

# Bonhams

**Fine Japanese Art**

New Bond Street, London | 7 November 2019





# Japanese and Korean Works of Art Team

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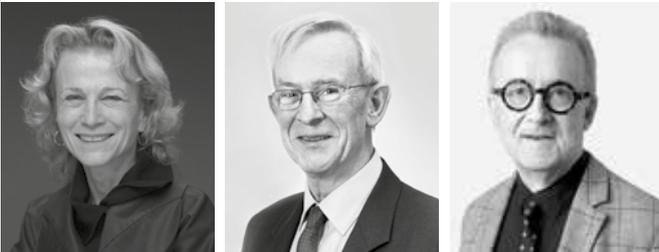


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# Fine Japanese Art

New Bond Street, London | Thursday 7 November 2019 at 2pm

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Sunday 3 November  
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Monday 4 November  
9am to 7.30pm  
(partially open from 4.30 to 7.30pm)  
Tuesday 5 November  
9am to 4.30pm  
Wednesday 6 November  
9am to 4.30pm

## SALE NUMBER

25429

## CATALOGUE

£20.00

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from 9am Friday 8 November 2019.

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Sold lots marked TP will be  
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Cadogan Tate from 9am Monday  
12 November 2019 and then every  
working day between 9am-4.30pm.  
Collections are by appointment only  
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are ready at time of collection.  
Photographic ID will be required at  
time of collection & if a third party is  
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the successful buyer is required in  
advance. Photographic ID of the  
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Storage charges may apply.

## STORAGE AND HANDLING CHARGES ON SOLD LOTS. RETURNED TO CADOGAN TATE

Storage will be free of charge for  
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including the sale date Thursday 7  
November 2019.

## Charges will apply from 9am Thursday 21 November 2019.

Furniture, large pictures and large  
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(Please note: Charges apply every  
day including weekends and Public  
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Furniture, large pictures  
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**(Please note: Charges apply  
every day including weekends  
and Public Holidays)**

## VAT

Will be applied at the current  
rate on all above charges

The following symbol is used  
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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

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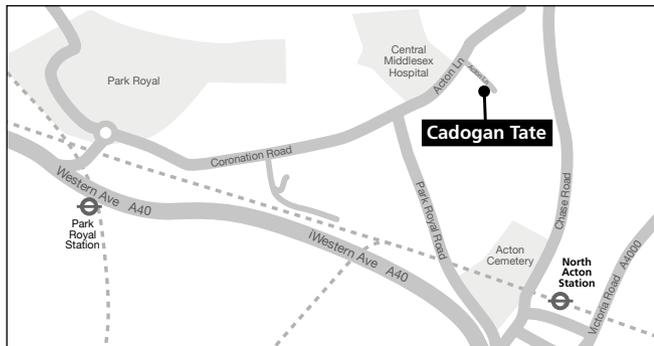
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**By:** cash, cheque with banker's  
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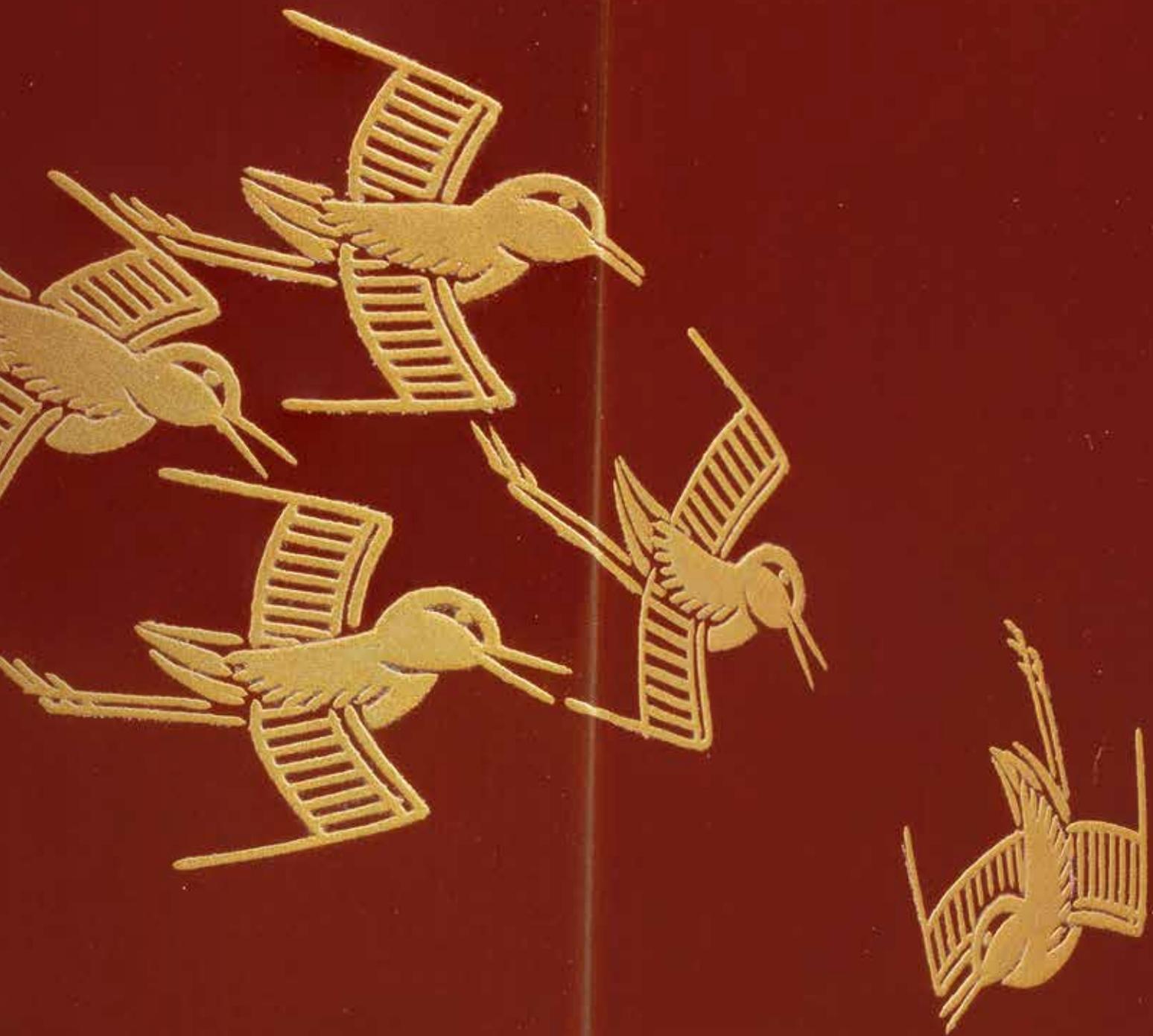
# Chronology

<b>JOMON period</b>	ca.10,000BC - ca.300BC
<b>YAYOI period</b>	ca.300BC - ca.300AD
<b>KOFUN period</b>	ca.300 - ca.593
<b>ASUKA period</b>	ca.593 - 710
<b>NARA period</b>	710 - 794
<b>HEIAN period</b>	794 - 1185
<b>KAMAKURA period</b>	1185 - 1333
<b>MUROMACHI period</b>	1333 - 1573
<b>NANBOKUCHO period</b>	1336 - 1392
<b>MOMOYAMA period</b>	1573 - 1615
BUNROKU era	1592 - 1596
KEICHO era	1596 - 1615
<b>EDO period</b>	1615 - 1868
KAN'EI era	1624 - 1644
KANBUN era	1661 - 1673
GENROKU era	1688 - 1704
AN'EI era	1772 - 1781
TENMEI era	1781 - 1789
KANSEI era	1789 - 1801
KYOWA era	1801 - 1804
BUNKA era	1804 - 1818
BUNSEI era	1818 - 1830
TENPO era	1830 - 1844
KOKA era	1844 - 1848
KAEI era	1848 - 1854
ANSEI era	1854 - 1860
MAN'EN era	1860 - 1861
BUNKYU era	1861 - 1864
GENJI era	1864 - 1865
KEIO era	1865 - 1868
<b>MEIJI era</b>	1868 - 1912
<b>TAISHO era</b>	1912 - 1926
<b>SHOWA era</b>	1926 - 1989
<b>HEISEI era</b>	1989 - 2019
<b>REIWA era</b>	2019 - present

# Contents

(Lots 27-232)

Netsuke and <i>ojime</i>	27-33
<i>Inro</i>	34-50
Helmets and armour	51-52
Swords	53-55
<i>Tsuba</i> (sword guards) and other sword fittings	56-61
Lacquer art by Saratani Tomizo (1949-)	62-67
Other lacquer works of art	68-97
Shibayama-inlaid, wood and other works of art	98-112
Ceramics	113-134
A group of fine Satsuma Earthenware by Yabu Meizan from a Private Collection	135-144
Other Satsuma earthenware	145-150
Painted hanging scrolls and handscrolls	151-164
Painted screens	165-172
Embroidered works of art	173-174
Woodblock prints	175-189
Cloisonné-enamel works of art	190-196
Silver, iron and other metal works of art	197-211
Bronze and inlaid bronze vessels	212-219
Other bronze works of art	220-232





27



28



29



30

For Lots 1 to 26,  
please refer to our separate catalogue  
*Masterpieces of Japanese Art from a Royal Collection*

**VARIOUS PROPERTIES**

27

**A WOOD NETSUKE OF A COCK AND HEN**

By Yasuyuki, Edo period (1615-1868), 19th century  
The pair seated side by side on a bifurcated branch, the larger male with its head turned back, its tail erect, the hen looking forward, the eyes double-inlaid, the branch forming the *himotoshi*; signed *Yasuyuki* with a *kao*. 3.9cm (1½in).

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

28

**A BOXWOOD NETSUKE OF A DRAGON**

By Masanao of Ise, Yamada, Edo period (1615-1868), 19th century  
The dragon with its head to one side, the flames licking its flanks, clutching its body with all four claws forming a compact composition, the wood lightly stained, the pupils inlaid; signed *Masanao*. 4cm (1½in).

£2,000 - 2,500  
JPY260,000 - 330,000  
US\$2,500 - 3,100

29 \*

**A WOOD NETSUKE OF TERRAPINS AND A FROG**

By Hidetsugu, Edo period (1615-1868), 19th century  
The large frog climbing onto four terrapins, one rolled onto its back, two other terrapins climbing onto the back of the frog, forming a compact composition in well-patinated wood; signed on the underside of a small terrapin on an oval reserve *Hidetsugu*. 4.5cm (1¾in).

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

**Provenance:**

Suzuki Collection.  
Ivan Lepage Collection, purchased in Tokyo in 1912.

30

**A WOOD NETSUKE OF A RAT**

By Sukekazu (Ryoichi), Takayama, Hida Province, Meiji era (1868-1912), late 19th century  
Seated and leaning forward while eating one of two acorns, its tail trailing beneath, one foreleg forming the *himotoshi*, the eyes inlaid; signed in a rounded rectangular reserve *Sukekazu*. 4.3cm (1 5/8in).

£1,500 - 2,000  
JPY200,000 - 260,000  
US\$1,900 - 2,500



31



32



31  
**TWO WOOD NETSUKE**

Edo period, (1615-1868), early to mid-19th century  
The first a pigeon perched on a discarded roof tile, its head turned back to the right, a large snail carved in relief on the underside forming the *himotoshi*, 4.2cm (1 5/8in) high; the second a young bird perched on a roof tile, comprising two pieces, the eyes inlaid, *unsigned*, 4cm (1 1/2in). (2).

£900 - 1,100  
JPY120,000 - 140,000  
US\$1,100 - 1,400

32  
**TWO WOOD NETSUKE**

Edo period (1615-1868), late 18th to mid-19th century  
The first a quail resting, its head raised on a winnowing basket filled with fruit, the wood of a good patina, *unsigned*, 4.5cm (1 3/4in); the second a rat nibbling on a fruit, sitting on an overturned basket, a smaller rat climbing through a hole in the basket, the basket with several fruit with foliage beneath, the eyes inlaid, *unsigned*, 3.4cm (1 3/8in). (2).

£1,000 - 1,200  
JPY130,000 - 160,000  
US\$1,200 - 1,500

33  
**27 OJIME AND A MINO-GOTO TSUBA**

Edo period (1615-1868), 19th century  
The *ojime* comprising 25 of cast metal, including one formed as a *kappa* and cucumber, one of Gama Sennin, one of Hotei, one of a teakettle on a stand, and others with designs of flowers, floral arrangements and formal designs; one of bone, carved with a boy and pine tree, signed *Yukikazu*; and one of a Chinese sage carved from a peach stone; all mounted on a carved wood frame; the *tsuba* of *mokko* form, inlaid with the twelve animals of the zodiac amid autumn plants, *unsigned*.  
The *tsuba*: 7cm (2 3/4in). (2).

£1,500 - 2,000  
JPY200,000 - 260,000  
US\$1,900 - 2,500

Illustrated on page 10.



33



(reverse)



34



35

**VARIOUS PROPERTIES**

34 \*

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

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

The wide rich *roiro* ground decorated on one side with a *baku*, standing with its head turned back, and on the other side with a running *shishi*, all lacquered in high relief gold and slight coloured *takamaki-e*, the interior of *nashiji*, unsigned; with a red lacquer *manju* netsuke decorated with scrolls in raised red lacquer, with a coral *ojime*; with a wood storage box.

The inro: 7.3cm (2 7/8in). (2).

£2,500 - 3,500

JPY330,000 - 460,000

US\$3,100 - 4,300



36

35 \*

**AN EARLY GOLD-LACQUER AND INLAID  
FOUR-CASE INRO**

Edo period (1615-1868), 17th century

The upright body inlaid in silver high relief with an eagle perched on a rock on one side and a *shishi* running over a rock above a fast flowing stream on the other, the cord runners inlaid in silver with formal *kirimon*, on a ground of rubbed gold lacquer, the interior of red lacquer with *nashiji* walls, *unsigned*; with a lacquered wood netsuke in the form of a *tabako-ire* with a simulated metal clasp in the form of a roof tile decorated with a *shishi* on a ground of *aogai* imitating basketwork; and a coral *ojime*; with a wood storage box. *The inro: 8.5cm (3 3/8in) high. (2).*

£2,500 - 3,000

JPY330,000 - 400,000

US\$3,100 - 3,700

Illustrated on page 11.

36 \*

**A SIMULATED LEATHER AND LACQUERED THREE-CASE INRO**

Style of Ogawa Haritsu (Ritsuo), Edo period (1615-1868),

early 18th century

In the form of a *tabako-ire*, the simulated leather ground of dark brown lacquer, decorated in silver and gold *hiramaki-e* with a large dragonfly, its head of inlaid *aogai*, another dragonfly on the reverse with its wings inlaid in shell, the interior of *nashiji*, *unsigned*; with a coral *ojime*; and a lacquered wood netsuke in the form of an ancient Chinese coin; with a wood storage box. *The inro: 7.3cm (2 7/8in). (2).*

£2,500 - 3,500

JPY330,000 - 460,000

US\$3,100 - 4,300



37

37 \*

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

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

Decorated with a continuous design of flowering Kerama azalea issuing from rocks in red, gold and silver *togidashi maki-e*, the interior of *roiro* with *hirame* flakes; signed on the base in gold lacquer Moei (*Shigehide*) and sealed Tomi. 7.6cm (3in) high.

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

**Provenance:**

Sold at Galerie Robert Finck, Brussels, 1942. Ivan Lepage Collection, no.400.



38



38 \*

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

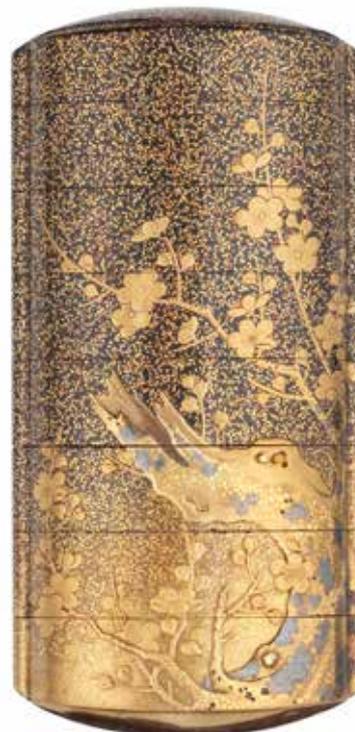
By a member of the Kajikawa lineage, Edo period (1615-1868), 19th century

Of upright form, the *kinji* ground, lacquered on either side in gold *takamaki-e* with highlights of *kirikane* with a waterfall cascading over rocks, the interior of *nashiji*, signed *Kajikawa saku* (Made by Kajikawa) with a red pot seal; with a coral *ojime*; with a wood storage box. 10.5cm (4 1/8in). (2).

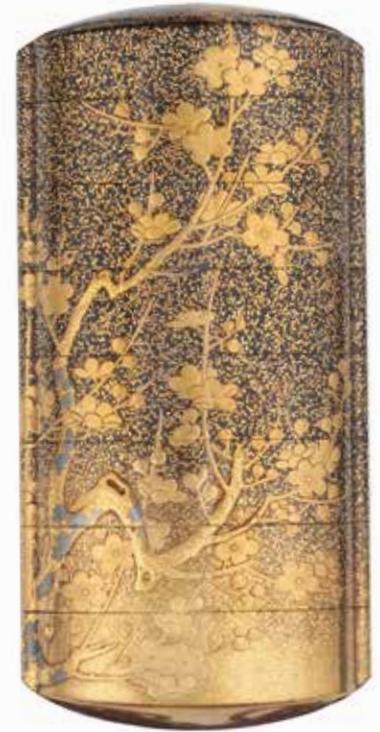
£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900



39



39 \*

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

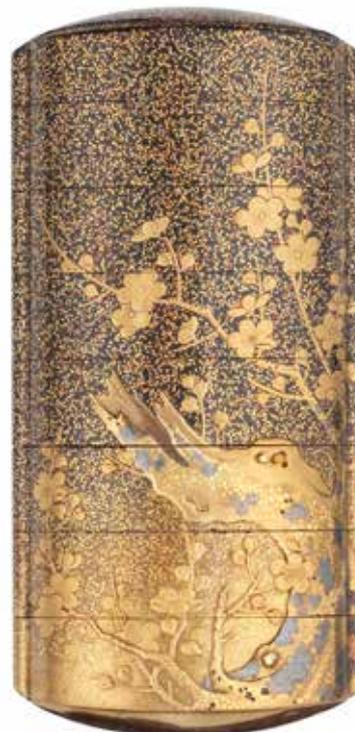
Edo period (1615-1868), 19th century

Of upright form, the *roiro* ground embellished with sparse *nashiji*, decorated in gold *takamaki-e* with highlights of *kirikane* with a continuous design of a flowering prunus tree, the interior of rich *nashiji*; with agate *ojime*; with a wood storage box. 11.1cm (4 3/8in). (2).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900





40



40 \*

**AN INLAID SHIBUICHI THREE-CASE INRO**

Meiji era (1868-1912),

late 19th/early 20th century

Decorated in high relief of silver, gilt and *shakudo* with a *karako* (Chinese boy) offering a bowl of lotus to Kannon standing on wisps of clouds on one side and a lotus plant and flowers on a pond on the other, the interior of silver; inscribed with chiselled characters *Toryusai* within a gold rectangular reserve.

7.6cm (3in) high.

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700



41



41 \*

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

Edo period (1615-1868), 19th century

The *kinji* ground shading below to *nashiji*, decorated with a small bird flying past large clumps of chrysanthemums while another calls up from below, all in gold *takamaki-e* with slight red lacquer details, and highlights of *kirikane*, the interior of *nashiji*; with a globular *ojime* fashioned from a nut; with a wood storage box.

9.2cm (3 5/8in). (2).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700

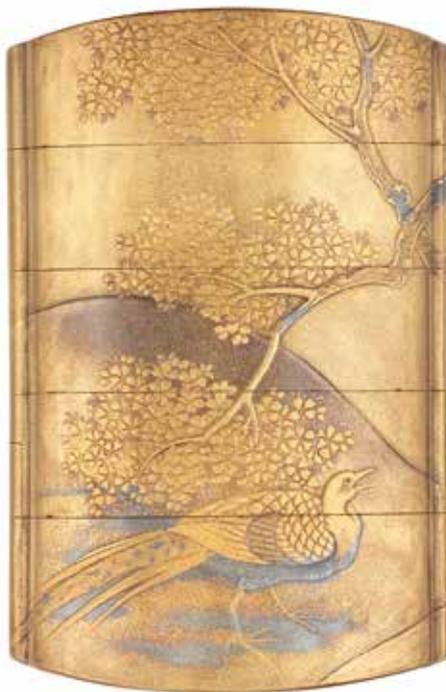
42 \*

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

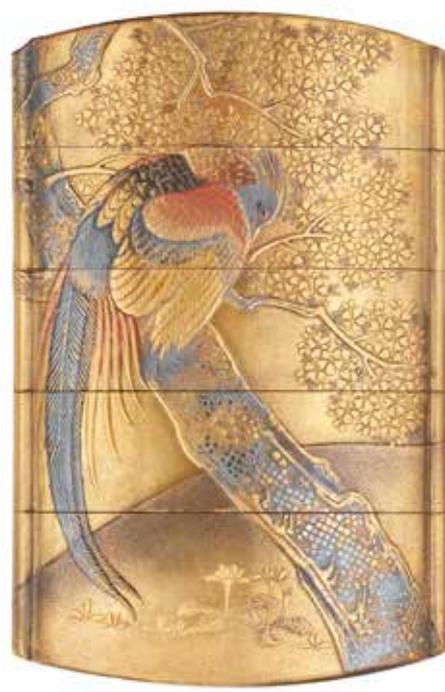
By Koma Koryu, Edo period (1615-1868), 19th century

The *kinji* ground decorated with a continuous design of a cock pheasant perched on a large flowering cherry tree while the hen stands on the undulating ground on the reverse, all in gold and slight coloured *takamaki-e* with highlights of *kirikane* and *e-nashiji*, the interior of rich *nashiji*, signed on the base in gold lacquer *Koma Koryu saku* (Made by Koma Koryu), with an aventurine *ojime*; with a wood storage box.

£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700



42



43 \*

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

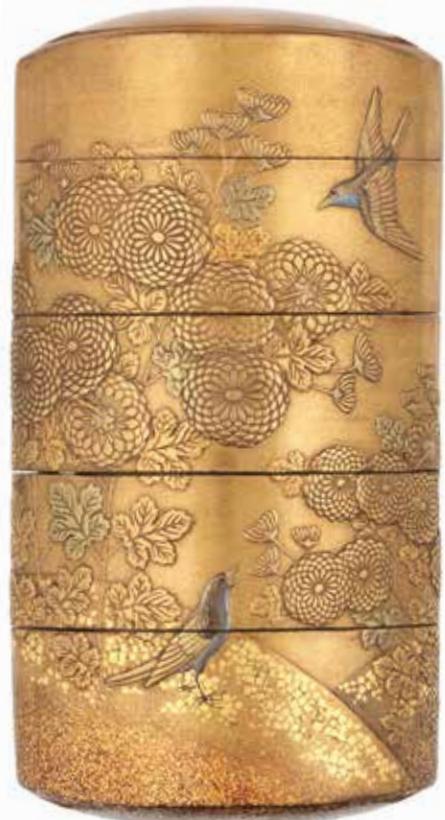
Edo period (1615-1868), 19th century

Of upright form, bearing a *kinji* ground embellished with *nashiji*, decorated with small birds flying around clumps of chrysanthemums, two birds on the undulating ground beneath, all in gold *takamaki-e* with highlights of *kirikane*, the interior of *nashiji*; with a pale amber globular *ojime*; with a wood storage box.

£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700



43





44



45



44 \*

**A YAMIMAKI-E (BLACK-ON-BLACK) LACQUER  
THREE-CASE INRO**

Attributed to Uemura Enshu (born 1955), Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century  
The broad rectangular body with a rich *roiro* ground, lacquered in black relief with crows in flight, their wings overlapping, the interior lacquered on both sides with an egret in gold *takamaki-e* on a rich *nashiji* ground, inscribed on the base in black relief *Karyobin*; with a wood storage box. 8.2cm (3 1/4in) high. (2).

£2,500 - 3,500  
JPY330,000 - 460,000  
US\$3,100 - 4,300

45

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

By Koma Bunsai, Edo period (1615-1868), mid-19th century  
Of upright form, the rich *roiro* ground lacquered with scattered *maru-ni-mitsugashiwa 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 (3 3/4in) high.

£7,000 - 9,000  
JPY920,000 - 1,200,000  
US\$8,600 - 11,000

**Provenance:**

Edward Gilbertson Collection.  
R. A. Pfungst Collection.  
Demaree and Dorothy Bess Collection.  
Charles A. Greenfield Collection, no.205.  
Sold at Eskenazi Ltd., London, 1990.  
Edward Wrangham Collection, no.2001.

**Published:**

Harold P. Stern, *The Magnificent Three, Lacquer, Netsuke and Tsuba*, New York, Japan Society, 1972, *inro* no.30.  
A. J. Pekarik, *Japanese Lacquer, 1600-1900*, New York, The Metropolitan Museum of Art, 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.  
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.

46 Y Φ

**A LACQUERED BAMBOO INRO WITH ENSUITE  
LACQUERED BAMBOO HAKO-NETSUKE AND OJIME**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
Lacquered in gold *takamaki-e* on either side with a variety of shells including *murasakigai* (mussels), *sazae* (turban shell), *shijimi* (basket clams), *awabi* (alabone) and a *hitode* (starfish) among seaweed, a sliding panel on the side revealing five small ivory drawers and knobs, unsigned; with a bamboo *hako-netsuke* and a hexagonal bamboo *ojime* lacquered in a similar manner with assorted shells. *The inro*: 7.9cm (3 1/8in).

£1,500 - 2,000  
JPY200,000 - 260,000  
US\$1,900 - 2,500



46



(reverse)



47



47 \*

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

By Uemura Enshu (born 1955), Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century  
Decorated in gold *hiramaki-e* and shell inlay, the front simulating the carapace of a turtle, the reverse with spiral designs, the top, bottom and sides sprinkled with dense shell flakes, the interior sparsely lacquered with Korin-style waves, signed on the base in gold lacquer *Enshu*, with an inlaid shell *ojime*; with a wood storage box.  
9.3cm (3 5/8in) high. (2).

£2,500 - 3,500  
JPY330,000 - 460,000  
US\$3,100 - 4,300



48

48 \*

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

By Uemura Enshu (born 1955), Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century  
Decorated in gold lacquer with details highlighted in shell and *kirikane* depicting a *ho-o* (phoenix) in flight on one side and a stylized paulownia tree on the other, the interior of rich *nashiji*, the sides of brownish lacquer, signed on the base in gold lacquer *Enshu*; with a wood storage box.  
9cm (3 1/2in) high. (2).

£2,500 - 3,500  
JPY330,000 - 460,000  
US\$3,100 - 4,300



49

49 \*

**A BROWN-LACQUER THREE-CASE INRO  
AND MATCHING MANJU NETSUKE**

By Uemura Enshu (born 1955), Showa (1926-1989)  
or Heisei (1989-2019) era, late 20th/early century

Of oval form, decorated in silver and gold *takamaki-e* with a hare on each side, one seated, leaning back amid fallen cherry blossoms, the other seated upright among variously shaped snow crystals, with highlights of inlaid *aogai* (shell), all the sides sprinkled with shell flakes, the interior of *kinji* with *nashiji* risers, signed on the base *Enshu*; with an ensuite *manju* netsuke, lacquered in similar style with a running hare, signed on the reverse in gold lacquer *Enshu* and with a glass *ojime*; with a wood storage box. *The inro*: 7.3cm (2 7/8in) high; *the manju netsuke*: 3.2cm (1 1/4in) diameter. (2).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700



50





**VARIOUS PROPERTIES**

50 \*

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

By Uemura Enshu (born 1955), Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century  
 Decorated in gold and polychrome *takamaki-e* with a squirrel asleep and tightly curled up in a ball on one side and acorns swirling among leaves on the other, with details in *okibirame*, shell and *e-nashiji*, the interior of rich *nashiji*, signed on the base in gold lacquer *Enshu*; with a wood storage box.  
 8.2cm (3 1/4in) high. (2).

£2,500 - 3,500  
 JPY330,000 - 460,000  
 US\$3,100 - 4,300

Illustrated on page 19.

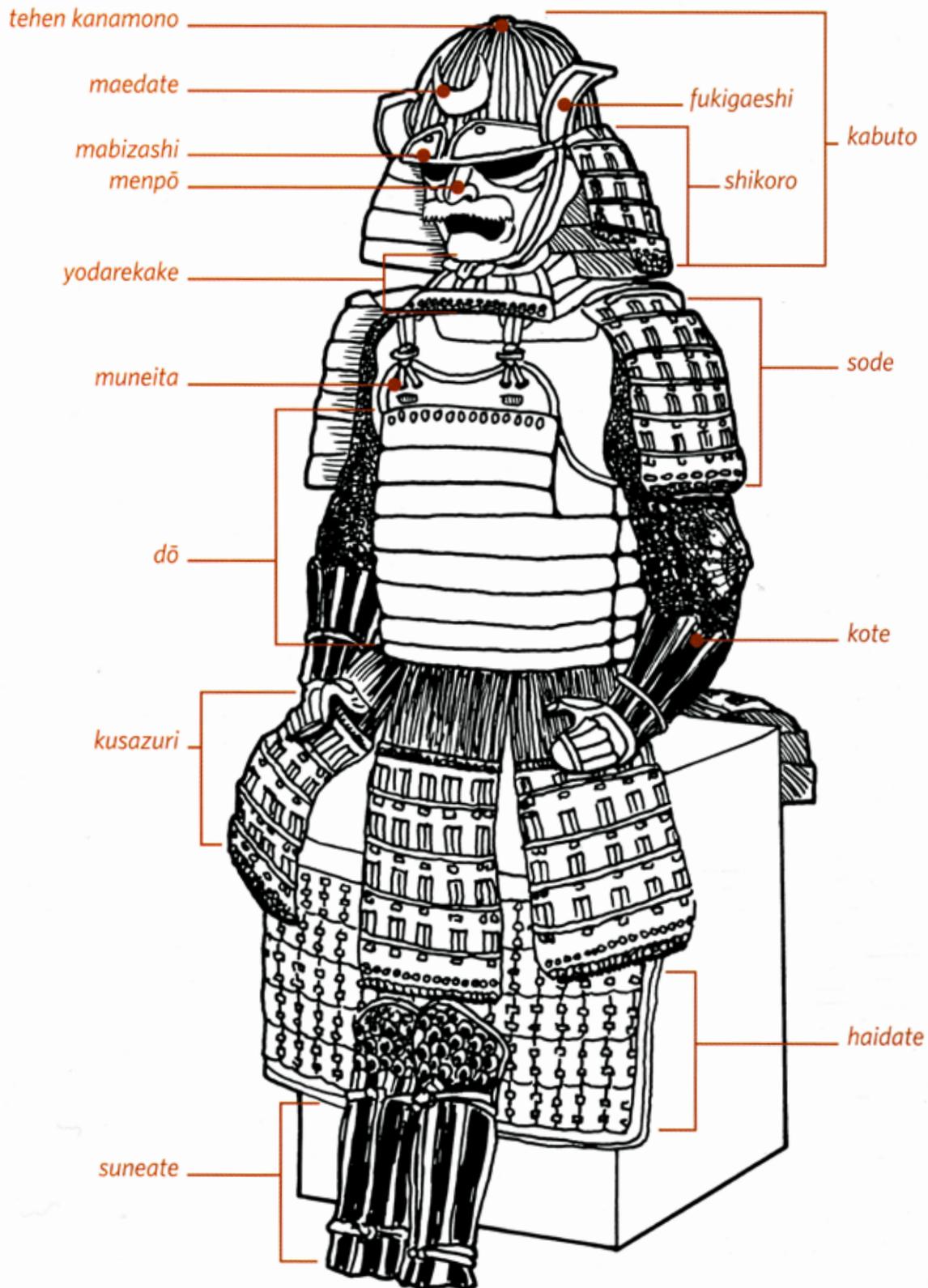
51

**AN EBOSHI NARI KABUTO**

Edo Period (1615-1868), mid-late 19th century  
 The iron bowl well formed with a deep *mabisashi* to the front, black lacquered with a gold-lacquered dragon on each side facing forward, the four-lame *itamono Hineno jikoro* with simple *fukigaeshi*, black lacquered and laced in blue *sugake odoshi*; with a box and display stand. (3).

