; two globular koro (incense burner) decorated with repeated foliate motifs, one signed Kohara on the base, *each* approx., 12cm (4¾in) high; the seventeenth a small hexagonal vase decorated with auspicious objects, *unsigned*, 10.1cm (4in) high; the last probably not Japanese a miniature white-ground enamel vase, stamped 935 on the base, 7cm (2¾in) high. (21).

£1,200 - 1,500 JPY180,000 - 230,000 US\$1,700 - 2,100

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.



A LARGE CIRCULAR CLOISONNÉ-ENAMEL KASHIKI (CONFECTIONERY BOX) AND EN-SUITE COVER

Meiji era (1868-1912), late 19th/early 20th century Intricately worked in silver wire, supported on three tall feet, the cover with sparrows perched and in flight among flowering branches of cherry, stalks of lilies, wild chrysanthemums and *fuyo* (rose mallow) growing at the trunk of the tree, the sides of the box with four panels enclosing a different bird-and-flower scene including an *uguisu* (bush warbler) perched on a *shidare-zakura* (weeping cherry) branch, sparrows in flight among autumnal foilage and stalks of bearded purple irises; *unsigned*. 12.5cm x 22.5cm (4 7/8in x 8 7/8in). (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

515

AN EXCEPTIONALLY FINE BALUSTER MORIAGE CLOISONNÉ-ENAMEL VASE

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

Finely decorated with brightly coloured fruiting persimmon branches draped diagonally across the front and over shoulder, the ripe fruits in orange and the leaves in graduated tones of green, the outline of the trunk worked in *yusen*, all reserved on a greyish-purple ground, applied with a silver rim and foot; signed on the base in silver wire *Hattori tsukuru*. *31cm* (*12 1/16in*) *high*.

£15,000 - 20,000 JPY2,300,000 - 3,000,000 US\$21,000 - 28,000







516

A PAIR OF SLENDER PEAR-SHAPE CLOISONNÉ-ENAMEL VASES

Meiji era (1868-1912), late 19th/early 20th century Each worked in silver wire with a complementary design, one with decorated with three doves huddled together perched on a sycamore tree, its pair with a solitary dove on a branch of weeping willow, all on a pale-blue ground; *unsigned*. *Each vase 34.2cm* (13½in) high. (2).

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

517

A TOMEI JIPPO AND MORIAGE CLOISONNÉ-ENAMEL VASE

By Kumeno Teitaro (1861-1939), Meiji era (1868-1912), late 19th/early 20th century

The elongated ovoid vase decorated with a pair of *tancho-zuru* (red-crested cranes) standing on a waved-lashed rock at sunrise, all worked in polychrome enamels and silver wire and in the *musen* (wireless) technique, the surrounding areas designed in transparent enamels of robin's-egg blue and yellow over a silver substrate carved with waves, the cranes, rocks and large crashing waters in *uchidashi* (hammered-up) relief, the silver rim in the form of a six-petalled flower; signed in the silver substrate on the body *Kumeno tsukuru* within a rectangular reserve and stamped on the base with the mark of the Kumeno workshop. 23.5cm (91/4in) high.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

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.



A BALUSTER CLOISONNÉ-ENAMEL VASE

Meiji era (1868-1912), late 19th/early 20th century Finely worked in silver and gold wire of varying gauge with an eagle perched on a wave-lashed rock, its wings partially outstretched, eyeing its prey making its escape over tumultuous waters, two other *chidori* (plovers or dotterels) in flight on the reverse, all reserved on a midnightblue ground, the neck and foot with a band of stylised repeat foliate and geometric motifs, applied with a silver rim and foot; *unsigned*. *31.2cm* (121/*in*) high.

£1,000 - 1,500 JPY150,000 - 230,000 US\$1,400 - 2,100

519 *

A TOTAI JIPPO (PARTIAL PLIQUE-À-JOUR) CLOISONNÉ-ENAMEL TRUMPET VASE

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

Delicately worked in silver wire and transparent enamels with three goldfish in *musen* swimming beneath a band of blossoming lotus flowers and leaves encircling the neck; all on a pale celadon ground; signed in silver wire on the base with the mark of Ando, applied with a silver rim and foot, the foot rim marked *Jungin* (Pure silver). 24.7cm (9¾in) high.

