

# Japanese and Korean Works of Art Team

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# Fine Japanese Art

New Bond Street, London | Thursday 5 November 2020 at 11am & 2pm

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#### **SALE NUMBER**

26199

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All other sold lots will remain in the Collections room at New Bond Street free of charge until 5.30pm Thursday 19 November 2020 lots not collected by this time will be returned to the department storage charges may apply.

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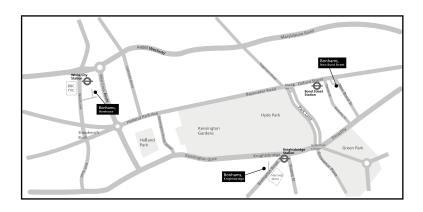
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# Chronology

	1000	
JOMON period	ca.10,000BC - ca.300BC	
YAYOI period	ca.300BC - ca.300AD	
KOFUN period	ca.300 - ca.593	
ASUKA period	ca.593 - 710	
NARA period	710 - 794	
HEIAN period	794 - 1185	
KAMAKURA period	1185 - 1333	
MUROMACHI period	1333 - 1573	
NANBOKUCHO period	1336 - 1392	
MOMOYAMA period	1573 - 1615	
BUNROKU era	1592 - 1596	
KEICHO era	1596 - 1615	
EDO period	1615 - 1868	
KAN'El era	1624 - 1644	
KANBUN era	1661 - 1673	
GENROKU era	1688 - 1704	
AN'El era	1772 - 1781	
TENMEI era	1781 - 1789	
KANSEI era	1789 - 1801	
KYOWA era	1801 - 1804	
BUNKA era	1804 - 1818	
BUNSEI era	1818 - 1830	
TENPO era	1830 - 1844	
KOKA era	1844 - 1848	
KAEI era	1848 - 1854	
ANSEI era	1854 - 1860	
MAN'EN era	1860 - 1861	
BUNKYU era	1861 - 1864	
GENJI era	1864 - 1865	
KEIO era	1865 - 1868	
MEIJI era	1868 - 1912	
TAISHO era	1912 - 1926	
SHOWA era	1926 - 1989	
HEISEI era	1989 - 2019	
REIWA era	2019 - present	

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**INRO** 

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**SWORDS** 

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SHIBAYAMA-INLAID, WOOD AND OTHER WORKS OF ART

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LACQUER WORKS OF ART

**CERAMICS** 

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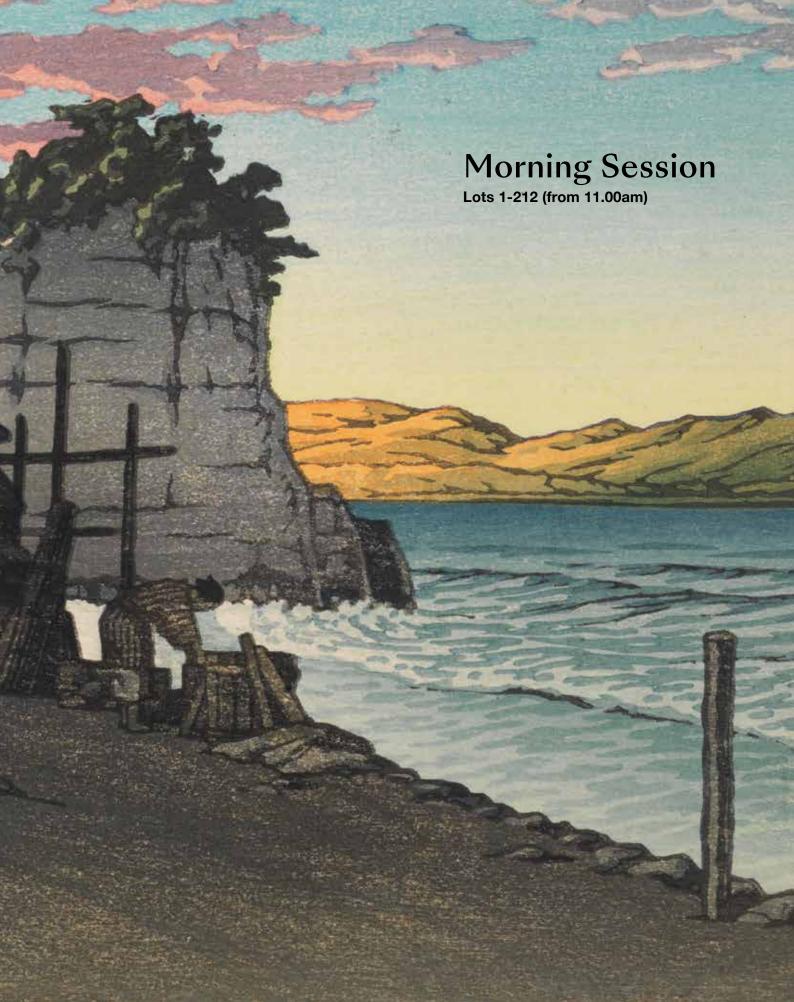
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#### **NETSUKE Various Properties**

#### A WOOD NETSUKE OF TWO TOADS

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

A large toad seated in a typical attitude, a smaller toad seated on its back, the wood of a good colour and the eyes inlaid; signed Masanao with a kao. 4.2cm (1 5/8in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

For a very similar example, see George Lazarnick, Netsuke and Inro Artists and How to Read Their Signatures. Honolulu. Reed Publishers. 1982, p.722.

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#### A WOOD NETSUKE OF A RABBIT

By Ichibun, Edo period (1615-1868) or Meiji era (1868-1912), 19th century Seated, its head turned to the left and one hind leg forming the himotoshi, the wood very slightly worn and the eyes inlaid; signed Ichibun. 3.5cm (1 3/8in).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

Very little is known of Ichibun and his work, although it would appear from the style of the present carving that he probably lived in the Nagoya region during the middle to later part of the nineteenth century.

#### A BOXWOOD NETSUKE OF A CRAB IN A CHESTNUT

By Miyazaki Joso (1835-1910) of Tokyo, Meiji era (1868-1912), late 19th century The crustacean crawling over an open chestnut shell, details finely carved and incised; signed Joso. 4cm (1 9/16in).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

#### Provenance:

Purchased at Bonhams, New York, 22 March 2011, lot 3041.

#### Published:

Sagemonoya, So School Netsuke, Tokyo, 1999.

#### A STAG ANTLER NETSUKE OF A SHARK

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

Naturalistically rendered with incised details, its mouth wide open, the dorsal fin and tail shaped like the branches of the antlers, its pupils inlaid in dark horn; inscribed on its belly in seal form Masayuki. 10.8cm (41/4in) long.

£3,500 - 4,000 JPY480,000 - 550,000 US\$4,500 - 5,200

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#### A PALE BOXWOOD NETSUKE OF A BADGER

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

Standing and staring ahead in a human attitude, its body wrapped in a large lotus leaf, wearing a smaller lotus leaf hat, its short bushy tail visible from beneath the edge of the leaf on the reverse, its eyes inlaid with pale translucent horn; unsigned. 5.1cm (2in) high.

£2.000 - 3.000 JPY270.000 - 410.000 US\$2,600 - 3,900

For very similar examples of the subject by Toyokazu, see Neil K. Davey, Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection, London, Faber & Faber and Sotheby Parke Bernet Publications, 1974, p.243, no.756, and Frederick Meinertzhagen, MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum, New York, Alan R. Liss Inc., 1986, p.946. For an example by Toyomasa, see Marie-Thérèse Coullery and Martin S. Newstead, The Baur Collection Geneva: Netsuke (Selected Pieces), Geneva, Collections Baur, 1977, no.C1108, and for an unsigned example in the Victoria and Albert Museum (inv.no.A.919-1910), see http://collections.vam.ac.uk/itemO228598/netsuke-unknown/

#### A WOOD NETSUKE OF SOJOBO (THE TENGU KING) HATCHING

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

Shown emerging from a large shell, one hand clutching a feathered fan, the other levering the rest of its lower body, one leg dangling over the front of the shell and both wings spread over the shell at the back, its eyes inlaid with pale horn; inscribed on the base Miwa with a kao. 4.5cm (13/4in) long.

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

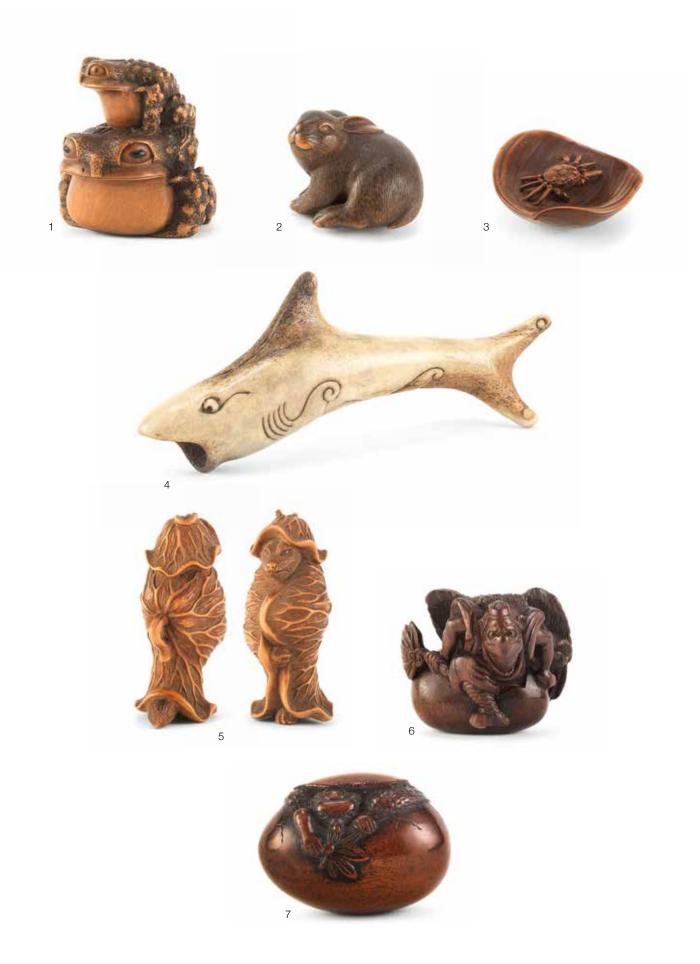
#### A BOXWOOD NETSUKE OF TENGU NO TAMAGO (HATCHING TENGU)

Edo period (1615-1868), late 18th/early 19th century The karasu (crow-beaked) tengu shown clutching a feathered fan with one hand and levering itself out of its egg with the other, one wing trailing over the shell; inscribed between the himotoshi on the underside Tametaka. 5.1cm (2in).

£2,000 - 2,500 JPY270,000 - 340,000 US\$2,600 - 3,200

#### Provenance:

Purchased at Bonhams, New York, 22 March 2011, lot 3030.



#### A NETSUKE OF A DRAGON IN A CHESTNUT

By Toyoyasu (Toyoyo), Edo period (1615-1868), Sasayama, Tanba Province, 19th century

The small chestnut naturalistically rendered and with a dragon coiled within, the skin of the nut carved with ukibori pimples, the slightly worn wood bearing a good patina; signed Toyoyasu (Toyoyo). 3.5cm (1 3/8in).

£1.500 - 2.000 JPY200,000 - 270,000 US\$1,900 - 2,600

An interesting variation on a theme used by Naito Toyomasa and his followers, other examples showing a monkey in a chestnut and dragons in oranges or gourds.