£3,000 - 5,000  
 JPY400,000 - 660,000  
 US\$3,700 - 6,200

## Components of a *tosei gusoku* suit of armour





52

**A KAWAZUTSUMI DO TOSEI GUSOKU ARMOUR**

Edo period (1615-1868), late 19th century;  
the helmet by Haruta Muneyoshi

Mounted in the style of Unkai family of armourers, 16-plate *zaboshi kabuto* of russet iron, signed *Kashu no ju Haruta Muneyoshi* (Haruta Muneyoshi of Kaga Province), the *mabisashi* and *fukigaeshi* covered in red leather with *shakudo mokko mon* on the *fukigaeshi*, *karakusa* on the *mabisashi* and *shakudo fukurin*, the *maedate* in the form of gilt *kuwagata* on the front, a five-lame *komanju jikoro* lacquered in gold, an associated *menpo* in red and black textured lacquer with a five-lame *yodarekake*, the *do* covered in boldly textured leather, the upper section gilded, the lower section deep red also repeated on the back, an *agemaki no kan* in *shakudo* with an *agemaki* bow on the back, a hinged metal *gattari* behind the right shoulder, behind the left hip a *machi-uke* for a *sashimono* to be worn diagonally across the back, the *kusazuri* lacquered to match the *do*, leather *kosode* lacquered deep red with the top and bottom plates gilded, russet-iron *oda gote*, russet iron *ikada haidate*, black lacquered *shino sungate*, together with a simple fabric *manchira* with attached *tate-ire*; with an armour box. (13).

£20,000 - 30,000  
JPY2,600,000 - 4,000,000  
US\$25,000 - 37,000

**Provenance:**

Takatsu Family, Kyoto.  
Sold at Christie's New York, 29 March 2005, lot 78.

**Exhibited and Published:**

Wereldmuseum, *Samurai*, Rotterdam, Stichting Wereldmuseum, 2012, pp.58-59.



(reverse)



## VARIOUS PROPERTIES

53

### A SMALL YARI (SPEAR)

By Yamato no kami Yoshimichi, Edo period (1615-1868), 17th century

The blade of *sasaho* form, with *niedeki suguba* with *nioikuchi*, *sunagashi* and *yo*, *masame hada*, the *ubu nakago* with one *mekugi-ana*, signed *Yamato no kami Yoshimichi*; in *shirazaya*; with a storage bag.

The blade: 16.2cm (6 3/8in). (3).

£1,500 - 2,000

JPY200,000 - 260,000

US\$1,900 - 2,500

Accompanied by an NBTHK Tokubetsu Kicho certificate dated Showa 44 (1969).

Yamato no kami Yoshimichi was the second generation of the name, the second son of Yoshimichi the first.

54

### A SHINTO WAKIZASHI (SHORT SWORD) BLADE

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

Of *shinogi-zukuri* form, *sanbon-sugi ba* of *nioi* with distinct *nie* and *kinsugi*, indistinct *itame hada*, the *ubu nakago* with two *mekugi-ana*, unsigned; in *shirazaya*; with a silk bag.

52.8cm (20 3/4in) long.

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

Accompanied by a NBTHK Tokubetsu Kicho certificate, dated Showa 47 (1972), attributing the blade to Seki Kanemachi.

55

### A SHINTO KATANA (LONG SWORD) BLADE

Attributed to Higo no daijo Sadakuni, Edo period (1615-1868),

late 16th/early 17th century

Of *shinogi-zukuri* form, *ko-midari* of *nioi* and *nie*, with *kinsugi* and *saka-ashi*, tight *itame hada*, the *ubu nakago* with three *mekugi-ana* (two plugged), unsigned; in *shirazaya*; with a silk bag and a brocade bag. 69.2cm (27 1/4in) long. (4).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

Accompanied by a NPO certificate, dated Heisei 28 (2016), attributing the blade to Higo no daijo Sadakuni.



53



53 (signature)



54



55



56



57



#### VARIOUS PROPERTIES

56

#### A HIGO SENTOKU TSUBA

By Nishigaki Kanshiro III (1680-1761),  
Edo period (1615-1868), early/mid-18th century  
Of oval form, with a roped *shakudo mimi*, carved in relief on either  
side with turbulent water, over which fly *chidori* (plovers) inlaid in  
silver, copper and *shakudo*, the *seppa-dai* in the form of Mount Fuji,  
*unsigned*; with a fitted wood storage box.  
7.8cm (3 1/8in). (2).

£2,000 - 2,500  
JPY260,000 - 330,000  
US\$2,500 - 3,100

For *tsuba* with similar designs by Nishigaki Kanshiro III, see Ito  
Mitsuru, *Nishigaki: Higo no kinko Nishigaki Kanshiro to sono sakuhin*  
(Works of Kanshiro Nishigaki), Tokyo, 2005, no. 256.

57 \*

#### A SHAKUDO TSUBA

Omori School, Edo period  
(1615-1868), 19th century  
The *tsuba* of oval form, the thick *shakudo nanako* plate richly inlaid in  
gold *takazogan* with a running *shishi* over a *shakudo* and silver rock with  
bamboo grass and wild plants in gold inlay, trailing over the rim to the  
reverse, a gold and silver peony growing to one side, *unsigned*;  
with a fitted wood storage box.  
7.6cm (3in). (3).

£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700

Accompanied by a NBTHK Tokubetsu Hozon Tosogu certificate, dated  
Showa 58 (1983), attributing the work to the Omori school.

A *shakudo nanako tsuba* inlaid with peonies in a similar manner is  
illustrated in Torigoe Kazutaro, *Tsuba kanshoki* (An Appreciation of Sword  
Guards), revised and expanded edition, Tokyo, Token Shunju, 1975, p.290.



58\*

**AN IRON TSUBA**

By Ito Masahiro, Goto Ichijo School,  
Edo period (1615-1868), mid-19th century

The *tsuba* of rounded rectangular form with raised rim, carved in low relief with a large *shishi*, the reverse with gold peonies growing around rocks by a winding stream in a mountainous landscape, signed *Ito Masahiro*; with a fitted wood storage box. 8.5cm (3 3/8in). (3).

£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700

**Published:**

Fukushi Shigeo, *Tosogu machibori meihin shusei* (A Collection of Masterpieces of Sword Fittings in the Urban-Carving Tradition), Tokyo, Inose Insatsu, 2005, p.198, no.257.

Accompanied by a NBTHK Tokubetsu Hozon Tosogu certificate, dated Heisei 13 (2001), attributing the work to Ito Masahiro.

The son of Ito Masanori, Ito Masahiro became the ninth master of the Ito family lineage and was a student of Goto Ichijo (see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Nihon Art Publishers, 2001, no.H.04004). Masahiro's surviving works are exceedingly rare. The reverse of the present *tsuba* is based on an original by his illustrious teacher Goto Ichijo. Based on the Noh drama *Shakkyo* which concludes with a magnificent *shishi* and peony dance, it shows the mountain paradise of the Pure Land but eliminates the expected bridge that one must cross in order to reach it: This is an instance of *rusu moyo*, a design element that is suggested but not explicitly depicted. For the original version by Goto Ichijo, see Sato Kan'ichi and Honma Junji, *Nihonto taikan* (The Japanese Sword: A Comprehensive Survey), *Tsuba, kodogu hen* (*Tsuba* and Sword Fittings), Tokyo, Otsuka Kogeisha, 1972, no.577.



59

59 \*

**TEN KOZUKA**

Edo period (1615-1868), 17th to 19th century  
Four of *shibuichi*, the first carved and inlaid with two grooms restraining a horse, signed *Echizen no daijo Minamoto Nagatsune* with a *kao*; the second engraved with *Shoki* and an *oni*, signed *Somin* with a *kao*; the third engraved and inlaid with a bat-catcher, signed *Jochiku*; the fourth inlaid with *kirimon* and *umemon* with a *kao*; three of *shakudo*, the first of the Goto School, inlaid in gilt metal and silver with *o-sode* (shoulder guards), *unsigned*; the second in Mino-Goto style, inlaid with a running dragon, *unsigned*; the third with a lotus plant, details in gold, signed *Tenkodo Hidekuni saku, Ichiyushi kan* (Made by Tenkodo Hidekuni, supervised by Ichiyushi) with a *kao*; one of silver, inlaid in Goto style with a pleasure boat, *unsigned*; one of copper, carved with a hanging scroll, signed *Hakakufu Kumatani Yoshimasa* (Kumatani Yoshimasa of Hakakufu) with a *kao*; and one of iron, inlaid with a dragonfly, signed *Jukodo* and sealed. (10).

£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700

**Provenance:**

The third, sixth, and ninth: Sotheby's London, 9 November 2006, lot 947 (partial lot).

60 \*

**TEN KOZUKA**

Edo period (1615-1868), 18th to 19th century  
Four of *shibuichi*, the first inlaid in *iro-e* with a rooster on a fence, signed *Toshinaga* with a *kao*; the second engraved with *Hotei* gazing at the moon, signed *Somin* with a *kao*; the third inlaid with *Urashima Taro* on a *minogame* (bushy-tailed tortoises), *unsigned*; the fourth inlaid with a nightingale and moon, *unsigned*; three of silver, the first inlaid in Goto style with a pleasure boat, *unsigned*; the second cast with an eel among waterweeds, signed *Muneyoshi saku* (Made by Muneyoshi); the third with a baton, signed *Goto Mitsuyoshi* with a *kao*; two of iron, the first with a foreign musician and dog in relief with inlay, signed *Otsuryuken Miboku*; the second inlaid in silver with a skull and bones in a field, *unsigned*; and one of *shakudo* carved and inlaid with a dragon among clouds, *unsigned*. (10).

£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700

**Provenance:**

The sixth: sold in these Rooms, 10 May 2011, lot 67.  
The seventh: Sotheby's London, 9 November 2006, lot 947 (partial lot).

61 \*

**TEN KOZUKA**

Edo period (1615-1868) to Showa era (1926-1989), 19th to 20th century  
Four of *shibuichi*, the first carved and inlaid with *Shoriken* and a tiger, signed *Gyokuyoken Katsunori*; the second carved with a breaking wave, signed *Hamano Masatoshi*; the third carved and inlaid with fish swimming in turbulent water, *unsigned*; the fourth engraved with five horses, signed *Yasuchika*; three of copper, the first inlaid with a spider in its web, *unsigned*; the second with a poster on a post, signed *Yoshishige*; the third a *shiiremono* cast with *Fudo Myo-o*, inscribed *Yasuchika*; one of *shakudo nanako* inlaid with a tiger and bamboo, signed *Fuyusai Naotsune* with a *kao*; one of iron, inlaid in gold with the Buddha in a cave, *unsigned*; and one of brass, carved with *Omori Hikoshichi*, inscribed *Joi* and sealed *Nagaharu*. (10).

£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700

**Provenance:**

The eighth: Purchased at Sotheby's London, 14 July 2005, lot 919 (partial lot).  
The second and sixth: Purchased at Sotheby's London, 9 November 2006, lot 947 (partial lot).  
The fifth: Sold in these rooms, 10 May 2011, lot 26 (partial lot).



60



61

# Lacquer Art by Saratani Tomizo (1949-)

## 更谷富造の漆アート

(Lots 62 - 67)

Saratani Tomizo's early career followed a predictable enough course, with college study followed by a series of apprenticeships and a period working for the famous Zohiko lacquer company in Kyoto. Things took a less conventional turn, however, with his move in 1975 to Vienna, where he spent ten years as a professional restorer, working on masterpieces in a number of public and private collections. Ever since then he has divided his time between London, Chicago, Austria (where he resumed activities in 2011) and different parts of Japan, restoring, conducting workshops, and holding frequent exhibitions of his own original lacquer art.

As well as creating *inro* and other objects that are completely traditional in both form and style, Saratani has built up a global network of devoted collectors who adore his more unusual objects formed from unfamiliar media including fossilized pine, stones such as serpentine, exotic woods and roots, rayskin, and other rare materials. These are encrusted with a fascinating range of arresting compositions and subjects, executed sometimes in conventional *takamaki-e* but latterly in a still higher relief technique of the artist's own invention, which he calls *rittai sabiage*, 'three-dimensional built-up lacquer'. Works by Saratani are in the Victoria and Albert Museum, the Art Institute of Chicago and the San Antonio Museum of Art.

Bonhams is delighted to introduce this group of recent mixed-media pieces by Saratani Tomizo that offer a fascinating insight into his unique re-visioning of the time-honoured Japanese relationship with nature.

更谷富造の漆芸家としての初期キャリアはごく一般的であり、漆芸科で技術を学び、何人かの専門家に師事した後、京都の著名な漆器会社「象彦」での仕事に就きました。然しながら、このキャリアに変化が起きたのは、修復家としてウィーンに移住した後でした。オーストリア国立博物館収蔵の作品から、個人収集家の作品まで、傑作と呼ばれる作品の修復を10年間手がけ注目を浴びると、修復に加え、自らの工房を構え、自身が制作した漆アート作品の展覧会を頻繁に開催する様になり、ロンドン、シカゴ、オーストリア（2011年以降活動再開）及び日本の各地と、活動の場を世界各地へ広げます。

形と様式の両方において完全に伝統的である印籠等の作品の制作の傍ら、更谷はあまり馴染みのない素材である海松、蛇紋石などの石、エキゾチックな木や瘤根、鮫皮やその他の珍しい材料を使った作品を制作しました。そして、その独特な作品を愛好する熱心な蒐集家との世界的ネットワークを築いてきました。崇高なまでに美しく斬新な構図やモチーフの数々が散りばられたこれらの作品には、従来の高蒔絵が使用される場合もありますが、最近では高蒔絵より一層高く塗りを盛り上げる、作家独自の発明であり、作家が命名した技法「立体錆上げ」（三次元的に盛り上げられた漆下地）が用いられています。更谷による作品はヴィクトリア&アルバート博物館、シカゴ美術館、サン・アントニオ美術館に所蔵されております。

更谷富造による近年のミクスト・メディア作品群は、太古より続く日本人の自然との関係を独自の方法で新たに表現した、そして彼のその表現力の魅力的な本質が理解できる作品群と言えるでしょう。これらをご紹介できることは、ボナムズにとって大きな喜びであります。





62



63



63 (interior)



64

62 \*  
**SARATANI TOMIZO (1949-)  
 HARU ICHIBAN  
 (THE FIRST GALE OF SPRING)**

Reiwa era (2019-), August 2019  
 A *keyaki*-wood tray with prominent grain carved in gourd-shaped outline, finished in thin *fuki-urushi* lacquer, decorated with a spider in black *takamaki-e* and gold *okibirame* and a spider's web in shell beneath branches of flowering red prunus in gold *maki-e* and red lacquer, minutely signed on an irregular gold plaque *Tomizo*; with a wood *tomobako* storage box inscribed outside *Haru ichiban* (The First Gale of Spring), signed and sealed inside *Tomizo*. 3cm x 70.5cm x 40.5cm (1 1/8in x 27 3/4in x 16in). (2).

£5,000 - 8,000  
 JPY660,000 - 1,100,000  
 US\$6,200 - 9,900

63 \*  
**SARATANI TOMIZO (1949-)  
 NEKO NO HIRUNE (CATNAP)**

Heisei era (1989-2019), February 2019  
 A Chinese quince-wood square *kogo* (incense box) in the form of a *zabuton* (floor cushion) with a sleeping kitten in silver, charcoal and red *takamaki-e*, the circular interior of the box with a brightly shining sun in shell and gold *okibirame* against a background of polished black lacquer with scattered shell *hirame*, the exterior and top of the riser in silver *okibirame*, minutely signed on a circular silver plaque inside the lid *Tomizo*; with a wood *tomobako* storage box inscribed outside *Neko no hirune* (Catnap), signed and sealed inside *Tomizo*. 4cm x 10.5cm x 10cm (1 1/2in x 4 1/8in x 4in). (2).

£2,000 - 3,000  
 JPY260,000 - 400,000  
 US\$2,500 - 3,700

64 \*  
**SARATANI TOMIZO (1949-)  
 ISE-EBI (SPINY LOBSTER)**

Reiwa era (2019-), August 2019  
 An *okimono* of natural green serpentine with waves in silver *takamaki-e* and silver drops, encrusted with a large and a small *ise-ebi* (spiny lobster) in high-relief red *rittai sabiage maki-e* with details in gold and black lacquer, signed with a gold-plated seal *Tomizo*; with a wood *tomobako* storage box inscribed outside *Ise-ebi* (Spiny lobster), signed and sealed inside *Tomizo*. 13cm x 17cm x 12cm (5 1/8in x 6 3/4in x 3/4in). (2).

£3,000 - 5,000  
 JPY400,000 - 660,000  
 US\$3,700 - 6,200



65

65 \*

**SARATANI TOMIZO (1949-)  
RAKUEN (GARDEN OF HAPPINESS)**

Heisei era (1989-2019), November 2018

A polished section of *umimatsu* ('sea pine'), encrusted with a lizard quietly enjoying the natural beauty of a garden, executed in high-relief *rittai sabiage* lacquer embellished with *okibirame* of gold and abalone shell; mushrooms toward one end, also in *rittai sabiage*, with ants in drops of gold; trailing vine on the underside in coloured *takamaki-e* embellished with *okibirame* of gold, silver and shell; minutely signed with a gold-plated seal *Tomizo*; with a wood *tomobako* storage box inscribed outside *Rakuen* (Garden of Happiness), inscribed and signed inside *Nisen juhachinen kugatsu kichinichi Tomizo saku* (Made by Tomizo in September 2018) and sealed *Tomizo*.  
6cm x 45cm x 12cm (2 3/8in x 17 3/4in x 4 3/4in). (2).

£40,000 - 50,000

JPY5,300,000 - 6,600,000

US\$49,000 - 62,000



66

66 \*

**SARATANI TOMIZO (1949-)  
DARUMA SOSHI (DARUMA THE PATRIARCH)**

Heisei era (1989-2019), February 2019

An *okimono* of Daruma, the founder of Zen Buddhism, executed in high-relief *rittai sabiage* lacquer, seated in meditation within a knotty briar root, his earrings in gold wire, his eyes and beads in drops of gold, signed with a gold-plated seal *Tomizo*; with a wood *tomobako* storage box inscribed outside *Daruma Soshi* (Daruma the Patriarch), signed and sealed inside *Tomizo*.  
18cm x 15cm x 14cm (7 1/8in x 6in x 5 1/2in). (2).

£1,500 - 2,000

JPY200,000 - 260,000

US\$1,900 - 2,500



67 \*

**SARATANI TOMIZO (1949-)**

**NATSU NO KIOKU (SUMMER MEMORIES)**

Heisei era (1989-2019), September 2017

A large polished section of branched *umimatsu* ("sea pine"), encrusted with a confronted Miyama stag beetle (*Lucanus maculifemoratus*) and standard stag beetle executed in high-relief polished black *rittai sabiage* lacquer, and two other beetles and numerous ants; vine leaves in black *rittai sabiage* lacquer and gold lacquer, embellished with shell and other materials, signed with incised characters near the base *Tomizo*; fixed to a stand of black-lacquered antique paulownia wood with prominent year-rings; with two wood *tomobako* storage boxes, one inscribed outside *Natsu no kioku* (Summer Memories), signed and sealed inside *Tomizo*, the other inscribed outside *Natsu no kioku sutando* (Summer Memories, Stand), signed and sealed inside *Tomizo*. 31cm x 55cm x 45cm (12<sup>1</sup>/<sub>4</sub>in x 19 5/8in x 13<sup>3</sup>/<sub>4</sub>in) overall with stand. (4).

£30,000 - 40,000

JPY4,000,000 - 5,300,000

US\$37,000 - 49,000

**Published:**

Hirose Mami ed., *Kyoi no chozetsu giko! Meiji kogei kara gendai ato e* (Amazing Craftsmanship! From Meiji Kogei to Contemporary Art), exhibition catalogue, Mitsui Memorial Museum, 16 September - 3 December, 2017 and four other venues, Tokyo, Asano Laboratories, 2017, cat. no.2-17.







Other Lacquer Works of Art

(Lots 68 - 97)





68



69

#### VARIOUS PROPERTIES

68 \*

##### **A NEGORO LACQUER CABINET FOR TEA-CEREMONY IMPLEMENTS**

Edo period (1615-1868), circa 1680-1700  
Constructed as a variant of the typical *shodana* cabinet form, comprising a cupboard with a drop-front door which opens to reveal a divided interior with a single shelf; the exterior and base covered in rubbed red lacquer with patches of black lacquer interrupting the smooth red lacquer surface, the interior of plain wood, the top fitted with a gilt bracket handle applied with cloisonné-enamel mounts; with a wood storage box. 20.2cm x 24cm x 14.2cm (8in x 9½in x 5 5/8in). (2).

£3,000 - 4,000  
JPY400,000 - 530,000  
US\$3,700 - 4,900

69 \*

##### **A NEGORO RED-AND-BLACK LACQUER TAJIKARA-TYPE TRAY**

Momoyama (1573-1615) or Edo period (1615-1868), 17th century  
Of standard rectangular form, the rounded everted corners and rim and the underside lacquered a glossy black contrasting with the red surface, raised on two long slat supports; with a wood storage inscribed on the outside of the lid *Negoro Tajikarabon* (*Negoro Tajikara* tray). 5cm x 38.2cm x 29cm (2in x 15in x 11 3/8in). (2).

£5,000 - 6,000  
JPY660,000 - 790,000  
US\$6,200 - 7,400

For similar Negoro Tajikara-type trays, see Miho Museum, *Shu-urushi 'Negoro' chusei ni saita hana* (*Negoro: Efflorescence of Medieval Japanese Lacquerware*), exhibition catalogue, 1 September-15 December 2013, cat.nos.36 and 42. and Sakai City Museum, *Shu-urushi 'Negoro' sono yo to bi* (*Red Lacquer - Utility and Beauty of Negoro*), exhibition catalogue, Sakai, 1986, p.34 and 35, nos.40-42.

Tajikara-type trays such as this one usually have slat supports attached to the underside of a rectangular tray top with indented corners and are so called due to their association with Tajikarao, one of the buildings in the Kasuga Shrine complex.<sup>1</sup>

Notes:

1. Miho Museum, *ibid.*, p.396.



(underside)



70 \*

**A NEGORO LACQUER ROUND THREE-SCALLOPED-LEGGED STAND FOR RELIGIOUS OFFERINGS**

Muromachi period (1362-1568), 16th century

The graceful form consisting of a top flat surface typically covered with rubbed red and black lacquer that emerges from beneath the worn red surface, attesting to its long use, within a glossy black border, the underside inscribed in red lacquer, with a lacquered wood storage box. 10.5cm x 29.4cm (4 1/4in x 11 1/2in). (2).

£10,000 - 15,000  
 JPY1,300,000 - 2,000,000  
 US\$12,000 - 18,000

For a very similar stand also dated Muromachi Period (1333-1568), please see Hosomi Kokoan, *Negoro no bi* (Beauty of Negoro Lacquer), Osaka, Naniwasha, 1966, p.43, no.40; a second stand dated from the Kamakura period (1185-1333), see Fujita Art Museum, *Kokoihin to Negoronuri (zenki): Sumie to Karatsuyaki (koki)* (Archaeological Relics and Negoro Lacquer Ware [Part One] /Ink Paintings and Karatsu Ware [Part Two]), exhibition catalogue, Okayama, 1984, p.8, no.3.



71



71 \*

**A PAIR OF LACQUERED IRON MATCHING EWERS**

Taisho (1912-1926) or Showa (1926-1989) era, 20th century  
 Decorated in gold *hiramaki-e*, *e-nashiji* and *takamaki-e* with almost identical designs of entwined flowering *fuki* (butterbur), foliage and tendrils, each with a black-lacquered circular cover similarly embellished and fixed with a lacquered iron handle decorated with stylized ferns, each ewer raised on three short feet; *unsigned*; with a wood storage box inscribed [...]*maki-e choshi ittsumi* (A pair of *maki-e* sake ewers).  
*Each ewer: 18cm x 21cm (7 1/16in x 8 3/4in).* (5).

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



72

72

**A SMALL GONG IN A BLACK-LACQUER STAND**

Edo period (1615-1868), mid-late 19th century  
 The circular gong suspended within a tall black-lacquered stand, supported on four spreading feet, lacquered in gold on one side with the Satsuma *mon* and applied with gilt-metal mounts engraved with scrolling *karakusa* ('Chinese grasses'), *unsigned*; with a separate later wood mallet. *77.5cm x 33cm (26 5/8in x 13in).* (3).

£800 - 1,200  
 JPY110,000 - 160,000  
 US\$990 - 1,500



73

73 \*

**A BLACK-AND-GOLD LACQUER LARGE TRAY**

Heisei era (1989-2019), late 20th century  
 Of standard form, the rectangular tray with upward-curving sides and angled corners supported on four cabriole legs, the entire surface covered in polished black *roiro* lacquer and decorated chiefly in gold *takamaki-e* with 24 *chidori* (plovers) flying over waves; clouds above; the exterior with floral motifs of the four seasons in gold and *aokin takamaki-e* with gold *hirame*, the underside finished in fine *hirame*; unsigned; with a wood storage box. 18cm x 61cm x 41cm (7 1/8in x 24 1/8in x 16 1/8in). (2).

£1,500 - 2,000  
 JPY200,000 - 260,000  
 US\$1,900 - 2,500

74

**A BLACK LACQUER TACHIKAKE (SWORD STAND)**

By Uematsu Hobi (1872-1933), Taisho (1912-1926) or Showa (1926-1989) era, first half of the 20th century  
 Raised on four bracket feet with a rectangular base with indented corners and fitted with a serpentine-shaped neck terminating in a heart-shaped support, all decorated in gold *takamaki-e* with stylized flowers, the base signed in gold lacquer *Hobi saku* (Made by Hobi); with a wood storage box. 61cm (24in) high. (2).

£1,500 - 2,000  
 JPY200,000 - 260,000  
 US\$1,900 - 2,500

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

For a work by his pupil Yoshida Junzaburo, please see lot 94.



74



(interior)



(interior)



75\*

**TWO SUZURIBAKO (WRITING BOXES)**

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

The first of standard rounded rectangular form with *kabusebuta* (overhanging lid), the interior fitted with a frame holding the *suzuri* (ink-grinding stone) and silvered metal *suiteki* (water-dropper); the lacquer decoration executed in polished black *roiro* lacquer with gold *takamaki-e*, lead and shell, depicting rabbits and *tokusa* (scolding rush), both these motifs associated with the autumn moon, the interior of the box with grasses, the base finished in gold *hirame* lacquer, 4.5cm x 20.5cm x 23.7cm (2in x 8in x 9½in); the second

with *kabusebuta* (overhanging lid) with rounded edges, the interior in Rinpa-style layout with the *suzuri* (ink-grinding stone) and silver moon-shaped *suiteki* (water-dropper) set into a raised section to the left; the lacquer decoration executed in polished black *roiro* lacquer with gold and silver *hiramaki-e* and *togidashi maki-e*, depicting spring plants against bands of gold *hirame*, the interior with autumn plants and birds, the base finished in gold *hirame* lacquer, 4cm x 16.8cm x 24cm (1½in x 6 5/8in x 9½in); with two wood storage boxes, one with a paper label inscribed *Akikusa maki-e suzuribako* (*Maki-e* writing box with autumnal foliage). (9).

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



76 TP

**A FINE BLACK-LACQUER SHODANA (DISPLAY SHELF)**

Edo period (1615-1868), early/mid-19th century  
Supported on a rectangular base, comprising two sets of sliding doors, a pair of hinged cupboards, staggered shelves and four drawers of varying size, the surfaces decorated with an all-over autumnal scene in gold *takamaki-e*, *hiramaki-e*, and *mura-nashiji* with details in *kirikane* and *e-nashiji* depicting a migrating flock of geese in flight above rural landscape, the sides and thin borders embellished inside and outside with repeated stylized *ho-o* birds in flight and holding in their beaks stylized sprays of *kikyo* (Chinese bellflower), the inside of the pair of large doors similarly decorated with rice stalks hanging out to dry in

front of a thatched dwelling on one side and six geese flying towards a flowering maple tree on the banks of a winding river on the other, the reverse similarly lacquered with further migrating geese or beside autumnal plants of *susuki* (pampas grass) and *kuzu* (kudzu vine), applied throughout with silver mounts engraved with repeated stylized birds matching those of the sides and borders, the inside of all drawers and doors lacquered in rich dense *nashiji*; *unsigned*.  
79.5cm x 76.5cm x 36cm (31 1/4in x 30 1/8in x 14 1/8in).

£7,000 - 9,000  
JPY920,000 - 1,200,000  
US\$8,600 - 11,000



77

77 \*

**A BLACK-LACQUER RYOSHIBAKO  
(DOCUMENT BOX) VAND COVER**

By Ikkan, Taisho (1912-1926) or Showa (1926-1989) era, 20th century Of rounded rectangular form with an *inrobuta* (flush-fitting lid), lacquered in gold and *iro-e hiramaki-e* with overlapping open fans enclosing different designs including one decorated with a Hannya mask beside maple leaves, one with a pine tree by a lake, one with chrysanthemums, one with lilies, one with bamboo by a fence, one with *chidori* (plovers) flying over waves, one with foliage and one with an ancient tree in Rinpa style, the interior of *roiro* lacquer, signed in red lacquer *Ikkan* on the side; with a wood storage *tomobako* box inscribed outside on the lid *Wajima-nuri takamaki-e senmen* (Wajima lacquer with folding fan-leaf design in *takamaki-e*), signed inside the lid *Nushi Kosuke saku, maki-e Ikkan saku* (Lacquer by Kosuke, *maki-e* by Ikkan) with two seals; together with a wrapping cloth signed in the same manner. 10.5cm x 33.7cm x 25.5cm (4 1/8in x 13 1/4in x 10in). (4).

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



78

78 \*

**A BLACK-LACQUER NAKATSUGI  
(CYLINDRICAL TEA CONTAINER)**

By Toyohira Suiko (born 1936), Showa era (1926-1989), 20th century The rich *roiro* ground embellished in gold *togidashi maki-e* on the top, sides and base with numerous open and closed fans enclosing a variety of traditional brocade designs, with highlights of *kirikane*, the interior risers embellished with autumn foliage including *kikyo* (Chinese bellflower), *ominaeshi* (valerian) and *fujibakama* (thoroughwort) in similar style, the interior of sparse *nashiji*, signed on the base in seal form *Suiko*; with a wood *tomobako* storage box, inscribed *Senmen Nakatsugi* (Tea container with folding fan-leaf design), the inside of the lid signed and sealed *Suiko*. 7.3cm x 6.6cm (2 7/8in x 2 5/8in). (4).