£8,000 - 12,000 JPY1,200,000 - 1,800,000 US\$11,000 - 17,000

END OF SALE

JAPANESE WORKS OF ART

From the Edward Wrangham Collection

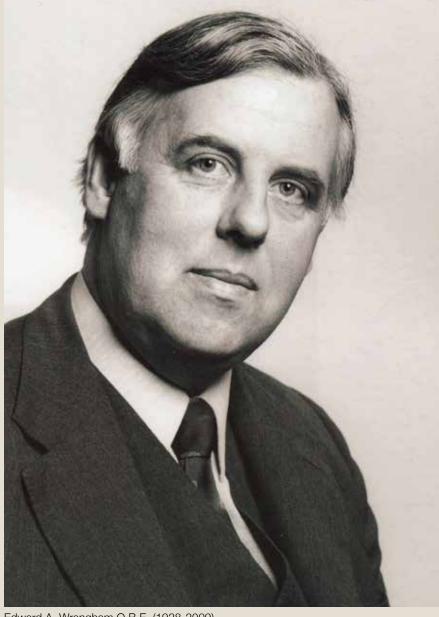
including *inro*, netsuke, pipecases, lacquer art and sword fittings Monday 18 June - Monday 9 July 2018

Online Sale

ENQUIRIES

Suzannah Yip +44 (0) 20 7468 8368 suzannah.yip@bonhams.com

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



Edward A. Wrangham O.B.E. (1928-2009)

Bonhams

LONDON

bonhams.com/japanese

Bonhams

<u>オークションご参加方法</u>



1. ご登録

オークションに参加される方は、事前にご本人確認書類をご提出いただき、弊社のアカウント登録をお願いいたします。

- 個人:①身分証明書(運転免許証・パスポート等のコピー) ②公共料金等の領収済領収書
- 法人:ご登録者の上記①② ③法人証明書類(登記簿謄(抄)本/代表者事項証明書等)
 ご参加いただ/オークションによっては、銀行照会(銀行詳細、口座番号等)をお願いする場合があります。

2. 情報入手

弊社ウェブサイト (Bonhams.com) で各オークションの詳細、電子カタログ等をご覧いただけます。また、ご興味のある品物がございま したら、お品物の詳しい状態やカタログには掲載されていない詳細写真等を掲載したコンディション・レポートをお送りいたします。 製本版 カタログはオークション開催の約 2 週間前から購入可能となります。年間を通じ、定期購読をお申込いただけます。

3. オークション

会場でのパドル入札のほか、書面、電話、ウェブによる入札を行っております。入札にご参加される場合は、事前に各開催地の入札参加条件(Condition of Sale / Notice to bidder)をご一読いただき、ご希望オークションへの登録申込をお願いいたします。

- 会場でのパドル入札(Attendee Bidding): 会場内の登録カウンターでお申込いただきます(必ず身分証明書等をご 持参ください)。ご登録後、番号が付いたパドルをお貸出いたします。オークションはカタログに掲載されたロット順に行われますの で、ご希望のお品物が登場した際、パドルをあげて入札の意思表示をお願いいたします。落札に成功されましたら、オークショニ アがお客様のパドル番号を間違いなく読み上げたことをご確認ください。
- 書面入札 (Absentee Bidding) 電話入札 (Telephone Bidding): 事前の書面入札、当日の電話入札を受け付けております。カタログ巻末の「Bidding Form」に必要事項をご記入いただき、オークション開催 24 時間前までに郵送、Fax、Eメールにて弊社までお送りください(開催地で受付可)。電話入札の場合は、各部門スタッフが会場よりご指定の電話番号にご連絡いたします。
- ウェブによる Live 入札:事前(オークション開催 48 時間前まで)にオンライン入札にご登録申込いただくと、ネット環境のある所であれば、どこからでもリアルタイムで入札が可能となり、画面を見ながらご自身で入札していただけます。

4. 落札

落札に成功されますと、インボイス(ご請求書)とお支払方法の確認書類等をお送りいたします。記載された金額をお確かめの上、お 支払手続きをお願いいたします。なお、落札後のキャンセルはお受けできません。