#### A WOOD NETSUKE OF A HANIWA WARRIOR

By Ouchi Sosui (1911-1972), Showa era (1926-1989), 20th century Rendered in conventional form, standing, wearing a visorless helmet with thick protective ear flaps and a sheet of thinner material wrapping around the rest of the head and neck, a distinctive short-sleeved body armour flaring outwards near the hips, a wide, sheathed sword suspended from the waist and diagonally across the right front of the body, and a pouch on the left side; signed on the back of the right leg Sosui. 5.7cm (21/4in) high.

£2,500 - 3,000 JPY340,000 - 410,000 US\$3,200 - 3,900

For an almost identical example, see Raymond Bushell, Collectors' Netsuke, New York, John Weatherhill, 1971, p.177, no.327.

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#### A BLACK-LACQUERED NETSUKE IN THE FORM OF A BROKEN-OFF PIECE OF INK

By Shibata Zeshin (1807-1891), Meiji era (1868-1912), late 19th century

Decorated in relief on one side with musical instruments and tassels, and two kanji (Chinese characters) on the other, the second character truncated; signed on one side Zeshin in incised characters. 3.1cm (11/4in).

£3.000 - 4.000 JPY410,000 - 540,000 US\$3,900 - 5,100

#### Provenance:

Purchased in these rooms, 10 November 2011, lot 244.

Similar examples are illustrated by Neil K. Davey, Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection, London, Faber & Faber and Sotheby Parke Bernet Publications, 1974, p.279, nos.846-847.

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#### A WOOD NETSUKE OF A SOLDIER

By Bokusan Sekko, Edo period (1615-1868), mid-19th century Probably representing a foreign soldier, wearing a conical hat attached with plaited headgear covering his ears and shoulders, bending over and adjusting his sandal, a large sack of provisions on his back tied in a knot under his chin; signed on the reverse Bokuzan Sekko saku (Made by Bokuzan Sekko). 5.1cm (2in) long.

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

#### Provenance:

Sold at Christie's, London, 12-13 July 2006, lot 573. Clyde Engle Collection. Purchased at Sydney L. Moss Ltd.

#### Published:

Sydney L. Moss Ltd., Outside the Box, Further Explorations in Japanese Netsuke and Lacquer, London, 2004, pp.78-79, no.37.

#### A WOOD NETSUKE OF HADESU SLAYING A TIGER

By Tsuguhisa, Edo period (1615-1868), 19th century The legendary warrior standing in a belligerent pose with one hand pinning down a strugglng tiger to the ground and the other raised about to strike the animal's head; signed on the tiger's belly in an oval reserve Tsuguhisa. 3.9cm (11/2in) high.

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

For two similar examples (one signed Gyokurintei), see Henri L. Joly, Behrens Collection, vol. 1, London, Glendining and Co., 1913, pl.LXI, nos.4782 and 4789. The example signed Gyokurintei (Behrens no.4789) is also illustrated by Neil K. Davey, Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection, London, Faber & Faber and Sotheby Parke Bernet Publications, 1974, p.305, no.926.

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#### A WOOD NETSUKE OF BENKEI AND THE BELL OF MIIDERA

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

The warrior shown leaning forward and putting all his force behind the large bell, one hand grasping the handle, the other resting on the other side, in an attempt to lift it; unsigned.

5.7cm (21/4in) high.

£1.500 - 2.000 JPY200,000 - 270,000 US\$1,900 - 2,600

#### Provenance:

The estate of HRH The Prince Henry, Duke of Gloucester. Purchased at Christie's, London, 12-13 July 2006, lot 695.









#### THREE WOOD OKIMONO NETSUKE

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

Comprising: Omori Hikoshichi and Chihaya, the warrior standing and bending over from the weight of the creature carried on his back; his hand poised on the hilt of his sword, turning around, discovering the true demonic nature of the beautiful woman reflected in the river, signed Gyokusen, 5.2cm (2in) high; the second of li no Hayata kneeling astride the struggling *nue* monster as he strikes it with his dagger, an archer standing beside him, unsigned; 3.9cm (11/2in) high; the third a warrior holding a slab beneath one arm, signed Gyokusai, 4.2cm (1 9/16in) high. (3).

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300

#### Provenance:

The second: purchased at Sotheby's, London, 9-10 November 2005, lot 1259.

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#### A WOOD OKIMONO OF A SAMURAI ON HORSEBACK

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

The warrior wearing a full suit of armour, mounted on a fully caparisoned horse, one hand restraining his horse and the other brandishing a piece of kusazuri (thigh armour), pulled from another warrior's armour during battle; unsigned. 8.5cm x 6.5cm (3 3/8in x 21/2in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

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#### A WOOD GROUP NETSUKE OF TAIRA NO TADAMORI APPREHENDING THE OIL THIEF

Edo period (1615-1868), late 18th/early 19th century The former standing barefoot shown grabbing the temple servant by his tunic collar, having just caught him stealing oil at dusk, the thief losing a geta in the struggle; unsigned. 7cm (2¾in) high.

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

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#### THREE VARIOUS NETSUKE

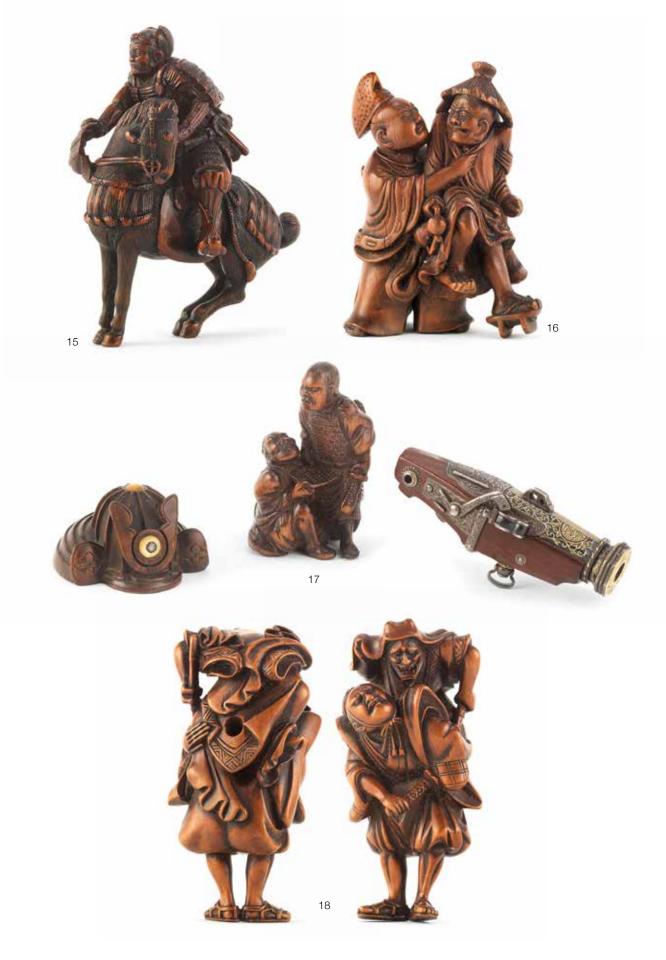
Edo period (1615-1868), late 18th/early 19th century Comprising: a wood samurai kabuto, of typical form, the tehen (finial) and maedate (forecrest) fitted with a pale horn disc, the fukigaeshi (turnbacks) decorated with the hanabishi-mon (flowery-diamond crests), unsigned, 2.2cm x 4cm (11/16in x 1 9/16in); the second a servant kneeling at the feet of his master, beseeching him by clutching his kusazuri (thigh armour), signed Hachi[...]; 5.2cm (2in) high; the third a miniature matchlock pistol and flint netsuke, the pistol designed with a working hammer and powder pan, the removable iron barrel fitted with sights and decorated on the surface with scrolling vines in flat relief of gold, set into a wood stock secured by a pin, the flint of typical form designed with a hinged egg-shaped iron housing opening to reveal a brass pan and iron hammer, fitted with a loose chrysanthemum silver ring, signed Goro[...] saku (Made by Goro...), 6.5cm (21/2in) long. (3).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

#### A WOOD NETSUKE OF OMORI HIKOSHICHI AND CHIHAYA

Edo period (1615-1868), late 18th/early 19th century The warrior standing and bending over from the weight of the creature carried on his back; his hand poised on the hilt of his sword, turning around, discovering the true demonic nature of the beautiful woman reflected in the river, the latter with her hand already gripped around the end of the scabbard, preventing Hikoshichi from removing the blade; unsigned. 8cm (3 1/8in) high.

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100





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#### SIX VARIOUS NETSUKE AND OKIMONO

Meiji era (1868-1912), late 19th/early 20th century Comprising three of wood, one ceramic and two ivory netsuke: the first an okimono-style netsuke of a man seated on the ground with his knees bent attempting to rise beneath the weight of a large sackful of oni on his back, one demon trying to break out, signed on an inlaid ivory tablet Ryukei, 6cm x 6cm (2 3/8in x 2 3/8in); the second a professional sneezer, holding an ivory tickling stick, signature tablet lacking, 7.2cm x 6.5cm (23/4in x 21/2in); the third a seated Hotei, unsigned, 4cm (11/2in); the fourth a monkey wrestling with a toad, unsigned, 6cm (2 3/8in); the fifth a ceramic netsuke of a monkey on a tree stump, unsigned, 4.3cm (1 5/8in); the sixth a karako (Chinese boy) leaning against Hotei's sack, signed Masamasa/Seisho, 2.7cm (1in) high. (6).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### A TALL WOOD SASHI NETSUKE OF ASHINAGA

By Masanao of Ise, Yamada, Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century Standing, looking up with his arms folded, his feet crossed and his mouth open, wearing a short skirt, folded and tied at the waist, his pupils inlaid in dark horn; signed beneath one foot Masanao. 18cm (7 1/16in) high.

£4,000 - 5,000 JPY540,000 - 680,000 US\$5,100 - 6,400

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#### A TALL WOOD SASHI NETSUKE OF ASHINAGA

By Masanao of Ise, Yamada, Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century Standing with his arms folded, his feet crossed and his mouth open, wearing a short skirt with a drum suspended from his belt at his waist, his eyes inlaid in translucent horn; signed beneath one foot Masanao. 22.2cm (8 3/4in) high.

£5.000 - 6.000 JPY680,000 - 820,000 US\$6,400 - 7,700

#### Provenance:

Purchased at Eskenazi Ltd.

#### Published:

Eskenazi Ltd., Japanese Netsuke, Ojime and Inro from a Private European Collection, London, 1998, p.26, no.15.

#### A TALL WOOD SASHI NETSUKE OF ASHINAGA AND TENAGA

Edo period (1615-1868), 19th century Ashinaga (long legs) standing with one foot pinning down a turtle, smiling and turning around to his companion Tenaga (long arms), carried on his back, both hands supporting his friend's bottom, Tenaga holding a basket in one hand and reaching down for the turtle in the other, unsigned; with a wood storage box, inscribed Sagemono [...] ninbutsu kata kizamu (A suspended article, carved in the form of a human being) on the lid. 25.2cm (9 13/16in) high. (2).