£1,500 - 1,800  
JPY200,000 - 240,000  
US\$1,900 - 2,200

79 \*

**A GOLD-AND-BLACK LACQUER KOBAKO (SMALL BOX) AND COVER IN THE FORM OF CONJOINED LOZENGE SHAPES**

By Koami Nagataka (fl. mid-18th century), Edo period (1615-1868), 18th century

One half of the cover in *nashiji*, decorated in gold *takamaki-e* with the legend of Shiba Onko, the other half of *roiro* lacquered in gold and silver *togidashi maki-e* with a pine tree by a stream, the sides similarly embellished with an *onaga* (azure-winged magpie) and a *kawasemi* (kingfisher) among aquatic plants such as *kohone* (nuphar or spatterdock), *omodaka* (arrowhead) and *hasu* (lotus) by a stream, the interior of *nashiji* and lacquered on the inside of the cover with a *ho-o* bird and *kiri*, signed *Koami Nagataka* with a *kao*;

with a fitted cloth storage bag and a wood storage box with paper labels, one sealed.  
11.5cm x 19.6cm x 9.5cm (4½in x 7¾in x 3¾in). (4).

£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700



79

80 \*

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

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

Decorated on the cover in gold and slight-coloured *takamaki-e* with two shells, a *sazae* (turban shell) and a *hamaguri* (clam) resting against seaweed on a rich *nashiji* ground, *unsigned*; with an unrelated wood storage box inscribed *Kogo awabigai-e Shisui* (Incense box with abalone design by Shisui) with a seal. 1.6cm x 7.6cm (5/8in x 3in). (3).

£800 - 1,000  
JPY110,000 - 130,000  
US\$990 - 1,200



80

81 \*

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

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

Of rounded rectangular form with *aikuchibuta* (flush-fitting lid resembling the fit between a dagger and its hilt), covered in polished black *roiro* with gold, silver and coloured *togidashi maki-e* lacquer and shell inlay, depicting a lady in a robe decorated with maple leaves and waves seated in front of a folding screen painted with a branch of flowering plum, the rims of box and lid lead, the interior and base with *hirame*;

with a wood storage box.  
2cm x 7.5cm x 9.2cm (3/4in x 3in x 3 5/8in). (3).

£800 - 1,200  
JPY110,000 - 160,000  
US\$990 - 1,500



81

This piece may have been made by re-lacquering an earlier box.



82

**A MAGNIFICENT GOLD-LACQUER KODANSU  
(SMALL CABINET) WITH ENSUITE STAND**

Meiji era (1868-1912), circa 1870-1880

Of standard form with hinged door opening to reveal within three drawers, the *kinji* ground lavishly decorated with a continuous design in gold *takamaki-e*, *hiramaki-e*, *e-nashiji* and *kirikane* with scenes of autumnal plants and flowers comprising *susuki* (pampas grass), *fuyo* (rose mallow), *hagi* (bush clover), *kuzu* (kudzu vine) and *ominaeshi* (valerian), the front embellished with butterflies hovering over flowering *kiku* (chrysanthemums) bordered by a simulated *mokume* (wood-grain) band, two sides with a pair of quails on the banks of a meandering stream, the reverse with a wagtail foraging for seeds, the drawers similarly lacquered with *tanchozuru* (red-crested cranes) in flight and standing beneath flowering branches on a rich *nashiji* ground, the top surmounted by a handle in the form of a silver wire basket containing an arrangement of gold-lacquered blooms comprising three

hydrangeas and a lily, the corners fitted with engraved silver mounts, all raised on a detachable tall four-legged square stand lacquered with repeated stylized butterflies and flowers over a chequered *roiro-kirikane* ground; *unsigned*.

*The kodansu: 16.7cm x 19cm x 13.5cm (6 9/16in x 7 1/2in x 5 1/4in);  
the stand: 9.5cm x 20.6cm x 14.5cm (3 3/4in x 8 1/8in x 5 3/4in). (5).*

**£10,000 - 15,000**

**JPY1,300,000 - 2,000,000**

**US\$12,000 - 18,000**

**Provenance:**

Sandy A. Mactaggart Collection.



(interior - suzuribako)



83

**A MATCHING GOLD-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS) AND RYOSHIBAKO (DOCUMENT BOX) SET AND COVERS**

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

Both decorated predominantly in gold *takamaki-e*, *e-nashiji* and *kirikane*, the decoration as follows: on the bevelled-edged *kabusebuta* (overlapping cover) of the *suzuribako*: two oarsmen ferrying sheaves of rice on a boat approaching a bridge spanning a lake set with buildings beneath spreading pine and willow, a waterwheel in the lower foreground, three cranes in flight between three *omote-manji* (left-facing Buddhist swastika) crests, the design extending over the sides, the inside of the lid embellished with a pagoda and a Chinese building set on the rocky banks of a lake, a partially obscured full moon inlaid in silver emerging from peaks in the distance, all reserved on a dense *nashiji* ground, the interior of the box with a fitted removable tray and removable board containing the *suzuri* (ink-grinding stone) and gilt *suiteki* (water-dropper) in the form of a used inkstick; the exterior of the *inrobuta* (flush-fitting) lid of the *ryoshibako* similarly decorated with the oarsmen shown instead on

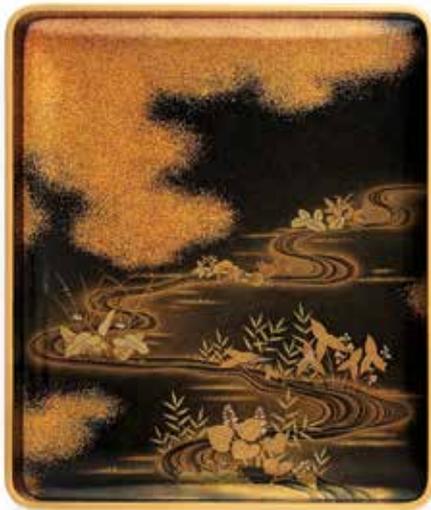
the sides of the box, additional *omote-manji* crests scattered on all sides, the inside of the lid embellished in dense rich *nashiji*; with a wood storage box for the *suzuribako*.

*The suzuribako: 4.5cm x 22.5cm x 20.6cm (1 7/8in x 8 7/8in x 8 1/8in); the ryoshibako: 14cm x 41cm x 32.5cm (5 1/2in x 16 1/8in x 12 3/4in). (9).*

**£10,000 - 15,000**  
**JPY1,300,000 - 2,000,000**  
**US\$12,000 - 18,000**

**Provenance:**  
 Sandy A. Mactaggart Collection.

The decoration of this set likely represents the town of Uji with some of its iconic landmarks, including Uji Bridge, the famous Byodo-in Temple and Mount Asahi off in the distance.



(interior)



84 \*

**A BLACK-LACQUER SUZURIBAKO (WRITING BOX) AND COVER**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
Of standard rounded rectangular form with *kabusebuta* (overhanging lid) with *chiri-i* (narrow ledge between top and sides), the interior frame and baseboard fitted with a *suzuri* (ink-grinding stone) with gold-lacquered rim and hardwood cover, and a circular silver *suiteki* (water-dropper); the lacquer decoration executed in polished black *roiro* lacquer with gold, silver and coloured *togidashi maki-e* and gold *nashiji*, depicting on the lid fireflies above a stream and on the

interior a variety of water plants, the base finished in gold *nashiji* lacquer *unsigned*; with a wood storage box inscribed outside the lid *Onsuzuribako* (Writing box), the inside of the lid with a paper label indicating that the item belonged to the deceased court noble Tokudaiji Kinto (1821-1883) with a seal, with an outer lacquered wood storage box. 5cm x 19.8cm x 23cm (2in x 7¾in x 9in). (8).

£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700

85

**AN UNUSUAL PAIR OF GOLD-LACQUER  
TALL OVOID JARS AND SHOJO  
(DRUNKEN SPIRIT)**

Meiji era (1868-1912), late 19th/early 20th century  
Each constructed in two sections, one with a *shojo*  
seated in front and holding an open fan, the other  
with a standing *shojo* holding an empty sake cup  
under one arm, the jars of black lacquer decorated  
in gold *takamaki-e* with details of sprinkled gold  
powder and simulated sake cascading beneath a rim  
embellished with a narrow band of archaic characters  
and over the shoulders, each vase with a removable  
metal liner, each *shojo* wearing an elaborately  
decorated robe similarly lacquered in gold *takamaki-e*  
with foliate motifs on a red ground; *unsigned*.  
Each jar: 20.7cm x 14cm (8 1/8in x 5 1/2in). (2).

£2,500 - 3,500

JPY330,000 - 460,000

US\$3,100 - 4,300



86\*

**A GOLD-LACQUERED OCTAGONAL KORO  
(INCENSE-BURNER) AND COVER**

School of Shirayama Shosai, Meiji era (1868-1912),  
early 20th century

Decorated in gold *takamaki-e* with a flock of *chidori*  
(plovers) flying in opposite directions on a  
dark-brownish red ground, with a silver reticulated  
cover pierced with cloud motifs, the base sealed  
*Shosai*; with a wrapping cloth sealed *Shosai* and  
wood storage box inscribed outside the lid *Chidori*  
*koro* (Incense-burner with a design of plovers),  
signed and sealed inside the lid *Shosai*.  
9.5cm (3 3/4in) high. (4).

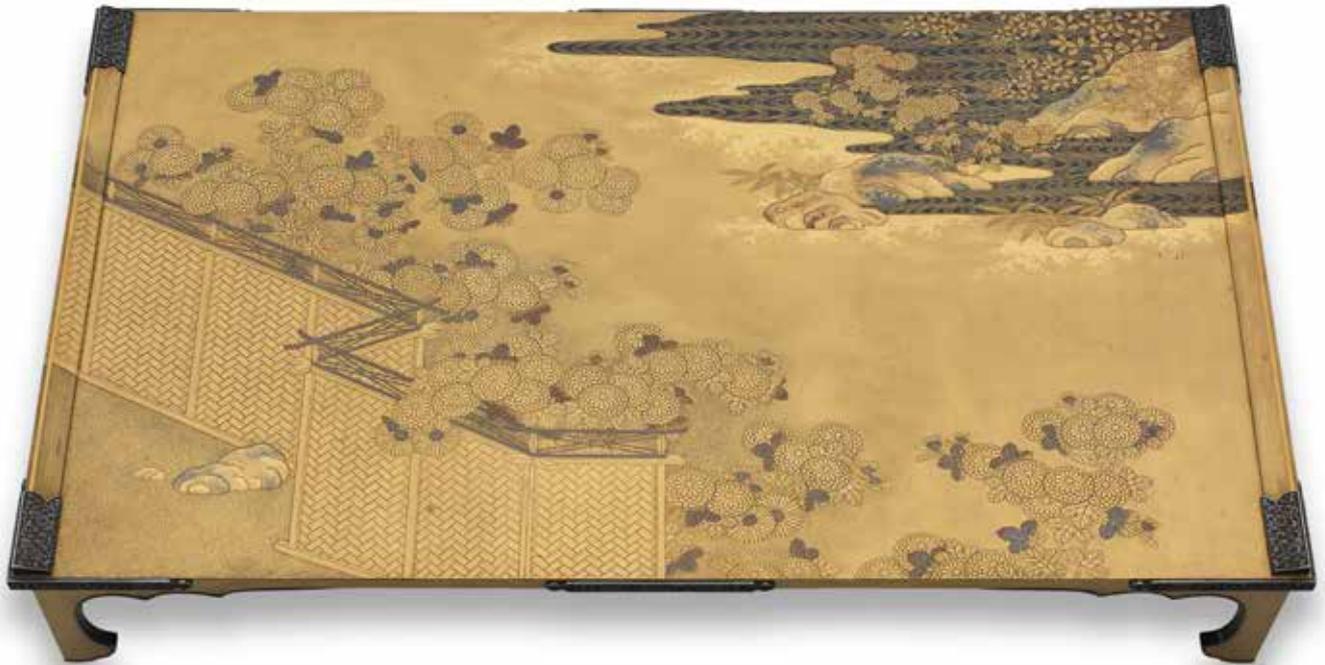
£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

86





(interior - suzuribako)





87 \*

**A SET OF BUNDAI (WRITING TABLE)  
AND SUZURIBAKO (WRITING BOX) AND COVER**

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

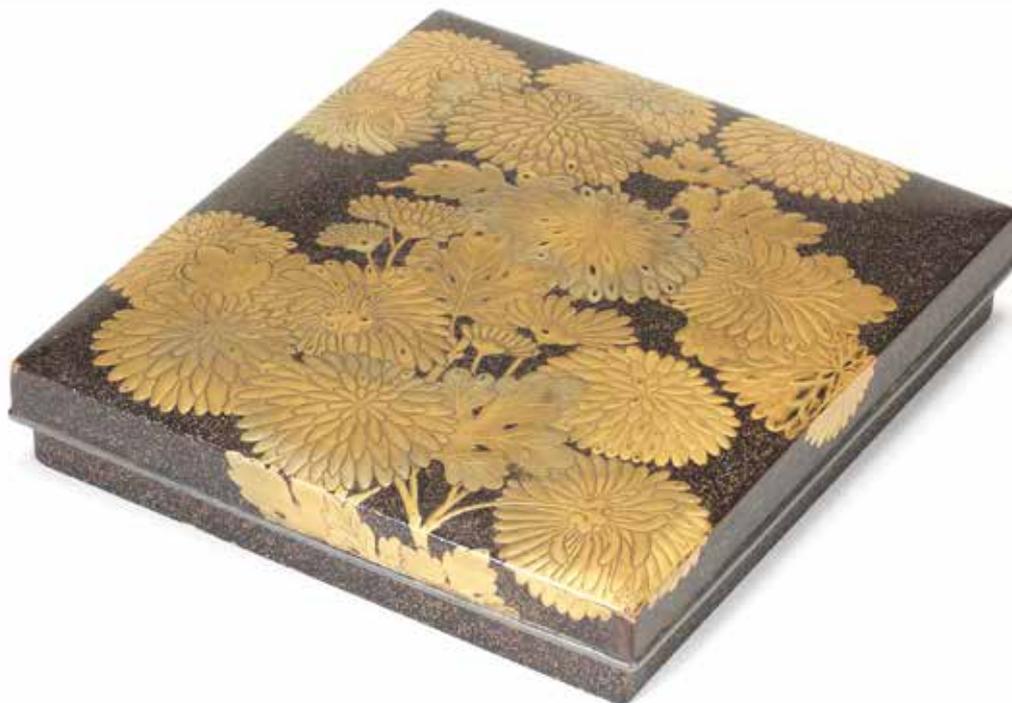
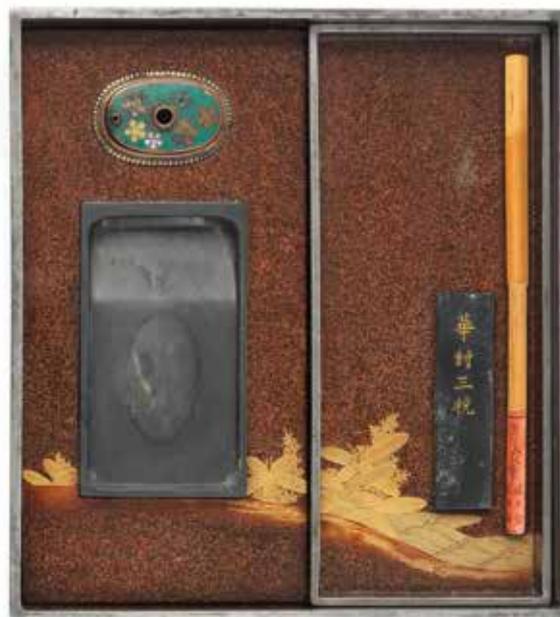
The *bundai* of standard form with *fudegaeshi* (raised sections to left and right); the ten silver fittings to the corners and sides of the top and the ends of the *fudegaeshi* chiselled with floral designs, the legs lined in silver; the *suzuribako* rounded rectangular with a *kabusebuta* (overhanging lid) with *chiri-i* (narrow ledge between top and sides), the box and lid both with silver rims; the interior frame and baseboard fitted with *suzuri* (ink-grinding stone) with gold-lacquered rim and silver-gilt *suiteki* (water-dropper) in the form of a garden rake, basket and cherry blossoms; the other writing implements comprising a *kiri* (paper-skewer), *kogatana* (paper knife) and *sumitori* (ink-holder), each with *nashiji* lacquer handles (two also with covers) and chiselled metal fittings matching those for the *bundai*, and three *fude* (writing brushes) with *nashiji* lacquer handles and covers; the lacquer decoration of both *bundai* and *suzuribako* executed in bright gold lacquer and gold, silver and *aokin hiramaki-e* and *takamaki-e* with gold *okibirame*, depicting stylized chrysanthemums by a garden fence, rocks, water,

*sasa* (bamboo grass) and *hagi* (bush clover), the interior of the *suzuribako* with bamboo saplings; the interior of the lid with mountains, pines and a stream; the underside of both *bundai* and *suzuribako* gold *nashiji* lacquer; the box signed inside at left *Shinsho*; each with a lacquered wood storage box, the box for the *bundai* inscribed *Kinji magaki ni kiku maki-e on-bundai Goyo maki-eshi Kumazawa Shinsho kinsaku* (Writing table with *maki-e* design of chrysanthemums and fence on a *kinji* ground, respectfully made by Kumazawa Shinsho, imperial *maki-e* artist) and sealed *Shinsho*; the box for the *suzuribako* inscribed *Kinji magaki ni kiku maki-e on-suzuribako* (Writing box with *maki-e* design of chrysanthemums and fence on a *kinji* ground).  
The *bundai*: 10.8cm x 64cm x 37cm (4<sup>1</sup>/<sub>4</sub>in x 25<sup>1</sup>/<sub>4</sub>in x 14<sup>1</sup>/<sub>2</sub>in);  
the *suzuribako*: 6cm x 23cm x 26cm (4<sup>1</sup>/<sub>4</sub>in x 9in x 10<sup>1</sup>/<sub>4</sub>in). (13).

£42,000 - 48,000  
JPY5,500,000 - 6,300,000  
US\$52,000 - 59,000



(interior)



88

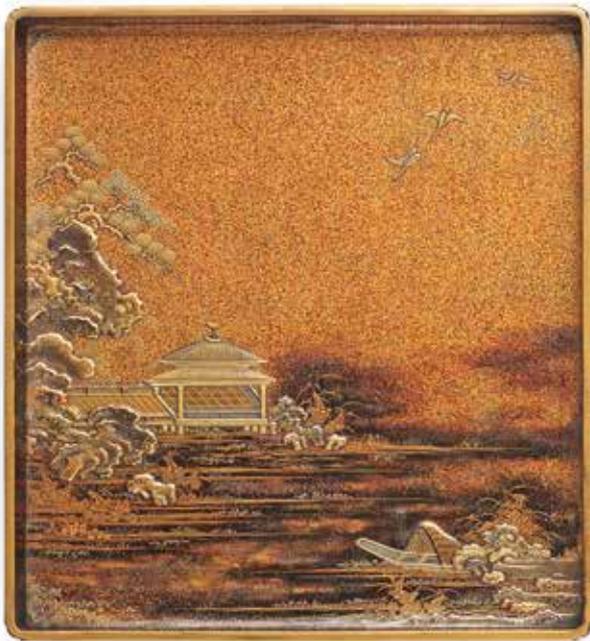
**A GOLD-LACQUER SUZURIBAKO (WRITING BOX) AND COVER**

Edo period (1615-1868), 19th century

Of standard rectangular form with a *kabusebuta* (overhanging lid), the interior fitted with a frame holding the *suzuri* (ink-grinding stone) and cloisonné-enamel *suiteki* (water-dropper); the lacquer decoration executed in gold *takamaki-e* and *hiramaki-e*, depicting a mass of chrysanthemum blossoms on a *hirame* ground on the outside of the lid and the inside of the lid with Kikujido seated with a calligraphy brush

beside chrysanthemum blooms and *kumazasa* (bamboo), the inside of the box similarly lacquered with *kumazasa* (bamboo) growing beside a hillock; *unsigned*. 4.2cm x 23.5cm x 21.5cm (1 5/8in x 9 1/4in x 8 1/2in). (5).

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



(interior)



89\*

**A GOLD-LACQUER SUZURIBAKO (WRITING BOX)**

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

Of standard rounded rectangular form with *kabusebuta* (overhanging lid) with *chiri-i* (narrow ledge between top and sides), the interior fitted with two movable components at top and bottom holding the *suzuri* (ink-grinding stone) in place, the *suzuri* with gold-lacquered rim and sides, the rectangular silver *suitek* (water-dropper) with a design of grasses; the lacquer decoration executed in fine, rich gold *nashiji* lacquer with gold and silver *takamaki-e*, some details in *uchikomi* and extensive gold *okibirame*, depicting on the lid chrysanthemums and

vines by a formal gateway and garden fence, the interiors with a formal garden pavilion, boats, rocks, trees and flying geese, the base finished in gold *hirame* lacquer; with a wood storage box and a protective silk cloth with two seals. 4.5cm x 21cm x 21.1cm (2in x 8 1/4in x 8 1/4in). (8).

£3,500 - 4,500  
 JPY460,000 - 590,000  
 US\$4,300 - 5,500



90



90 (interior)



91

90 \*

**A LACQUERED-EBONY RECTANGULAR SUZURIBAKO (WRITING BOX) AND COVER**

Edo period (1615-1868), 19th century

The ebony body carved with an all-over design of repeated *tsunagi-shippo* (linked-cash) patterns, the cover and sides applied with chrysanthemum blossoms, the interior of rich *nashiji*, with an unrelated detachable tray containing a *suzuri* (ink-grinding stone) and a mixed-metal *suitek* (water-dropper) in the form of a nobleman holding *suisen* (daffodils), *unsigned*; with a wood storage box.

6cm x 21.5cm x 7.2cm (2 3/8in x 8 1/2in x 2 7/8in). (5).

£3,000 - 4,000

JPY400,000 - 530,000

US\$3,700 - 4,900



92



91 \*

**A GOLD-LACQUER CHABAKO  
(BOX FOR TEA-CEREMONY UTENSILS)**

Edo period (1615-1868), late 18th/early 19th century  
Of standard form, with *inrobuta* (flush-fitting lid), finished in black *roiro* lacquer almost entirely covered by a *kikkomon* (hexagonal 'tortoiseshell' pattern) in gold *hiramaki-e* lacquer, each hexagon decorated either in gold *hiramaki-e* or *hirame* overlaid with a gold floral motif in gold *hiramaki-e*, the lid and part of one side with a *koto* and folded kimono in similar techniques, the interior and base fine gold *nashiji*; with a wood storage box.  
10.9cm x 18cm x 12.7cm (4 1/4in x 7 1/8in x 5in). (3).

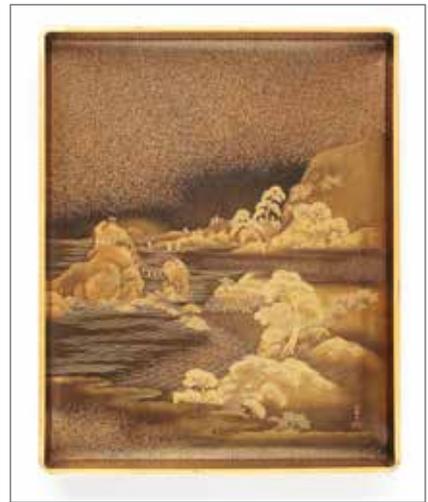
£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700

92 \*

**A LARGE BLACK-LACQUER LOBED OCTAGONAL KASHIBAKO  
(CEREMONIAL FOOD CONTAINER) AND COVER**

By Kimura Hyosai, Taisho (1912-1926)  
or Showa (1926-1989) era, early 20th century  
Finely lacquered in gold and *iro-e takamakie-e*, *hiramaki-e* and *e-nashiji* with swirling squares of brocade enclosing assorted foliate and geometric motifs on the lustrous black-lacquer ground, the design extending over the sides, the inside of the box and lid red-lacquered with *kasumi* (hazy mist) partly obscured by bands of clouds rendered in gold *togidashi maki-e*, with a removable integral tray embellished with an identical design, the underside of the box signed in gold lacquer *Hyosai tsukuru* (Made by Hyosai); with a wood *tomobako* inscribed inside the cover *Makuro-nuri retsumoyo uchigasumi maki-e jikiro* (Black lacquered *maki-e* ceremonial food container with designs of brocade outside and mist inside) and signed *Shissho Hyosai* (Lacquer Craftsman Hyosai) and sealed *Hyosai*.  
21.5cm x 31.5cm (8 1/2in x 12 3/8in). (4).

£3,000 - 4,000  
JPY400,000 - 530,000  
US\$3,700 - 4,900



(interior of lid)



93\*

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

By Ema Chuji (also known as Ema Chokan 1881-1940), Taisho (1912-1926) or Showa (1926-1989) era, early 20th century Of standard rectangular form with *inrobuta* (flush-fitting lid), entirely covered in rich gold *hirame* and *kinpun*, decorated predominantly in gold and silver *takamaki-e* and gold *okibirame*, *e-nashiji* and *togidashi maki-e* depicting the sequential process of rice cultivation, on the lid in the foreground a farmer holding a rake standing in front of a thatched dwelling sheltered beneath a pine tree by a stream coursing through grassy banks, on the right figures carrying sheaves of rice and others picking the rice crop, a waterfall flowing down mountains in the distance; the inside of the lid with the Meoto Iwa ('Married Couple Rocks') in the sea at Futamigaura Bay, joined by a *shimenawa* (sacred straw rope), the front and sides of the box depicting more figures threshing and hulling, the inside and underside of the box of rich *nashiji*; signed inside the lid *Chokan saku* (Made by Chokan) and

sealed *Koami*; with an inscribed cloth wrapper and wood storage box inscribed *Hirameji kosaku maki-e onryoshibunko* (*Hirame* ground *maki-e* document box with design of rice cultivation). *14cm x 39cm x 32cm (5 1/2in x 15 3/8in x 12 1/2in)*. (4).

**£4,000 - 6,000**  
**JPY530,000 - 790,000**  
**US\$4,900 - 7,400**

Born in Fukushima Prefecture a pupil first of the Osaka comb-lacquerer Onishi Shunsai and then of Yamamoto Rihei V and VI, Ema Chokan became a professor at the Kyoto City School of Arts in 1916 and received his first Imperial commission in 1919, a *bundai* (writing table set) for the future Showa Emperor's coming-of-age ceremony. An important figure in the Kyoto lacquer world, he exhibited at the Teiten national salon on four occasions from 1928-1934.



94 \*

**A RED-LACQUER, SHEET LEAD AND SHELL KIKYOKU  
(CABINET FOR THE SENCHA TEA CEREMONY)**

By Yoshida Jun'ichiro (1898-1969), Showa era (1926-1989), 1941  
Constructed probably from *hinoki* (Japanese cypress) in a variant of the typical *shodana* cabinet form, comprising a cupboard with fully detachable door to the right and a slightly narrower open section to the left, the cupboard with a tray supported on two rails, the open section with a drawer below; the exterior covered in dark red lacquer with the texture of the reinforcing fabric deliberately left visible, the door, the drawer front and the base of the open section finished in brighter red lacquer; the pictorial decoration confined to the door and drawer front, the door with a bold design of hollyhocks executed in gold *hiramaki-e*, thick shell and thick lead, the drawer front with grasses in gold and silver *hiramaki-e*, the perimeter of the door with formal floral motifs in shell; the sides of the tray with similar motifs in *maki-e*, the interior and base polished black *roiro* lacquer; the door and drawer front each with a chrysanthemum-shaped silver and gilt openwork pull; signed in silver *hiramaki-e* on the reverse of the door *Jun'ichiro saku* (Made by Jun'ichiro); with a wood *tomobako* box, a contemporary exhibition checklist and an exhibition leaflet with brief texts by the artist and two other writers (dated 1941), the checklist and leaflet in an envelope addressed to Uchida Sokan, a lacquerer resident in Kashiwazaki City (see below); the lid of the *tomobako* inscribed on the outside *Kikyoku tachiaoimon* (Cabinet for the *Sencha* Tea Ceremony with Hollyhock

Design), signed inside *Jun'ichiro kore o seisu* (Jun'ichiro made this) and sealed. 46.2cm x 62cm x 27.3cm (18<sup>1</sup>/<sub>4</sub>in x 24<sup>1</sup>/<sub>2</sub>in x 10<sup>3</sup>/<sub>4</sub>in). (4).

**£3,000 - 5,000**  
**JPY400,000 - 660,000**  
**US\$3,700 - 6,200**

**Exhibited and Published:**

*Maki-e to urushi-e no tenrankai* (Exhibition of lacquerware and lacquer painting), Shindoya, Kashiwazaki City, Niigata Prefecture, June 28, 1942, with exhibition leaflet in which the present lot, *Tachiaoimon kikyokutana* (Set of *kikyoku* shelves with hollyhock design), is first on the list.

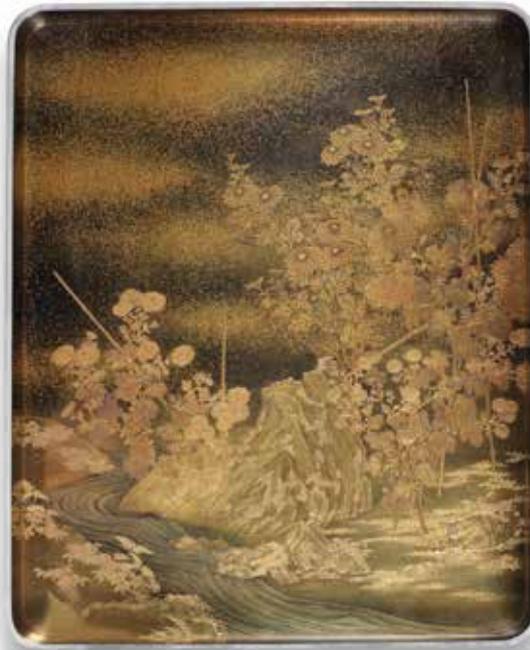
The maker of this handsome and well-preserved set of shelves for the Chinese-style *sencha* (steeped leaf tea) ceremony, made in the middle of the war years, was Yoshida Jun'ichiro, a lacquerer from Niigata Prefecture who studied in Tokyo under a number of masters including Uematsu Hobi (1872-1933), an artist whose work is frequently offered in these Rooms (for a recent example see *Fine Japanese Art*, 16 May 2019, lot 52); see also lot 74 in the present catalogue. Yoshida's formal exhibition career began in 1924 with the special exhibition dedicated to Shotoku Taishi and he continued to show his work at the Teiten, Bunten, Nitten and other official events until 1957.



(interior - suzuribako)



(interior - ryoshibako)



95\*

**A SET OF RYOSHIBAKO (DOCUMENT BOX) AND SUZURIBAKO (WRITING BOX)**

By Ema Chokan (1881-1940), Taisho (1912-1926) or Showa (1926-1989) era, circa 1920-1940

The rounded rectangular *ryoshibako* with *inrobota* (flush-fitting lid); the rims silver; the rounded rectangular *suzuribako* with *kabusebuta* (overhanging lid) with *chiri-i* (narrow ledge between top and sides), the box and lid both with silver rims; the interior frame and baseboard fitted with *suzuri* (ink-grinding stone) with gold-lacquered rim and gold *nashiji* lacquer sides, the *shakudo*, *shibuichi* and gold *suiteki* (water-dropper) in the form of two butterflies; the other writing implements comprising a *kiri* (paper-skewer), a *kogatana* (paper knife) and a *sumitori* (ink-holder), each with *nashiji* lacquer handles (the knife also with a lacquer cover) and *shakudo* fittings, two *fude* (writing brushes) with *nashiji* lacquer handles and covers, and a stick of ink; the lacquer decoration of both *ryoshibako* and *suzuribako* executed in polished black *roiro* lacquer and gold and silver *hiramaki-e* and *takamaki-e* with gold *hirame* and shell, depicting on the lid of the *ryoshibako* a single ancient pine, on the lid of the *suzuribako* pines on a hillside, on the

interior of the *ryoshibako* lid chrysanthemums by a stream and on the interior of the *suzuribako* spring plants; the other surfaces finished in gold *nashiji* lacquer; each with an inner wood *tomobako* storage box and a lacquered wood outer *tomobako* storage box; the boxes for the *ryoshibako* each inscribed *Rosho maki-e ryoshi bunko Heian maki-eshi Chokan saku* (Document box with ancient pines in *maki-e* made by Chokan, *maki-e* master of Kyoto) and sealed *Ema no in* (Seal of Ema) and *Chokan*; the boxes for the *suzuribako* each inscribed *Rosho maki-e suzuribako Heian maki-eshi Chokan saku* (Writing box with ancient pines in *maki-e* made by Chokan, *maki-e* master of Kyoto) and sealed *Chokan*.