5. お支払

落札日の翌日から7日以内に<u>落札金額(Hammer price)と落札手数料(Buyer's premium)の合計額を</u>お支払ください。 現金、銀行送金、クレジットカード等によるお支払が可能です。お品物によっては、日本に持ち込む際の関税や輸入消費税等の支払 が必要となる場合がございます。

6. お引渡し

ご入金の確認がとれた後、お品物の引渡しが可能となります。お品物の輸送は、ご自身にて直接輸送会社をご手配いただくか、ボナム ズの輸送部を通じてお手続きを行うことができます。お品物によっては、輸出・輸入許可が必要になる場合がございます(例:象牙品 等ワシントン条約規制のお品物等)。

INTERNATIONAL ASIAN ART AUCTION CALENDAR 2018

ASIAN ART 9 May Sydney

ASIAN ART 14-15 May London, Knightsbridge

FINE CHINESE ART 17 May London, New Bond Street

A MONUMENTAL GILT-BRONZE RITUAL BUTTER LAMP: A RARE VESTIGE OF IMPERIAL MING CHINA 17 May

London, New Bond Street

FINE JAPANESE ART 17 May London, New Bond Street

FINE CHINESE CERAMICS AND WORKS OF ART

29 May Hong Kong

FINE ASIAN WORKS OF ART 26 June San Francisco

ASIAN DECORATIVE WORKS OF ART 27 June San Francisco

ASIAN ART 11 July 2018 Edinburgh

FINE CHINESE SNUFF BOTTLES 10 September New York

TWENTIETH CENTURY CHINESE PAINTING AND CALLIGRAPHY 10 September

New York

FINE JAPANESE AND KOREAN ART 11 September New York

IMAGES OF DEVOTION 2 October Hong Kong

ASIAN ART

17 October Sydney

ISLAMIC AND INDIAN ART 23 October London, New Bond Street

FINE CHINESE WORKS OF ART

29 October New York

ASIAN ART 5-6 November London, Knightsbridge

THE JULIUS AND ARLETTE KATCHEN COLLECTION OF FINE NETSUKE: PART III Early November London, New Bond Street

FINE CHINESE ART 8 November London, New Bond Street

FINE JAPANESE ART 8 November London, New Bond Street

FINE CHINESE CERAMICS AND WORKS OF ART 30 November

Hong Kong

ASIAN ART

5 December Edinburgh

FINE ASIAN WORKS OF ART

17 December San Francisco

ASIAN DECORATIVE WORKS OF ART 18 December San Francisco



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 I ots 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 / of 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 vou be a successful Bidder vou will need to ensure that your number can be clearly seen by the Auctioneer and that it is your number which is identified as the Buyer's. You should not let anyone else use your paddle as all Lots will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the Hammer Price of, or whether you are the successful Bidder of, a particular Lot, you must draw this to the attention of the Auctioneer before the next Lot is offered for Sale. At the end of the Sale, or when you have finished bidding please return your paddle to the Bidder registration desk.

Bidding by telephone

If you wish to bid at the Sale by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale. It is in your interests to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New Bidders must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our Website at http://www.bonhams.com for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the Hammer Price and

Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the Purchase Price, which is the Hammer Price plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our Buyer's Agreement, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the Contract for Sale and our Buyer's Agreement contained in the Catalogue in case you are the successful Bidder. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/ or by notices at the Sale venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the Buyer's Agreement, a premium (the Buyer's Premium) is payable to us by the Buyer in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. For this Sale the following rates of Buyer's Premium will be payable by Buyers of Lots:

25% up to £175,000 of the *Hammer Price* 20% from £175,001 to £3,000,000 of the *Hammer Price* 12.5% from £3,000,001 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.

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 \in 1,000 or greater (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale), the Additional Premium will be payable to us by the Buyer to cover our Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006. The Additional Premium will be a percentage of the amount of the Hammer Price calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

Hammer Price	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by 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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

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/exportcontrols/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.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there

is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, Bonhams is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked Lots require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a Seller of these articles, Bonhams undertakes to comply fully with Cites and DEFRA regulations. Buyers are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

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
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/ or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the Lot Description.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to

Descriptions contained in the Contract for Sale:

- "Jacopo Bassano": in our opinion a work by the artist.
 When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his oupil:
- "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.