£4,000 - 5,000 JPY540,000 - 680,000 US\$5,100 - 6,400





### FOUR WOOD VARIOUS FIGURE NETSUKE

Edo period (1615-1868), late 18th/early 19th century Comprising: Kan'u riding a horse, unsigned; 5.2cm (2in) high; the second a courtier carrying a stand of beans and performing Oni yarai (exorcism of demons) during the New Year Setsubun ceremony, the demon crouching at this feet, unsigned, 4.1cm (1 9/16in) high; the third of li no Hayata seated astride the nue, one hand pinning the creature on the ground and the other about to slay it with a dagger, signed beneath Joryu, 3.2cm (11/4in) high; the fourth Benkei leaning against the large bell of Mildera and dragging it along with his baton, signed Gyokko, 3.2cm (11/4in). (4).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

For a very similar example, see George Lazarnick, Netsuke and Inro Artists and How to Read Their Signatures, Honolulu, Reed Publishers, 1982, p.540. Another example in ivory from the Behrens Collection is illustrated by Henri L. Joly, Behrens Collection, vol.1, London, Glendining and Co., 1913, pl.XXII, no.1128.

#### A TALL WOOD NETSUKE OF HANDAKA SONJA

Edo period (1615-1868), mid-late 19th century Standing barefoot with eyes downcast, dressed in mugwort cloak and skirt, his right hand clutching a reishi sceptre and an alms bowl from which a dragon emerges and wraps itself around the back of his legs; unsigned. 12.2cm (43/4in) high.

£2,500 - 3,000 JPY340.000 - 410,000 US\$3,200 - 3,900

#### A TALL WOOD NETSUKE OF RYUJIN'S ASSISTANT

Edo period (1615-1868), late 18th/early 19th century Standing with a pained expression, holding the tide-ruling tama (wishgranting jewel) with both hands, his emaciated chest laid bare, wearing an awabi (abalone) shell on his head and dressed in a skirt, scarves undulating over his arms; unsigned. 12.2cm (4¾in) high.

£2,500 - 3,000 JPY340,000 - 410,000 US\$3,200 - 3,900

#### Provenance:

M. T. Hindson Collection. Sold at Sotheby's, London, 14 November 1996, lot 475.

#### Published:

Sydney L. Moss Ltd., More Things in Heaven and Earth: Japanese Netsuke and Ojime, London, 2006, p.42, no.12.

#### A WOOD NETSUKE OF SHOKI AND ONI (DEMON)

Edo period (1615-1868), late 18th/early 19th century The demon-queller standing, holding his broad hat with both hands, looking upwards at the tiny oni (demon) crouched on top with its small drum suspended from a belt on its back, peering over the rim, trying not to be seen, the wood with a good colour; unsigned. 8.3cm (31/4in) high.

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### Provenance:

Edward and Marilyn Flower Collection. Purchased at Christie's, London, 4 November 2009, lot 1.

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#### A TALL WOOD NETSUKE OF A DUTCHMAN AND DOG

By Ikko, Edo period (1615-1868), 19th century Standing and smiling, dressed in a traditional three-quarter length coat, breeches and a peacock plumed hat, holding a leash tied around the neck of a dog, seated on the ground and playing with his master's left raised foot; signed Ikko.

11.5cm (41/2in) high.

£4,000 - 5,000 JPY540,000 - 680,000 US\$5,100 - 6,400

#### Published:

Barry Davies Oriental Art, Chicago 1999, London, 1999, p.10, no.13. Sagemonoya, The 2009 New York Sans Ivoire Netsuke and Sagemono Selection, Tokyo, 2009, p.13, no.20.











28Y Φ

#### A GROUP OF 22 VARIOUS NETSUKE

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

Comprising: two of professional sneezers, one seated with his right hand raised and holding a tickler, the head stretching to the front with the eyes closed and mouth open wide, the other smaller piece signed Gyokumin on an ivory tablet, 3.9cm (11/2in); the larger example signed Gyokkei with a kao, 5cm (2in); the third a recumbent piebald puppy, unsigned, 3.5cm (1 3/8in) wide; the fourth a piebald cat clambering over an upturned bucket, signed Norimasa, 4.2cm (1 9/16in) wide; the fifth a recumbent ox, unsigned, 6cm (2 3/8in) wide; the sixth a cicada crawling over two hozuki (Chinese lantern fruits), unsigned, 5.1cm (2in) wide; the seventh an oni lying asleep with a straw parasol strapped on his back, signed Hoichi, 5.1cm (2in) long; the eighth a plaque converted into a brooch of a rakan seated at a table with a hossu (fly whisk) and surrounded by eight oni, unsigned, 4.7cm x 6.5cm (13/4in x 21/2in); the ninth an okimono of a monkey with one arm outstretched, unsigned, 4cm (11/2in); the tenth a monkey trainer, the monkey on his shoulder, unsigned, 5.2cm (2in) high; the eleventh Hotei carrying a karako (Chinese boy) on his back, signed Mitsumasa, 5.7cm (21/4in) high; the twelfth a cluster of seven Kyogen masks, signed Gyokuunsai, 3.7cm x 3.7cm (1 3/8in x 1 3/8in); the thirteenth Fukurokuju patting the back of a Chinese boy at his feet, signed Mitsumasa, 4.2cm (1 5/8in) high; the fourteenth and fifteenth, two identical miniature masks of Daikoku, both signed Koichi, 3.2cm (11/4in); the sixteenth Gama sennin with two frogs, signed Shunzan, 5.4cm (2 1/8in) high; the seventeenth Kanzan holding a long scroll, signed Tomochika, 4.6cm (13/4in) high; the eighteenth Hotei seated on a fan, hiding a mask behind his back and gesturing Bekkanko, signed Minkoku, 3.8cm (11/2in) wide; the nineteenth a man pounding mochi (rice cakes), signed Masayuki, 4.6cm (13/4in) high; the twentieth Ashinaga and Tenaga playing kubihiki, Tenaga sitting on a high stool and pulling the rope around their necks, signed Minkoku, 4.7cm (1 7/8in) high; the twenty-first a walrus tusk okimono of two foreigners, 4.3cm (1 5/8in) high; the twenty-second an itinerant performer, wearing a mask and holding a gohei (Shinto paper sceptre), unsigned, 4.5cm (13/4in) high. (22).

£1.000 - 1.500 JPY140,000 - 200,000 US\$1,300 - 1,900

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#### A TALL WOOD NETSUKE OF KAN'U

Edo period (1615-1868), late 18th century The Chinese general standing in a typically dignified attitude, stroking his long beard with one hand and clutching the knot of his belted robe with the other, his hair tied in a knotted scarf and his garments undulating in the gentle breeze; unsigned. 11.1cm (4 3/8in) high.

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100

#### Provenance:

Carlo Monzino Collection. Sold at Sotheby's, London, 21 June 1995, lot 25.

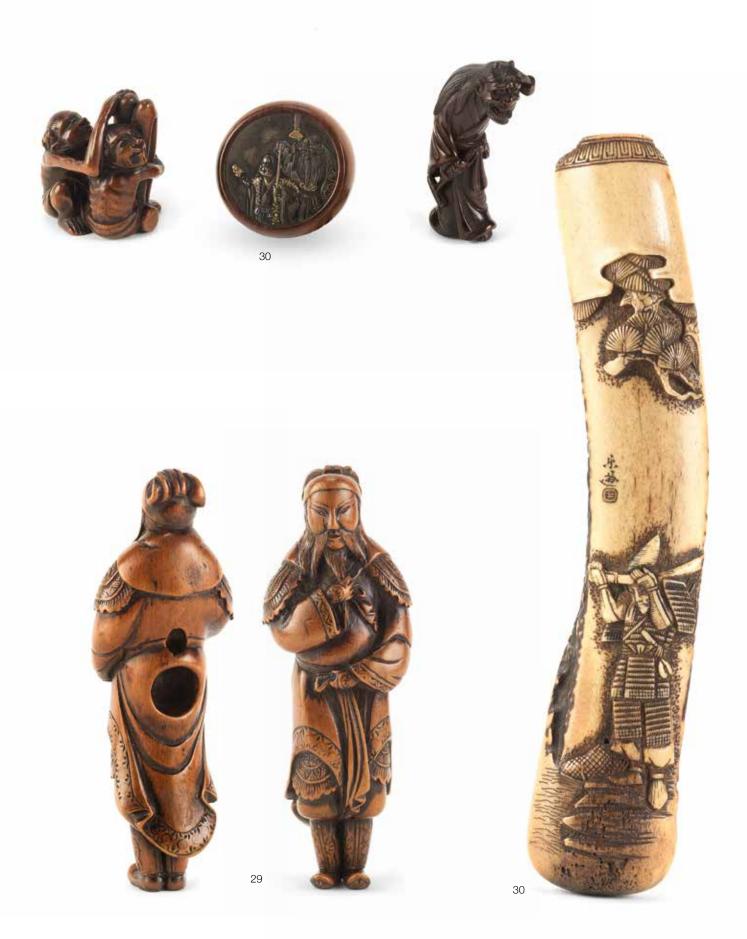
#### THREE WOOD NETSUKE AND ONE STAG-ANTLER **KISERUZUTSU (PIPE CASE)**

Edo period (1615-1868), early to late 19th century Comprising: Ashinaga and Tenaga represented as curly-haired South Sea Islanders seated beside each other, the former with a drum at his hip, clutching his long legs tightly towards his body, while Tenaga places his hands on the knees of his friend, unsigned, 4cm (11/2in) high; Kiyohime, standing with a clapper and pulling at a strand of hair, distraught and in pursuit of her rejected love, signed on the base Ikkyu, 5.3cm (2in) high; the third a kagamibuta netsuke, the wood bowl with a shibuichi plate carved in high relief of gilt and shibuichi inlay with Sojobo standing behind Okame, signed with chiselled characters Mingyoku; the kiseruzutsu of otoshi-zutsu form, carved in relief with a warrior standing beneath pine branches, holding his sword above his head and about to ford a river, signed Toyu with a red seal, 20cm (7 7/8in) long. (4).

£1.000 - 1.500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### Provenance:

The second: Purchased at Bonhams, New York, 22 March 2011, lot 3026.





# INRO Various Properties

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#### A LACQUER THREE-CASE INRO

Edo period (1615-1868), 16th/17th century The *roiro* ground lacquered with a continuous scene in gold and slightly coloured *takamaki*-e depicting Benkei pretending to read the *kanjincho* (subscription list) beside an *oi* (backpack) resting at the foot of an old pine tree at the Ataka Gate, with discrete details of gold foil, the interior of *nashiji*; *unsigned*. 8cm (3 1/8in) high.

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### Provenance:

Edward Wrangham Collection, no.1952. Purchased in these rooms, 10 May 2011, lot 169.

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

By Koma Kyuhaku, Edo period (1615-1868), late 18th/early 19th century
The roiro ground finely decorated in gold, silver and iro-e togidashi maki-e with a continuous scene of a daimyo's procession, the feudal lord mounted on a caparisoned horse and accompanied by a retinue of attendants, the samurai flanking the lord whilst servants follow behind, holding tasselled standards, those in front carrying boxes over their shoulders, the interior of rich nashiji, signed on the base in gold lacquer Kyuhaku with a kao. 8.3cm (31/in) high.

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,400

#### Provenance:

J. C. Hawkshaw Collection. Lt.Col. J. B. Gaskell Collection. W. W. Winkworth Collection. Ralph Harari Collection. Charles A. Greenfield Collection. Purchased at Sotheby's, New York, 25 March 1998, lot 7.

#### Exhibited:

British Red Cross Exhibition, London, 1915.

#### Published:

Henri L. Joly, and Kumasaku Tomita, Japanese Art and Handicraft: An Illustrated Record of the Loan Exhibition Held in Aid of the British Red Cross in October-November 1915, London, Yamanaka, 1916, pl.XCIV, no.11.