*The ryoshibako: 16cm x 36.2cm x 44.1cm (6 1/4in x 14 1/4in x 17 3/8in); the suzuribako: 5cm x 23.2cm x 26.4cm (2in x 9 1/8in x 10 3/8in). (17).*

**£30,000 - 40,000**  
**JPY4,000,000 - 5,300,000**  
**US\$37,000 - 49,000**

For information regarding this important 20th century-lacquer artist, please refer to the footnote to lot 93.





96

96

**A RYUKYU ISLANDS MOTHER-OF-PEARL INLAID STAND**

Edo period (1615-1868), 18th century

The rectangular table top supported on four shouldered and scrolled legs over a shaped base, the top inlaid in mother-of-pearl with an elaborate design of figures around pavilions, pines and maple trees in a landscape, the base similarly decorated with two deer running beneath a willow tree with clouds above; the shoulders with panels of figures on a formal ground.  
45.7cm x 31cm (18in x 12¼in).

£800 - 1,200

JPY110,000 - 160,000

US\$990 - 1,500



97

97 \*

**A LACQUERED-WOOD FIVE-TIER JUBAKO (PICNIC BOX) AND COVER**

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

Comprising five stacking boxes executed in brown lacquer to simulate bamboo, the cover and sides applied with black lacquer and carved with nodes, ridges and auricles, the interior of each box and underside of plain black lacquer, *unsigned*; with an inscribed wrapping paper and an unrelated cardboard box.

34.5cm x 22.8cm x 21.2cm (13½in x 9in x 8 3/8in). (8).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700



#### VARIOUS PROPERTIES

98

#### A FINE AND UNUSUAL PAIR OF SILVER AND GOLD LACQUER SHIBAYAMA INLAID VASES

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

Each of double-gourd form, supported on four silver bamboo-form feet, the lower section of gold lacquer, richly inlaid in Shibayama style with butterflies and a small bird among clumps of different flowering chrysanthemums including *kogiku*, *temarigiku* and *minogiku* as well as *nanten* (nandina) around openwork bamboo fences, the upper section of silver, imitating textile, cast with profuse designs of *kiku* with slight details of coloured enamel, the two halves of the vase divided and tied by a silver tasselled cord, *unsigned*; with two wood storage boxes.

Each vase: 18.7cm (7 3/8in) high. (4).

£10,000 - 15,000

JPY1,300,000 - 2,000,000

US\$12,000 - 18,000



99 (reverse)



100

99 Y Φ

**A GOLD-LACQUER AND IVORY INLAID DANCER**

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

Standing, looking down to her right while clutching a closed metal in each hand, her kimono bearing a rich *kinji* ground, lacquered in gold *takamaki-e*, *kirikane*, *okibirame* and *togidashi maki-e* with irises and other plants growing beside meandering streams, her sumptuous *obi* fitted with a *shibuichi obidome* in the form of a chrysanthemum blossom and similarly decorated with stylized flowers and fragmented *shippo-tsunagi* (linked-cash) designs, her head, hands and feet of ivory, her elaborately coiffed hair adorned with a comb and enamel flower; signed on the base in a mother-of-pearl tablet *Eisei*.

31.8cm (12½in) high.

£4,000 - 6,000

JPY530,000 - 790,000

US\$4,900 - 7,400



100

**A SHIBAYAMA-STYLE SHELL AND BONE-INLAID RECTANGULAR BOX AND COVER**

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

The cover inlaid with an elaborate cluster of assorted flowers in white and coloured shell including *ajisai* (hydrangea), *botan* (peony), *suisen* (daffodil), *aoi* (hollyhock) and *sakura* (cherry), all the sides of simulated basketwork, the interior and base of plain dark wood; *unsigned*.

5.1cm x 12.7cm x 9.8cm (5in x 5in x 3 7/8in). (2).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

101 TP Y

**A SHIBAYAMA INLAID LACQUERED WOOD CABINET**

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

Of conventional form with a symmetrical arrangement of sliding doors and a hinged double cupboard and single doors and open shelves, each door and drawer inset with a differently-shaped panel decorated in gold *takamaki-e* and applied in typical Shibayama inlay depicting either a Chinese boy acting out a leisurely pursuit or a bird among seasonal flowers, the top and exposed scrolled shelf surfaces undecorated, the details inlaid in bone, mother-of-pearl and ivory; signed *Nanpo* with five signature tablets.

124cm x 101cm x 27cm (47 7/8in x 39 3/4in x 10 5/8in).

£1,500 - 2,000

JPY200,000 - 260,000

US\$1,900 - 2,500



102



103



104



105

102

**A SHIBAYAMA INLAID OSTRICH EGG**

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century  
Lacquered in gold *takamaki-e* and inlaid in Shibayama style with pheasants, pigeons, flying small birds and insects flying past, some birds perched on flowering trees with chrysanthemums below, *unsigned*; with a lacquered wood stand.

*The egg: 15.2cm x 12.7cm (6in x 5in); total height: 26.5cm (10½in).*

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

103

**A NATURAL WOOD VESSEL**

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century  
Carved of a large gnarled section of burl wood with an intentional opening on the lower left in an irregular form echoing the shape of a tree trunk, applied with a cicada crawling up the front among vine leaves inlaid in coloured bone scattered over the surface, with a removable metal liner; *unsigned*. 38cm (15in) high.

£1,200 - 1,800

JPY160,000 - 240,000

US\$1,500 - 2,200

104

**TWO FURUYA-ISHI STONES**

Showa (1926-1989) or Heisei (1989-2019) era, 20th century  
The first, a horizontal dark grey stone with pointed ridges resembling a craggy mountain; fixed on to a wood custom-made stand, 18cm x 47.5cm (7 1/16in x 18¾in); the second, a smaller horizontal dark grey stone with a wood custom-made stand, 10cm x 16.2cm (4in x 6 3/8in). (3).

£1,200 - 1,800

JPY160,000 - 240,000

US\$1,500 - 2,200

105

**FOUR MASKS FOR THE NOH DRAMA**

Edo period (1615-1868) to Showa era (1926-1989), 19th to 20th century  
Each of carved wood, three finished in gold or coloured lacquer, comprising: *Okina* (Old Man), with stylized eyebrows and wispy horsehair beard, 19.5cm (7¾in); *Tengu* (Crow Demon), with gold eyes, prominent beak and horsehair whiskers 20cm (7 7/8in); *Ishiojo* (Old Man), finished in off-white gesso and red pigment, with wrinkled brow, the whiskers missing, 20.5cm (8in); and *Shikami* (Frowning Demon) with gold-lacquered eyes and prominent painted teeth, the reverse with an illegible carved seal. 21.5cm (8½in). (4).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900



106



107



108

106

**SEVEN MASKS FOR THE NOH DRAMA**

Edo period (1615-1868 to Showa era (1926-1989), mid-19th to 20th century Each of carved wood, variously painted and lacquered, comprising: 1) *Shishiguchi* ('Lion's Mouth'), with wide-open mouth and gold-lacquer finish, 22cm (8¾cm); 2) *Obeshimi* ('Large Mouth Clamped Shut', used in *Tengu* roles), with gilt-metal eyes, the reverse with impressed stamp *Imoto chochiku*, 22.7cm (8 7/8in); 3) *Okina* (Old Man), with vegetable-fibre eyebrows and wispy horsehair beard, the reverse with an illegible carved seal, 19cm (7½in); 4) *Fukai* ('Deep'), with high eyebrows, 21cm (8¼in); 5) *Uba* (Elderly Woman), with wrinkled brown and thinning hair, 20.5cm (8in); 6) *Heita* (Warrior), with prominent painted eyebrows, moustache, whiskers and beard, the reverse with carved inscription *Deme Mitsunaga utsu Kojiro* (Made by Kojiro [after] Deme Mitsunaga), 20.5cm (8 1/8in); and 7) *Kotobide* (Hornless Demon), with pale red finish and gilt-metal eyes, the reverse branded *Hashi Hoko saku* (Made by Hashi Hoko), 20.5cm (8in). (7).

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

107

**SEVEN MASKS FOR THE NOH DRAMA AND KAGURA DANCE**

*Chujo*: Edo period (1615-1868), late 18th/early 19th century; the rest Showa (1926-1989) and Heisei (1989-2019) era, 20th century Each of carved wood, variously painted and lacquered, comprising: 1) *Hannya* (She-Devil), with prominent gold horns, 21.5cm (8½in); 2) *Shojo* (Drunken Spirit), with flesh-coloured gesso finish, signed inside *Heisei sannen nigatsu Tsuda Hiroshi saku* (Made by Tsuda Hiroshi in February 1991), 20.5cm (8in); 3) *Chujo* (Young Nobleman), with off-white gesso finish, wrinkled brow and high eyebrows, 20.5cm (8in); 4) *Tengu* (Crow Demon) with a large suggestively formed nose, painted red and with gold details and horsehair whiskers, the reverse with an illegible carved seal, 24cm (9½in); 5) *Akujo* (Evil Old Man), finished in off-white gesso and red pigment, with wrinkled brow and horsehair whiskers, the reverse with a carved seal *Noki*, 22cm (8¾cm); 6) *Kojishi* ('Child Lion'), with wide-open mouth and gold-lacquer finish, 20cm (7 7/8in); and 7) *Okina* (Old Man), with vegetable-fibre eyebrows and wispy horsehair beard, the reverse with a carved seal *Hanyu Mitsunaga*, 20cm (7 7/8in). (7).

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

108

**THREE MASKS FOR THE NOH DRAMA AND KAGURA DANCE**

Edo period (1615-1868) to Showa era (1926-1989), 19th to 20th century Each of carved wood, comprising: *Okame* (Goddess of Mirth), a smiling face with prominent cheeks, finished in off-white gesso and black lacquer, the reverse with a carved seal *Ashibune* (active early 20th century), 20cm (7 7/8in); *Otobide* (Hornless Demon), with wide-open mouth and gilt-metal eyes, the reverse with a carved seal *Tenkaichi Yuran*, 20cm (7 7/8in); and *Washibana-akujo* (Fierce Old Man), with black and white painted eyebrows and moustache and wispy horsehair beard, the reverse with an illegible carved seal, 22.5cm (8 7/8in). (3).

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

109



109 \*

**MAEDA CHIKUBOSAI I (1872-1950)**

Taisho (1912-1926) or Showa (1926-1989) era, 1920s-1930s  
A boat-shaped handled bamboo flower basket, chiefly executed in quadruple and double hexagonal plaiting with rattan knotting to the handle which is formed in the artist's usual style with natural stems of bamboo; signed on the base *Chikubosai kore o tsukuru* (This was made by Chikubosai).

23cm x 72cm x 24.5cm (9in x 28 3/8in x 9 5/8in).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700

For more information on the artist, please also see the footnote to lot 111.

110 \*

**TANABE CHIKUUNSAI II (1910-2000)**

Showa era (1926-1989), 1945-1956

A tall-handled bamboo flower basket, chiefly executed in *gozame* (mat-plaiting) technique with extensive fine rattan knotting to the handle and rim, and finished in lacquer, with a striated and lacquered *otoshi* (water holder) cut from a whole section of bamboo; signed on the base *Chikuunsai tsukuru* (Made by Chikuunsai); with a wood *tomobako* storage box inscribed and signed *Fuki takate tsubogata hanakago Tekisuikyo Chikuunsai tsukuru* ('Riches and Honours' tall-handled pot-shaped flower basket, made by Tekisuikyo Chikuunsai) and sealed *Denri no in* (Seal of Denri) and *Chikuunsai*.  
59cm (23 1/4in) high. (3).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700

The second Chikuunsai, based in Osaka, seems to have copied the practice of naming his baskets from his Tokyo rival Iizuka Rokansai, who pioneered the title *Fuki* ('Riches and Honours') in 1926; see Suzuki Satomi, 'Iizuka Rokansai ni miru kindai takekogei no geijutsusei (Iizuka Rokansai: The Evolution of Modern Bamboo Art)', in *Jinbungakkai zasshi* (The Journal of Human and Cultural Sciences), 38.2 (November 2006), 93-122, p.97.

110









111 \*

**MAEDA CHIKUBOSAI I (1872–1950)**

Showa era (1926–1989), 1929

A circular fruit basket of split *susudake* (smoked bamboo) woven in square plaiting with alternating double strips, and with twining, knotting and wrapping; the handle of bent whole stems of *susudake* finished with rattan knotting, with square copper liner, signed underneath *Chikubosai kore o tsukuru* (Chikubosai made this); with a wood *tomobako* storage box inscribed outside [. . .] *Kudamonokago* (Fruit Basket), dated and signed inside *Showa yon tsuchinoto-mi tojitsu Chikubosai kore o tsukuru* (Chikubosai made this in winter 1929) and sealed *Chikubosai*.

28.7cm x 39.5cm x 39.5cm (11¼in x 15½in x 15½in). (3).

£8,000 - 10,000

JPY1,100,000 - 1,300,000

US\$9,900 - 12,000

One of the most important bamboo artists of the first half of the twentieth century, Maeda Chikubosai I trained with Tanabe Chikuunsai I— a founding father of basketry in Sakai City, Osaka—and began to exhibit widely from 1926. Chikubosai I had access to an abundant supply of *susudake* (smoked bamboo gathered from inside the roofs of ancient farmhouses), which he used frequently in his work.



112 \*

**A WOOD OKIMONO OF A YOUNG FLUTE-PLAYER ON AN OX**

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

Constructed in two separate sections, the young ox-herd seated cross-legged on the back of an ox playing the flute, a halter tied through the ox's nose and tucked into the boy's belt, a gourd strapped to his back, signed on the ox's belly with carved characters *Joshu to* (Carved by Joshu); with a wood *tomobako* storage box inscribed on the outside of the lid *Kibori bokudo okimono Joshu(?) saku* (Wood okimono of a herd boy made by Joshu[?]) with two seals. 33cm x 30cm (13in x 11¾in). (3).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700

Ceramics  
(Lots 113 - 134)





113 (alternative side)



113



114 (underside)



114



115

#### VARIOUS PROPERTIES

113 \*

#### AN EARTHENWARE DEEP STORAGE VESSEL

Middle Jomon period (ca. 3500–2500 B.C.)  
The low-fired reddish clay body with black fire marks, elaborate cord-marked patterns and incised decoration, the rim with an exaggerated sculptural and pierced ornament forming the handles, typical of the period; with a wood storage box.  
25.5cm x 21cm (10in x 8¼in). (2).

£1,500 - 2,000  
JPY200,000 - 260,000  
US\$1,900 - 2,500

114 \*

#### A HAGI-WARE CHAWAN (TEABOWL)

Edo period (1615-1868), 17th century  
The thickly-potted deep pinkish-brown bowl with a typical notched foot and decorated on the inside and outside with irregular white-glazed splashes, with a brocade silk bag and a wood storage box inscribed *Hagi chawan* (Hagi-ware chawan).  
9.3cm x 13.1cm (3 5/8in x 5 1/8in). (3).

£3,000 - 4,000  
JPY400,000 - 530,000  
US\$3,700 - 4,900

115 \*

#### A TANBA STONEWARE LARGE TSUBO (STORAGE JAR)

Muromachi period (1333-1573), late 16th century  
The dark-reddish body framed by drips of olive-green glaze running down from the short everted neck and pooling towards the foot, an accumulation of heavy natural ash glaze deposit on the front; with a wood storage box.  
45.5cm (17 7/8in) high. (2).

£4,000 - 6,000  
JPY530,000 - 790,000  
US\$4,900 - 7,400

For an almost identical example, please see Nakanishi Toru, *Kotanba* (Old Tanba), Kyoto, Unsodo, 1978, p.46, no.52.

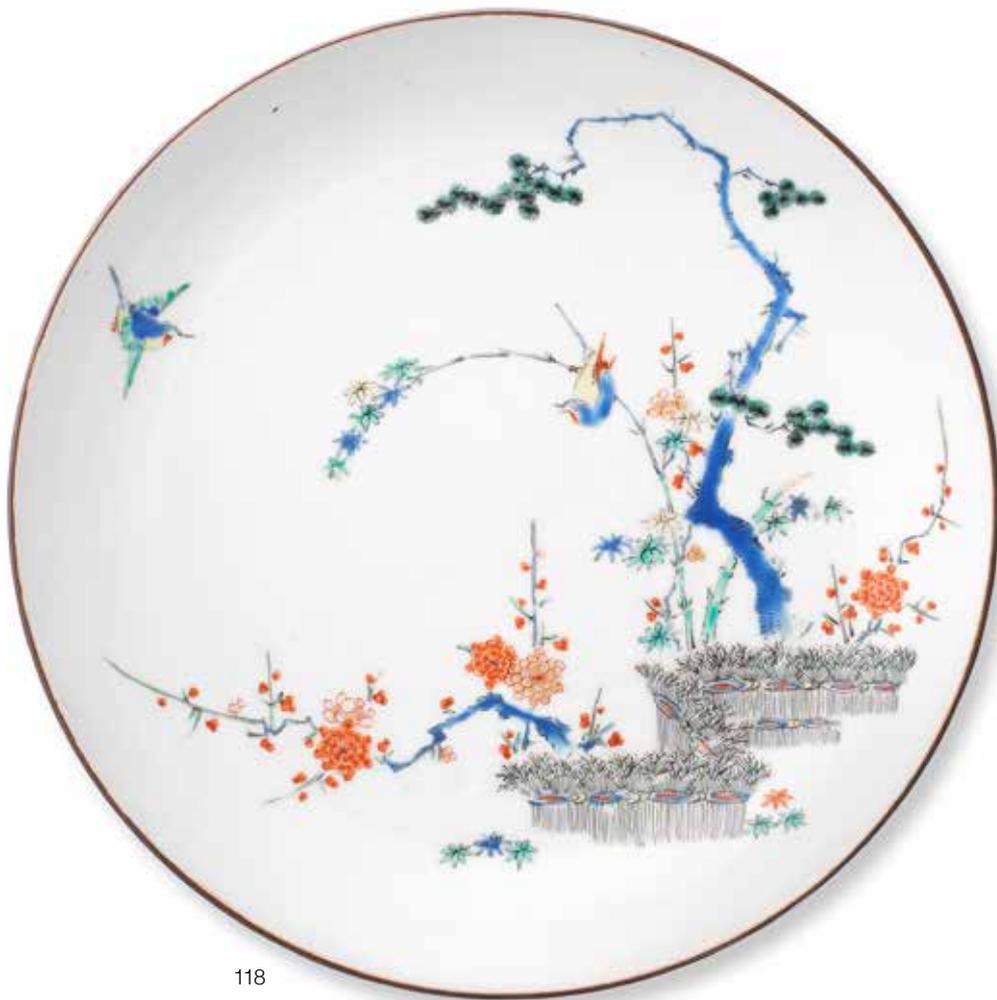


116



117





118

116  
**AN IMARI BLUE AND WHITE  
 LARGE DEEP BOWL**

Edo period (1615-1868), late 17th century  
 Boldly painted in underglaze blue on the exterior with a continuous design of two dragons clutching a flaming *tama* (jewel) above a narrow geometric band, the interior well painted with a coiled dragon beneath the rim with a border of stylized foliate pendants enclosed within lobed rectangular panels.  
 17.5cm x 32.8cm (6 7/8in x 12 7/8in).

£1,500 - 2,000  
 JPY200,000 - 260,000  
 US\$1,900 - 2,500

**Provenance:**  
 Eskenazi Ltd., London.

117  
**TWO BLUE AND WHITE  
 PORCELAIN BOTTLES**

Edo period (1615-1868), 17th century  
 Each of globular form surmounted by a tall neck with an everted rim, the first sketchily painted with a flower and foliage beneath a scrolled band, 30.3cm (12in) high; the second painted with the characters, *Fuusa* in *kanji* script on one side and the same in *hiragana* script on the other; 24cm (9½in) high. (2).

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

For the first type, see, Toguri Bijutsukan (Toguri Museum of Art), *Ko-Imari: Zohinsenshu* (Old Imari Ware), exhibition catalogue, Tokyo, 1991, p.44, nos.81-85; Oliver Impey, *Japanese Export Porcelain, Catalogue of the Collection of the Ashmolean Museum, Oxford*, Amsterdam, Hotei Publishing, 2002, p.39, pl.3; and Soame Jenyns, *Japanese Porcelain*, London, Faber and Faber, 1965, pl.1B.

118  
**A KAKIEMON SHALLOW DISH**

Edo period (1615-1868), circa 1680-1700  
 Painted in blue, turquoise, and red enamels and gilt, and partly drawn in black, depicting two birds, one flying by tall flowering pine, plum and bamboo ('Three Friends' of winter that flourish at the same time), growing by a triple-banded hedge, the second bird perched on the bamboo stem, all within a brown-glazed rim. 21.5cm (8½in).

£8,000 - 10,000  
 JPY1,100,000 - 1,300,000  
 US\$9,900 - 12,000

Variations of this popular design are illustrated in Asahi Shinbunsha Seibu Honsha Kikakubu, *Kakiemon no sekai: Genryu kara gendai made* (The World of Kakiemon from Its Origins to the Present), Fukuoka, Asahi Shinbunsha Seibu Honsha Kikakubu, 1983, p.83, no.99; Oliver Impey, *Japanese Export Porcelain, Catalogue of the Collection of the Ashmolean Museum, Oxford*, Amsterdam, Hotei Publishing, 2002, p.160, no.235.



119 (reverse)



119

**A KAKIEMON EWER**

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

The broad ovoid body surmounted by a tall neck with pinched spout, painted in coloured enamels with two panels, each with Chinese boys among flowering peonies and rocks, divided by a stylized chrysanthemum. 20.2cm (8in).

£1,200 - 1,800

JPY160,000 - 240,000

US\$1,500 - 2,200

For an almost identical ewer, see John Ayers, Oliver Impney and J. V. G. Mallet, *Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750*, London, Oriental Ceramic Society, 1990, p.141, pl.100. Another, with metal mounts, in the National Museum of Ethnology, Leiden, is illustrated by Christian J. A. Jorg, *Fine and Curious: Japanese Export Porcelain in Dutch Collections*, Amsterdam, Hotei Publishing, 2003, p.74, pl.60. Another was sold in these Rooms, 16 May 2019, lot 145.

120 \*

**A KAKIEMON SMALL OCTAGONAL DEEP DISH**

Edo period (1615-1868), circa 1700

Decorated in the centre in typical coloured enamels of blue, green and iron-red with three deer prancing among fallen maple leaves, the brown-edged rim with a band of stylized flowers interwoven among *karakusa* ('Chinese grasses') in similar style; the exterior with three small scattered blossoms and a floral spray.

4.5cm x 14.5cm (1¾in x 5¾in).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900



120



(reverse)



121

**A KAKIEMON FIGURE OF A BIJIN (BEAUTY)**

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

Standing and smiling with one hand raised to her breast and the other pressed to her side, her outer robe painted in coloured enamels of iron red, turquoise, blue, gilt and black, her *kimono* elaborately decorated on the front with swirling streamers interwoven among *karakusa* ('Chinese grasses') and chrysanthemums floating on a meandering stream on the reverse.

38.8cm (15¼in high)

£8,000 - 12,000

JPY1,100,000 - 1,600,000

US\$9,900 - 15,000

For the type, see Asahi Shinbunsha Seibu Honsha Kikakubu, *Kakiemon no sekai: Genryu kara gendai made* (The World of Kakiemon from Its Origins to the Present), Fukuoka, Asahi Shinbunsha Seibu Honsha Kikakubu, 1983, pp.42 and 44, nos.44 and 46.

Standing figurines of this type, admired as oriental curiosities in seventeenth-century European palaces and grand homes, were produced in press moulds in large numbers; the only variations occur in the hands, which were slip cast and added separately. Remarkably, no two figures were painted with the same kimono pattern. Such ladies are commonly referred to as 'Kanbun Beauties', after the Kanbun era (1661-1673) when they were first made, although the production continued right up to the 1680's.

The distinctive manner of wearing the hair pulled up in an elaborate topknot wound around an ornamental hairpin and tied with white ribbons was pioneered by ladies in the Imperial palace but was soon adopted by courtesans, as represented by these figurines.



122

122

**A KAKIEMON SHALLOW DISH**

Edo period (1615-1868), circa 1680-1700  
Painted in blue, turquoise, and red enamels and gilt and partly drawn in black, depicting two birds, one flying past the slender pine saplings, plum and bamboo ('Three Friends' of winter that flourish at the same time), the other perched on the bamboo stem, within a brown-glaze rimmed edge.  
21.5cm (8½in) diameter.

£8,000 - 10,000  
JPY1,100,000 - 1,300,000  
US\$9,900 - 12,000

123 \*

**A KYOYAKI BRAZIER**

From the workshop of Kitamura Shoho, Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century  
Painted in the style of Ninsei, depicting a bridge spanning a river, sweeping diagonally upwards with its ends concealed, a willow tree with its branches overhanging at either end, alluding to the famous bridge over the Uji River near Kyoto, stamped on the base with a seal *Shoho*, with a removable tripod for a kettle, with a *tomobako* wood storage box inscribed outside the lid *Yanagibashif. .J hibachi* (Braizer with design of willow bridge), inside the lid signed *Shoho* and sealed *Shoho saku* (Made by Shoho).  
19cm x 29.5cm (7½in x 11 5/8in). (3).

£800 - 1,000  
JPY110,000 - 130,000  
US\$990 - 1,200

124

**A BIZEN STONEWARE LARGE GROUP OF TWO SHISHI**

By Kimura Gizaburo Sadamoto, Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century  
Playfully fighting, one standing on three legs, biting the back of its companion and pressing it down with one fore paw, their bodies and legs moulded with tufts of curly hair; signed *Kimura Gizaburo Sadamoto*.  
44cm x 43cm (17 3/8in x 16 7/8in).

£1,500 - 2,000  
JPY200,000 - 260,000  
US\$1,900 - 2,500

This artist is believed to have been active from the Kaei to the Keio era (1848-1868), and large-scale figures by him survive in the precincts of shrines in the Bizen region, see [http://www.komainu.org/okayama\\_okayama\\_naka/ooga/ooga.html](http://www.komainu.org/okayama_okayama_naka/ooga/ooga.html); for another example of his work, see also lot 126.



123



124



125

125  
**A KUTANI KORO (INCENSE-BURNER) AND COVER IN THE FORM OF A BOAT**

By Unzan for the Kutani company, Meiji era (1868-1912), late 19th/early 20th century  
 Constructed in three detachable sections, decorated in gilt and enamels, the black glazed hull floating on white and blue waves, the bulwarks of red enamel, adorned with *kikumon* (chrysanthemum crest) amid scrolls in gilding, a rectangular vessel on the deck surmounted by a ridged-roof cover, similarly decorated in gilding with *kikumon* and scrolls, signed on the underside *Unzan* and sealed *Kutani*. 24.5cm x 42cm (9 5/8in x 16 1/2in). (3).

£800 - 1,200  
 JPY110,000 - 160,000  
 US\$990 - 1,500



126

126  
**A BIZEN STONEWARE LARGE MODEL OF A SHISHI**

By Kimura Gizaburo Sadamoto, Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century  
 Standing with its head lowered to the left and its long curly tail rising over its head, covered with an iron oxide glaze, varying in tone over the body which is incised with tufts of hair florets, signed on its right hind leg with chiselled characters *Inbemura, Kimura Gizaburo, Sadamoto saku* (made by Kimura Gizaburo Sadamoto in Inbe Village [present-day Bizen], Okayama Prefecture). 49.5cm x 51cm (19 1/2in x 20in).

£1,500 - 2,000  
 JPY200,000 - 260,000  
 US\$1,900 - 2,500

For another work by this artist, please refer to lot 124.

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.



127

127 \*

**TEN PORCELAIN BOWLS AND COVERS**

From the Studio of Makuzu Kozan II, Taisho (1912-1926) or Showa (1926-1989) era, 1920s-1930s

Each of cylindrical form with everted necks, painted in underglaze blue and subdued copper red with a variety of *kiku* (chrysanthemums) with foliage, the designs trailing over to the interior, each cover painted with a similar design and surmounted by a cylindrical knob, impressed mark, *Makuzu Kozan*; with wood *tomobako* storage box inscribed outside the lid *Mushi chawan* (Bowls for steamed savoury egg custard), inside the lid inscribed *Seika* (Blue and white porcelain) and signed *Makuzugama Kozan tsukuru* (Made by Kozan at Makuzu Kiln) and sealed *Makuzu Kozan*.

10cm x 12cm (3 7/8in x 4 3/4in). (21).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700

128 \*

**TWO EARTHENWARE VESSELS**

By Makuzu Kozan I (1842-1916), Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

The first an unglazed baluster vase with two irregularly shaped loop handles to the shoulder beneath the short cylindrical neck, covered with an ash glaze, the base signed with impressed mark *Makuzu* within an oval reserve, 28cm (11in), with a wood *tomobako* storage box, inscribed *Kabin, Nanban-i* (Foreign-style flower vase) *Makuzu Kozan saku* (Made by Makuzu Kozan) with seal *Makuzu Kozan no in*; the second an Iga-style vase of rounded square section, the pale beige biscuit partly covered with a flocculent brown and pale green glaze dripping down the body, the base signed with impressed mark *Kozan saku* (Made by Kozan) and *Makuzu* within a gourd-shaped reserve, 25.2cm (9 3/4in), with a wood *tomobako* storage box inscribed *Kabin, ...Iga-i, Makuzu Kozan saku* (Iga style foreign vase made by Makuzu Kozan) and sealed *Makuzu Kozan*. (4).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

For a very similar example to the first, see Katherine Emerson-Dell, *Bridging East and West, Japanese Ceramics from the Kozan Studio, Selections from the Perry Foundation*, exhibition catalogue, Walters Art Gallery, Baltimore, and Ashmolean Museum, Oxford, 1994-1995, p.53, no.29.



128



128



129



130



131

129 \*

**A GREEN-GLAZED OKIMONO  
OF A HO-O (PHOENIX)**

By Makuzu Kozan I (1842-1916),  
Meiji (1868-1912) or Taisho (1912-1926) era,  
early 20th century

The mythological bird standing with its head turned right around and lowered towards its wings which touch together at the back to form a compact composition, its tail feathers trailing on the ground and curling around at the front, resting on each foot, signed on the base with an impressed square seal *Makuzu*; with a wood *tomobako* storage box, inscribed outside the lid *Okimono*, and inside the lid *Seijiyu ho-o*, *Makuzu Kozan saku* (Celadon-glazed *ho-o* bird, made by Makuzu Kozan) with seal seal *Makuzu Kozan*.