Olt is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm 15 to 30 years old – top shoulder (ts) or up to 5cm Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ . All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify Bonhams at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

- CB Château bottled
- DB Domaine bottled
- EstB Estate bottled BB – Bordeaux bottled
- BE Belgian bottled
- FB French bottled
- GB German bottled
- OB Oporto bottled
- UK United Kingdom bottled
- owc- original wooden case
- iwc individual wooden case
- oc original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- $\Delta \qquad \text{Wines lying in Bond.}$
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- O The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.
- •, †, *, G, Ω , α see clause 8, VAT, for details.

DATA PROTECTION - USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www. bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer*'s hammer in respect of the *Lot* when it is knocked down to you.

SELLER'S UNDERTAKINGS

2

- 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;
 6.1
- 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.

DESCRIPTIONS OF THE LOT

3

4

- 3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.
- 3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

FITNESS FOR PURPOSE AND SATISFACTORY 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. 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.

RISK, PROPERTY AND TITLE

4.2

5

51

- 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.

PAYMENT

- Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer*'s hammer in respect of the *Lot*.
- 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.

COLLECTION OF THE LOT

7

7.5

- 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*.
 - You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the Seller at the Sele or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.

THE SELLER'S LIABILITY

9

- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the Seller will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission. statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale.*
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the Contract for Sale.

- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies, 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.

GOVERNING LAW

11

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Saller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Saller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- We do not make or give and do not agree to make 1.6 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

31

- 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.
 - 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*.

COLLECTION OF THE LOT

3.7

4

- 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.

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 Ω 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*.

4.4

- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

STORING THE LOT

5

6

6.1

6.2

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.

RESPONSIBILITY FOR THE LOT

- 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.
 - You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract:
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;

- 7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buver.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.3

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

- 9.3 Paragraph 9 will not apply in respect of a Forgery if:
- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium, WAT* and *Expenses* paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

- 10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business 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 nonconforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the Lot comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the Lot was listed in the Catalogue under "collections" or "collections and various" or the Lot was stated in the Catalogue to comprise or contain a collection, issue or Books which are undescribed or the missing text or illustrations are referred to or the relevant parts of the Book contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a nonconforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

MISCELLANEOUS

12

- 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.

GOVERNING LAW

13

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION - USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www. bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [AR] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale). "Auctioneer" the representative of Bonhams conducting the Sale. "Bidder" a person who has completed a *Bidding Form*. "Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession. "Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.

"Commission" the Commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form. "Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Conditions of Sale" the Notice to Bidders, Contract for Sale, Buyer's Agreement and Definitions and Glossary. "Consignment Fee" a fee payable to Bonhams by the Seller

calculated at rates set out in the Conditions of Business. **"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the Contract Form, or vehicle Entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for Sale by Bonhams.

"Contract for Sale" the Sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue). "Contractual Description" the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds. "Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and Expenses paid or payable by Bonhams in respect of the Lot including legal Expenses, banking charges and Expenses incurred as a result of an electronic transfer of money, charges and Expenses for loss and damage cover, insurance, Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for Sale, storage charges, removal charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the Description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its Sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for Sale as one Lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of Sales of motor vehicles. "New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the Hammer Price and VAT on the Hammer Price (where applicable), the Buyer's Premium and VAT on the Buyer's Premium and any Expenses. "Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the Seller from the Sale of a Lot, being the Hammer Price less the Commission, any VAT chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for Sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account. "VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" Bonhams Website at www.bonhams.com "Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted. "indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value. "title": the legal and equitable right to the ownership of a *Lot*. "tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- 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

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 Liz Goodridge +1 917 206 1621

Antiquities Francesca Hickin +44 20 7468 8226

Antique Arms & Armour UK David Williams +44 20 7393 3807 U.S.A Paul Carella +1 415 503 3360

Art Collections, Estates & Valuations Harvey Cammell +44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design UK Mark Oliver +44 20 7393 3856 U.S.A Benjamin Walker +1 212 710 1306 Dan Tolson +1 917 206 1611

Australian Art Merryn 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 Catherine Williamson +1 323 436 5442

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. +1 415 503 3392

Chinese & Asian Art UK Asaph Hyman

Asapir 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 +1 415 503 3326 Furniture

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 Anastasia Orfanidou +44 20 7468 8356

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 Nathania Nisonson +1 917 206 1617