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

By a member of the Koma Family and Naka Komin, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Decorated in gold and iro-e takamaki-e with the Rokkasen (Six Immortal Poets) clustered together, as if in conference, on a rich o-birame ground, three on one side and three on the other, their faces all inlaid in high relief of either bronze, shakudo or shibuichi, signed on the base for the lacquer Koma saku and for the metal details Naka Komin with a kao; with a redcarved lacquer ojime. 8.3cm (31/4in) high.

£3,500 - 4,500 JPY480,000 - 610,000 US\$4,500 - 5,800

#### Provenance:

Edward Wrangham Collection, no.1731. Purchased in these rooms, 9 November 2010, lot 272.

#### Published:

E. A. Wrangham, The Index of Inro Artists, Alnwick, Northumberland, Harehope Publications, 1995, p.142, Naka Komin, left.

Naka Komin (born 1850) worked in Tokyo and was a maker of decorative metal kanamono and some sword fittings.



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

By Toju, Edo period (1615-1868), 19th century The fundame ground decorated in gold, silver and iro-e takamaki-e with mura-nashiji highlights, depicting a large crane standing with wings outstretched, surrounded by three karako (Chinese boys), one proffering a bowl filled with seeds to the bird on one side, another karako and an old man, each holding a fan, while butterflies flit around them on the reverse, the interior of rich nashiji, signed on the base Toju with a kao; with a red-stained wood ojime. 8.4cm (31/2in) high.

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

#### Provenance:

Sold at Christie's, London, 1966. Edward Wrangham Collection, no.701. Purchased in these rooms, 15 May 2012, lot 282.

#### Published:

E. A. Wrangham, The Index of Inro Artists, Alnwick, Northumberland, Harehope Publications, 1995, p.292, far right.

The subject depicted is said to be a parody of the Noh play Shojo (The Drunken Spirit).







The first: Edward Wrangham Collection no.2020. Purchased from these rooms, 6 November 2013, lot 286.

#### Published:

E. A. Wrangham, The Index of Inro Artists, Alnwick, Northumberland, Harehope Publications, 1995, p.243, Shin'yu.



#### A LACQUERED FOUR-CASE INRO

Edo period (1615-1868), late 18th/early 19th century Decorated in gold togidashi maki-e and e-nashiji with a continuous scene of thatched dwellings nestled in a hilly pine forest, the interior of nashij, unsigned, with a lacquered wood square manju netsuke carved with a fruiting branch and an octagonal plain wood ojime. 9cm (3½in) high.

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

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#### A RARE IRON INRO IN THE FORM OF A KABUTO (HELMET)

Edo period (1615-1868), 19th century

The shallow rounded bowl overlaid with silver ridges and surmounted by a silver *tehen kanamono* in the form of a chrysanthemum, the *fukigaeshi* (turnbacks) applied with gilt rain dragons and the *maedate* (forecrest) in the form of an *oni* (demon), the outer top edge of the helmet applied with three silver foliate crests, the underside fitted with a hinged clasp which lifts to reveal within two removable drawers, with an iron *ojime* and an iron netsuke in the form of a stirrup decorated with the same foliate *mon*; *unsigned*.

7.3cm (2 7/8in) diam. (3).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### Published:

Sagemonoya, *Sagemono & Netsuke*, Tokyo, 1995, p.15, no.15. Tobacco and Salt Museum, *Netsuke: Te no hira no naka no geijutsu* (Netsuke: Art in the Palm of the Hand), Tokyo, Benrido, 1995, p.134, no.466.









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

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

The obirame ground lavishly decorated in gold, silver and slight coloured takamaki-e, e-nashiiji and kirigane with discreet details inlaid in shell with Shotoku Taishi hiding within a willow tree espied by two warriors on the ground below on one side and two warriors, one mounted on horseback and one running alongside holding a halberd on the other, the interior of nashiji; unsigned. 9.8cm (3 7/8in) high.

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

#### Provenance:

Purchased at Christie's, New York, 16 December 1993, lot 114.

#### A GOLD LACQUER FOUR-CASE INRO

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

Bearing a rich oki-birame ground decorated in gold and iro-e takamaki-e with three samurai trying to restrain a rearing horse, the interior of nashiji; signed Kajikawa saku (Made by Kajikawa) with a tsubo-shaped seal. 9.1cm (31/2in).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

#### Provenance:

Purchased in these rooms, 6 November 2007, lot 9.

#### A GOLD-LACQUER LARGE THREE-CASE INRO IN THE FORM OF A SUIT OF ARMOUR

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

The suit of armour displayed on an armour box and decorated in gold hiramaki-e and takamaki-e with details rendered in inlaid shell and e-nashiji, the simulated russet-iron helmet with antler-shaped flanges and surmounted by a maedate (forecrest) in the form of a dragon head, the menpo (mask) blacklacquered, the breastplate gold-inlaid with a rabbit among autumn plants, the helmet and hand guards with a katabami mon (wood sorrel crest), the armour box embellished with repeated hanabishi motifs; signed on the bottom case in gold lacguer Shokasai. 16cm x 10cm (61/4in x 3 7/8in).

£4,000 - 5,000 JPY540.000 - 680.000 US\$5,100 - 6,400

#### Provenance:

Purchased at Christie's, London, 14 November 2001, lot 188.

A similar example by the artist is illustrated by Barry Davies Oriental Art, Netsuke Classics, London, 1990, no.81.



#### A LACQUERED KINCHAKU (POUCH) AND IRON NETSUKE IN THE FORM OF A KABUTO (HELMET)

The kinchaku by Shigeyoshi; both pieces Edo period (1615-1868), 19th century The kinchaku in the form of a kusazuri (thigh guard), formed of black-lacquered plates and dark blue lacing, with shakudo mounts, chased with chrysanthemums and openwork foliage, the base of rich nashiji, signed on the bottom in gold lacquer

Shigeyoshi with a kao, 7.3cm (3in) high; the kabuto netsuke of typical form and composed of metal plates bound together with rivets and silk lacing, a fitting at the front for the crest, the inside woven with cords to protect the wearer's head, the himotoshi in the form of a movable peg through the opening in the crown, unsigned; 4.1cm x 5.7cm (1 5/8in x 21/4in). (3).

£1.000 - 1.500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### Provenance:

The kinchaku: Edward Wrangham Collection. Purchased in these rooms, 9 November 2010, lot 254. The netsuke: Albert Brockhaus Collection. Purchased at Eskenazi Ltd. (see below).

#### Published:

Eskenazi Ltd., Japanese Netsuke, Ojime and Inro from a Private European Collection, London, 1998, p.153, no.188.







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A GOLD-LACQUER TWO-CASE INRO WITH A GOLD-LACQUER SQUARE OJIME IN FORM OF A SHAMISEN AND A CHERRY **WOOD NETSUKE** 

The inro probably by Komai Kansai II (1797-1857), Edo period (1615-1868), mid-19th century

The kinji ground decorated in gold takamaki-e and tetsusabi-nuri on both sides with sword fittings comprising: two tsuba, each embellished with autumnal plants and grasses, a kozuka rendered in black ishime lacquer simulating a shakudo nanako ground embellished with kusudama (string-decorated brocade balls), a pair of seppa and habaki, a kurikata and two menuki applied in shakudo high relief inlay, the interior of nashiji, signed Kansai with a kao; the shamisen ojime with the sides in mokume-nuri (imitating wood grain) and decorated with an open song book on the reverse and strings on the other, unsigned; the netsuke a natural section of cherry wood lacquered in gold hiramaki-e with a sprig of cherry; signed Joshu Hatazakura ni oite Toyo (Toyo at Hatazakura in Hitachi Province) with a kao. 6.2cm (2 3/8in) high.

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

Provenance:

Mike and Hiroko Dean Collection. Purchased at Christie's, London, 12-13 July 2005, lot 142.



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

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

The rich roiro ground lacquered in black relief with two sparrows in flight among plum blossoms, the branches extending over the reverse, the interior with divided cases of rich nashiji; signed on the base in gold lacquer Kajikawa with a red tsubo-shaped seal. 7cm (23/4in) high.

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

#### Provenance:

Georges Haviland Collection, no.123. Purchased at Hotel Drouot, Paris, 7 June 1932. Ivan League Collection.

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

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

The roiro ground embellished with mura-nashiji, finely lacquered in gold and slightly coloured togidashi maki-e and e-nashiji with a continuous scene of two girls, each carrying buckets of water beneath an overhanging pine branch by a fast-flowing river, the interior of matt gold lacquer, unsigned; with a lacquered-metal netsuke of a butterfly with wings spread, the front of iron, and inlaid with details in typical Komai style of flat gold inlay and the reverse of Negoro-style lacquer, unsigned; with a red glass ojime.

8.8cm (31/2in) high.

£2,500 - 3,000 JPY340,000 - 410,000 US\$3,200 - 3,900

#### Provenance:

Harriet Szechenyi Collection.

Purchased from these rooms, 8 November 2011, lot 349.

The design is taken from a woodblock print by Torii Kiyonaga (1752-1815), from the series Fuzoku Azuma no Nishiki (Beauties of the East as reflected in fashions), illustrating a scene from the Noh play Matsukaze, showing the two sisters Matsukaze and Murasame carrying pails of water on the sea shore.







#### TWO LACQUERED-WOOD INRO

One by Koma Kansai and one by lizuka Toyo IV (Toshu), Edo period (1615-1868), 19th century

Each lacquered in gold and slightly coloured takamaki-e, the first of upright form, containing five side drawers, decorated with a peacock and a peahen beside pine branches, signed Kansai; with a nut oiime inlaid in copper with a crab, signed Tenmin, 8cm (3 1/8in); the second a single-case inro of wide form, lacquered with a cock, hen and chick, the interior covered with clear lacquer, with a glass bead oijime, signed on the base Toshu with a kao, 7.3cm (2 7/8in). (2).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

#### Provenance:

The first: Wrangham Collection, no.1884. The second: Wrangham Collection, no.1040. Both purchased from these rooms, 10 May 2011, lots 312 and 313 respectively.

#### Published:

The signature for the second inro: E. A. Wrangham, The Index of Inro Artists, Alnwick, Northumberland, Harehope Publications, 1995, p.309, Toshu(sai), centre.

#### A WOOD SLENDER UPRIGHT **THREE-CASE INRO**

By Yamashita Tsuneyoshi, Edo period (1615-1868), 19th century Carved throughout in varying degrees of relief with a storm dragon among swirling clouds, its eyes of gilt metal and the interior of red lacquer with kinii edges, signed Yamashita Tsuneyoshi tsukuru (Made by Yamashita Tsuneyoshi); with an ebony manju netsuke carved in relief with a dragon holding a tama, its eyes of gilt metal; unsigned. 9.5cm (3¾in) high.

£800 - 1.000 JPY110,000 - 140,000 US\$1,000 - 1,300

#### Provenance:

Edward Wrangham Collection, no.2151. Purchased in these rooms, 15 May 2012, lot 351.

#### A BLACK-LACQUER **BROAD TWO-CASE INRO**

By Tatsuke Takamitsu, Edo period (1615-1868), mid-19th century The rich roiro ground lacquered in gold takamaki-e with highlights of kirikane, with a flying ho-o bird in flight on one side, its feathers continuing on the reverse above stylised kiri (paulownia), the interior of roiro with kinji edges; signed Tatsuke Kokyo kore o ga, gyonen hachijusai (Tatsuke Kokyo painted this at the age of 80). 7.6cm (3in) wide.