17.5cm x 15.2cm (6 7/8in x 6in). (2).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900



130 \*

**A CELADON INCENSE-BURNER**

By Tofu, Taisho era (1912-1926), dated 1925  
In the form of a mask box, the cover formed as a *karasu tengu* mask covered in pale crackled celadon glaze, the eyes and reverse of the mask in biscuit stoneware, dated on the base *Kinoto-ushi* (1925) with an illegible signature; with a wood *tomobako* storage box inscribed outside *Kozangama seiji menbako koro* [ . . . ] *Tofu sei* (Celadon incense-burner in the form of a mask box, from the Kozan kiln, made by Tofu). 10.7cm x 10cm x 7.6cm (4 3/8in x 37/8in x 3in). (3).

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

The maker of this box, Tofu, has not been identified but clearly worked at the kiln in Yokohama operated by Miyagawa Kozan II (1859-1940), who took over from his father in 1917.

131 \*

**A BLUE AND WHITE PORCELAIN SMOKING SET**

By Makuzu Kozan I (1842-1916), Meiji era (1868-1912), late 19th/early 20th century  
Consisting of a cylindrical pot painted in underglaze blue and moulded with deer resting among pine trees in an undulating landscape, the trees in high relief and deeply undercut, signed in underglaze blue *Makuzu Kozan sei* (Made by Makuzu Kozan) and a fitted saucer dish, moulded in high relief with five *reishi* fungus, painted in underglaze blue, the reverse painted with pine trees, signed *Makuzu Kozan sei*; with a wood *tomobako* storage box inscribed outside the lid *Seika, kitsuenki* (Blue and white porcelain smoking set), inside the lid signed *Makuzugama Kasugayama-e Kozan sei* (Design of Mount Kasuga, made by Kozan at the Makuzu Kiln) and sealed *Makuzu Kozan*.  
*The pot*: 7.3cm x 8.5cm (3 1/8in x 3 3/8in);  
*the dish*: 18cm (7 1/8in). (3).

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

132

**FOUR STONWARE ORIBE-STYLE DISHES IN THE FORM OF LEAVES**

By Kitaoji Rosanjin (1883-1959), Showa era (1926-1989), mid-20th century  
Each of slender almost elliptical form, covered with a variously toned green glaze somewhat in Oribe style, with incised veins, the underside left in the biscuit, each signed *Ro* in *katakana*. 27cm (10 5/8in), 26.6cm (10 1/2in), 26cm (10 1/4in) and 25.4cm (10in). (4).

**£1,200 - 1,500**  
**JPY160,000 - 200,000**  
**US\$1,500 - 1,900**

Leaf designs feature prominently in the works of Rosanjin. For a dish in very similar style, see Sidney B. Cardozo and Masaaki Hirano, *The Art of Rosanjin*, Tokyo, New York and San Francisco, Kodansha International Ltd., 1987, p.37, no.35.



133

133

**FOUR STONEWARE DISHES  
WITH INCISED DESIGNS**

By Kitaoji Rosanjin (1883-1959),  
Showa era (1926-1989), mid-20th century  
Each of irregular rounded form, bearing a green glaze  
and incised with large *daikon* (radish) and foliage,  
the orange biscuit ceramic exposed in places on the  
underside, one signed *Ro* in *katakana*. 22.9cm x 20.7cm  
(9in x 8 1/8in), 22.2cm x 21cm (8 3/4in x 8 1/4in), 22.2cm x  
21.3cm (8 3/4in x 8 3/8in), 21.5cm x 21.5cm  
(8 3/8in x 8 3/8in). (4).

£1,200 - 1,500

JPY160,000 - 200,000

US\$1,500 - 1,900



134

134

**A SHINO-STYLE TEACUP AND MOKKO  
FORM STONEWARE DISH**

By Kitaoji Rosanjin (1883-1959),  
Showa era (1926-1989), mid-20th century  
The deep cup with frilled lip, of orange tinted biscuit,  
covered with a white glaze with areas of the body  
exposed in places, signed *Ro* in *katakana*, 6.3cm (2 1/2in)  
*high*; the dish of *mokko* form, bearing a two-toned green  
glaze somewhat in *Oribe* style, incised with a geometric  
design of linked stars, signed *Ro* in *katakana*,  
20cm x 19.7cm (7 7/8in x 7 3/4in). (2).

£1,200 - 1,500

JPY160,000 - 200,000

US\$1,500 - 1,900



For a tea cup glazed in a similar manner, see Sydney  
B. Cardozo and Masaaki Hirano, *The Art of Rosanjin*,  
Tokyo, New York and San Francisco, Kodansha  
International Ltd., 1987, p.43, no.46.

A group of fine Satsuma Earthenware by Yabu Meizan  
from a Private Collection, acquired in the 1930s  
thence by descent

(Lots 135-144)





135

135 \*

**A SATSUMA OVOID VASE**

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

Finely decorated in enamels and gilt with a continuous outdoor scene of a puppeteer, standing beneath flowering cherry branches skillfully manipulating a warrior puppet to the enthrallment of several children surrounding him; signed on the base *Yabu Meizan* within a gilt seal. 15.2cm (6in) high.

£6,000 - 8,000

JPY790,000 - 1,100,000

US\$7,400 - 9,900

136 \*

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

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

The cream body painted in a gilt outline with intentional omission of enamels depicting a continuous autumnal outdoor scene of figures at leisure or gathering mushrooms in a field, beneath trailing maple leaves decorated in green and iron-red coloured enamels and gilding trailing from the neck and draping diagonally over the shoulder; signed on the base with a gilt seal *Yabu Meizan*. 12.4cm (4 5/8in) high.

£4,000 - 6,000

JPY530,000 - 790,000

US\$4,900 - 7,400



136

137 \*

**A SATSUMA CYLINDRICAL BRUSHPOT**

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

Finely decorated in enamels and gilt with a continuous scene of a winding *koshi-ire* (bridal procession) depicting a high-ranking lady being carried in a palanquin in the foreground with an accompanying retinue of ladies-in-waiting holding lanterns walking alongside, servants bearing other paraphernalia following behind, the rim and foot with geometric borders; signed on the base *Yabu Meizan* within a gilt square seal. 12.6cm (5in) high.

£7,000 - 9,000

JPY920,000 - 1,200,000

US\$8,600 - 11,000

138 \*

**A SATSUMA SINGLE-FLOWER SQUAT CIRCULAR VASE**

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

Finely decorated in enamels and gilt, the body with three lobed panels, each depicting a different scene comprising children engaged in leisurely activities, a pair of egrets wading in a stream beside autumnal plants and a bird perched on a flowering cherry tree, the neck with maple leaves trailing down the body and between the panels; signed on the base *Yabu Meizan* within a gilt seal. 6.3cm (2 1/2in) high.

£7,000 - 9,000

JPY920,000 - 1,200,000

US\$8,600 - 11,000



137



138



139



140 (reverse)



139 \*

**A SATSUMA SQUAT CIRCULAR VESSEL AND COVER**

By Yabu Meizan (1853-1934), Meiji era (1868-1912), late 19th/early 20th century  
 Finely decorated in enamels and gilt, the flattened circular body raised on a circular foot with five petal form panels, each enclosing a different scene including a coastline view with fishermen in the foreground, a finch perched on a flowering branch and children at play separated by repeated millefleurs, the cover with a mass of chrysanthemum blossoms moulded in low relief; signed on the base with a gilt seal *Yabu Meizan*. 6.3cm (2½in) high. (2).

£6,000 - 8,000  
 JPY790,000 - 1,100,000  
 US\$7,400 - 9,900

Illustrated on page 91.

140 \*

**A SMALL SATSUMA OVOID VASE**

By Yabu Meizan (1853-1934), Meiji era (1868-1912), late 19th/early 20th century  
 Finely decorated in enamels and gilt, the body with a wide central continuous landscape depicting sailing boats on a lake before distant mountains and a village with fishing boats and nets drying in the foreground, the shoulder with a flower-shaped panel enclosing closely clustered chrysanthemum blossoms, the foot with a narrow band of repeated geometric patterns; signed on the base with a gilt seal *Yabu Meizan*. 9cm (3½in) high.

£7,000 - 9,000  
 JPY920,000 - 1,200,000  
 US\$8,600 - 11,000

141 \*

**A SATSUMA VASE**

By Yabu Meizan (1853-1934), Meiji era (1868-1912), late 19th/early 20th century  
 Finely decorated in enamels and gilt with a continuous design of artisans engaged in their crafts including tatami-makers, candle-makers, basket-weavers and sculptors adding the finishing touches to a statue of Bishamonten, the neck with branches of maple trailing and draping diagonally across the shoulder; signed on the base *Yabu Meizan* within a gilt seal. 13cm (5 1/8in) high.

£1,500 - 2,000  
 JPY200,000 - 260,000  
 US\$1,900 - 2,500



141



142

142 \*

**A SATSUMA OVOID VASE**

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

Finely decorated in enamels and gilt with a continuous scene mainly depicting activities associated with the New Year celebrations including female servants organizing a feast, including one preparing the *tai* (seabream) and one grating a piece of dry *bonito* in front of a cat, on the reverse boys gathered around a display of battle banners and armour during the Boys' Festival, all beneath a neck of trailing chrysanthemums draping over the shoulder; signed on the base *Yabu Meizan* within a gilt seal. 11.5cm (4½in) high.

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700

143 \*

**A SATSUMA VASE**

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

Finely decorated in enamels and gilt with a cat at the foot of purple and white wisteria trailing from the trumpet-shape neck, eyeing two sparrows in flight, all on a cream crackled ground; signed on the base *Yabu Meizan* within a gilt seal. 19.3cm (7½in) high.

£1,500 - 2,500

JPY200,000 - 330,000

US\$1,900 - 3,100



143

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.



144

144 \*

**A SATSUMA OVOID VASE**

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

Finely decorated in enamels and gilt with a warbler spying on a spider weaving its web beneath fruiting branches of *kobushi* magnolia draping across the shoulder and trailing down the body; signed on the base *Yabu Meizan* within a gilt seal. 25.5cm (10in) high.

£5,000 - 8,000  
 JPY660,000 - 1,100,000  
 US\$6,200 - 9,900

**VARIOUS PROPERTIES**

145

**A SATSUMA OVOID VASE**

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

Decorated in enamels and gilt, the body with two wide rectangular panels enclosing three ducks swimming on the water beneath overarching branches of plum framed within a narrow band of a stylized dragon among clouds on one side and a pair of *tanchozuru* (red-crested cranes) standing amid autumnal grasses and flowers framed within narrow bands of flowers interwoven among fragmented *shippo-tsunagi* (linked-cash) on the other; signed on the base with an impressed seal *Taizan*. 25.7cm (10in) high.

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

146

**TWO SMALL SATSUMA VESSELS**

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

Each decorated in enamels and gilt, the first a partially reticulated incense jar and cover, painted with flowers and scrolls amid brocade designs, beneath a loop handle, the cover surmounted by a floral knob, *unsigned*, 12.7cm (5in) high; the second an incense jar and cover of squat form, supported on three feet, similarly painted with a dragon among swirling clouds, signed *Kizan*. 10.2cm (4in) wide. (4).

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



145 (reverse)



146





147

147

**A TALL SATSUMA VASE**

By Ryozan for the Yasuda Company, Meiji era (1868-1912), late 19th/early 20th century

Of ovoid form with tall everted neck, decorated predominantly in gilt with black details with a young woman seated by a table laden with two variously shaped vases with flower arrangements, a young girl at her side, faintly signed *Ryozan* beneath the trade mark of the Yasuda Company above the *Satsuma mon*.

36cm (14 1/16in) high.

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700



148

148

**A SATSUMA OVOID VASE**

By Ryozan for the Yasuda Company, Meiji era (1868-1912), late 19th/early 20th century

Decorated in enamels and gilt with five small *hojiro* (meadow buntings) perched on the branches of a maple tree, while one bird wheels in the air to one side, the shoulder and neck with a narrow band enclosing repeated brocade designs; signed on the base *Kyoto Ryozan* within a seal beneath the Yasuda Company trade mark.

23.2cm (9 1/16in) high.

£1,200 - 1,800

JPY160,000 - 240,000

US\$1,500 - 2,200



149

149

**A SATSUMA TALL FIGURE OF KANNON**

Meiji era (1868-1912), late 19th/early 20th century  
 Standing and looking down serenely, a rolled hand scroll held with one hand, the other raised, her robe and headdress elaborately decorated all over with chrysanthemums, brocade and geometric designs in coloured enamels and gilding, *unsigned*; fixed to a circular gold-lacquered wood stand.  
 52.5cm (20 5/8in) high.

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



150

150

**A SATSUMA SHALLOW BOWL**

By Kozan, Meiji era (1868-1912), late 19th/early 20th century  
 Decorated in enamels and gilt, the interior with numerous noblemen flanked by sword-wielding warriors, within a border of stylized flowers and foliage floating on Rinpa-style waves, the exterior with a broad band of clustered naturalistic flowers and stylized leaves above a narrow band of head gear lying among maple branches; signed *Kozan sei* (Manufactured by Kozan) within a gilt seal.  
 5.3cm x 15cm (2 1/8in x 5 7/8in).

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



#### VARIOUS PROPERTIES

151 \*

**HAKUIN EKAKU (1685-1768)**

**HISHAKU (WATER LADLE)**

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

*Kakejiku* (hanging scroll), ink on paper in silk mounts, depicting a *hishaku* (water ladle for use in the tea ceremony) in its stand, inscribed above *Kannetsu no jigoku o kayou chabishaku mo kokoro nakereba kurusihimi nashi* (for translation see below), sealed above the inscription *Ryutoku senten*, sealed at the end *Hakuin* and *Ekaku*; with a lacquered wood storage box.

Overall: 184.5cm x 45.4cm (72 5/8in x 33 5/8in);

image: 95.8cm x 27.6cm (37 3/4in x 10 7/8in). (2).

£5,000 - 6,000

JPY660,000 - 790,000

US\$6,200 - 7,400

The meaning of the inscription (a favourite of Hakuin's) is 'Even a tea-ceremony ladle, subjected to the hells of heat and frost, will suffer nothing so long as its heart is unattached'. This sentiment chimes well with Hakuin's wider teaching; as a Zen master he insisted that *zazen* meditation should be conducted in a spirit of total concentration and absolute freedom from distraction.

152 \*

**HAKUIN EKAKU (1685-1768)**

**HAKUE KANNON (WHITE-ROBED KANNON)**

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

*Kakejiku* (hanging scroll), ink on paper in antique silk mounts, depicting the bodhisattva Kannon clothed in white robes seated on a pile of leaves, wearing her typical compassionate smile, at her right a branch of willow in a vase standing on a rock, inscribed above *Jigen shijujo fukujukai muryo* (The bodhisattva's merciful eye watches over all living things, a limitless ocean of happiness and long life), the words *fukuju* (happiness and long life) written in larger characters, the painting of Kannon sealed *Hakuin* and *Ekaku*, the inscription preceded by a seal *Rinzai seishu* (The true Rinzai [Zen] succession) and concluding with two unread seals; with a wood *tomobako* storage box, the exterior inscribed *Entsu daishi, Shoshukokushi shinhitsu* (Kannon, an authentic painting by Hakuin); the interior with a certification by *Shiya Shoun* (also known as *Genpo Sohan*, 1874-1922), Abbot of *Daitokuji Temple*; accompanied by a label recording that the present lot was exhibited in *Kumamoto* in 1970 (see below).

Overall: 193cm x 42.2cm (76in x 16 5/8in);

image: 114.5cm x 34.5cm (45in x 13 1/2in). (3).

£15,000 - 20,000

JPY2,000,000 - 2,600,000

US\$18,000 - 25,000

**Exhibited:**

*Kumamoto Nichinichi Shinbun Newspaper, Koso iboku ten*

(Exhibition of Works in Ink by Buddhist Masters), *Kumamoto City, Tsuruya Department Store, 22-24 October, 1970.*

For other Hakuin depictions of Kannon with similar iconography and attributes, compare *Audrey Yoshiko Seo and Stephen Addiss, The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin*, Boston, Shambhala Publications, 2010, pl. 2.7 and 2.8; the branch of willow seen to the left of the composition can be used to ward off disaster or illness, while the bodhisattva's white robes and leaf or grass mat—immortalized in a scroll by *Kano Motonobu* in the *Museum of Fine Arts, Boston*—became favourite attributes during the fourteenth and fifteenth centuries.





153 \*

**TEISAI HOKUBA (1771-1844)**  
**WOMEN AND CHILD**

Edo period (1615-1868), circa 1820-40  
*Kakejiku* (hanging scroll), ink, mineral colours and *gofun* (calcified powdered shell) on silk in silk mounts, depicting two richly dressed women and a male child, the little boy holding up two buds, in a spring landscape with pine, bamboo and flowering cherry blossom, in the background pedlars and peasants walking between rice paddies and a more distant view of a lake, sailing boats and a Shinto shrine; signed *Teisai* and sealed; with an inner wood storage box and an outer lacquered wood storage box.

*Overall: 184.5cm x 59cm (199.4in x 23¼in);  
image: 104cm x 41.2cm (41in x 16½in).* (3).

**£5,000 - 6,000**  
**JPY660,000 - 790,000**  
**US\$6,200 - 7,400**

One of Hokusai's first pupils, Teisai Hokuba started his career as an illustrator of poetry anthologies and novels, but later specialized in hanging scrolls of beautiful women executed in fine colourful detail, often (as in the present lot) against an ink-wash landscape background depicting the outskirts of Edo.

154 \*

**KATSUSHIKA HOKUSAI (1760–1849)**  
**ASCENDING DRAGON**

Edo period (1615-1868), dated 1840  
*Kakejiku* (hanging scroll), ink and slight colours on paper in silk mounts, depicting a dragon ascending above a great wave crashing under Mount Fuji, signed *Gakyo Rojin manji hitsu yowai hachijūichi* (Brush of Manji, old man crazy to paint, aged 81) and sealed *Katsushika*; with a double wood storage box, the inner box inscribed outside the lid *Noboriryū, Fuji no e* (Picture of an ascending dragon and Mount Fuji).  
Overall: 193cm x 58.4cm (76in x 23in);  
image: 135.3cm x 37.2cm (53¼in x 14 5/8in). (3).

£125,000 - 135,000

JPY16,000,000 - 18,000,000

US\$150,000 - 170,000

**Published:**

Hokusaikan Museum, *Gakyojin Katsushika Hokusai* (Katsushika Hokusai, Mad About Art), exhibition catalogue, Obuse, Nagano Pref., Hokusaikan, 2010, cat.no.103.  
Asano Shugo (ed.), *Hokusai ketteiban* (The Definitive Hokusai Edition), *Bessatsu Taiyo*, 25 November 2010, p.21.

**Exhibited:**

Hokusaikan Museum, Takai Kozan Memorial Museum and Obuse Museum/The Nakajima Chinami Gallery, *Fuji to sakura ten* (Fuji and Cherry Blossom Exhibition), October 2010.

As noted by the authors of *Hokusai ketteiban* (The Definitive Hokusai Edition), referred to above, Hokusai loved to paint dragons, most often rising energetically into the firmament. They suggest that the present lot might be viewed as a precursor to another scroll (see *Hokusai ketteiban*, p.47) painted in the last year of Hokusai's long life and depicting the same combination of his favourite motifs of Mount Fuji and a dragon (the latter perhaps an embodiment of Hokusai himself); here, however, Hokusai also looks backwards to his most famous woodblock print design *Kanagawa-oki nami-ura* (generally known as 'The Great Wave'), published around 1830-1. The rising dragon and Fuji pairing became particularly popular in the late Edo period; for an example by Suzuki Kiitsu painted a few years after the present lot, see Matthew P. McKelway, *Silver Wind: The Arts of Sakai Hoitsu (1761–1828)*, New York, Japan Society, 2012, cat.no.51.





155



156

155 \*

**TOSA MITSUSADA (1738-1806)**

**TATEBINA DOLLS**

Edo period (1615-1868), circa 1800

*Kakejiku* (hanging scroll), ink and colours on paper in modern silk mounts incorporating parts of an Edo-period kimono, depicting two *tatebina* dolls, an emperor and a smaller empress beneath an inscription by Hino Sukeki, signed *Edokoro Azukari Tosa Mitsusada* (Tosa Mitsusada, Head of the Imperial Painting Bureau) and sealed *Mitsusada no in* (Seal of Mitsusada); with a wooden *tomobako* storage box inscribed outside *Tatebina Hino Sukeki san Tosa Mitsusada ga* (Tatebina Dolls, inscription by Hino Sukeki, painting by Tosa Mitsusada).

Overall: 154cm x 46.5cm (61 5/8in x 18 5/8in);

image: 81.5cm x 26cm (32in x 10 1/4in). (2).

£2,500 - 3,000

JPY330,000 - 400,000

US\$3,100 - 3,700

Hino Sukeki (1737-1801) was a leading imperial palace courtier and poet who attained the senior rank of Juichii (as indicated on the inscription to this painting) some time after 1785. His inscriptions are found on many paintings by Kyoto artists active in the mid-Edo period, including—in addition to Tosa Mitsusada—such leading names as Maruyama Okyo, Nagasawa Rosetsu, Komaï Genki and Kishi Ganku; see Tashiro Kazuha, 'Hino Sukeki no gasan (Painting Inscriptions by Hino Sukeki)', *Kinsei bungei*, 101 (2015), pp.17-30, note 9, accessible at [https://www.jstage.jst.go.jp/article/kinseibungei/101/0/101\\_17/\\_pdf/-char/ja](https://www.jstage.jst.go.jp/article/kinseibungei/101/0/101_17/_pdf/-char/ja)

156 \*

**NOZAKI SHIN'ITSU (1821-1910)**

**NOH ACTOR IN SHOJO ROLE**

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

*Kakejiku* (hanging scroll), ink and colour on silk in silk mounts, depicting the principal actor in the Noh drama *Shojo* (The Drunken Spirit), with red wig, fan, mask, and elaborately patterned silk robes, signed *Momosai Shin'itsu* and sealed, with a wood storage box.

Overall: 174cm x 51cm (68 1/2in x 20in);

image: 95cm x 31.7cm (37 3/8in x 12 1/2in). (2).

£2,500 - 3,000

JPY330,000 - 400,000

US\$3,100 - 3,700

Also known as Nozaki Hosei, this artist—likely a pupil of Suzuki Kiitsu—is recorded having exhibited his work from 1882 to 1891; see [https://www.tobunken.go.jp/materials/banduke\\_name/802181.html](https://www.tobunken.go.jp/materials/banduke_name/802181.html). For another example of his work, see Bonhams London, *The Ethereal Brush*, 10 November 2016, lot 117.

157 \*

**SUZUKI SHUITSU (1823-1889)**

**PLUM BRANCH**

Meiji era (1868-1912), circa 1880

*Kakejiku* (hanging scroll), ink and colours on silk in silk mounts, depicting a vertical branch of plum with a few buds and blossoms, signed *Seisei Shuitsu* and with a fan-shaped seal; with a wood storage box.

Overall: 166cm x 22.5cm (65 3/8in x 8 7/8in);

image: 100cm x 16.1cm (39 3/8in x 6 3/8in). (2).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

Suzuki Shuitsu was the eldest son of Suzuki Kiitsu (1796-1858), himself the senior student of Sakai Hoitsu (1761-1828), the great reviver of the Rinpa style of painting, expressed here in its typical late Edo-period or Meiji-era iteration.





158



159

158 Y Φ

**TAKI KATEI (1830-1901)**  
**CRANE AND BAMBOO**

Edo period (1615-1868) or Meiji era (1868-1912),  
second half of the 19th century  
*Kakejiku* (hanging scroll), ink and slight colours on paper in silk mounts  
with ivory *jikusaki* (roller-ends), depicting a *tanchozuru* (red-crested  
crane) and bamboo, with rocks and grasses in the foreground;  
inscribed *Seifu kokaku* (Fresh breeze and tall crane) and signed and  
sealed *Katei*, with a further undeciphered seal at lower left.  
Overall: 209.5 x 51.2cm (82 1/2 x 20 1/8in);  
image: 136 x 31.5cm (53 1/2 x 12 3/8in)

£800 - 1,000  
JPY110,000 - 130,000  
US\$990 - 1,200

Taki Katei was a celebrated artist whose diversity and delicate skill with the brush won him many admirers and assured him a place in several international expositions. Neglected after his death, he is now better known thanks to the groundbreaking research of Dr Rosina Buckland (see her *Painting Nature for the Nation: Taki Katei and the Challenges to Sinophile Culture In Meiji Japan*, Leiden, Brill, 2013). Remarkably, a collection of his sketches (including another depiction of a red-crested crane) is preserved in World Museum, Liverpool and is currently being showcased there in a special exhibition *Drawing on Nature: Taki Katei's Japan* (4 October 2019-13 April 2020).

159 \*

**KIKUCHI HOBUN (1862-1918)**  
**CHERRY BLOSSOM AT SUNRISE**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
*Kakejiku* (hanging scroll), ink and slight colours on silk in silk mounts,  
depicting the trunk, branches, leaves and blossoms of an ancient  
cherry tree beneath a faint sun, signed *Hobun* with a seal; with a wood  
*tomobako* storage box inscribed outside *Oka no zu* (Picture of cherry  
blossom); signed inside *Hobun jidai* (Inscribed in person by Hobun)  
and sealed.  
Overall: 211cm x 59cm (83in x 23 3/4in);  
image: 121cm x 40.5cm (47 5/8in x 16in). (2).

£800 - 1,000  
JPY110,000 - 130,000  
US\$990 - 1,200

Renowned for his skill in brushing atmospheric depictions of cherry blossom, Kikuchi Hobun studied under Kono Bairai and went on to become a prominent member of the Kyoto group of painters, participating in several local exhibitions focused on artists working in the Shijo tradition. From 1907, he was a regular exhibitor at the Bunten official national exhibition and in 1917 he was appointed to the order of Teishitsu Gigeiin (Artist-Craftsmen to the Imperial Household).

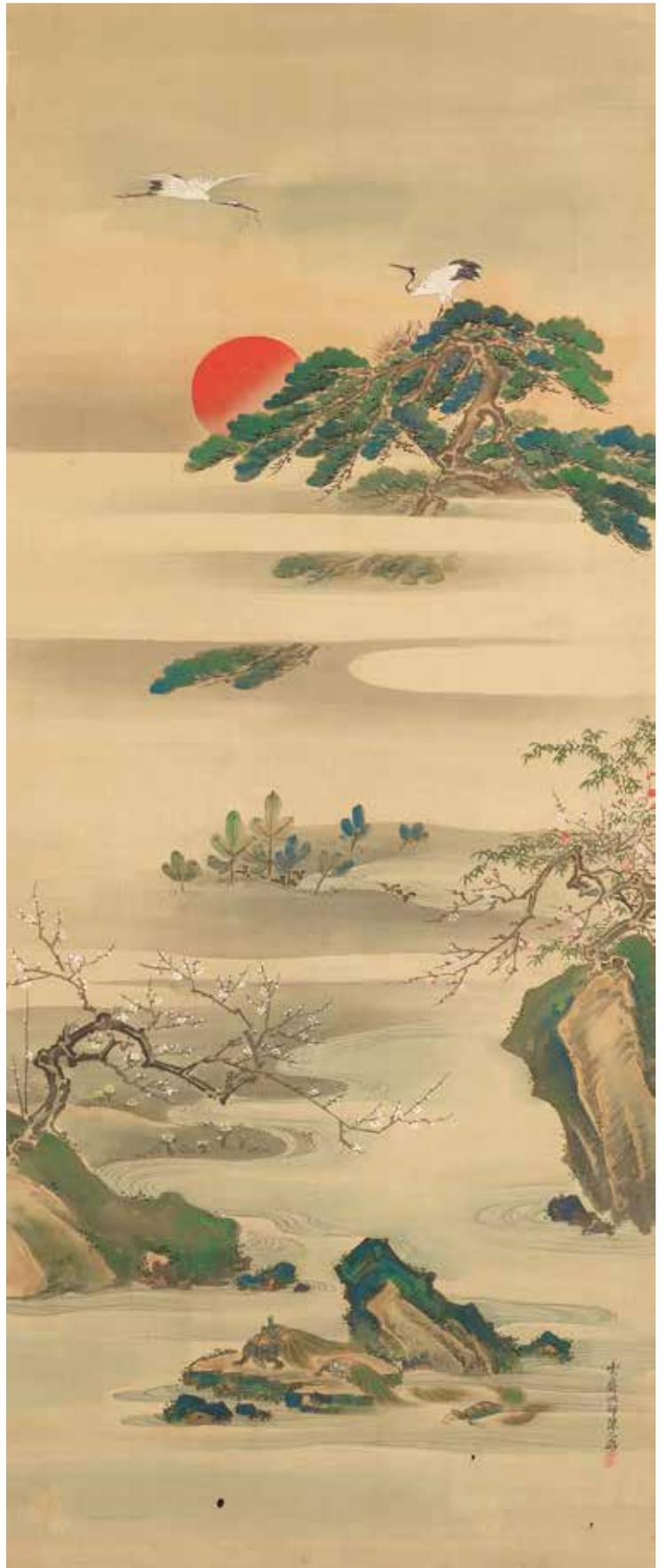
160 \*

**KAWANABE KYOSAI (1831-1889)**  
**NEW YEAR'S DAY**

Edo period (1615-1868), circa 1850-60  
*Kakejiku* (hanging scroll), ink and mineral colours on silk in silk mounts,  
depicting an auspicious New Year's Day scene with the rising sun,  
mature pine trees and saplings, cranes, flowering plum and *minogame*  
(busy-tailed tortoises) in and above a stream, signed *Kyosai Toiku*  
*Noriyuki ga* (Painted by Kyosai Toiku Noriyuki) and sealed *Kyosai*;  
with wood storage box.  
Overall: 194cm x 64.7cm (76 3/8in x 25 1/2in);  
image: 105.6cm x 42.7cm (41 1/2in x 16 3/4in). (2).

£3,000 - 4,000  
JPY400,000 - 530,000  
US\$3,700 - 4,900

Kyosai assumed the name Toiku Noriyuki in 1849.



160



161

161

**KAWANABE KYOSUI (1868-1935)**

**SCENE FROM THE STOREHOUSE OF LOYAL RETAINERS**

Meiji era (1868-1912), late 19th/early 20th century  
*Kakejiku* (hanging scroll), ink and colours on silk in silk mounts, depicting a scene from Act I of *Chushingura* (The Storehouse of Loyal Retainers, see below); signed *Kyosui ga* (Painted by Kyosui) and sealed.

Overall: 181.5cm x 54.6cm (71½in x 21½in);

image: 130cm x 45.6cm (51¼in x 18in).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900



162

Kawanabe Kyosui, daughter of Kawanabe Kyosai (see lot 160), excelled in history painting and played a pioneering role in carving out a space for female artists in early twentieth-century Japan. The present lot shows Lady Kaono, wife of Lord Asano En'ya, at a meeting convened by the shogun Ashikaga Takauji's brother Tadayoshi in order to identify the helmet of Nitta Yoshisada, whose revolt against the shogun has just been crushed with the loss of 47 lives. Faced with a pile of 47 helmets, Lady Kaono correctly picks out Nitta's, which Takauji plans to install in a shrine dedicated to the war god Hachiman in commemoration of his victory. Also present at the meeting are Kira Moronao (the villain of the tale), Wakasanosuke and her husband Lord Asano.

162 \*

**KYOKYOSHI (DATES UNKNOWN)  
EXCITED TRAVELER**

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

*Kakejiku* (hanging scroll), ink and colours on paper in silk mounts, depicting a gigantically aroused traveller in traditional dress, his head invisible beneath his folded umbrella, standing on one leg, with cherry blossoms falling through a willow tree and down to the ground, a misty sun or moon in the upper background, inscribed with a 14-character Chinese inscription (see below); signed *Kyokyoshi giboku* (Inked for fun by Kyokyoshi) and sealed *Kyokyoshi*.