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 +1 212 461 6516

Jewellery UK Jean Ghika +44 20 7468 8282 U.S.A Caroline Morrissey +1 212 644 9046 HONG KONG Graeme Thompson +852 3607 0006

Marine Art UK Veronique Scorer +44 20 7393 3962

Mechanical Music Jon Baddeley +44 20 7393 3872 To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

Modern, Contemporary

& Latin American Art U.S.A Alexis Chompaisal +1 323 436 5469

Modern & Contemporary Middle Eastern Art Nima Sagharchi +44 20 7468 8342

Modern & Contemporary South Asian Art Tahmina Ghaffar +44 207 468 8382

Modern Design Gareth Williams +44 20 7468 5879

Motor Cars

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 Pipiros +44 8700 273621

Motorcycles 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 Laura Paterson +1 917 206 1653

Prints and Multiples

Lucia Tro Santafe +44 20 7468 8262 U.S.A Morisa Rosenberg +1 323 447 9374

Russian Art

UK Daria Chernenko +44 20 7468 8334 U.S.A Yelena Harbick +1 212 644 9136

Scientific Instruments

Jon Baddeley +44 20 7393 3872 U.S.A. Jonathan Snellenburg +1 212 461 6530

Scottish Pictures Chris Brickley +44 131 240 2297

Silver & Gold Boxes UK 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 +852 3607 0004

Wine UK

Richard Harvey +44 (0) 20 7468 5811 U.S.A Kate Wollman +1 415 503 3221 Erin McGrath +1 415 503 3363 HONG KONG Daniel Lam +852 3607 0004 International Salerooms, Offices and Associated Companies (
 Indicates Saleroom)

UNITED KINGDOM

London

101 New Bond Street • London W1S 1SR +44 20 7447 7447 +44 20 7447 7400 fax

Montpelier Street • London SW7 1HH +44 20 7393 3900 +44 20 7393 3905 fax

South East England

Guildford

Millmead, Guildford. Surrey GU2 4BE +44 1483 504 030 +44 1483 450 205 fax

Isle of Wight +44 1273 220 000

Representative: **Brighton & Hove** Tim Squire-Sanders +44 1273 220 000

West Sussex +44 (0) 1273 220 000

South West England

Bath

Queen Square House Charlotte Street Bath BA1 2LL +44 1225 788 988 +44 1225 446 675 fax

Cornwall – Truro

36 Lemon Street Truro Cornwall TR1 2NR +44 1872 250 170 +44 1872 250 179 fax

Exeter

The Lodge Southernhay West Exeter, Devon EX1 1JG +44 1392 425 264 +44 1392 494 561 fax

Tetbury Eight Bells House 14 Church Street Tetbury Gloucestshire GL8 8JG +44 1666 502 200 +44 1666 505 107 fax

Representatives: Dorset Bill Allan +44 1935 815 271

East Anglia and

Bury St. Edmunds Michael Steel +44 1284 716 190

Norfolk The Market Place Reepham Norfolk NR10 4JJ +44 1603 871 443 +44 1603 872 973 fax

Midlands

Knowle The Old House Station Road Knowle, Solihull West Midlands B93 0HT +44 1564 776 151 +44 1564 778 069 fax

Oxford Banbury Road Shipton on Cherwell Kidlington OX5 1JH +44 1865 853 640 +44 1865 372 722 fax

Yorkshire & North East England

Leeds The West Wing Bowcliffe Hall Bramham Leeds LS23 6LP +44 113 234 5755 +44 113 244 3910 fax

North West England

Chester 2 St Johns Court, Vicars Lane, Chester. CH1 1QE +44 1244 313 936 +44 1244 340 028 fax

Manchester

The Stables 213 Ashley Road Hale WA15 9TB +44 161 927 3822 +44 161 927 3824 fax

Channel Islands

Jersey

La Chasse La Rue de la Vallee St Mary Jersey JE3 3DL +44 1534 722 441 +44 1534 759 354 fax

Representative: Guernsey +44 1481 722 448

Scotland

Edinburgh • 22 Queen Street Edinburgh EH2 1JX +44 131 225 2266 +44 131 220 2547 fax

Bonhams West

of Scotland Kirkhill House Broom Road East Newton Mearns Glasgow G77 5LL +44 141 223 8866 +44 141 223 8868 fax