£3.000 - 4.000 JPY410,000 - 540,000 US\$3,900 - 5,100

#### Provenance:

Michael Tomkinson Collection, no.1048. Sold at Sotheby's, London, 1972. Edward Wrangham Collection, no.1143. Purchased in these rooms, 15 May 2012, lot 231.

#### Published:

E. A. Wrangham, The Index of Inro Artists, Alnwick, Northumberland, Harehope Publications, 1995, p.282, Takamitsu, Tatsuke, bottom row left.

Kokyo was one of the art names used by Tatsuke Takamitsu whose style of work often deviated from that of the classic Tatsuke family.





#### 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 maruni-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 (3¾in) high.

£7,000 - 9,000 JPY950,000 - 1,200,000 US\$9,000 - 12,000

#### 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, Alnwick, Northumberland, Harehope Publications, 1995, p.32, Bunsai, Koma, right.

#### Exhibited:

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.

#### A BLACK LACQUER FOUR-CASE INRO

By Shojusai, Edo period (1615-1868) or Meiji era (1868-1912), 19th century Bearing a roiro and e-nashiji ground, lacquered on one side with an elegant townswoman walking along the banks of a river in a contemplative attitude, her garments billowing in the wind, while on the reverse, a maidservant kneels beneath an overhanging pine branch beating cloth with kinuta (pestles) on a fulling block, in gold and slightly coloured togidashi maki-e, the interior of nashiji; signed Shojusai with a kao. 7.9cm (3 1/8in).

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,400

#### Provenance:

Purchased at Christie's, London, 1963. Edward Wrangham Collection. Purchased in these rooms, 15 May 2012, lot 337.

#### Published:

E. A. Wrangham, The Index of Inro Artists, Alnwick, Northumberland, Harehope Publications, 1995, p.250, Shoju(sai), left.

The design is taken from a woodblock print by Kubo Shunman (1757-1820), from the series Mutamagawa (Six Jewel Rivers), published c.1790.





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

By Minsetsu, Edo period (1615-1868) or Meiji era (1868-1912), 19th century The usu-nashiji ground embellished with sparse hirame flakes, lacquered in gold, black, and slightly coloured takamaki-e on one side with a flying sparrow and on the other with a large pair of scissors, the interior of nashiji, signed on the base in gold lacquer Minsetsu with a kao; with a carved walnut oiime. 6.7cm (2 5/8in) high.

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### Provenance:

Edward Wrangham Collection, no.957. Purchased in these rooms, 6 November 2013, lot 254.

#### Published:

E. A. Wrangham, The Index of Inro Artists, Alnwick, Northumberland, Harehope Publications, 1995, p.158, Kyuho, Minsetsu(sai), right.

The subject represents the fleeing sparrow in Shitakiri suzume (The Tongue-Cut Sparrow), a fairy story which has fascinated Japanese children for many generations.







51\*

#### A RED-LACQUER FOUR-CASE INRO

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

The vertical rectangular body embellished red, gold and silver takamaki-e with two pheasants perched together on a flowering plum branch which continues on the reverse, the interior risers of red lacquer with fundame (matt gold) shoulders and rims, signed in gold lacquer on the base Koma Yasutada saku (Made by Koma Yasutada); with a wood storage box. 9cm (31/2in) high. (2).

£1,800 - 2,000 JPY240,000 - 270,000 US\$2,300 - 2,600

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

Meiji era (1868-1912),

late 19th/early 20th century

The kinji ground decorated in gold and slightly coloured takamaki-e with a cockerel perched on an ivy-clad drum and rooster standing on the ground on one side and an overarching pine branch on the reverse, the interior of nashiji, unsigned, the metal tubular ojime carved with a peony; unsigned. 8.3cm (31/4in) high.

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

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

By Shibata Zeshin (1807-1891), Meiji era (1868-1912), late 19th century The lenticular cross-section with rounded corners, curved top and base, the kinji lacquer ground decorated in gold takamaki-e and hiramaki-e with a continuous design of a boat laden with rice sheaves and with a quant pole resting against its stern, tossed by tumultuous waters rendered in seigaiha-nuri; signed in kebori on the base Zeshin within an oval black-lacquer reserve. 8.5cm (3 3/8in) high.

£8,000 - 12,000 JPY1,100,000 - 1,600,000 US\$10,000 - 15,000

#### Provenance:

Carl A. Kroch Collection. Sold at Christie's, New York, 4 December 1986, lot 151. Shep Brozman Collection. Purchased at Christie's, London, 10 November 2010, lot 400.



#### 54 A GOLD-LACQUER OVAL **FOUR-CASE INRO**

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

Decorated in gold takamaki-e and kirikane with an all-over design of shochikubai (The 'Three Friends of Winter', pine, bamboo, and prunus, that flourish at the same time), arranged in horizontal bands across the surface, separated by clouds, the interior of rich nashiji; signed on the base in gold lacquer Yukasai. 8.8cm (31/2in) high.

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

#### Published:

The signature: E. A. Wrangham, The Index of Inro Artists, Alnwick, Northumberland, Harehope Publications, 1995, p.341, bottom right.





#### A CARVED WOOD TWO-CASE INRO AND A LACQUER TWO-CASE INRO

Edo period (1615-1868) or Meiji era (1868-1912), late 19th/early 20th century The first carved in low relief with Jurojin on one side and a katabami mon (wood sorrel crest) on the other, both on an octagonal cell ground framed within a curtain, the interior of plain wood, a carved pale wood ojime, signed Masanao, 8cm (3 1/8in) high; the second marbled red and gold lacquer ground decorated in gold, red and brown takamaki-e with long strips of brocade swirling over a branch of cherry blossoms, the interior of nashiji, unsigned; with a similarly lacquered ojime, 4.2cm (11/2in) high. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

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

Meiji era (1868-1912), late 19th/early 20th century The saya decorated in gold, grey, and black takamaki-e, e-nashiji and kirikane with a warrior dreaming with his head in his hand, Mount Fuji rising in the distance, the inner fivecase inro finely embellished in iro-e togidashi maki-e depicting the subject of dream, a tennin riding a giant dragon before the full moon, the interior of rich nashiji; unsigned. 9.3cm (3 5/8in) high. (2).

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,400

### Provenance:

Purchased at Grace Tsumugi Ltd., November 2006.

The subject depicts the sixteenth-century lord of Kai Province, Takeda Shingen, yearning to return to his home.





56

### 57

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

By Shibata Zeshin (1807-1891), Meiji era (1868-1912), late 19th century Decorated with chidori (dotterels or plovers) flying over tumultuous waters and jakago (stone-filled baskets), the waves rendered in seigaiha on a seidonuri ground, with discrete details lacquered in gold and red takamaki-e, the interior of plain roiro lacquer, signed on the bottom case in an oval reserve Zeshin; with nunobukuro (brocade silk storage bag) and double wood storage boxes. 5.6cm (2in) high. (5).

£8,000 - 12,000 JPY1,100,000 - 1,600,000 US\$10,000 - 15,000

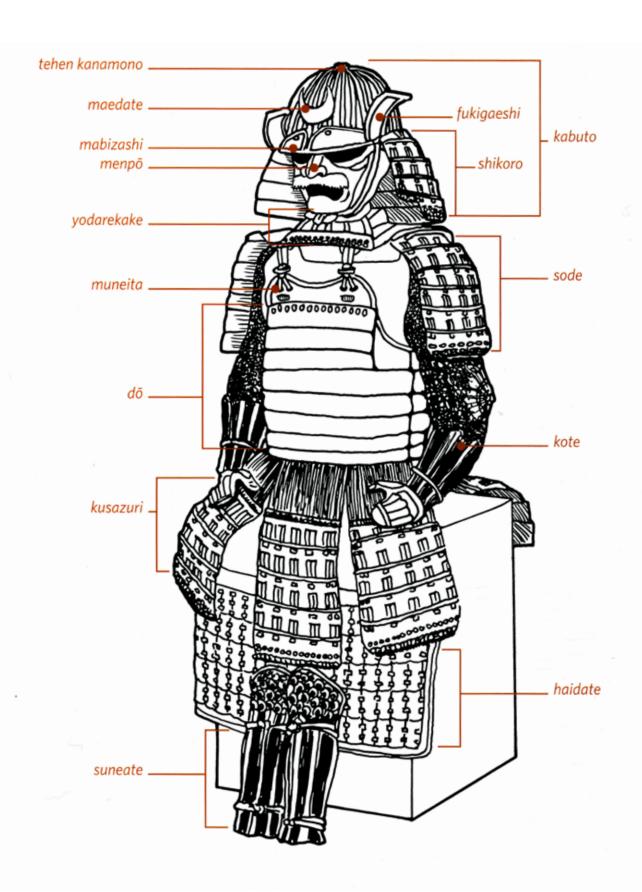
### Provenance:

Purchased from these rooms. 10 November 2011, lot 242.



57

## Components of a tosei gusoku suit of armour







### ARMOUR AND OTHER MILITARY ACCOUTREMENTS **Various Properties**

### A COMPOSITE ARMOUR

Edo period (1615-1868), 19th century

The helmet and do mounted in the style of the Unkai school, the 32-plate suji kabuto in russet iron, the mabisashi embossed with clouds, mounted with an elaborate tehen kanamono in gilt copper and shakudo, an agemaki no kan and agemaki to the rear, with a simple sun disc maedate; the three-lame itamono ko manju jikoro black lacquered with the lower plate in stippled gold, laced in white sugake odoshi; the matching hotoke do brown lacquered iron with the munaita and lower edge of the do gilded, on the front an elaborate saihai and tenugui no kan and an applied iron shishi; the kusazuri black lacquered with the lower plate gilded, laced in pale blue sugake odoshi; a hanbo in russet iron, associated with the do and kabuto, well-formed with a three-lame black-lacquered yodarekake laced in green sugake odoshi;

the ko-sode of black-lacquered kitsuke kozane laced in blue kebiki odoshi; a black-lacquered iron oda gote; a black-lacquered ikada haidate; and a black-lacquered shino suneate; with a gusoku bitsu (armour box) and stand. (12).

£5,000 - 6,000 JPY680,000 - 820,000 US\$6,400 - 7,700



### A KOREAN SADDLE

Joseon dynasty (1392-1897), 18th/19th century Wood, leather, and iron with silver overlay, comprising seat, pommel, and cantle; the components of the seat held together with leather thongs and drilled with holes for attaching the seat cushion and accessories, the section in front of the pommel drilled with holes for the reins, the pommel edged with iron strips and with a flower-shaped decoration to the front, the iron with motifs in silver overlay. 24.8cm x 43.2cm x 35cm (93/in x 17in x 133/in).

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

For a saddle of similar construction in the Metropolitan Museum of Art, New York, inv.no.36.25.577a-c, see https://www.metmuseum.org/art/ collection/search/31907; it is described online as 'Mongol or Korean' but the silver decoration suggests a Korean origin for the present lot.

### A PAIR OF INLAID IRON STIRRUPS

Probably Korean, Joseon dynasty (1392-1897), 18th/19th century Each stirrup decorated all around the sides and edges with a matching design of auspicious Buddhist symbols interwoven on a ground of dense rinzu (fragmented keyfret) inlaid in silver flat relief; unsigned. Each stirrup: 17.8cm x 14.6cm (7in x 53/4in). (2).