Overall: 211cm x 51cm (83in x 20in);

image: 129cm x 52cm (50¾in x 20½in).

£800 - 1,000

JPY110,000 - 130,000

US\$990 - 1,200

The inscription may be translated 'Flowers and willows were originally held in common; we do not allow wealthy guests to monopolize our sexual services'. It is not known who used the nickname Kyokyoshi (The Doubly Crazy Kid) that appears as the signature to this lot, but the first half of the inscription — 花柳元是共有物 — is documented as an example of the many graffiti written on the white-plastered walls of the Café Printemps, a bohemian haunt that opened in Tokyo's Ginza district in 1911. Operated by the Western-style painter Matsuyama Shozo, Café Printemps was frequented by many of the leading artistic and literary figures of the day, often accompanied by geisha; see Count Yoshii Isamu (1886-1960), *Seishun kaiko* (Memoirs of My Youth), paragraph 9, accessible at [https://www.aozora.gr.jp/cards/001497/files/51240\\_41907.html](https://www.aozora.gr.jp/cards/001497/files/51240_41907.html).



163

163 \*

**AFTER SHIBATA ZESHIN (1807-1891)  
CROWS IN FLIGHT**

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

*Urushi* (lacquer) on paper, framed and glazed, depicting three crows in flight, one partly cropped by the right-hand side of the composition, their feathers rendered in lustrous black lacquer, with signature *Zeshin* and seal *Shin*; with a cloth-covered cardboard box.

Overall: 54.5cm x 70.5cm (21½in x 27¾in);

image: 35cm x 45.5cm (13¾in x 17 7/8in). (2).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900



164

164 \*

**ARTISTS UNKNOWN  
SCENES OF LOVEMAKING**

Taisho (1912-1926) and Showa (1926-1989) era, early/mid-20th century

Two *makimono* (horizontal narrative handscrolls) by two different hands, each painted in ink and colours on silk; the first comprising eleven separate scenes of lovemaking, mounted on a silk backing with stylized gold cloud patterns, concluding with a single night scene of a man and his dog; the second comprising six scenes of lovemaking, within a striped silk border, one scene including a depiction of a storage box possibly dated Showa 23 (1948), the first scene with two seals; each with a wood storage box.

The first: 312cm x 22cm (123¾in x 8 5/8in),

each scene: 17.6cm x 22.1cm (7in x 8¾in);

the second: 324cm x 25.5cm (127½in x 10in),

each scene: 22cm x 32.5cm (8 5/8in x 12¾in). (4).



164

£800 - 1,000

JPY110,000 - 130,000

US\$990 - 1,200

# John J. Studzinski CBE

ジョン・J・ステュジンスキー (CBE)

(Lots 165, 216 and 220)

American-born British banker John Studzinski (b.1956), Managing Director and Vice Chairman of the global investment management firm PIMCO, is devoted to a range of philanthropic initiatives including the Business Against Slavery Forum, Human Rights Watch and the Arise Foundation. In the arts field, Mr Studzinski is founder and Chairman of the Genesis Foundation and serves on the US boards of the J. Paul Getty Trust, Scholars at Risk, and the Tate Americas Foundation.

‘I’ve always been a philanthropist. I was raised with the view that to whom much has been given, much is expected. And when I say that I’m not talking about money; I’m talking about the three Ts: time, talent and treasures. Those were what I was given in my childhood’, said Mr Studzinski in an interview published in the Tablet in 2018.

Mr Studzinski’s remarkable collection of Asian art, mostly acquired since 1990 from a range of leading galleries, has been beautifully displayed throughout his London home.

In 2008 Queen Elizabeth II appointed Mr Studzinski a Commander of the British Empire. He has received the Prince of Wales Ambassador Award (2000) for his work with the homeless, the Beacon Prize for Philanthropy (2004), and the UK Montblanc de la Culture Arts Patronage Award (2017) for the Genesis Foundation’s work in creating opportunities for young people in the early stages of their careers.

アメリカ生まれの英国人であり投資銀行家のジョン・ステュジンスキーは、PIMCOの代表取締役社長兼副会長を務めると同時に、奴隷対策事業フォーラム、ヒューマン・ライツ・ウォッチ、アライズ基金を含むさまざまな慈善事業団体の活動に尽力しています。アートの分野においては、ジェネシス基金の創設者であり会長で、ゲティ財団の米国理事会、スカラズ・アット・リスク、テート・アメリカ基金の役員を務めています。

「私は常に慈善家でした。私は、恵まれた者はそのぶん多くを期待されるという考えとともに育てられました。そして私がお金以外の話をしている時は、次に挙げる三つのTについて話しています：time (時間)、talent (才能)、そしてtreasures (貴重なもの) です。これらは私が幼少の頃に与えられたものなのです。」氏は2018年、Tablet紙のインタビューにおいてこのように述べました。

印象深い「鶯の細道図屏風」(ロット165)を含むステュジンスキー氏の非凡なアジア美術コレクションは、そのほとんどが業界をリードするさまざまなギャラリーから1990年以降に手に入れられ、ロンドンにある自邸のいたるところに見事に飾られています。

2008年、女王エリザベス2世は、ステュジンスキー氏に大英帝国勲章(CBE)を与えました。2000年には彼のホームレスに関わる活動に対してプリンス・オブ・ウェールズ大使賞が、2004年にはビーコン・プライズ・フォー・フィランソロピーが、2017年にはキャリアをスタートしたばかりの若者へ機会を創出するジェネシス基金の活動に対して英国モンブラン・デ・ラ・キュルチュール・アート・パトローネージ・アワードが氏に贈られました。





## VARIOUS PROPERTIES

165 TP

### ARTIST UNKNOWN

#### **THE NARROW IVY ROAD**

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

A six-panel folding screen, ink and mineral colours over gold leaf on paper, a mass of ascending and descending vine stems and leaves with stylized silver clouds against a dark green ground, *unsigned*.

Overall: 165cm x 374cm (65in x 147¼in);

image: 147cm x 355.6cm (57 7/8in x 140in).

£10,000 - 15,000

JPY1,300,000 - 2,000,000

US\$12,000 - 18,000

#### Provenance:

Eskenazi Ltd., London, 1998.

John J. Studzinski CBE, London.

The striking design of this lot, with a low band of ground or cloud at the left balanced by a central band at the right, appears to be remotely based on a famous pair of six-panel screens attributed to Tawaraya Sotatsu (circa 1570-1640), designated an Important Cultural Property and now in the Shokokuji Temple, Kyoto; see William Watson (ed.), *The Great Japan Exhibition: Art of the Edo Period*, exhibition catalogue, London, Royal Academy of Arts, 1981, cat. no.19. That screen pair is a visualization of the *Tsuta no hosomichi* (Narrow Ivy Road), an episode from Chapter Nine of the tenth-century poetic narrative *Ise monogatari* (The Ise Tales) in which the hero, Ariwara Narihira, and his friends arrive at Mount Utsu in Suruga, where they find the path is dark and all but choked with ivy; the present screen offers a striking new imagining of the celebrated episode.





166



167

166 \* TP

**ANONYMOUS**

**CHRYSANTHEMUMS BY A BRUSHWOOD FENCE**

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

A six-panel folding screen, ink, colours, *gofun* (calcified crushed shell), and gold on paper within a silk brocade surround, mounted in lacquered wood, depicting a mass of flowering white chrysanthemums rendered in the *moriage* technique growing from behind a brushwood fence; *unsigned*.

*Overall: 175cm x 376cm (68 7/8in x 148in);*

*image: 160cm x 361cm (63in x 145 1/4in).*

**£8,000 - 10,000**

**JPY1,100,000 - 1,300,000**

**US\$9,900 - 12,000**

167 TP

**ARTIST UNKNOWN**

**CHINESE LANDSCAPE**

Edo period (1615-1868), 18th century

Six-panel folding screen, ink on paper, depicting a Chinese landscape with mountains, trees, pavilions, fishing boats and a lake in the Kano manner; *unsigned*.

*Overall: 166cm x 352cm (65 3/8in x 138 5/8in);*

*image: 146cm x 330cm (57 1/2in x 130in).*

**£2,000 - 3,000**

**JPY260,000 - 400,000**

**US\$2,500 - 3,700**



168 \* TP

**OGATA GEKKO (1859-1920)**

**THE GODS OF WIND AND THUNDER**

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

A two-panel folding screen, ink and slight colour on silk, depicting Raijin (God of Thunder) and an attendant deity on the right-hand panel surrounded by flames and thunder drums, in dynamic opposition to Futen (God of Wind) on the left-hand panel releasing a storm from his wind-bag; each signed Gekko and sealed.

*Overall: 167cm x 167cm (65<sup>3</sup>/<sub>4</sub>in x 65<sup>3</sup>/<sub>4</sub>in);*

*images: 139 x 68.5cm (54<sup>3</sup>/<sub>4</sub>in x 27in) and 139 x 69cm (54<sup>3</sup>/<sub>4</sub>in x 27 1/8in).*

**£12,000 - 15,000**

**JPY1,600,000 - 2,000,000**

**US\$15,000 - 18,000**

A newspaper illustrator, woodblock print artist and design of lacquer and ceramics as well as a painter, Ogata Gekko enjoyed an international reputation in his own lifetime and exhibited at the Chicago (1893) and St. Louis (1904) expositions.

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.





169 \* TP

**ARTIST UNKNOWN**  
**BIRDS AND FLOWERS**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
A pair of six-panel folding screens, ink, mineral colours and gold leaf  
on paper, depicting different species of birds and flowers, *unsigned*.  
*Each overall: approx. 173cm x 366cm (68 1/8in x 144in);*  
*image: 156.5cm x 349cm (61 1/4in x 137 3/4in).*

£10,000 - 15,000

JPY1,300,000 - 2,000,000

US\$12,000 - 18,000



170 \* TP

**SHIMOMURA KANZAN (1873-1930)**  
**TAGASODE (WHOSE SLEEVES?)**

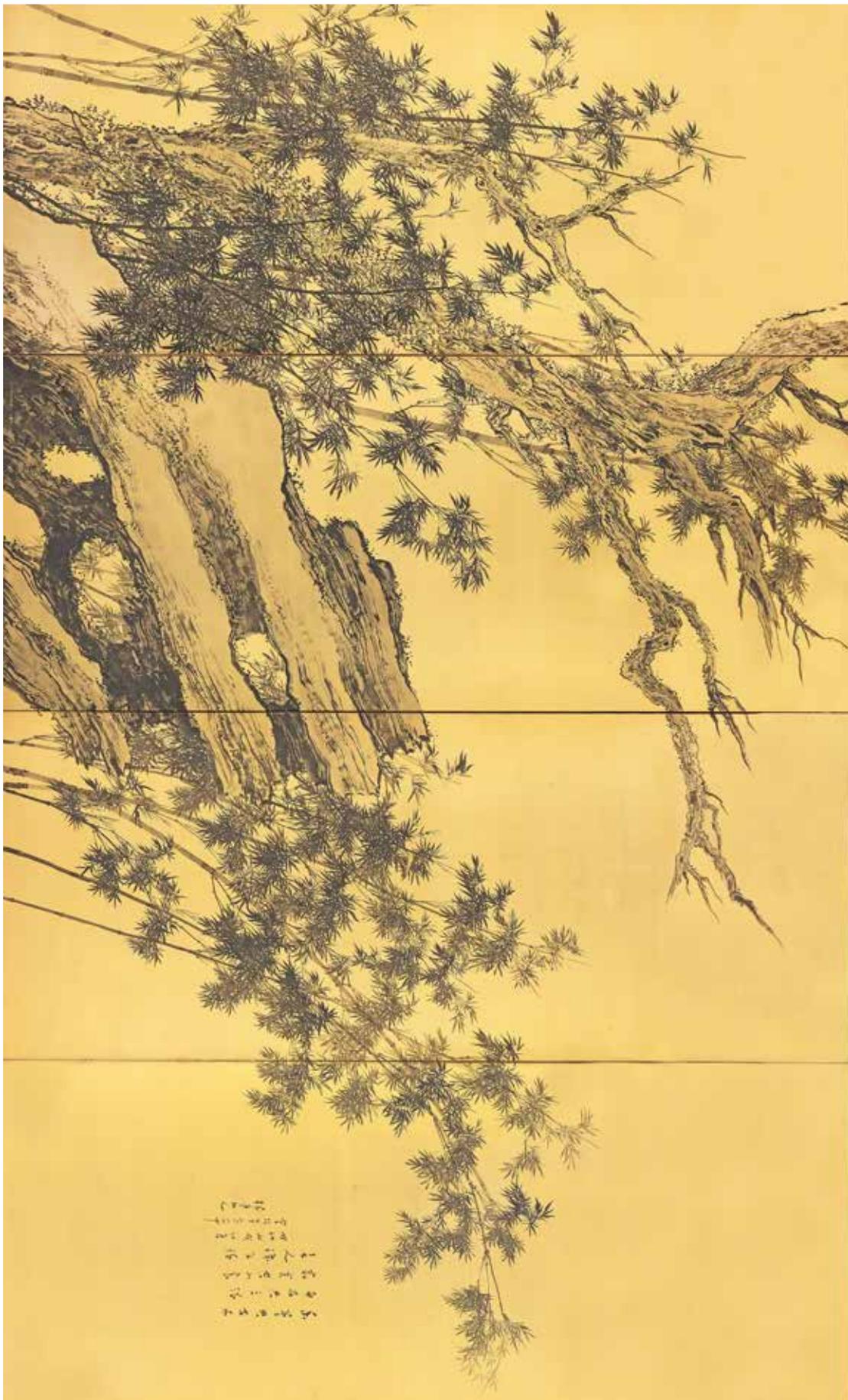
Taisho (1912-1926) or Showa (1926-1989) era, circa 1915-1930  
 A two-panel folding screen, ink and colours on gold-sprinkled paper, depicting a lady's silk kimono embroidered with *kirimon* (imperial paulownia crests), draped over a black-and-gold lacquer *iko* (kimono rack), signed *Kanzan* and sealed.

Overall: 170cm x 182.3cm (66 15/16in x 71 3/4in);  
 image: 152cm x 154.5cm (59 13/16in x 60 3/4in). (2).

£5,000 - 6,000  
 JPY660,000 - 790,000  
 US\$6,200 - 7,400

Accompanied by a certificate issued by the Tobikantei Hyokakiko Kantei-iinkai (Tobi Appraisal Committee, successor to the Tokyo Art Club Appraisal Committee), dated Heisei 31 (2019), numbered 019-0325.

Born Shimomura Seizaburo in Wakayama City, Shimomura Kanzan studied in Tokyo under the leading Westernizing traditional painters Kano Hogai and Hashimoto Gaho before graduating with high honours from Tokyo Art School, where he worked as an instructor from 1894. He was among the founders of the Nihon Bijutsuin (Japan Fine Arts Academy) and served as a judge for both the Bunten and the Inten exhibitions. Kanzan was influenced by the Kano school through his early training under Hogai but also incorporated elements of the Edo-period decorative painting tradition, as seen in this revival of the favourite seventeenth-century screen subject of an aristocratic kimono left hanging on an elegantly lacquered screen.





172



173

171 \* TP

**MATSUBAYASHI KEIGETSU (1876-1963)**  
**BAMBOO AND ROCK**

Showa era (1926-1989), May 1946

A four-panel folding screen, ink on gold-washed silk, depicting slender leafy culms of bamboo around a rugged rock and gnarled tree trunk, inscribed with a 20-character Chinese poem on the same subject, dated *Showa hinoe-inu shoka* (May 1946), signed *Keigetsu Sanjin* (Keigetsu the Recluse), sealed *Atsushi no in* and *Keigetsu*, and with a further seal at far left. Overall: 175cm x 286cm (68 7/8in x 112 5/8in); image: 171cm x 282.2cm (67 1/4in x 111 1/8in).

£15,000 - 18,000  
 JPY2,000,000 - 2,400,000  
 US\$18,000 - 22,000

One of the most influential and innovative twentieth-century artists in the Nanga tradition (which based itself on Chinese 'literati' brush painting) Matsubayashi Keigetsu formed the Nihon Nangakai (Japan Nanga Association in 1906) and was a consistent exhibitor at the Bunten official national salon and its successor iterations from 1908 until 1956, becoming a juror in 1919 and President of the Imperial Art Academy in 1937. He was one of the last individuals to be appointed (in 1944) to the order of Teishitsu Gigeiin (Artist-Craftsman to the Imperial Household) and received many further honours during his prolific postwar career.

Illustrated on page 117.



174

#### VARIOUS PROPERTIES

172

##### ARTIST UNKNOWN BIRDS AND FLOWERS

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

A six-panel miniature folding screen, ink, mineral colours and gold on paper, with silk border and lacquered wood frame with copper-alloy fittings, painted in Kano style with egrets, pine, nandina and bamboo by a river, all against a cloud-scalloped gold background; *unsigned*.

41.5cm x 102.5cm (16 3/8in x 40 3/8in).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

173

##### A SILK-EMBROIDERED PANEL

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

Worked in silk and cotton threads, inventively deploying long and short stitches, flat and twisted threads in a palette of browns, grey and yellow to depict a recumbent lion lying against its mate, *unsigned*; within a gilt-wood glazed frame with brocade backing.

42.5cm x 59.2cm (16 3/4in x 23 1/4in).

£1,500 - 2,000

JPY200,000 - 260,000

US\$1,900 - 2,500

174

##### A LARGE EMBROIDERED WALL HANGING

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

Woven in different shades of brown, yellow, white and red silk and cotton threads depicting in the foreground a mass of assorted chrysanthemums growing over a fence and along the banks of a meandering stream beneath five overlapping fan-shaped panels enclosing famous landmarks such as the Kinkakuji and Kiyomizudera temples in Kyoto; *unsigned*.

Overall: 230cm x 142cm (90 1/2in x 55 7/8in);

image: 201cm x 113.5cm (79 1/8in x 40 3/4in).

£3,000 - 5,000

JPY400,000 - 660,000

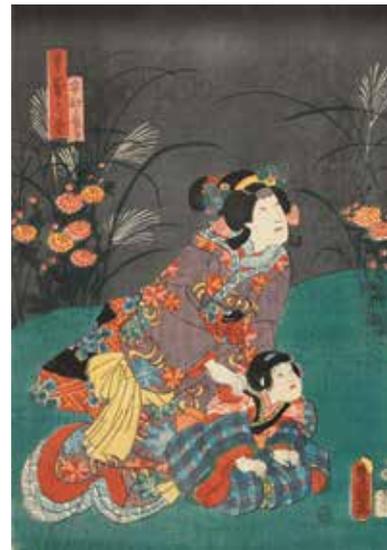
US\$3,700 - 6,200



175 (part lot)



175



175



176 (part lot)



176



176

## VARIOUS PROPERTIES

175

### UTAGAWA TOYOKUNI III (1769–1825), UTAGAWA KUNIYOSHI (1797–1861) AND OTHERS

Edo period (1615–1868) to Showa era (1926–1989), mid-19th to early 20th century

Approximately 140 prints of various formats (the majority *oban* size) and subjects, including facsimiles and late impressions, the majority sheets from triptychs depicting kabuki actors, by various artists including Toyokuni III, Kuniyoshi, Kunichika, Kuniaki, other Utagawa school artists and more, variously published and variously *signed*; some mounted on card.

*The smallest: 17.5cm x 11cm (6 7/8in x 4 3/8in);  
the largest: 39cm x 26.5cm (15 3/8in x 10 3/8in).*

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

176 \*

### UTAGAWA KUNIYOSHI (1797–1861), UTAGAWA TOYOKUNI III (1769–1825), TSUKIOKA YOSHITOSHI (1839–1892) AND OTHERS

Edo period (1615–1868) to Showa era (1868–1912), mid-19th to early 20th century

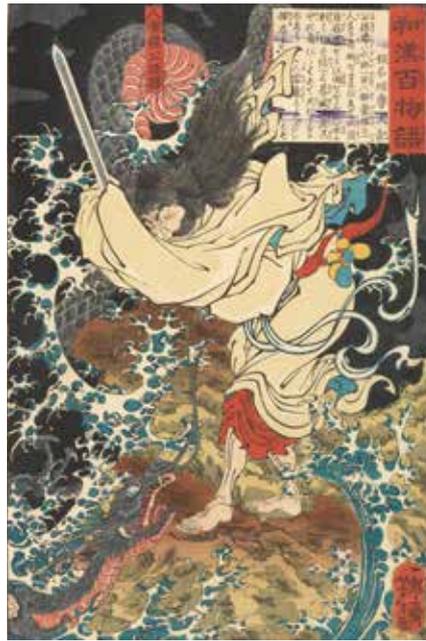
Approximately 80 prints (including book plates, watercolours, ink drawings and some facsimiles), of various formats, sizes and subjects, series including *Tsuki hyakushi* (100 Aspects of the Moon) by Yoshitoshi and *Meisho Edo hyakkei* (100 Famous Views of Edo) after Hiroshige (facsimiles), variously published, variously *signed*; some mounted on card.

*The smallest: 11cm x 23.5cm (4 3/8in x 9 1/4in);  
the largest: 30.5cm x 52cm (12in x 20 1/2in).*

£500 - 800

JPY66,000 - 110,000

US\$620 - 990



(part lot)

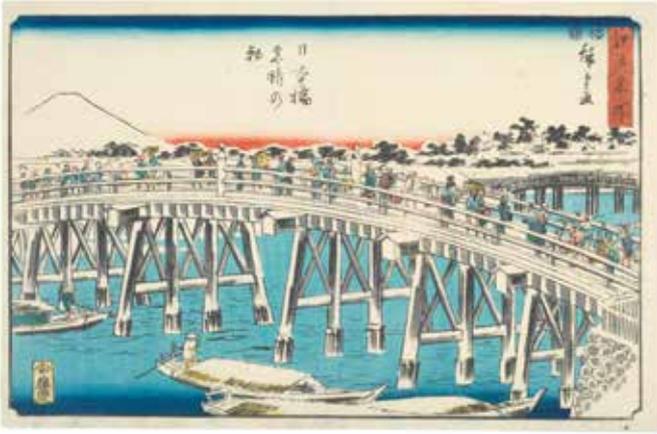
177

**TSUKIOKA YOSHITOSHI (1839-1892), UTAGAWA YOSHITORA (FL. CIRCA 1839-1892), UTAGAWA HIROSHIGE III (1842-1894) AND OTHERS**

Edo period (1615-1868) to Meiji era (1868-1912), mid-late 19th century  
A leather-bound album mounted with approximately 320 prints (including booklets) of various formats, sizes and subjects, including *yakusha-e*, *musha-e*, *bijinga* and *kaika-e*, by various artists including Yoshitoshi, Kunichika, Toyokuni III, Hiroshige III, Yoshitora and Osaka school artists, variously published and variously *signed*, some *unsigned*, the majority with trimmed margins; together with a loose sheet of an *oban bijinga* mounted on card.

The smallest: 12cm x 9.7cm (4<sup>3</sup>/<sub>4</sub>in x 7<sup>3</sup>/<sub>4</sub>in);  
the largest: 36.9cm x 25cm (14<sup>1</sup>/<sub>2</sub>in x 9 7/8in). (2).

£2,500 - 3,500  
JPY330,000 - 460,000  
US\$3,100 - 4,300



178 (part lot)



178



178



179 (part lot)



179



179

178

**UTAGAWA KUNIYOSHI (1797–1861)  
AND UTAGAWA HIROSHIGE (1797–1858)**

Edo period (1615–1868), mid-19th century  
 Nine *oban* prints: four by Kuniyoshi comprising, two prints of *no. 11, Okano Ginemon Kanehide* and *no. 43, Yazama Kihei Mitsunobu*, respectively, from the series *Seichu gishiden* (Stories of the True Loyalty of the Faithful Samurai), published by Ebiya Rinnosuke; the third of *Udaisho Michitsuna no Haha* (Michitsuna's Mother) from the series *Hyakunin isshu* (100 Poems by 100 Poets), published by Ebisu; the fourth the right-hand sheet from a triptych of *Mizu: Ukifune* (Water: Ukifune) from the series *Mitate gogyo* (Comparisons for the Five Elements), published by Sanoya Kihei, all signed *Ichiyusai Kuniyoshi ga*; the rest (fifth to ninth) by Hiroshige, comprising *Nihonbashi yukibare no asa* (Clear Morning after Snow at Nihonbashi Bridge) from the series *Edo meisho* (Famous Places in Edo), published by Fujioka Keijiro; *Kanda Myojin keidai chobo* (View from the Precinct of Kanda Myojin), probably from the series *Toto meisho* (Famous Places in the Eastern Capital), published by Maruya Seijiro; two prints of *Nihonbashi no hakuu* (Shower on Nihonbashi Bridge) and *Masaki yukibare no zu* (Clearing Weather after Snowfall at Masaki) from the series *Toto meisho* (Famous Places in the Eastern Capital), published by Sanoya Kihei; *Fukagawa Tomioka Hachiman* (Tomigaoka Hachiman Shrine at Fukagawa) from the series *Edo meisho* (Famous Places in Edo), originally published by Sanoya Kihei (publisher's seal missing), all signed *Hiroshige ga*; some mounted on card.  
 The smallest: 23cm x 35cm (9in x 13 1/4in);  
 the largest: 37.5cm x 26cm (14 3/4in x 10 1/4in) (9).

£1,200 - 1,800  
 JPY160,000 - 240,000  
 US\$1,500 - 2,200

179

**KATSUKAWA SHUNSHO (1762–1792), UTAGAWA TOYOKUNI (1769–1825), UTAGAWA HIROSHIGE (1797–1858), HOSODA EISHI (1756–1829), KATSUSHIKA HOKUSAI (1760–1849) AND OTHERS**

Edo period (1615–1868), late 18th to mid-19th century  
 Nine prints of various formats: the first a *hosoban kabuki-e* by Shunsho, depicting a standing kabuki actor; the second an *oban* by Hiroshige of Act VI from the series *Chushingura* (The Storehouse of Loyal Retainers); the third an *oban* by Toyokuni of Act V from the series *Uki-e Chushingura* (Perspective Pictures of the Storehouse of Loyal Retainers); the fourth a *chuban bijinga* by Eishi depicting two ladies by Shinobazu Pond; the fifth an *oban* by Eizan depicting a standing courtesan from the series *Seiro bijin zori* (Collection of Beauties of the Green Houses); the sixth an *oban* by Kuniyasu, depicting the courtesan Yosooi of the Matsubaya from the series *Shin Yoshiwara zensei kagami* (A Mirror of the Prosperity of the New Yoshiwara); the rest (seventh to ninth) by Hokusai, three *koban yoko-e* prints from the untitled series *Tokaido gojusanstugi* (53 Stations on the Tokaido Road), circa 1804–1805, comprising *Fukuroi*, *Futagawa* and *Yokkaichi*, the *Fukuroi* with three *kyoka* poems, all without publisher's seal; all variously signed; some mounted on card and two mounted on paper. The smallest: 11.7cm x 16.5cm (4 5/8in x 6 1/2in); the largest: 39.5cm x 26.5cm (15 1/2in x 10 3/8in). (9).

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



(part lot)



180\*

**UTAGAWA HIROSHIGE (1797-1858)  
AND KEISAI EISEN (1790-1848)**

Edo period (1615-1868), circa 1830-1842

20 *oban yoko-e* prints: two prints, *Yui, Satta mine* (Satta Pinnacle, Yui) and *Shimada, Oigawa sungan* (Suruga Bank of the Oi River at Shimada) from the Hoeido *Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series by Hiroshige, both published by Takenouchi Magohachi, signed *Hiroshige ga*; 16 prints from the series known as *Uozukushi* (An Assortment of Fishes) by Hiroshige, two of *katsuo* and *sakura* (bonito and cherries), two of *Ise-ebi* and *shiba-ebi* (lobster and two shrimps), one of *shimadai, ainame and nanten* (spotted bream, rock trout and nandina), two prints of *tai* and *sansho* (seabream and Japanese pepper), one of *amadai, ishimochoi* and *wasabi* (tilefish, *ishimochoi* and *wasabi*), one of *akodai* and *sasa* (red seabream and bamboo grass), two of *suzuki, kinmedai* and *shiso* (seabass, gold-eyed bream and perilla), one of *bora, tsubaki* and *udo* (grey mullet, camellia and *udo*), one of *kochi* and *nasu* (two flatheads and an eggplant), one of *awabi, sayori* and *momo* (abalone, halfbeak and peach blossom), one of *hirame, mebaru* and *sakura* (flounder, rockfish and cherry blossom) and one of *tobiuo, ishimochoi* and *yuri* (flying fish, croaker and lily), together with a facsimile of a black seabream, two small seabream and a Japanese pepper, variously published and variously signed; the last print by Eisen of *Godō, Nagaegawa ukaibune* (Cormorant Fishing Boats on the Nagae River, Godō), from the series *Kiso kaido rokujukyutsugi* (69 Stations of the Kisokaido Road), no publisher's seal, unsigned; some mounted on card or paper.

*The smallest: 23.8cm x 36.4cm (9 3/8in x 14 3/8in);*

*the largest: 26.1cm x 37.8cm (10 1/4in x 14 7/8in). (20).*

£3,000 - 5,000

JPY400,000 - 660,000

US\$3,700 - 6,200

**Provenance:**

The 'Yui': sold at Sotheby's London, 18 July 1984, lot 911.

The 'Shimada': T. Sakai Gallery, Tokyo.

The 'bonito and cherries': M. Nakazawa, Tokyo.

The 'lobster and two shrimps' (one mounted on card):

sold at Sotheby's London, 26 April 1984, lot 108.

The 'seabream and Japanese pepper' (one with better colour):

sold at Sotheby's London, 26 April 1984, lot 110.

The 'two flatheads and an eggplant': sold at Sotheby's London, 26 April 1984, lot 109.