Representatives: Wine & Spirits Tom Gilbey +44 1382 330 256

Wales

Representatives: Cardiff Jeff Muse +44 2920 727 980

EUROPE

Austria Thomas Kamm +49 (0) 89 2420 5812 austria@bonhams.com

Belgium Boulevard Saint-Michel 101 1040 Brussels +32 (0) 2 736 5076 belgium@bonhams.com

France 4 rue de la Paix 75002 Paris +33 (0) 1 42 61 10 10 paris@bonhams.com

Germany - Cologne Katharina Schmid +49 (0) 221 9865 3419 +49 (0) 1579 2346 717 cologne@bonhams.com

Germany - Hamburg Annabelle Hosie +49 (0)1 157 5961 7473 hamburg@bonhams.com

Germany - Munich Maximilianstrasse 52 80538 Munich +49 (0) 89 2420 5812 munich@bonhams.com

Germany - Stuttgart

Neue Brücke 2 New Bridge Offices 70173 Stuttgart +49 (0) 711 2195 2640 stuttgart@bonhams.com

Greece 7 Neofytou Vamva Street Athens 10674 +30 (0) 210 3636 404 athens@bonhams.com

Ireland

31 Molesworth Street Dublin 2 +353 (0) 1 602 0990 ireland@bonhams.com

Italy - Milan Via Boccaccio 22 20123 Milano +39 0 2 4953 9020

milan@bonhams.com Italy - Rome Via Sicilia 50 00187 Roma

+39 06 485 900 rome@bonhams.com

The Netherlands De Lairessestraat 154 1075 HL Amsterdam +31 (0) 20 67 09 701 amsterdam@bonhams.com

Portugal

Rua Bartolomeu Dias nº160. 1º Belem 1400-031 Lisbon +351 218 293 291 portugal@bonhams.com

Spain - Barcelona

Teresa Ybarra +34 930 156 686 +34 680 347 606 barcelona@bonhams.com

Spain - Madrid

Núñez de Balboa no 4-1C 28001 Madrid +34 915 78 17 27 madrid@bonhams.com

Sweden

Ingrid Bjäringer +46 (0)709 79 90 07 sweden@bonhams.com Switzerland - Geneva Rue Etienne-Dumont 10 1204 Geneva +41 (0) 22 300 3160 geneva@bonhams.com

Switzerland - Zurich Andrea Bodmer Dreikönigstrasse 31a 8002 Zürich +41 44 281 9535 zurich@bonhams.com

MIDDLE EAST

Israel Joslynne Halibard +972 (0)54 553 5337 joslynne.halibard@ bonhams com

NORTH AMERICA

San Francisco • 220 San Bruno Avenue San Francisco CA 94103 +1 (415) 861 7500

+1 (415) 861 8951 fax

USA

Los Angeles • 7601 W. Sunset Boulevard Los Angeles CA 90046 +1 (323) 850 7500 +1 (323) 850 6090 fax

New York • 580 Madison Avenue New York, NY 10022 +1 (212) 644 9001 +1 (212) 644 9007 fax

Representatives: Arizona Terri Adrian-Hardy +1 (602) 859 1843 arizona@bonhams.com

California Central Vallev David Daniel +1 (916) 364 1645 sacramento@bonhams.com

California Palm Springs Brooke Sivo +1 (760) 350 4255 palmsprings@bonhams.com

California San Diego Brooke Sivo +1 (760) 567 1744 sandiego@bonhams.com

Colorado Lance Vigil +1 (720) 355 3737 colorado@bonhams.com

Florida April Matteini +1 (305) 978 2459 florida@bonhams.com

Georgia Mary Moore Bethea +1 (404) 842 1500 georgia@bonhams.com

Illinois Ricki Blumberg Harris +1 (773) 267 3300 chicago@bonhams.com

Massachusetts Amy Corcoran +1 (617) 742 0909 boston@bonhams.com

Nevada David Daniel +1 (775) 831 0330 nevada@bonhams.com

New Mexico Terri Adrian-Hardy +1 (602) 859 1843 newmexico@bonhams.com

Oregon Sheryl Acheson +1 (971) 727 7797 oregon@bonhams.com

Texas Amy Lawch +1 (713) 621 5988 texas@bonhams.com

Virginia Gertraud Hechl +1 (202) 422 2733 virgina@bonhams.com

Washington Heather O'Mahony +1 (206) 566 3913 seattle@bonhams.com

Washington DC Mid-Atlantic Region Gertraud Hechl +1 (202) 422 2733 washingtonDC @bonhams.com