£2.000 - 3.000 JPY270,000 - 410,000 US\$2,600 - 3,900

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

Inlaid by Yazaemon Nagatsugu of Kanazawa, Edo period (1615-1868), 18th century

Of typical form, each inlaid on the front with an identical design of repeated stylised foliate and geometric motifs among foliage in flat silver relief, the underside with scattered sasa rindo (gentian flowers), the interior red-lacquered; each stirrup signed on the front for the inlay Kanazawa no ju Yazaemon Nagatsugu saku (Made by Yazaemon Nagatsugu of Kanazawa). 24.5cm x 26cm (9 5/8in x 101/4in). (2).

£2,000 - 2,500 JPY270,000 - 340,000 US\$2,600 - 3,200

Known as an inlay master, Nagatsugu was a retainer of the Maeda Daimyo of Kanazawa and is recorded in Inaba Tsuryu, Soken Kisho, Osaka, Suhara Mohei et al., 1781, vol.4, p.18; and by Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, p.1299, H.06531.

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

By Nobukuni, Edo period (1615-1868), late 18th/early 19th century Of typical form, each inlaid on the front with an identical design depicting a pair of cranes in flight among wisps of cloud in flat silver relief, the underside with a diamond pattern, the interior red-lacquered; each stirrup signed on the uprights in silver flat relief inlay Kashu no ju Nobukuni saku (Made by Nobukuni of Kaga Province). 23cm x 27.5cm (9in x 10¾in). (2).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900





### A PRIVATE COLLECTION OF TSUBA (SWORD GUARDS) AND OTHER **SWORD FITTINGS**

63**\*** 

### **NINE IRON SUKASHI (OPENWORK) TSUBA (SWORD GUARDS)**

Edo period (1615-1868), 17th to 19th century Unsigned and circular except as noted, the designs as follows: the first, butterflies and moths, with touches of nunome-zogan gold overlay; the second, cracked ice; the third, broken fans, signed Inshu no ju Suruga saku (Made by Suruga of Inaba Province), with a wood tomobako storage box inscribed Inshu no ju Suruga saku Yabure-ogi (Tattered fans, made by Suruga of Inaba Province), the reverse of the lid with a handwritten attestation dated 25 October 1992 dating the tsuba to the late Edo period; the fourth, a flowering branch of prunus and the crescent moon; the fifth, kumade (garden rakes); the sixth, circular with five lobes, each pierce-carved with a hanabishi motif; the seventh, a kogai and other hair ornaments; the eighth with rim formed as three confronted pairs of warabite (young fern heads); the ninth, overlapping uchiwa fans; with eight wood storage boxes. The smallest: 6.8cm (2 11/16in); the largest: 8.2cm (31/4in). (18).

£800 - 1.000JPY110,000 - 140,000 US\$1,000 - 1,300

### NINE IRON SUKASHI (OPENWORK) **TSUBA (SWORD GUARDS)**

Momovama (1573-1615) and Edo (1615-1868) period, late 16th to 19th century Unsigned and circular except as noted, the designs as follows: the first, Kyo-sukashi, waves and birds; the second, mokko with touches of gold nunome-zogan overlay; the third, rat and daikon; the fourth, intersecting curves, signed Bamen Tsunemasa, with a wood tomobako storage box inscribed Kyosukashi tsuba, the reverse of the lid with a handwritten attestation dated March 1990 dating the tsuba to the early Edo period; the fifth 28-lobed, with prunus blossom and pine; the sixth, irises and Yatsuhashi (Eight-Stage Bridge); the seventh, flowers and branches; the eighth, paulownia, myoga, and hats; the ninth, irises and Yatsuhashi (Eight-Stage Bridge); with eight wood storage boxes. The smallest: 7.1cm (2 13/16in); the largest: 8.2cm (31/4in). (18).

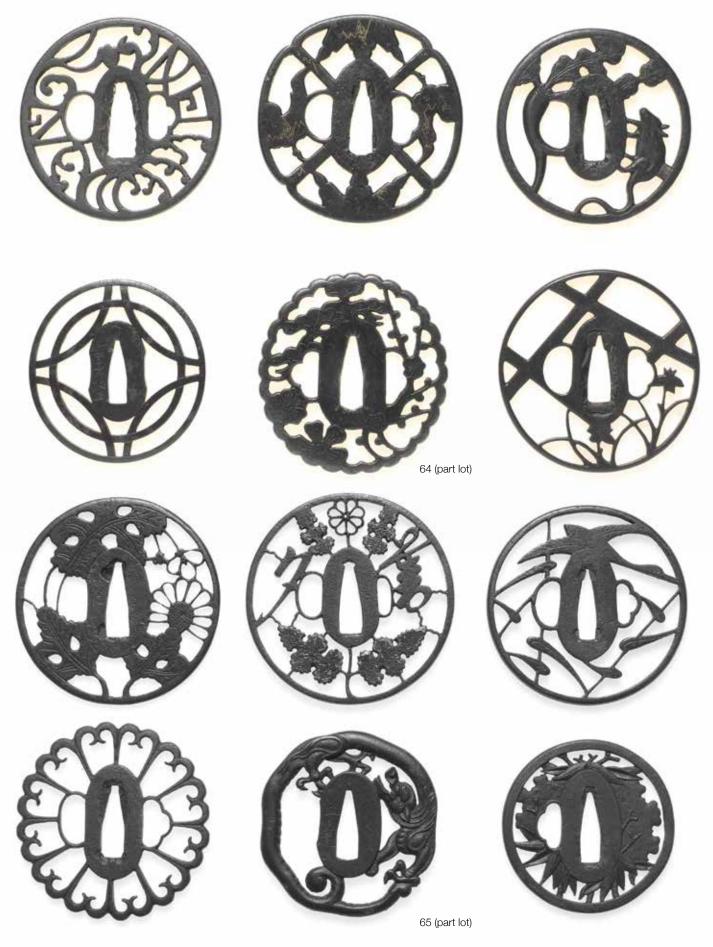
£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

### **NINE IRON SUKASHI (OPENWORK) TSUBA (SWORD GUARDS)**

Edo period (1615-1868), 17th to 19th century Unsigned and circular except as noted, the designs as follows: the first, chrysanthemum flowers and leaves; the second, mulberry leaves (Tanabata Festival); the third, a goose and reeds; the fourth 24-lobed, pierce carved as a 12-petalled stylized chrysanthemum; the fifth modelled as a smooth dragon encircling the seppadai, signed Yasuchika; the sixth, a snowflake and bamboo, signed Echizen no ju Kinai saku (Made by Kinai of Echizen); the seventh, paulownia crests and tendrils; the eighth 32-lobed, with stylized leaves and birds; the ninth modelled and chased as a crane and *minogame* (bushy-tailed turtle) encircling the seppadai; with nine wood storage boxes.

The smallest: 6.5cm (2 9/16in); the largest: 8.1cm (3 3/16in). (18).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300





### A KYO-SHOAMI IRON TSUBA (SWORD GUARD)

Edo period (1615-1868), 17th century Four-lobed cruciform with hammered-up rim, the well-patinated iron surface overlaid in gold and silver with a dragon and clouds and pierced with a waisted gourd shape forming the udenuki-ana, unsigned; with wood tomobako storage box titled Kyo Shoami unryu (Kyo Shoami dragons and clouds) and inscribed on the reverse of the lid with an attestation by Torigoe Kazutaro dated September 1959. 8.7cm (3 3/8in). (2).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

67\*

### A 'SHINGEN' TSUBA (SWORD GUARD)

Edo period (1615-1868), late 17th/18th century Circular, the thick iron plate with elaborate bands of ropework in brass and copper wire, unsigned; with a wood storage box. 8.5cm (3 3/8in). (2).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

### 68**\***

### THREE SENTOKU (BRASS ALLOY) TSUBA (SWORD GUARDS)

Edo period (1615-1868), 19th century

The first irregular oval, chased and inlaid in relief with Sojobo the Tengu King and an acolyte hiding out in the mountains, signed Taryusai Yoshiyuki (Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, H12344.0); the second oval with an applied fukurin chased and inlaid in relief with Minamoto no Yoritomo hiding in a tree protected by his cousin Kajiwara Kagetoki, a startled dove flying away, signed in seal style Tsuneshige; the third rounded square, chased and inlaid in relief with the Oil Thief approaching the Aridoshi Shrine, signed Tsuneshige, with a wood tomobako storage box inscribed on the reverse of the lid with an attestation by Sato Kanzan dated January 1968; the other two each with a wood storage box.

The smallest: 6.4cm (21/2in); the largest: 7.1cm (2 13/16in). (6).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

# **EIGHT IRON TSUBA (SWORD GUARDS)**

Edo period (1615-1868), 18th/19th century The first circular, pierce carved and modelled as a chrysanthemum plant (gilt details), the ryohitsu plugged with shakudo (one partially missing), signed Inshu no ju Masayoshi (Masayoshi of Inaba Province); the second circular, pierce carved and modelled as maple leaves and dew drops (gilt details), the ryohitsu plugged with shakudo, signed Bushu no ju Masakata (Masakata of Musashi [Edo]); the third mokko, chased and inlaid in gold, silver, and copper with a shishi, bamboo, and mountain torrent, signed Yanagawa Naomasa; the fourth rounded rectangular, chased and inlaid with swallows and waves, signed Akimasa with a kao on the reverse; the fifth circular, pierce carved with birds and waves (gilt details); the sixth oval, chased and inlaid with Mount Fuji, sunrise, and New Year pine sapling (gold and silver details), obscurely signed; the seventh oval, chased in relief with a mountain landscape and seascape, signed Chohanjo Hara Tomosaka kore o tsukuru (Hara Tomosaka made this at Hagi Castle in Nagato Province; see Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, H10065.0); the eighth circular, the rim formed by a band of cloud surrounding a pierce carved and chased dragon, the kozuka-ana plugged with gilt metal stamped with a floral star pattern, signed Echizen no ju Kinai saku (Made by Kinai of Echizen), with a wood tomobako storage box inscribed on the reverse of the lid mentioning a similar published example; the other seven each with a wood storage box. The smallest: 6.4cm (21/2in); the largest: 8.5cm (3 3/8in). (16).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

### Provenance:

The seventh: purchased in these rooms, 16 May 2013, lot 249 (part lot).





### **FIVE SHAKUDO TSUBA (SWORD GUARDS)**

Edo period (1615-1868), late 18th/19th century All except the fifth almost circular, the first with nanako ground, chased and inlaid in gold and silver with a shishi and peonies growing by a rock, unsigned; the second chased in relief and with gilt decoration depicting a dragon and clouds and tiger and bamboo, unsigned; the third with nanako ground, chased and inlaid in gold, silver, and copper with Ariwara no Narihira and a companion picnicking by the Yatsuhashi (Eight-Stage Bridge) from Ise monogatari (The Tales of Ise), signed Isshinsai Tachibana Akimitsu with a gold seal Aki; the fourth chased and inlaid in gold and silver with Jittoku lying asleep by his broom and a smiling Kanzan rolling up his scroll, signed Rinsendo with a gold seal; the fifth mokko with a gilt fukurin and ryohitsu liners, chased and inlaid in gold, silver, and copper with eight horses by a stream, unsigned; each with a wood storage box.

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

Each approx., 7.2cm (2 13/16in). (10).

### THREE TSUBA (SWORD GUARDS)

Edo period (1615-1868) and Showa era (1926-1989), 19th/20th century The first brightly patinated copper mokko with a hammered-up rim, boldly chased and inlaid in gold and silver with a shishi on each side, with peonies on the obverse, the hitsuana plugged with nekogaki ('cat scratch') gilt metal, signed Morihira with a kao (see footnote); the second copper, oval, each side chased and inlaid in shakudo and silver with a huge Mount Fuji-shaped wave with birds in flight, unsigned; the third iron with a raised rim, chased with rough waves and an anchor and inlaid with gold and silver cherry blossoms, the ryohitsu plugged with shakudo, unsigned; each with a wood storage box.