181

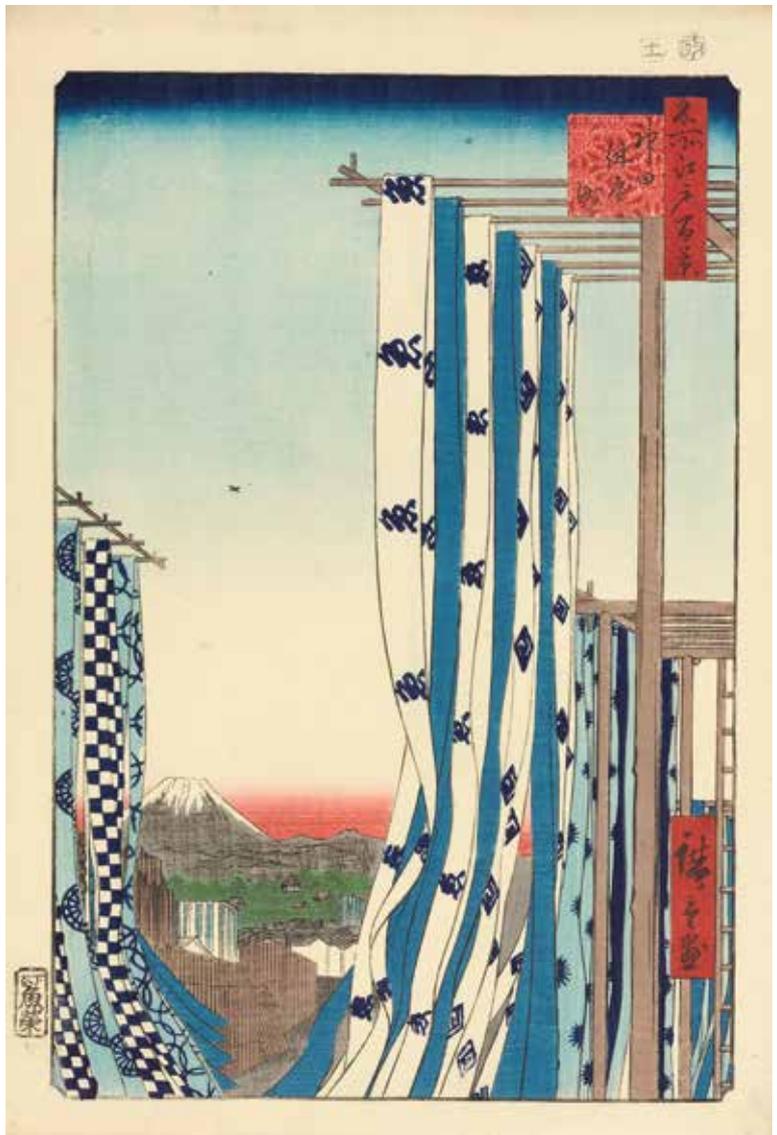
**UTAGAWA HIROSHIGE (1797-1858)**

Edo period (1615-1868), dated 1853, 1856 and 1857

Six *oban* *tate*-prints: the first of *Kanda Myojin akebono no kei* (Dawn at the Kanda Myojin Shrine), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal *aratame*, date seal snake 9 (1857), signed *Hiroshige ga*, 36.2cm x 24.4cm (14 1/8in x 9 5/8in); five from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces), published by Koshimuraya Heisuke, all signed *Hiroshige hitsu*, comprising; *Echigo Oyashirazu* (Oyashirazu Promontory in Echigo Province), with two *nanushi* censor's seals *Hama* and *Umagome*, date seal ox 9 (1853), 36cm x 24.5cm (14 1/8in x 9 5/8in); *Osumi Sakurajima* (Sakurajima Island, Osumi Province), with date seal dragon 3 (1856), 36.2cm x 24.5cm (14 1/8in x 9 5/8in); *Tanba Kagamizaka* (Kagami Slope in Tanba Province), censor's seal *aratame*, date seal ox 12 (1853), 36.2cm x 24.5cm (14 1/8in x 9 5/8in); *Settsu Sumiyoshi Demi no hama* (Demi Beach at Sumiyoshi in Settsu Province), with two *nanushi* censor's seals

*Mera and Watanabe*, date seal ox 7 (1853), 36.2cm x 24.5cm (14 1/8in x 9 5/8in); *Yamashiro Arashiyama Togetsukyo* (Togetsu Bridge at Arashiyama in Yamashiro Province), with two *nanushi* censor's seals *Mera* and *Watanabe*, date seal ox 7 (1853), 36.2cm x 24.5cm (14 1/8in x 9 5/8in); all mounted on card. (6).

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



182

**UTAGAWA HIROSHIGE (1797-1858)**

Edo period (1615-1868), one early 1830s,  
two dated 1857 and 1853

Three *oban* prints: the first a *yoko-e* of *Narumi, meibutsu Arimatsu shibori* (Shops Selling Arimatsu Tie-dyed Cloth, A Famous Product of Narumi), no.41, from the *Hoeido Tokaido gojusantsugi* (53 Stations on the Todaido Road) series, published by Takenouchi Magohachi, signed *Hiroshige ga*, 24cm x 35.8cm (9 7/16in x 14 1/8in); the second *tate-e* of *Kanda Konyacho* (Dye House at Konya-cho, Kanda) from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal *aratame*, date seal snake 11 (1857), signed *Hiroshige ga*, 37.5cm x 25.5cm (14 9/16in x 10in); the last *tate-e* of *Shimosa, Choshi no hama Sotoura* (The Outer Bay, Choshi Beach, Shimosa Province) from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces), published by Koshimuraya Heisuke, two *nanushi* censor's seals *Kinugasa* and *Murata*, date seal ox 7 (1853), signed *Hiroshige hitsu*, 36.5cm x 24.6cm (14 3/8in x 9 11/16in). (3).

£1,500 - 2,000

JPY200,000 - 260,000

US\$1,900 - 2,500

**Provenance:**

The first: Christie's London, 20 June 1994, lot 25.



183

183 \*

**UTAGAWA HIROSHIGE (1797-1858)**

Edo period (1615-1868), dated 1857

An *oban Tate-e* print of *Takanawa Ushimachi* (Ushimachi in Takanawa) from the series *Meisho Edo Hyakkei* (100 Famous Views of Edo), depicting a view from a sea wall, with a part of cart, two small dogs and two pieces of melon rind in the foreground, with numerous ships sailing in the distance, published by Uoya Eikichi, censor's seal *aratame*, date seal snake 4 (1857), signed *Hiroshige ga*; mounted onto card. 37.8cm x 25cm (14 7/8in x 9 7/8in).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900



184

184 \*

**UTAGAWA HIROSHIGE (1797-1858)**

Edo period (1615-1868), dated 1857

An *oban Tate-e* print of *Suidobashi Surugadai* (Surugadai in Suidobashi) from the series *Meisho Edo Hyakkei* (100 Famous Views of Edo), depicting three carp-shaped streamers for the Boy's Festival over Kanda River, with Suidobashi Bridge on the right, Edo Castle on the left and Mount Fuji looming in the distance, published by Uoya Eikichi, censor's seal *aratame*, date seal snake intercalary 5 (1857), signed *Hiroshige ga*, framed and glazed; together with a cardboard box. 36.3cm x 24.5cm (14 1/4in x 9 5/8in). (2).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700



185 \*

**UTAGAWA KUNIYOSHI (1797-1861)  
AND KEISAI EISEN (1790-1848)**

Edo period (1615-1868), mid-19th century, one dated 1852  
Two *oban tate-e* prints; the first by Kuniyoshi of *Narumi yau* (Night Rain at Narumi) from the series *Yōbu hakkei* (Military Brilliance of the Eight Views), depicting Inagawa Yoshimoto fighting in a downpour at the battle of Okehazama, published by Enshuya Hikobei, with two *nanushi* censor's seals *Mera* and *Watanabe*, date seal rat 7 (1852), signed *Ichiyusai Kuniyoshi ga*, 37.5cm x 25.3cm (14<sup>3</sup>/<sub>4</sub>in x 10in); the second by Eisen of *Ningyo* (Dolls) from the series *Tosei kobutsu hakkei* (Eight Favorite Things in the Modern World), depicting a teenage girl examining a doll, at the upper left corner a *hina* doll is displayed in a storage box signed with the name of a well-known *hina* doll-maker, Shugetsu, published by Izumiya Ichibei, censor's seal *kiwame*, signed *Keisai Eisen ga*, 38.5cm x 26cm (15<sup>3</sup>/<sub>16</sub>in x 10<sup>1</sup>/<sub>4</sub>in); all mounted on card. (2).

£800 - 1,000  
JPY110,000 - 130,000  
US\$990 - 1,200



186

186 \*

**KIKUKAWA SCHOOL**

Edo period (1615-1868), early/mid-19th century  
*Oban yoko-e shunga* depicting a courtesan and her client making love;  
*unsigned*. 26.2cm x 38.3cm (10 1/16in x 15 1/16in).

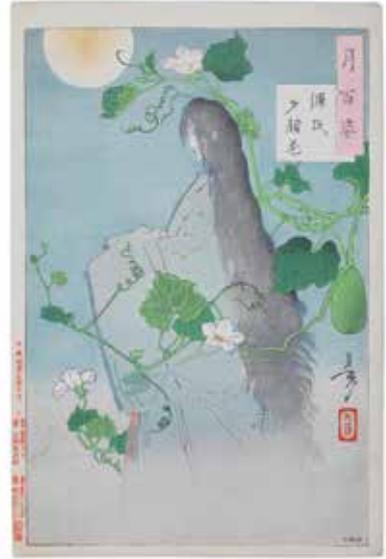
£500 - 600  
 JPY66,000 - 79,000  
 US\$620 - 740

187

**TSUKIOKA YOSHITOSHI (1839-1892)**

Meiji era (1868-1912), circa 1885-1892  
 An album bound with a complete set of 100 *oban Tate-e* prints from the series *Tsuki Hyakushi* (A Hundred Aspects of the Moon), depicting scenes from Japanese and Chinese history, legend and literature including such famous compositions as *Daimotsu Kaijo no Tsuki* (Moon over Daimotsu Bay), *Konaki* (The Cry of the Fox), *Yoshinoyama Yowa no Tsuki Iga Tsubone* (The Evening Moon on Mount Yoshino: Iga Tsubone) and *Genji Yugao no Maki* (Yugao, a chapter from the Tale of Genji), together with title page, memorial portrait of Yoshitoshi, preface and double-page table of contents, some with gaufrage and mica, published by Akiyama Bunzaemon between 1885 and 1892; each with the artist's signature.  
*Each sheet: approx. 35.5cm x 24.5cm (14in x 9 5/8in).*

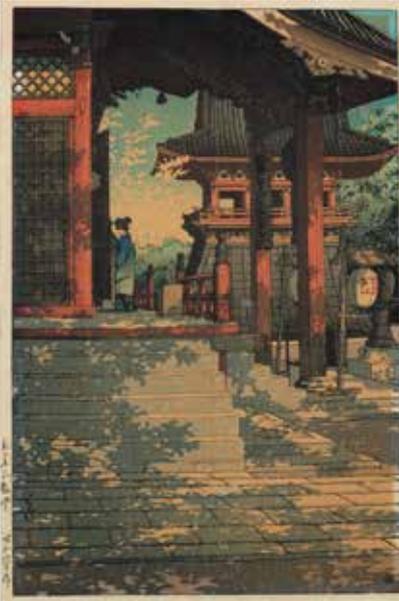
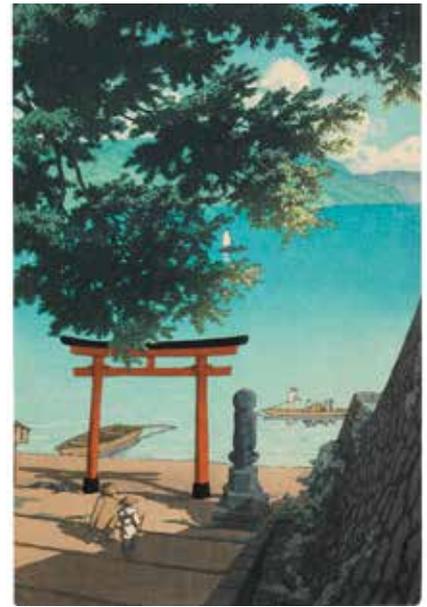
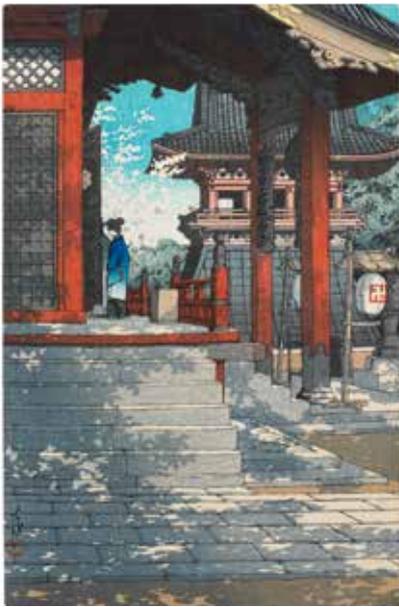
£5,000 - 8,000  
 JPY660,000 - 1,100,000  
 US\$6,200 - 9,900



187 (part lot)



188 (part lot)



189

188\*

**OHARA KOSON (1877-1945)**

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

Seven sets of *kachoga* (bird-and-flower design) woodblocks, each with a closely related version painted on silk, two also with preliminary drawings and three with a second printed version; including a lone deer standing on a rock, autumn flowers under the full moon and a goose flying past the moon, six in *otanzakuban* size and the final set with two versions in larger format; the majority signed *Koson*.

*The smallest: 35cm x 19cm (13 3/4in x 7 1/2in); the largest: 52cm x 32cm (20 1/4in x 12 5/8in).*

£1,500 - 2,000

JPY200,000 - 260,000

US\$1,900 - 2,500

189\*

**KAWASE HASUI (1883-1957) AND OTHERS**

Showa era (1926-1989), 20th century

Six *oban Tate-e* prints: four by Hasui, the first and second of *Meguro Fudodo* (Meguro Fudo Temple), one with date 1931, the third of *Chuzenji, Utagahama* (Chuzenji Temple, Utagahama Beach), the fourth *Nara Kasuga Taisha* (Kasuga Shrine, Nara) from the series *Nihon fukei shu II Kansai hen* (Collection of Scenic Views of Japan II, Kansai Section), with date 1933, all with a round Watanabe seal and all signed *Hasui*; the fifth by Kasamatsu Shiro of *Ame ni kururu to* (Tokyo, Yanaka), (Pagoda in Rain at Nightfall, Yanaka, Tokyo), with a round Watanabe seal, signed *Shiro*; the last of *Ueno Kiyomizudo* (Kiyomizu Temple, Ueno) by Tsuchiya Koitsu, signed *Koitsu*; all framed and glazed. *The smallest: 33.8cm x 23cm (13 5/16in x 9 1/16in); the largest: 37.5cm x 25.5cm (14 3/4in x 10in).* (6).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900



190

#### VARIOUS PROPERTIES

190

#### A CLOISSONNÉ-ENAMEL KIDNEY-SHAPED TRAY

Meiji era (1868-1912), late 19th/early 20th century  
Worked in silver and gilt wire with a white cockerel and black hen foraging for food on a graduated pale blue and green ground, the reverse decorated with repeated *nadeshiko* (pinks) blossoms on a grey ground; inscribed on one side *Shuzan* and sealed.

23.1cm x 30cm (9 1/16in x 11 3/4in).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700



191 (seal)

191 \*

#### A LARGE CLOISSONNÉ-ENAMEL BOWL

By Hayashi Kodenji, Meiji era (1868-1912), late 19th/early 20th century  
Delicately worked in *musen* enamel with a continuous band of peony blossoms and foliage on a white ground, the interior decorated with the single Chinese character *ju* (longevity) outlined in silver wire within a square seal, the rim and foot of silver, signed on the footrim *Jungin* (Pure silver) and incised with the lozenge seal of Hayashi Kodenji, with a non-associated lacquered-wood handled cover; with a wood storage box.

12cm x 21.5cm (4 3/4in x 8 1/2in). (3).

£3,000 - 5,000

JPY400,000 - 660,000

US\$3,700 - 6,200



191



(seal)

192

**A CLOISSONNÉ-ENAMEL ROUNDED RECTANGULAR TRAY**

Attributed to Namikawa Sosuke (1847-1910), Meiji era (1868-1912), 1890-1895, after a design by Watanabe Seitei (1851-1918)

Worked in *musen* (wireless) and silver wire with a design of a standing white cockerel, its face and beak of red and yellow and its legs of yellow enamel on a ground of a pale grey rising to yellow, within a *shakudo* rim, signed on the right side *Settei* and sealed, the reverse worked in gilt wire and enamels with numerous densely patterned cherry blossoms in pale brown on a dark plum-coloured ground; signed in silver wire with a single character *Sakigake* (the seal of Namikawa Sosuke). 1.5cm x 31.2cm x 26cm (5/8in x 12¼in x 10¼in).

£10,000 - 15,000

JPY1,300,000 - 2,000,000

US\$12,000 - 18,000

One of the greatest craft entrepreneurs of the later Meiji era, Namikawa Sosuke was until recently best known in Japan for a set of 32 decorative panels commissioned for Tokyo's Akasaka Rikyu Palace, completed in 1909. These date from the last years of his very productive life, nearly three decades after he began to experiment with the technique known as *musen shippo* (wireless enamelling), his most enduring contribution to an art form that developed at extraordinary speed in Japan between the mid-19th century and the early years of the 20th century. In Chinese cloisonné enamelling, the wires separating the different areas of fused and polished enamels that made up a design also served to hold the enamels in place during the firing process, and the individual areas of color were relatively small. Sosuke, followed shortly after by his rivals, managed to improve the chemistry of the enamels so that they adhered more securely to the metal bases of his wares, allowing him to introduce large areas of color into his designs, although it is thought that wires between different colors still had to be painstakingly applied and removed at each stage of manufacture. Thanks to these and other technical breakthroughs, later Meiji-era enamellers were often able to emulate the effects of brush painting on paper or silk. In recognition of his achievements, in 1896 Sosuke was appointed to the order of *Teishitsu Gigeiin* (Artist-Craftsman to the Imperial Household).



193 (reverse)



194



195



193

**A CLOISONNÉ-ENAMEL  
BALUSTER VASE**

School of Hayashi Kodenji, Nagoya, Meiji era (1868-1912), late 19th/early 20th century  
The midnight-blue ground worked in silver wire of varying gauges with a continuous scene depicting a large flock of doves, four foraging for food on the ground, the majority flying overhead, the shoulder with a wide band of stylized chrysanthemums and scrolls on a brown ground, the neck and foot with repeated foliate and geometric motifs; *unsigned*. 27cm (10 5/8in) high.

£4,000 - 6,000  
JPY530,000 - 790,000  
US\$4,900 - 7,400

194 \*

**A CLOISONNÉ-ENAMEL  
RECTANGULAR SHALLOW TRAY**

Meiji era (1868-1912), late 19th/early 20th century  
Worked in *bokashi musen* with an intended merged design emulating thunder clouds on the surface, the underside signed with a round seal *Karin* in silver wire; with a *tomobako* box inscribed *Shippo hirabon*, [...]*do Karin tsukuru* (Cloisonné shallow tray, made by [...]*do Karin*), with two seals. 3cm x 35.1cm x 20.2cm (1 1/8in x 13 3/4in x 8in). (2).

£1,500 - 2,000  
JPY200,000 - 260,000  
US\$1,900 - 2,500

195

**A PAIR OF CLOISONNÉ-ENAMEL  
MORIAGE BALUSTER VASES  
MOUNTED AS LAMPS**

By Kawade Shibataro, Meiji era (1868-1912), late 19th/early 20th century  
Each worked in silver wire and coloured enamels with leafy entwined trailing branches of blooming wisteria with a single branch curling around the body on a graduated pale grey to green ground, the neck and foot with a narrow band of geometric motifs, applied with silver rims and foot rims, each signed on the base in silver wire *Kawade* within a gourd seal; each vase on a separate pierced wood stand. *Each vase: 47cm (18 1/2in) high; each stand: 7.6cm x 18cm (3in x 7 1/16in)*. (4).

£8,000 - 12,000  
JPY1,100,000 - 1,600,000  
US\$9,900 - 15,000



(signature)



196\*

**A PAIR OF BALUSTER CLOISONNÉ-ENAMEL VASES**

By Hayashi Tanigoro of Nagoya, Meiji (1868-1912)  
or Taisho (1912-1926) era, early 20th century

Delicately and entirely worked in *musen* (wireless) enamel with a wide continuous band depicting stylized peony blossoms interwoven among *karakusa* ('Chinese grasses') on a pale celadon ground, each vase applied with a gold rim and foot, each signed on the base in silver wire *Hayashi Tani*; with two wood stands and a wood *tomobako* storage box with a stamp with his address reading *Aichiken Amagun Shippomura Aza Toshima, Hayashi Tanigoro seizo* (Made by Hayashi Tanigoro of Toshima Section, Enamel Village, Ama District, Aichi Prefecture) on the base.

Each vase: 25cm (9 7/8in) high. (5).

£5,000 - 6,000

JPY660,000 - 790,000

US\$6,200 - 7,400

Silver, Iron and other Metal Works of Art  
(Lots 197 - 211)





197



198

#### VARIOUS PROPERTIES

197

#### TWO INLAID SHIBUICHI OKIMONO

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

One consisting of three inlaid *shibuichi hojiro* (meadow bunting), the feathers chased in cloisonné-enamel, perched within the hollow of a rootwood tree trunk, 29.5cm (11 5/8in) high; the second of a solitary dove similarly inlaid and perched, 20cm (7 7/8in) high, each fixed to a wood stand; each *unsigned*. (2).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700



198

**A HEXAGONAL CYLINDRICAL TETSUBIN (IRON KETTLE)**

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

The body cast in low relief with six mountain-shaped panels enclosing thatched huts among landscapes and fishermen in a boat separated by repeated varying patterns of plants issuing from Chinese landscapes or rocks, the lobed loop handle suspended from a *mokugyo* (Buddhist liturgical drum)-shape supports on the shoulder, the lid similarly carved with a pair of rain dragons, the inside of the lid signed *Kinkodo tsukuru* (made by Kinkodo).

17cm (6¾in) high excluding handle. (2).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900



199

199

**A PAIR OF INLAID IRON KAKEBANAIKE (HANGING FLOWER VASES)**

By the Komai Company, Meiji era (1868-1912),

late 19th/early 20th century

Each in the form of a koto, the strings typically inlaid in gold high relief over a simulated *mokume* (wood grain) ground inlaid in flat gold inlay, the broad end similarly embellished in gold flat relief inlay with a design of stylized dragons in a narrow rectangular panel surrounded by vine leaves and scrolls, the sides inlaid in silver with all-over design of densely clustered *kikkomon* (hexagonal 'tortoiseshell' patterns), the reverse similarly decorated in low-relief silver inlay with fragmented *shippo-tsunagi* (linked-cash); each signed on the reverse *Kyoto no ju Komai sei* (Manufactured by Komai of Kyoto).

3.8cm x 27.8cm x 7.6cm (1½in x 10 7/8in x 3in). (2).

£6,000 - 8,000

JPY790,000 - 1,100,000

US\$7,400 - 9,900



200



201



202



200 \*

**AN INLAID GOLD, SILVER AND SHAKUDO BOX AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
The cover decorated in gold and *shakudo* high relief with the Chinese general Gentoku positioned on the *seppa-dai* of a *kurikomi mokko*-shape *tsuba* holding a whip on horseback riding across a river, surrounded by *kirimon* (paulownia crests); the sides of the box engraved with a spray of paulownia, the interior of plain silver, *unsigned*; with a wood storage box.  
4.1cm x 7.6cm (1 5/8in x 3in). (3).

£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700

201 \*

**AN INLAID SHIBUICHI KOGO (INCENSE BOX) AND COVER**

By Yukihide, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
The cover worked in high relief of *shakudo* with a pair of crows flying against the full moon rendered in gold flat inlay on the *shibuichi* ground, the underside with an irregular cloud formation similarly decorated in flat silver inlay, the interior of silver, the underside signed with chiselled characters *Yukihide kizamu* (carved by Yukihide); with a wood storage box.  
4cm x 7.6cm (1 9/16in x 3in). (3).

£6,000 - 7,000  
JPY790,000 - 920,000  
US\$7,400 - 8,600



203

202

**AN INLAID IRON CIGARETTE CASE**

By the Komai Company of Kyoto, Meiji era (1868-1912), late 19th/early 20th century  
 Worked in typical gold overlay with an adult bear and young standing on one side and a foreign sailing ship on the reverse, all reserved on a plain matt black damascened ground, the inside plain and inscribed with a dedication in German (To the old 'grumble-bear', to remember his loyal friend, June 1911, Block[?]) signed on the reverse *Koma* within a square seal.  
 8.1cm x 9.3cm (3 3/16in x 3 5/8in).

£800 - 1,200  
 JPY110,000 - 160,000  
 US\$990 - 1,500

203 \*

**A TALL HAMMERED-IRON KORO (INCENSE-BURNER) AND COVER**

By the Myochin workshop, Meiji era (1868-1912), late 19th/early 20th century  
 The body decorated in high relief with six large *awabi* (abalone) shells, the partially reticulated domed cover surmounted by a finial in the form of a standing Nio, the shoulder applied with a *sazae* (turban shell) handle on either side, raised on three tall feet; the base signed with chiselled characters *Tensho juninen Myochin Muneyuki* within a large rectangular seal; with a wood storage box.  
 59cm (23 1/4in) high. (4).

£10,000 - 15,000  
 JPY1,300,000 - 2,000,000  
 US\$12,000 - 18,000



204

**AN IRON JIZAI OKIMONO (ARTICULATED MODEL)  
OF A DRAGON**

Meiji (1868-1912) or Taisho (1912-1926) era,  
late 19th/early 20th century

Realistically rendered with a long serpentine and undulating body,  
forged with numerous hammered scales joined inside the body with  
*karakuri tsunagi*, the leg joints, head, mouth, tongue and ears each  
constructed of moving parts, *unsigned*; with a wood storage box.  
53cm (20 7/8in) long. (2).

£15,000 - 20,000

JPY2,000,000 - 2,600,000

US\$18,000 - 25,000

**Provenance:**

An English private collection.

Compare an almost identical articulated iron larger dragon forged with the same construction and delineation of limbs, spines and horns but with gilt embellished flames, illustrated in Kuo Hong-Sheng and Chang Yuan-Feng, eds., *Mingzhi zhi mei* (Beauty of Meiji Period) / *Splendid Beauty: Illustrious Crafts of the Meiji Period*, Taipei, National Taiwan Normal University Research Centre for Conservation of Cultural Relics, 2013, pp.294-297.

Of all the categories of late Edo-period and Meiji-period artefacts eagerly collected outside Japan over the last century and a half, articulated animals have left the least trace of documentary evidence concerning their origin and development. Even the Japanese word for them, *jizai* or *jizai okimono*, appears to be a post-Edo term. Despite the obscurity of their origins, these displays of Oriental dexterity perfectly matched a trend in Western Orientalist taste in the last decades of the 19th century. In the West they were first highlighted in *Le Japon Artistique* of 1881 which reproduces an articulated frog in three different positions and describes it in detail. These articulated animals were only brought back to the attention of Japanese audiences in October 1983, when several examples were displayed in the special exhibition *Nihon no kinko* (Japanese Metalwork) held at Tokyo National Museum.



(underside and signature)

205

**A FINE UCHIDASHI (REPOUSSÉ) IRON OKIMONO OF DAIKOKU**

By Kurose Sosei (1886-1944), Showa era (1926-1989), circa 1930-1940  
Seated and leaning against his sack, smiling, holding a mallet in his left  
hand and clutching the neck of his sack in the other, worked entirely in  
*uchidashi* (repoussé) technique from one sheet of iron; signed on the base  
with chiselled characters along one side Sosei with a *kaō*.  
17.7cm x 23cm (7in x 9in).

£10,000 - 15,000

JPY1,300,000 - 2,000,000

US\$12,000 - 18,000

An almost identical example of Daikoku by the maker is illustrated and  
exhibited in Kagashi Bijutsukan (Kaga City Art Museum), *Sobi Yamada:*  
*Tetsu uchidashi no meiko Yamada Sobi ten: Botsugyo hyakunen* (Sobi  
Yamada Exhibition: Yamada Sobi, Master of Iron Repoussé,  
100th Anniversary), Kaga City, 2016.



206

**A SILVER, GILT AND SHAKUDO OKIMONO  
OF A COCKATOO WITH EN-SUITE BRONZE STAND**

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

Cast in two separate sections, the detachable bird  
perched on one foot atop a gnarled maple-clad trunk,  
its right talon raised to its beak; its eyes inlaid in glass  
with black pupils, the bird signed in a rectangular gilt  
reserve with chiselled signature *Bikoku/Yoshitani kansei*;  
the stand *unsigned*.

*The bird: 30.5cm (12in) high,  
the bronze stand: 31.5cm (12 3/8in) high. (2).*

£7,000 - 9,000

JPY920,000 - 1,200,000

US\$8,600 - 11,000



207

207

**A SILVERED-METAL ARTICULATED MODEL OF A LOBSTER**

By Takase Torakichi (Kozan, 1869-1934) of Kanazawa, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century. Realistically rendered, the leg joints, tail and antennae intricately constructed of smoothly moving parts, signed on the underside of the tail *Kozan saku*; with a wood *tomobako* storage box inscribed outside the lid *Ise-ebi* (Spiny Lobster) with a seal, signed and sealed inside the lid *Kozan*.

26.2cm (10 5/8in) long with retracted antennae. (2).

£12,000 - 15,000

JPY1,600,000 - 2,000,000

US\$15,000 - 18,000

The eldest son of Takase Kanatake, in 1883 Takase Kozan started working in the export department of Ikeda Seisuke's craft export company in Kobe, transferring in 1887 to the Kyoto branch where he learned metalworking techniques from Tomiki Isuke. In 1893 Kozan started his own business selling metalwork both domestically and internationally. In 1910, the Crown Prince (the future Taisho Emperor) purchased several of Kozan's astonishingly realistic articulated insects during a formal visit to Kyoto.

208

**AN IRON ARTICULATED MODEL OF A PRAYING MANTIS**

Probably by a member of the Myochin lineage, Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century. Realistically rendered and finely constructed from numerous russet-iron hammered plates with hidden joints inside the body, the leg joints, head, wings, tail and antennae constructed of moving parts, *unsigned*; with a wood storage box.

5.5cm x 9.5cm (2 1/8in x 3 3/4in). (2).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700



208



209 (reverse)



210

209

**AN INLAID IRON KORO (INCENSE-BURNER) AND COVER**

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

The iron body decorated in high relief of gold, copper and silver inlay with a wasp hovering over a branch of flowering camellia on one side and a pair of praying mantis crawling over a hisbicus flower on the other; the ensuite slightly-domed cover surmounted by a knob in the form of a *busshukan* (Buddha's-hand citron), the top applied with two upright loop 'U'-shaped handles, the sides of the handles and cover inlaid in gold flat relief; *unsigned*.

12cm (4¾in) high. (2).

£4,000 - 6,000  
JPY530,000 - 790,000  
US\$4,900 - 7,400

210\*

**A SILVER KORO (INCENSE-BURNER) AND COVER  
IN THE FORM OF A SHISHI**

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

Naturalistically modelled and constructed in two separate sections, the *shishi* shown prowling on all fours, its head raised and growling; signed on the belly with chiselled characters *Kaiun* within an oval reserve. 12cm x 12.8cm (4¾in x 5in). (3).

£2,000 - 3,000  
JPY260,000 - 400,000  
US\$2,500 - 3,700



(alternative view)

211

**AN INLAID IRON CABINET MODELLED AS A SHRINE**

Attributed to the Komai Company of Kyoto, Meiji era (1868-1912), late 19th/early 20th century

Worked throughout in typical Komai style of predominantly flat gold overlay with extensive use of *kebori* for the details, constructed on two separate storeys raised on a stepped square base, each storey constructed beneath a typically sloping roof fitted with hinged doors concealing further drawers within, the upper roof decorated with a flock of overlapping cranes surmounted by a tall stupa with a *tama*-shaped knob from which chains lead down to the roof's corners, where bells are suspended, the lower roof with *ho-o* (phoenixes) in flight beneath *kirimon* (paulownia crests) on a ground of vine leaves, the exterior of the lower doors with ogee windows on each side flanking buildings in rural settings or seasonal flowers, the sides

of the base with *chidori* (plovers) flying above spumy waves, the exterior of the lower drawers with irises and roundels enclosing thatched huts or pavilions on a fruiting vine ground, the underside of the structure engraved with a spray of fruiting vine; *unsigned*. 30.5cm 16.7cm (12in x 6½in).

£15,000 - 20,000  
 JPY2,000,000 - 2,600,000  
 US\$18,000 - 25,000

For another two comparative shrines of this quality and type, see Oliver Impey and Malcolm Fairley, *The Nasser D. Khalili Collection of Japanese Art, Vol.II, Metalwork Part I*, London, Kibo Foundation, 1995, cat. nos. 33 and 35.

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.