CANADA

Toronto, Ontario • Kristin Kearney 340 King St East 2nd Floor, Office 213 Toronto ON M5A 1K8 +1 (416) 462 9004 info.ca@bonhams.com

Montreal, Quebec David Kelsey +1 (514) 894 1138 info.ca@bonhams.com

SOUTH AMERICA

Brazil +55 11 3031 4444 +55 11 3031 4444 fax

ASIA

Hong Kong • Suite 2001 One Pacific Place 88 Queensway Admiralty Hong Kong +852 2918 4321 +852 2918 4320 fax hongkong@bonhams.com

Suite 511 Chang An Club 10 East Chang An Avenue Beijing 100006

+86(0) 10 6528 0922 +86(0) 10 6528 0933 fax

beijing@bonhams.com

Singapore Bernadette Rankine 11th Floor, Wisma Atria 435 Orchard Road

Singapore 238877

+65 (0) 6701 8038

+65 (0) 6701 8001 fax

Summer Fang 37th Floor, Taipei 101 Tower Nor 7 Xinyi Road, Section 5

Taipei, 100 +886 2 8758 2898 +886 2 8758 2897 fax summer.fang@

bernadette.rankine@

bonhams.com

bonhams.com

AUSTRALIA

97-99 Queen Street.

+61 (0) 2 8412 2222

Melbourne VIC 3141

+61 (0) 3 8640 4088 +61 (0) 2 9475 4110 fax

info aus@bonhams.com

Neil Coventry +234 (0)8110 033 792

neil.coventry@bonhams.com

penny.culverwell@bonhams.com

G-NET06/04/18

+27 (0)7611 20171

South Africa -

Johannesburg

Penny Culverwell +27 (0)71 342 2670

Woollahra, NSW 2025

+61 (0) 2 9475 4110 fax

info aus@bonhams.com

Svdnev

Australia

Melbourne

Como House

South Yarra

Australia

AFRICA

Nigeria

Como Avenue

Taiwan

Beijing Jessica Zhang

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding) Please circle your bidding method above.



Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection - use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself Please contact me with a shipping quote (if applicable)

Sale title: Fine Japanese Art	Sale date: Thursday 17 May 2018				
Sale no. 24680	Sale venue: New Bond Street, London				
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.					
General Bid Increments: £10,000 - 20,000by 1,000s £200 - 500by 20 / 50 / 80s £20,000 - 50,000by 2,000 / 5,000 / 8,000s £500 - 1,000by 50s £50,000 - 100,000by 5,000s £1,000 - 2,000by 100s £100,000 - 200,000by 5,000s £1,000 - 2,000by 200 / 500 / 800s £100,000 - 200,000by 5,000s £2,000 - 5,000by 200 / 500 / 800s £100,000 - 200,000at the auctioneer's discretion £5,000 - 10,000by 500s The auctioneer has discretion to split any bid at any time.					
Customer Number	Title				
First Name	Last Name				
Company name (to be invoiced if applicable)	•				
Address					
	1				
City	County / State				
Post / Zip code Country					
Telephone mobile Telephone daytime					
Telephone evening	Fax				
Preferred number(s) in order for Telephone Bidding (inc. cou	ntry code)				
E-mail (in capitals)					
By providing your email address above, you authorise Bonhams to send to thi news concerning Bonhams. Bonhams does not sell or trade email addresses.	s address information relating to Sales, marketing material and				
I am registering to bid as a private buyer	I am registering to bid as a trade buyer				
If registered for VAT in the EU please enter your registration here:	Please tick if you have registered with us before				

Bonhams

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 *
	,	·	*	

Please leave lots	"available unde	r bond" in bond	

Please include delivery charges (minimum charge of $\pounds 20 + VAT$)

Date:

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.

signature:

* 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.









Bonhams 101 New Bond Street London W1S 1SR

+44 (0) 20 7447 7447 +44 (0) 20 7447 7400 fax

3