The smallest: 7.6cm (3in); the largest: 8.6cm (3 3/8in). (6).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

Yanagawa Morihira (1899-1971) carried on the Mito metalworking into the middle of the twentieth century; the style of this shishi also recalls the work of other artists inspired by the nationalistic, warlike spirit of the 1930s; compare for example a round box by Nihashi Yoshihira (1896-1977), dated 1930, reproduced in Kendall H. Brown, Deco Japan: Shaping Art and Culture, 1920-1945, Alexandria, Va., Art Services International, 2012, cat.no.23. For Yanagawa Morihira, see Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001. H05664.0.



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

Edo period (1615-1868), 18th/19th century The first iron, almost circular, chased in relief and inlaid in silver with a winter landscape of prunus trees by a rustic dwelling over a stream, signed Baikado Masatoyo saku (Made by Baikado Masatoyo); the second shibuichi small, irregularly shaped, with hagi (bush clover) and a suzumushi bell cricket by moonlight, unsigned; the third iron, almost circular, with Komei, Kan'u, and Chohi, the heroes of the Sangokushi (Records of the Three Kingdoms), one of them holding an umbrella, signed Kaikudo Naotoshi with a kao (for this kao, see Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, H06821.0); the fourth shibuichi, chased and inlaid in mixed metals with Ono no Tofu admiring the perseverance of a frog, signed Gvonen nanajuni Katsufusa (Katsufusa, aged 72); each with a wood storage box. The smallest: 4.8cm (1 7/8in); the largest: 7.4cm (2 7/8in). (8).

£1,000 - 1,500 JPY140.000 - 200.000 US\$1,300 - 1,900





### 73\* SIX TSUBA (SWORD GUARDS)

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

Unsigned except as noted: The first two sentoku or brass, of similar design, rounded rectangular, chased and inlaid with a mounted samurai in oyoroi armour, one with a tachi and the other with a bow, both signed Tsuneshige; the third and fourth also sentoku or brass, of similar design, circular, chased and inlaid with koronbo (south sea islanders) dragging on a rope attached to a large piece of coral in the sea on the reverse; the fourth and fifth a daisho set, each circular, shakudo, the larger tsuba with a gilt metal fukurin, chased and with gold inlay of fan and lozenge shapes with a variety of plant designs; with two wood storage boxes.

The smallest: 6.9cm (23/4in); the largest: 7.4cm (2 7/8in). (8).

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300

### A KENJO (PRESENTATION) TSUBA (SWORD GUARD)

By Bairyuken Kiyotatsu, Nishijin, Kyoto, Edo period (1615-1868), late 18th/early 19th century Iron, of mokkogata (four-lobed) outline with eight piercings in addition to the two hitsu-ana and the nakago-ana, decorated in nunomezogan gold overlay with a variety of formal ornament including key-fret, kikko, asanoha, and seigaiha waves, signed Bairyuken Kiyotatsu saku (Made by Bairyuken Kiyotatsu); with a wood storage box. 6.9cm (23/4in). (2).

£800 - 1.000 JPY110,000 - 140,000 US\$1,000 - 1,300



### 75**\***

### TWO UNUSUALLY SHAPED TSUBA (SWORD GUARDS)

Edo period (1615-1868). late 18th/19th century Both unsigned, the first copper alloy, in the form of a gunpai uchiwa, the handle and reinforcement sticks in shakudo, pierced with an inome shape; the second iron, in the form of a wide-mouthed ceramic jar, overlaid in gold with glaze dripping down the sides, the mouth and base imitating painted decoration; with two wood storage boxes.

The first: 8.8cm (3 7/16in); the second: 6.1cm (2 3/8in). (4).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900





### 76**\***

### TWO IRON TSUBA (SWORD GUARDS)

Edo period (1615-1868), 19th century The first circular, chased in relief with the head of a grimacing ogre, perhaps the Shuten Doji, enhanced with overlay of gold and silver, unsigned; the second aorigata with hammered-up rim, chased in relief on one side with Daikoku, God of Wealth, perched on two rice bales and with a treasure sack on his back and on the other with a rat, signed Shomin no i Sho [...] Kizamu (Carved by Sho [...] after a design by Shomin); with two wood storage boxes.

The first: 8.1cm (3 3/16in); the second: 7.8cm (3in). (4).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900







### TWO DAISHO (LARGE AND SMALL) SETS OF TSUBA (SWORD GUARDS)

Edo period (1615-1868), 19th century

The first set shakudo migaki-ji, each chased in katagiribori with a ho-o bird perched in a paulownia tree, the design continuing on to the reverse, each signed Aoyagi Yoshimitsu with a kao; the second set iron, circular, with large hitsuana and cloud-shaped cut-outs, inlaid in gold with scattered cherry blossoms, signed in gold inlay with a kao; each pair with a wood storage box.

The first: 8.1cm (3 3/16in); the second: 7.8cm (3in). (6).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

78**\*** 

### **SEVEN KOZUKA (KNIFE HANDLES)**

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

The first sentoku, inlaid in mixed metals with a monkey in a tortoiseshell costume approaching a fan and sake cup, signed Toto Eizan no fumoto Shinobugaoka ni oite Hamano Tsuten Nagayuki (Hamano Tsuten Nagayuki, at Shinobugaoka by the Kan'eiji Temple in Edo) with a kao; the second shakudo nanako, with courtiers making love by a gold screen, unsigned; the third shibuichi, minutely inlaid in mixed metals with a scene at a Shinto shrine, signed Hosono Sozaemon Masamori kore o choko (Hosono Sozaemon Masamori carved this) with a kao; the fourth iron, chased and inlaid with a Mongol holding a fan: the fifth shibuichi inlaid in mixed metals with a mounted Mongol archer preparing to fire an arrow, his leg-guard in the form of a lion, signed Shiunsai Hirochika with a kao; the sixth the moon and a gourd vine, signed Yasuchika no zu Negishi Shigure no Sato ni oite Noriyuki (Noriyuki, at Shigure Village in Negishi [Edo], [from a] design by [Tsuchiya] Yasuchika), with a seal mark; the seventh copper, chased and inlaid in mixed metals with a Mongolian archer beneath a pine tree, a bird flying overhead, unsigned; with six wood storage boxes. (13).

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300

### 79**\***

### **TEN KOZUKA (KNIFE HANDLES)**

Edo period (1615-1868), late 18th/19th century The first shibuichi, chased and inlaid with a goose and reeds by a stream, signed Okamoto Koremasa with a kao; the second comprising a shakudo frame inlaid with a shakudo nanako and mixed-metal plate depicting a hare running amidst sasarindo, sarutori-ibara, and other plants, signed Nara-shi Toshiharu (Toshiharu of the Nara family) with a kao; the third comprising a copper plate within a shibuichi frame, inlaid in mixed metals with monkeys playing with Kintaro's giant axe, signed on the side Nara Toshiharu kore o tsukuru (Nara Toshiharu made this); the fourth shakudo inlaid in gold in Kaga-zogan style with insects, the reverse engraved with flowering plants, unsigned; the fifth comprising a shakudo plate within a gilt frame, decorated in mixed metals with a fan and jewel-like emblems, signed Jisso and with an inscription; the sixth shakudo nanako inlaid in gilt metal with two crests, signed Shimizu Yoshiaki saku (Made by Shimizu Yoshiaki); the seventh shibuichi, engraved and inlaid with a flowering branch that continues onto the reverse, signed Noritsura; the eighth shakudo nanako inlaid in mixed metals with Nitta no Shiro wrestling with a giant boar under Mount Fuji, the reverse engraved with waves, signed Teikan saku (Made by Teikan [Sadamoto]); the ninth comprising a shakudo nanako plate within a gilt frame, decorated in gilt relief somewhat in Mino-Goto style with a mass of chrysanthemums, unsigned; the tenth shibuichi inlaid in mixed metals with a serving woman bringing a picnic to peasants planting out rice seedlings engraved in katagiribori on the reverse, signed Shiunsai Hirochika; with eight wood storage boxes. (18).

£1.800 - 2.500 JPY240,000 - 340,000 US\$2,300 - 3,200

























































80\*

### A SET OF KOZUKA (KNIFE HANDLE) AND MENUKI (PAIRED HILT ORNAMENTS), AND EIGHT KOZUKA (KNIFE HANDLES)

The set: Style of Araki Tomei (1817-1870), Edo period (1615-1868), mid-19th century; the eight kozuka: Edo period (1615-1868), late 18th/19th century

The kozuka comprising a shakudo nanako plate set in a gilt-metal frame, chased in shakudo, gold, and silver relief with two quails and three heads of millet; the two menuki gold, each modelled as a quail pecking on a head of millet, unsigned, with a wood storage box; the eight kozuka unsigned except as noted; the first silver inlaid with mixed-metal relief and flat inlay of a cranes and the rising sun, signed Omori Terumitsu; the second copper, surface-treated and partially chiselled to imitate basketwork, with a wasp inlaid in shakudo; the third shibuichi, inlaid in mixed metals with shells for kai-awase (the shell-matching game); the fourth copper, chased and with gold, silver, and shakudo inlay of a wild boar crouching amidst autumn plants by moonlight; the fifth shibuichi chiselled in relief and gold inlay with two sumo wrestlers, signed Naoyuki with a kao; the sixth copper gilt nanako, decorated in chasing and gold inlay with massed cherry blossom around a torii shrine gateway: the seventh shakudo nanako with gold and silver relief inlay of a swallow and flowering prunus branch; the eighth shakudo nanako, chased and inlaid in gold and silver with Raiko and his men in disguise partying on Mount Oe with the Shuten Doji monster and his attendant ogres. (12).

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300

### 12 KOZUKA (KNIFE HANDLES) Edo period (1615-1868), late 17th-19th century

Unsigned except as noted, the first shakudo nanako, inlaid in gold and silver relief with a naval engagement during the twelfth-century Genpei wars; the second shakudo nanako, inlaid in mixed-metal relief with samurai balancing on the plankless Uji bridge at the battle of the Uji River (1180); the third shibuichi, chased and inlaid with a Chinese dignitary, probably Komei or Gomo, holding a feather fan; the fourth shibuichi, inlaid in mixed-metal relief with Taira no Tadamori apprehending the Oil Thief, signed Masachika, with a kao; the fifth shibuichi, chased and inlaid with the warrior deity Marishiten riding on a boar, a bonji (Sanskrit character) above; the sixth shibuichi, chased in katagiribori with a Chinese figure, possibly Moso, standing under a bamboo plant, the design continuing on to the reverse, signed Yanagawa Naoharu with a kao; the seventh shibuichi, chased in relief with a glowering tiger (gilt eyes), signed Mitsumasu with a kao; the eighth shakudo nanako, inlaid in mixed-metal relief with 11 horses, unsigned; the ninth copper and shibuichi, chased and inlaid in mixed metals with a playful Karako (Chinese boy) emerging from behind a curtain: the tenth shibuichi, chased with three Manzai dancers with fans, drum, and gohei (wand with paper streamers), the design continuing on to the reverse, signed Somin with a kao; the eleventh shibuichi ishime-ji, chased and inlaid in gold, silver, and copper relief with a dragon in clouds, the design continuing on to the reverse; the twelfth shibuichi ishime-ji, chased and inlaid with a cicada on an ivyclad branch, signed Jochu with a kao. (12).