Drawing from *Daiju'in Rikka Sunanomono no zu* (Illustration of Rikka and Sunanomono Arranged by Daiju'in), 1678; illustrated by Failla, *ibid.*, 2017, p.166.



212



213

## VARIOUS PROPERTIES

212 \*

### A BRONZE MIMIKUCHI ('EAR-MOUTH') SHAPE VASE FOR RIKKA FLOWER ARRANGEMENTS

Edo period (1615-1868), late 18th/early 19th century  
The pear-shaped body incised in high-relief decoration with four swirl patterns possibly representing the ripples of a stream, the flat thin-rimmed circular mouth issuing on either side a scrolled S-shaped loop handle, on a flared base, *unsigned*; with a wood storage box inscribed *Uzumaki moyo kodo hanaike* (Old bronze vase with swirl patterns).  
25cm x 31cm (9 13/16in x 12 1/8in). (2).

£3,000 - 4,000  
JPY400,000 - 530,000  
US\$3,700 - 4,900

For a similar vase, see Donatella Failla, *Food for the Ancestors, Flowers for the Gods*, Genoa, Edoardo Chiossone Museum of Oriental Art, 2017, pp.166 and 322, no.26.3.

213 \*

### A BRONZE VASE

Edo period (1615-1868), early 19th century  
The base cast in the form of a *minogame* (bushy-tailed tortoises) holding in its mouth the stalk of a lotus leaf, the latter forming the exaggeratedly wide thin-rimmed mouth of the vase, *unsigned*; with a wood storage box inscribed [...] *zuikigame onkabin* ([...] flower vase in the form of an auspicious turtle).  
30.3cm x 36.5cm (11 13/16in x 14 3/8in). (2).

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

214

### AN INLAID BRONZE LARGE VASE

Meiji era (1868-1912), late 19th/early 20th century  
The body and tall octagonal trumpet neck with dark-brown patination, the front applied in high relief with a detachable silver goshawk, its legs of gilt with *shakudo* talons perched on a gnarled trunk from which issue branches of flowering plum, two inlaid sparrows resting on the bottom of the trunk, one at either side; *unsigned*.  
69.5cm (27 3/8in) high.

£5,000 - 8,000  
JPY660,000 - 1,100,000  
US\$6,200 - 9,900



214



215



216



217



215

**A BRONZE GLOBULAR VASE**

By Shoun, Meiji era (1868-1912), late 19th/early 20th century  
Cast in relief with a large lobster rising from a rock encrusted with seaweed and shells in gilt relief, two small fish swimming to the right, the eyes of gilt metal with dark pupils; signed on the base with an impressed mark *Shoun*.

23.2cm x 28.5cm (9 1/8in x 11 1/4in).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

216

**A BRONZE STOUT BALUSTER VASE**

By Genryusai Seiya, Meiji era (1868-1912), late 19th/early 20th century  
The front carved in high relief with a galloping elephant, the skin realistically textured, on a green patina suffused with areas of copper red; signed on the base *Genryusai iru* (cast by Genryusai) within a square seal. 29cm x 27.8cm (11 3/8in x 10 7/8in).

£2,500 - 3,000

JPY330,000 - 400,000

US\$3,100 - 3,700

**Provenance:**

John J. Studzinski CBE, London.

217

**A PAIR OF BRONZE VASES**

By the Miyao Eisuke workshop of Yokohama, Meiji era (1868-1912), late 19th/early 20th century  
Each of squat globular form with tall necks, the bodies cast in low relief with bands of stylized flowers and repeated archaic motifs on a dense formal patterned ground, the necks entwined with a large dragon in high relief; signed on the base *Miyao* in a rectangular reserve.  
Each vase: 33cm (13 1/4in) high. (2).

£1,500 - 2,000

JPY200,000 - 260,000

US\$1,900 - 2,500

218 \*

**AN INLAID BRONZE SLENDER VASE**

By Suzuki Chokichi (1848-1919), Meiji era (1868-1912), circa 1870s-1880s

The body worked predominantly in silver and *shibuichi* relief inlay with a *hototogisu* (cuckoo) perched on a flowering branch of hydrangea, the neck and foot decorated with repeated geometric and foliate motifs in fine flat inlay of gold and silver; stamped on the base *Kako* within an oval reserve beneath the double mountain mark.

24cm (9 1/2in) high.

£3,000 - 4,000

JPY400,000 - 530,000

US\$3,700 - 4,900



218



(reverse)



219

**AN IMPORTANT EARLY PAIR OF BRONZE USUBATA ('THIN-RIMMED') VASES**

By Tamagawa Mitsukiyo, Meiji era (1868-1912), circa 1880

A pair of *usubata* ('thin-rimmed') vases, each in three parts comprising a base, a main body and a rim; of cast, patinated and polished bronze with relief decoration and details in copper, silver and gold; the bases with extensive flower, bird and cloud ornament in silver-wire inlay, formed as a larger flanged circular foot with three openwork lotus-throne components supporting a smaller circular socketed stand; the bodies (applied with separately cast stylized openwork floral handles) each with figural designs derived from woodblock-printed books (see below) within a cloud-shaped or scalloped border, above a base decorated with bird-scarers, lotuses, spider's webs and snakes; the broad rims with wave and floral motifs around the edges, their upper surfaces with anthropomorphic foxes enjoying a feast and a cherry-blossom outing; each signed on the base *Kashu Tamagawa tsukuru* (Made by Tamagawa of Kaga Province) with a distinctive *kao* (cursive monogram). Each 48cm (18 7/8in) high; the rims 30.2cm (11 7/8in) diameter.

£25,000 - 30,000

JPY3,300,000 - 4,000,000

US\$31,000 - 37,000

Based on Chinese bronze forms but with exaggeratedly wide rims, *usubata* were first cast in Japan during in the seventeenth century for formal flower arrangements; then, during the early Meiji era, elaborate multi-part *usubata* became one of the favoured forms of bronze destined for international exhibitions and the global export market. Most were manufactured in the cities of Takaoka (Etchu Province) and Kanazawa (Kaga Province); the little-known bronze master Tamagawa Mitsukiyo is recorded as having been active in both centres and another single *usubata* by him is preserved in the Takaoka City Museum of Art; see <https://bunka.nii.ac.jp/heritages/detail/187077> and <https://www.e-tam.info/gallery.html>; also Torita Sogo, 'Takaoka doki no chokin giho (Metal Carving Techniques Used in the Takaoka Bronze Casting)', *Takaoka Tanki Daigaku kiyō* (Bulletin of Takaoka National College, 20 (March 2005), p.258 (accessible at <https://core.ac.uk/download/pdf/70325420.pdf>).

Metalworkers at this time frequently added to the exotic appeal of their creations by using motifs drawn from popular woodblock-printed illustrated books; in this case the spooky matched scenes on one side of each vase, featuring two Buddhist saints, Mikazuki Shonin and Yuten Osho, haunted respectively by the ghouls Kikujogarei and Kasane no enkon, are taken from vol. 10, pp.34-5 of *Hokusai manga* (1819), Katsushika Hokusai's encyclopedic series of design sketches, see Hashimoto Osamu (intro.), *Katsushika Hokusai Hokusai Manga* (The Complete Hokusai-Manga Sketchbooks), Tokyo, Shogakukan, 2005, pp.586-7 (as illustrated on the next page).



(reproduction of pp. 34 and 35 from volume 10, *Hokusai Manga*)





220



221

## VARIOUS PROPERTIES

220

### A CAST-BRONZE FIGURE OF JIZO BOSATSU

Edo period (1615-1868), 18th century

A cast-bronze figure of the bodhisattva Jizo (Sanskrit, Ksitigarbha), saviour of deceased children and tortured souls in the underworld, the right hand lowered and formerly holding a staff, the left hand held outward, the robes incised on the front with a variety of names of donors, screwed to a separate bronze lotus pedestal.

Overall height: 53.5cm (21in).

£1,500 - 2,000

JPY200,000 - 260,000

US\$1,900 - 2,500

#### Provenance:

John J. Studzinski CBE, London.

221

### A TALL BRONZE FIGURE OF A YOUNG GIRL

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

Standing barefoot on a wave-lashed rock, holding her loose hat as it blows in the wind with one hand and carrying a shallow basket of shells at her waist with the other, her outer robe tied up to her waist to protect it from the water, signed on the reverse in seal form *Genryusai Seiya sei* (Manufactured by Genryusai Seiya); with a separate wood stand. 65cm (25½in) high. (2).

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700



(another view with stand)



222 \*

**A BRONZE OKIMONO GROUP OF THREE TURTLES**

By Okazaki Sessei (1854-1921), Meiji era (1868-1912), late 19th/early 20th century  
 Naturalistically cast, showing two smaller turtles attempting to clamber over the carapace of the adult turtle, their tails trailing to the sides, the details finely wrought, their pupils inlaid in *shakudo*, signed on the base of the largest turtle Sessei within a rectangular reserve, with a large black-lacquered stand of *mokko* form, supported on four scrolled feet; with a wood storage box inscribed outside on the lid *Dosei shiyu kame* (Bronze female and male turtles), inside the lid inscribed *Meiji yonjusannen gogatsu muika, onkeiji ni tsuki koshaku Nabeshima Naohiro, Nagako* (Marquis Nabeshima Naohiro and Nagako on the occasion of an auspicious event, 6 May 1910) and *Tokuin*.  
 The okimono: 24cm x 20cm (9½in x 7 7/8in);  
 the stand: 10cm x 54cm x 30cm (4in x 21¼in x 11¾in). (3).

£6,000 - 8,000  
 JPY790,000 - 1,100,000  
 US\$7,400 - 9,900

**Provenance:**

Nabeshima Naoshiro (1846-1921), the 11th and final daimyo of Saga Domain in Hizen Province, Kyūshū, Japan; Nagako was his second wife.

Okazaki Sessei received 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.



223



223



224

223 \*

**FOUR BRONZE OKIMONO AND A BRONZE VESSEL**

Taisho (1912-1926) or Showa (1926-1989) era, 20th century  
 The first three *okimono* constructed in two detachable sections, the first of a *buncho* (Java sparrow) perched atop a large stalk of green *yatsude* (fatsia), *unsigned*, on a separate large oval wood stand, *the fatsia: 11.5cm x 25cm (4 1/2in x 9 7/8in)*, *the sparrow: 5cm x 7cm (2in x 2 3/4in)*, *the stand: 5.1cm x 38.7cm (2in x 15 1/4in)*; the second also of a *buncho* on a single large *yatsude* leaf, signed on the back of the bird's tail with chiselled characters *Gyokuzan*, on a separate wood stand with scrolled feet, *the leaf: 18cm (7 1/8in) long*, *the bird: 4cm (1 9/16in) high*, *the wood stand: 4cm x 30cm (1 1/2in x 11 3/4in)*, with a wood storage box inscribed outside the lid *Yatsudeyo buncho* (Fatsia and Java Sparrow) and inside the lid inscribed *Toyama no ju Gyokuzan saku* (Made by Gyokuzan of Toyama); the third of a *sekirei* (wagtail) perched atop a *jakago* (stone-filled basket) attached with green leaves and a mooring post, *unsigned*, *4cm x 25.5cm (1 5/8in x 10in)*, with a wood storage box inscribed *Chudo jakago ni sekirei* (Cast bronze of wagtail and stone-filled basket); the fourth of an insect cage containing two bamboo mantises on a bamboo perch, the outside of the cage applied with a pair of birds on a berried branch, *unsigned*, *36.5cm (14 3/8in) high*; the fifth a vessel constructed in three detachable sections, the sparrow perched atop the smaller gourd, the larger gourd with a detachable stopper in the form of a leafy stalk, *unsigned*, with a wood storage box inscribed *Hyotan ni suzume Gyokusen saku* (Gourds and sparrow made by Gyokusen) and sealed *Gyokusen*, *23.5cm x 14cm (9 1/4in x 5 1/2in)*. (15).

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900



225

224 \*

**A BRONZE KORO (INCENSE-BURNER) AND COVER  
IN THE FORM OF A SHACHIHOKO**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
The imaginary sea creature cast in two separate sections with its  
exaggeratedly large head raised, its mouth wide open, its carp body  
lying down with its fins thrashing the water; *unsigned*.  
11.5cm x 13.2cm (4½in x 5¼in). (2).

£1,500 - 1,800  
JPY200,000 - 240,000  
US\$1,900 - 2,200

225

**A BRONZE OKIMONO OF A HAWK**

By Masatsune, Meiji era (1868-1912), late 19th/early 20th century  
Naturalistically modelled, standing in preparation for flight with its head  
lowered as it searches for prey, its legs of bronze with *shakudo* talons,  
its eyes inlaid in gilt with *shakudo* pupils, signed in a rectangular bronze  
reserve *Masatsune iru* (Cast by Masatsune); fixed to an unrelated oval  
wood stand. 29cm x 39cm (11 3/8in x 15 5/16in).

£6,000 - 9,000  
JPY790,000 - 1,200,000  
US\$7,400 - 11,000



226

226\*

**A GILT-BRONZE OKIMONO  
OF A PHEASANT AND SNAKE**

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

Standing with its head lowered as it spies a snake  
coiled around its right legs, resting on an unrelated  
gnarled separate wood stand; signed on the  
pheasant's belly within a gilt rectangular reserve  
*Seiya iru* (Cast by Seiya).

*The pheasant: 19.5cm x 40cm (7 5/8in x 15 3/4in),  
the wood stand: 6cm x 64cm (2 3/8in x 25 3/16in). (2).*

£2,000 - 3,000

JPY260,000 - 400,000

US\$2,500 - 3,700



227

**A PARTIALLY GILT-BRONZE GROUP  
OF A CORMORANT FISHERMAN AND A BOY**

Style of Miyao Eisuke of Yokohama,  
Meiji era (1868-1912),  
late 19th/early 20th century

The fisherman standing, his head raised holding a  
paddle with one hand and his broad hat with the  
other, a cormorant perched on a creel strapped  
to his back, the boy at his side, proffering a small  
turtle, their coats engraved with various designs  
highlighted in gilt; fixed on a wood pierced  
rectangular stand.

*Overall: 41.5cm x 36.5cm x 20cm  
(16 1/4in x 14 3/8in x 7 7/8in) including stand.*

£1,000 - 1,500

JPY130,000 - 200,000

US\$1,200 - 1,900

227



228

228

**A TOKYO SCHOOL BRONZE OKIMONO OF A BOY AND FOUR GEESE**

By Izumi Seijo (1865-1937) for the Kaneda Company, Meiji era (1868-1912), late 19th/early 20th century  
The young boy poised at one end of the rustic plank bridge wearing a loosely tied coat, herding the four geese, one with its wings flapping and losing its balance, signed on the underside with chiselled characters *Tokyo Kaneda sei* (Manufactured by Kaneda of Tokyo) with an impressed seal *Izumi Seijo iru* (Cast by Izumi Seijo) with a *kao*.  
18cm x 57.2cm (23 1/4in) long.

**£4,000 - 6,000**  
**JPY530,000 - 790,000**  
**US\$4,900 - 7,400**

Izumi Seijo was a noted bronze caster working in Tokyo. Examples of his sculpture are in the Japanese Imperial Collections, the Tokyo University of Fine Arts and the Ashmolean Museum, Oxford. For a pair of chickens by the artist see *Kindai Nippon chokoku no itchoryu: Hoshu dentoha no eiko* (Modern Japanese Sculpture: The Glory of the Conservative Traditional School), Tokyo, Sannomaru Shozokan (Museum of the Imperial Collections), 1996, p.58.



229

229\*

**A BRONZE OKIMONO OF A CHIN DOG**

By Suzuki Chokichi (1848-1919), Meiji era (1868-1912), early 20th century  
Naturalistically modelled seated, looking up with a quizzical expression, wearing a ruffled collar around his neck, his bushy tail sweeping around to his right hind leg; signed on the underside of his right foot *Kako tsukuru* within a rectangular reserve.  
13.5cm x 17cm (5 3/8in x 6 5/8in).

**£2,000 - 3,000**  
**JPY260,000 - 400,000**  
**US\$2,500 - 3,700**

For recent research on the latter part of Suzuki Chokichi's career, see Joe Earle, 'Suzuki Chokichi: Master of Metal Raptors', in Victoria Weston ed., *Eaglemania: Collecting Japanese Art in Gilded Age America*, exhibition catalogue, Boston, McMullen Museum of Art, Boston College, 2019, pp.25-30.



230



230



231

230 \*

**A LACQUERED BRONZE GROUP**

Meiji era (1868-1912), late 19th/early 20th century  
 Comprising two *shishimai* dancers entirely covered by a floret-decorated cloak, the boy in front wearing a large *shishi* mask, the second boy peering out of the cloak at the back, an *oni* (demon) dressed in a loin cloth cowering and crawling on the floor beside them; *unsigned*.  
*The shishimai group: 21cm x 33cm (8 1/4in x 13in); the oni: 11cm x 21.5cm (4 3/8in x 8 1/2in). (2).*

£2,500 - 3,000  
 JPY330,000 - 400,000  
 US\$3,100 - 3,700



231

**A PARTIALLY INLAID BRONZE ELEPHANT**

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

Standing on all fours with its trunk exaggeratedly twisted to the left, its back covered with a cloth decorated with sparse leaves strewn over a stylized scrolled ground; *unsigned*.

7cm x 12cm (2¾in x 4¾in).

£1,200 - 1,800

JPY160,000 - 240,000

US\$1,500 - 2,200

232

**THE NASSER D. KHALILI COLLECTION  
OF JAPANESE ART, VOLS.1-8**

Comprising eight volumes of *Meiji no Takara* (Treasures of Imperial Japan); Vol.I (Selected Essays); Vol.II (Metalwork Part 1); Vol.II (Metalwork Part II); Vol.III (Enamel); Vol.IV (Lacquer Part I); Vol.IV (Lacquer Part II); Vol.V (Ceramics Part I); and Vol.V (Ceramics Part II). (8).

£1,200 - 1,800

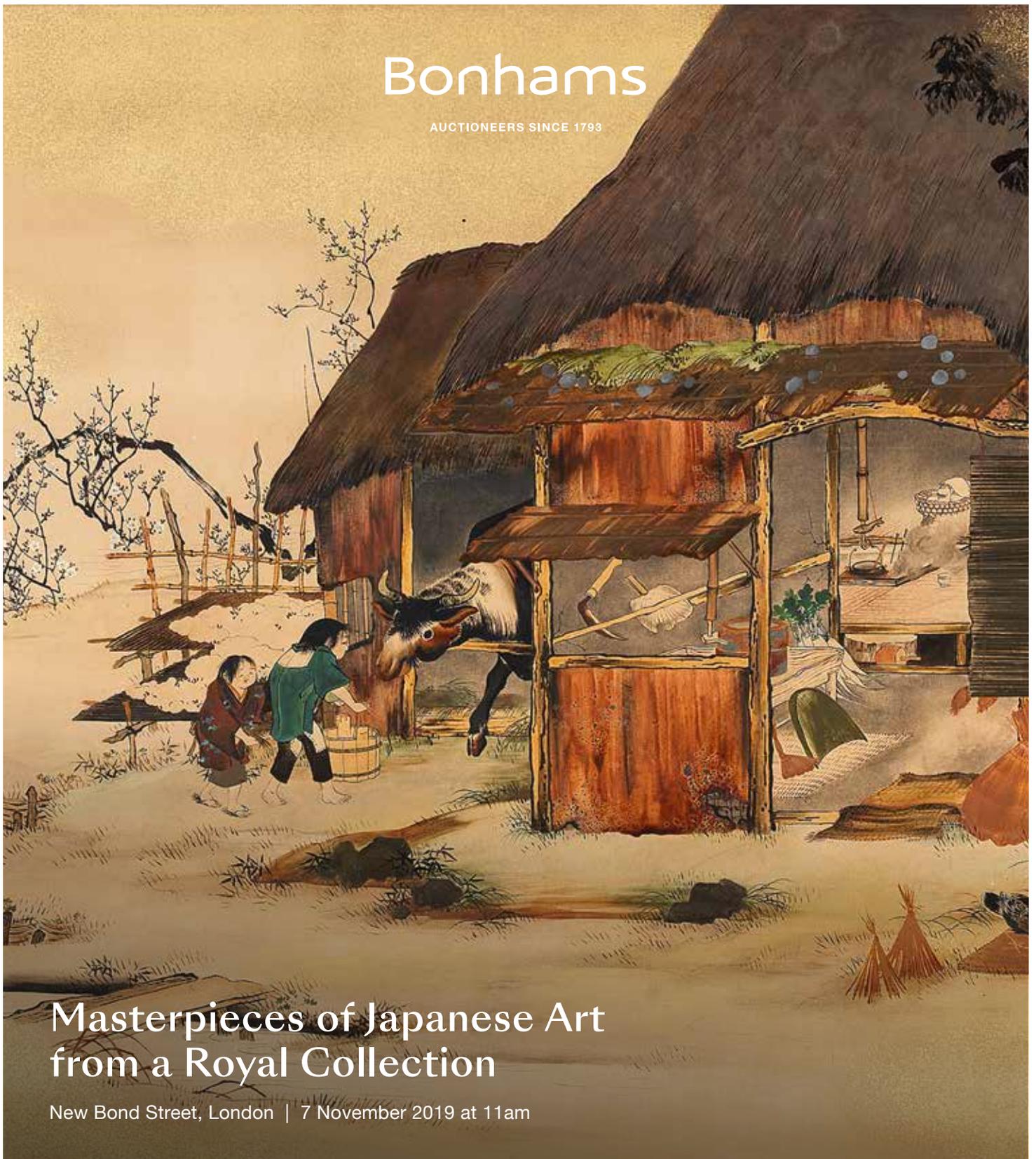
JPY160,000 - 240,000

US\$1,500 - 2,200

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**SHIBATA ZESHIN (1807-1891)**  
**URUSHI-E (LACQUER PAINTING)**  
**OF A FARMER'S HOUSE** (detail)  
Meiji era (1868-1912), dated 1888  
**£30,000 – 50,000 \***

### Exhibited:

Nihon Bijutsu Kyōkai (Japan Art Association), 1888  
Nezu Bijutsukan (Nezu Museum), 2012  
(also published, cat. no. 122)  
Museum of Fine Arts, Boston, 2017–2018

\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](http://bonhams.com/buyersguide)

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The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*' opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### **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. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

#### **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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

### Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Registration* and *Bidding Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

### Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration* and *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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

*Bonhams* will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

### Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

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) 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.

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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

## 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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*  
25% of the *Hammer Price* above £2,500 and up to £300,000  
20% of the *Hammer Price* above £300,000 and up to £3,000,000  
13.9% of the *Hammer Price* above £3,000,000

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 €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

## 8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and Expenses to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. 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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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  
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 issued in the name of the *Buyer* (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 issued in the name of the *Buyer* (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.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

## 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 licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licensing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774  
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

## 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 *Buyer's Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### **Proof of Firearms**

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### **Guns Sold as Parts**

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

### **Condition of Firearms**

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations

and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

#### Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

#### Licensing Requirements

##### Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

*Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

#### Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

#### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

## 19. JEWELLERY

#### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

#### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

#### Signatures

##### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

##### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

##### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

#### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

#### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

#### Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

#### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

*Lots* which are lying under Bond and those liable to VAT may not be available for immediate collection.

#### Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm  
 15 to 30 years old – top shoulder (ts) or up to 5cm  
 Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
 DB – Domaine bottled  
 EstB – Estate bottled  
 BB – Bordeaux bottled  
 BE – Belgian bottled  
 FB – French bottled  
 GB – German bottled  
 OB – Oporto bottled  
 UK – United Kingdom bottled  
 owc – original wooden case  
 iwc – individual wooden case  
 oc – original carton

### SYMBOLS

#### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.  
 TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.  
 W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.  
 Δ Wines lying in Bond.  
 AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties

under the Artists Resale Right Regulations 2006. See clause 7 for details.

- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This *Lot* contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com 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 on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.**

**Under this contract the Seller's liability in respect of the quality of the Lot, its fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.**

#### 1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

## 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
  - 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
  - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
  - 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
  - 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
  - 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, 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*.

## 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

<b>4</b>	<b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b>	7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i> .	8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;
4.1	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.3	You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and
4.2	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.4	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.
<b>5</b>	<b>RISK, PROPERTY AND TITLE</b>	7.5	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.
5.1	Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.	7.6	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.	<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to and received in cleared funds by <i>Bonhams</i> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> , the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):
<b>6</b>	<b>PAYMENT</b>	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	<b>9</b>	<b>THE SELLER'S LIABILITY</b>
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	8.1.3	to retain possession of the <i>Lot</i> ;	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .
<b>7</b>	<b>COLLECTION OF THE LOT</b>	8.1.4	to remove and store the <i>Lot</i> at your expense;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when: (i) <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,
		8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;
		8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;		

<p>9.3.2 the <i>Seller</i> will not be liable for any loss of <i>Business</i>, <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;</p>	<p>10.5 If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.</p> <p>10.6 References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents and to any subsidiary of <i>Bonhams Holdings Limited</i> and to its officers, employees and agents.</p>	<p><b>1 THE CONTRACT</b></p> <p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p> <p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p>
<p>9.3.3 in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i>, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.</p>	<p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p> <p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p> <p>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.</p> <p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p>	<p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p> <p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p>
<p>9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.</p>	<p>10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i>.</p> <p>10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i>, it will also operate in favour and for the benefit of <i>Bonhams</i>, <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.</p>	<p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p> <p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p> <p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p>
<p><b>10 MISCELLANEOUS</b></p>	<p><b>11 GOVERNING LAW</b></p>	<p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p> <p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
<p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p>	<p>All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.</p>	<p><b>2 PERFORMANCE OF THE CONTRACT FOR SALE</b></p>
<p>10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i>.</p>	<p><b>BUYER'S AGREEMENT WITH BONHAMS</b></p>	<p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p>
<p>10.3 If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.</p>	<p><b>IMPORTANT:</b> These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</p>	<p><b>3 PAYMENT AND BUYER WARRANTIES</b></p>
<p>10.4 Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i>, addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.</p>	<p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p>	<p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p>

<p>3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and</p> <p>3.1.3 if the Lot is marked [AF], 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.</p> <p>3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.</p> <p>3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:</p> <p>3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or</p> <p>3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.</p> <p>3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;</p>	<p>3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;</p> <p>3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and</p> <p>3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.</p> <p>3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.</p>	<p>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.</p> <p>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.</p>
	<p><b>4 COLLECTION OF THE LOT</b></p> <p>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, and once we have completed our investigations under paragraph 3.11, 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.</p> <p>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.</p> <p>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.</p> <p>4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.</p> <p>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.</p> <p>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</p>	<p><b>5 STORING THE LOT</b></p> <p>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 3, 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.</p> <p><b>6 RESPONSIBILITY FOR THE LOT</b></p> <p>6.1 Title (ownership) in the Lot passes to you (i) on payment of the Purchase Price to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, that under the Contract for Sale, the risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the Lot if earlier, and you are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.</p> <p><b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b></p> <p>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 unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the Lot;</p> <p>7.1.3 to remove, and/or store the Lot at your expense;</p> <p>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;</p>

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;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph 9 will cease.
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.		

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to

confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London 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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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" Any person considering, attempting or making a Bid, including those who have 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 for 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.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the *Artists Resale Right Regulations 2006*.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the *Sale of Goods Act 1979*:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

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## 19th Century Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

London  
Matthew Bradbury  
+44 20 7468 8295

## 20th Century Fine Art

San Francisco  
Sonja Moro  
+1 415 694 9002

## Aboriginal Art

Australia  
Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

Los Angeles  
Fredric W. Backlar  
+1 323 436 5416 •

## American Paintings

New York  
Jennifer Jacobsen  
+1 917 206 1699

## Antiquities

London  
Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

London  
David Williams  
+44 20 7393 3807

## Art Collections, Estates & Valuations

London  
Harvey Cammell  
+44 (0) 20 7468 8340  
New York  
Sherri Cohen  
+1 917 206 1671  
Los Angeles  
Leslie Wright  
+1 323 436 5408  
Joseph Francaviglia  
+1 323 436 5443  
Lydia Ganley  
+1 323 436 4496  
San Francisco  
Victoria Richardson  
+1 415 503 3207  
Celeste Smith  
+1 415 503 3214

## Australian Art

Australia  
Merryn Schriever  
+61 2 8412 2222 Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

London  
Matthew Haley  
+44 20 7393 3817  
New York  
Ian Ehling  
+1 212 644 9094  
Darren Sutherland  
+1 212 461 6531  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
San Francisco  
Adam Stackhouse  
+1 415 503 3266

## British & European Glass

London  
Fergus Gambon  
+44 20 7468 8245

## British Ceramics

London  
Fergus Gambon  
+44 20 7468 8245

## California & Western Paintings & Sculpture

Los Angeles  
Scot Levitt  
+1 323 436 5425  
Kathy Wong  
+1 323 436 5415  
San Francisco  
Aaron Bastian  
+1 415 503 3241

## Carpets

London  
Helena Gumley-Mason  
+44 20 8393 2615

## Chinese & Asian Art

London  
Asaph Hyman  
+44 20 7468 5888  
Rosangela Assennato  
+44 20 7393 3883  
Edinburgh  
Ian Glennie  
+44 131 240 2299  
New York  
Bruce MacLaren  
+1 917 206 1677  
Los Angeles  
Rachel Du  
+1 323 436 5587  
San Francisco  
Dessa Goddard  
+1 415 503 3333  
Hong Kong  
Xibo Wang  
+852 3607 0010  
Sydney  
Yvett Klein  
+61 2 8412 2231

## Chinese Paintings

Hong Kong  
Iris Miao  
+852 3607 0011

## Clocks

London  
James Stratton  
+44 20 7468 8364  
New York  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

London  
John Millensted  
+44 20 7393 3914  
Los Angeles  
Paul Song  
+1 323 436 5455

## Entertainment Memorabilia

London  
Katherine Schofield  
+44 20 7393 3871  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
Dana Hawkes  
+1 978 283 1518

## European Ceramics

London  
Sebastian Kuhn  
+44 20 7468 8384

## European Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108  
Los Angeles  
Rocco Rich  
+1 323 436 5410

## European Sculptures & Works of Art

London  
Michael Lake  
+44 20 8963 6813

## Furniture and Decorative Art

London  
Thomas Moore  
+44 20 8963 2816  
Los Angeles  
Angela Past  
+1 323 436 5422  
Anna Hicks  
+1 323 436 5463  
San Francisco  
Jeffrey Smith  
+1 415 215 7385

## Greek Art

London  
Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting

Memorabilia  
Edinburgh  
Kevin McGimpsey  
Hamish Wilson  
+44 131 240 0916

## Irish Art

London  
Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

London  
India Phillips  
+44 20 7468 8328  
New York  
Caitlyn Pickens  
+1 212 644 9135  
Los Angeles  
Kathy Wong  
+1 323 436 5415

## Indian, Himalayan & Southeast Asian Art

Hong Kong  
Edward Wilkinson  
+852 2918 4321  
New York  
Mark Rasmussen  
+1 917 206 1688

## Islamic & Indian Art

London  
Oliver White  
+44 20 7468 8303

## Japanese Art

London  
Suzannah Yip  
+44 20 7468 8368  
New York  
Jeff Olson  
+1 212 461 6516

## Jewellery

London  
Jean Ghika  
+44 20 7468 8282  
Emily Barber  
+44 20 7468 8284  
New York  
Brett O'Connor  
+1 212 461 6525  
Caroline Morrissey  
+1 212 644 9046  
Leslie Roskind  
+1 212 644 9035  
Los Angeles  
Emily Waterfall  
+1 323 436 5426  
San Francisco  
Shannon Beck  
+1 415 503 3306  
Hong Kong  
Anastasia Chao  
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Ellen Sin  
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