£2.000 - 3.000 JPY270,000 - 410,000 US\$2,600 - 3,900



### 11 FUCHI (HILT COLLARS)

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

All shakudo nanako decorated in mixed-metal relief as follows: the first a tiger turning toward a large branch, signed Yoshimasa saku (Made by Yoshimasa; Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, H11778.0); the second, a dragon, signed Ichimudo Terutatsu with a kao (Terutoki, op.cit., H09637.0); the third, the Weaving Princess (orihime), signed Yamazaki Ichiga with a kao; the fourth, a shishi, signed Kikuoka Mitsuyuki; the fifth, dried persimmons on a stick, and other fruit, signed Hideyuki with a kao; the sixth, galloping horses, signed Ozaki Naoyoshi with a kao; the seventh, musical instruments

for Noh drama, signed Goto Hokkyo Ichijo with a kao; the eighth, a shishi, signed Kikuoka Mitsumasa; the ninth, a shishi, signed Fukuda Masashige with a kao; the tenth, two gambolling puppies, signed Ozaki Naomoto with a kao; the eleventh, a Taira butterfly resting on a fan, signed Tanaka Yoshiaki with a kao. (12).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900



### 12 FUCHI-GASHIRA (MATCHING HILT COLLARS AND POMMELS)

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

The first shibuichi, with horses chased in katagiribori technique, signed Kiyoyasu with a kao; the second sentoku, chiseled and inlaid with a rooster perched on a mortar, and baskets, unsigned; the third shakudo inlaid in mixed metals with the Chinese poet Ri Haku (Li Bo) seated by a waterfall, the fuchi with a servant boy leading a buffalo, signed Inase Tomohide; the fourth shakudo nanako inlaid in silver and gold with horses, obscurely signed, perhaps Ipposai Masamitsu; the fifth shibuichi chased and inlaid with masked Manzai dancers and bamboo, unsigned; the sixth shibuichi chiseled to simulate wood grain and inlaid with gold insects, unsigned; the seventh shibuichi with Komei and Chohi from the Sangokushi (Records of the Three Kingdoms), unsigned; the eighth shibuichi, decorated in mixed-metal relief with a Noh actor in the role of Okina, the Old Man, the fuchi with a pine tree, signed Katsuryushi Masayoshi; the ninth shakudo nanako inlaid in mixed metals with spiny lobsters, unsigned; the tenth iron, chased in relief with dragons (gilt details), signed Hitotsuyanagi Tomoyoshi with a kao; the eleventh shibuichi ishime-ji chased in relief with an eagle in a pine tree (gold details), signed Hidekazu kore o tsukuru (Hidekazu made this); the twelfth shibuichi, the kashira modelled in mixed metals with a cicada, the fuchi with a stag beetle in relief, unsigned. (24).

£2.500 - 3.000 JPY340,000 - 410,000 US\$3,200 - 3,900

### 84\* **FIVE FUCHI-GASHIRA** (MATCHING HILT COLLARS AND POMMELS)

Edo period (1615-1868), late 18th/19th century All shibuichi except the fifth, inlaid in mixed metals; the first with branches of flowering cherry, unsigned; the second with boatmen and reeds, signed Joi with seal Nagaharu; the third with the Chikurin Shikken (Seven Sages of the Bamboo Grove), signed Kimura Tomonaga kizamu (Chased by Kimura Tomonaga); the fourth with the battle at the Uji Bridge (1180), signed Teruaki with a kao; the last copper, with two manzai dancers, signed Tsunenao with a kao; with five wood storage boxes, one with a cloth cover. (16).

£1,800 - 2,500 JPY240.000 - 340.000 US\$2,300 - 3,200





### A SET OF FUCHI (HILT COLLAR), KASHIRA (HILT POMMEL), AND KOJIRI (SCABBARD TIP), AND FIVE FUCHI-GASHIRA (MATCHING HILT COLLARS AND POMMELS)

Edo period (1615-1868), late 18th/19th century The set of fuchi, kashira, and kojiri shibuichi chased and gilded with rabbits, signed Jokatsusai Yasukazu, with a kao (compare Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, H00306.0, 'Chinju'); the first fuchi-gashira shakudo nanako with shoots, leaves, flowers of kohone (nuphar japonica), signed Gyokuryusai Tsuji Masayoshi with a kao; the second fuchi-gashira shakudo inlaid in mixed metals with seashells and seaweed, unsigned; the third fuchi-gashira copper, engraved with a tiger (gilt eyes), signed To-o Sekibun, with a wood storage box inscribed with the title and artist name; the fourth fuchigashira iron, inlaid in mixed metals with crabs and weeds, signed Yasutomo (a late-career signature of Shibuya Yasutoshi, see Haynes, op.cit. H11300.0), with a silk-covered storage box inscribed with the title and artist name; the fifth fuchi-gashira shakudo nanako inlaid in mixed metals with a Sanbaso dancer and his gohei (wand with paper streamers), signed Haruchika with a kao with a wood storage box inscribed with the title, the reverse of the lid with an indistinctly dated attestation, probably October 1978; the remaining three each with a wood storage box. (19).

£1.800 - 2.500 JPY240,000 - 340,000 US\$2,300 - 3,200

### A SET OF KOGAI (SKEWER), FUCHI-GASHIRA (MATCHING HILT COLLAR AND POMMEL), AND MENUKI (PAIRED HILT ORNAMENTS), AND A MITOKOROMONO (KOZUKA, KOGAI, AND PAIR OF MENUKI)

Goto school; Edo period (1615-1868), late 17th/18th century

Both unsigned; the set shakudo (with nanako granulation on the fuchi-gashira), chased and inlaid with gold depicting chrysanthemums and other autumnal plants; the mitokoromono shakudo (with nanako granulation on the kozuka and kogai), chased and inlaid with gold, silver, and copper, depicting Chinese scholars and boy attendants on an excursion, one of the menuki modelled as a scholar sitting in front of his gin with a boy seated at one end; the other menuki modelled as a scholar riding out with a boy carrying a kettle for wine; the kogai and kozuka with similar scenes set beneath a willow tree; with two wood storage boxes. (11).

£1.000 - 1.500 JPY140,000 - 200,000 US\$1,300 - 1,900

Illustrated on page 54.







### 87\* **NINE PAIRS OF MENUKI** (PAIRED HILT ORNAMENTS)

Edo period (1615-1868), late 18th/19th century All of mixed metal with relief inlay and chasing and unsigned except as noted, the first, two circular plates perhaps for kagamibuta netsuke depicting Kosekiko handing a scroll to Choryo, signed Rakusuido Tsunenari with a kao, with a wood storage box inscribed outside with the title and artist name, the reverse of the lid with a lengthy attestation dated August 1937: the second two swallows; the third a fan and broom, both with insects; the fourth two pairs of gambolling puppies; the fifth copper, a buck and doe, signed Nagatsune, with a wood storage box inscribed with the title and artist name, the reverse of the lid with an attestation dated May 1924; the sixth the Herd Boy (kengyo, Altair) and the Weaving Princess (orihime, Vega); the seventh two charging mounted samurai; the eighth two piles of beans; the ninth a gourd vine, flowers, and wasps; the other seven each with a wood storage box. (27).

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300



88 (signature)

### **SWORDS Various Properties**

88

### A KOTO KATANA (LONG SWORD)

By Kuniyasu, Nanbokucho period (1336-1392),

Of elegant shinogi-zukuri form with ko-gissaki and shallow koshi-zori, narrow suguba of nioi with kaeri-ashi, itamehada, the suriage nakago with katte-sagari yasuri and two nakago-ana signed Kuniyasu; in shirazaya with sayagaki. The blade: 75.2cm (29 5/8in).

£2,000 - 2,500 JPY270,000 - 340,000 US\$2,600 - 3,200

The sayagaki reads Soshu Daishinbo Kuniyasu cho nishaku gosun [...] (Daishinbo Kuniyasu of Sagami Province, length two shaku five sun [...]).

89

### A KOTO KATANA (LONG SWORD)

Attributed to Kokubunji Sukekuni of Bingo, Kamakura period (1185-1333), early 14th century The slender blade of shinogi-zukuri form, with shallow sori, narrow suguba of nioi and nie with some kinsuji, mokume hada; the nakago with sujikai yasurime and three mekugiana, indistinctly signed Bingo [...] Sukekuni; in shirazaya; the koshira-e (mounts): the saya of polished same; Kyosukashi tsuba of kiku form, late 16th century; shakudo nanako fuchi with a dragon in relief, signed Omori Hideuji with a kao; with a horn kashira and kojiri; with a silk bag and a brocade bag. The blade: 70.1cm (27 5/8in); the koshira-e: 106.2cm (41¾in). (5).

£4,000 - 5,000 JPY540,000 - 680,000 US\$5,100 - 6,400

Accompanied by an NTHK certificate, dated Heisei 26 (2014), attributing the blade to Kokubunji Sukekuni.





### A KOTO WAKIZASHI (SHORT SWORD)

By Tajima Kunimitsu, Muromachi period (1333-1573), 15th century Of hira-zuri form with medium sori and bo-hi ni tsure-hi, varying notare-ha of nie and nioi with some kinsuji, tight mokume-hada, the ubu nakago with two nakago-ana, signed Tajima no kuni no junin Kunimitsu; in shirazaya with sayagaki. 49.2cm (19 3/8in).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

The sayagaki reads [Ta]jima no kuni no jujin Kunimitsu, nagasa isshaku rokusun nibu (Kunimitsu of Tajima Province, length one shaku, six sun, two bu).

### A SHINTO WAKIZASHI (SHORT SWORD)

Edo period (1615-1868), early 19th century The blade of shinogi-zukuri form, gunomeha of nioi and nie, indistinct hada, the ubu nakago with one mekugi-ana, unsigned; the koshira-e (mounts): the saya of black lacquer; the mokko shibuichi tsuba with a dragonfly and morning glory in gilt metal and kebori, signed Mitsuyoshi with a kao; the kozuka a shiiremono cast with flying cranes in relief, inscribed Masachika with a kao; the shakudo nanako fuchigashira with falling leaves in relief, unsigned; the gilt metal menuki of dragon and sword; with a cloth bag. The blade: 53.2cm (20 7/8in); total length: 74.3cm (291/4in). (3).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

Accompanied by a laminated appraisal from Aoi Art.

### A FINELY MOUNTED AIKUCHI

The blade: after Umetada Myoju, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century

The tanto blade of hira-zukuri form with openwork dragon-and-sword horimono, sugu-midare ha of nioi, the hada obliterated, the ubu nakago with one mekugi-ana, inscribed Yamashiro Nishijin Umetada Myoju; the koshira-e (mounts): the saya of okibirame nashiji, the fittings all of aquatic subjects: shibuichi kozuka with a lobster in shakudo relief, signed Gyokusai with a kao; the fuchigashira of shibuichi, carved with breaking waves in Omori style; the shibuichi kurikata in the form of a leaping carp; the large shibuichi kojiri in the form of Kinko Sennin riding on a giant carp, details in copper and gilt metal; the shibuichi menuki of leaping carp; with a brocade bag. The blade: 23.8cm (9 3/8in); total length: 38.3cm (15 1/16in). (2).

£8.000 - 10.000 JPY1,100,000 - 1,400,000 US\$10,000 - 13,000

Umetada Myoju (1558-1631) was one of the most celebrated swordsmiths and fittings makers of his generation and was a retainer of Toyotomi Hideyoshi. Such was his prowess and reputation that his works and styles were copied both during his lifetime and beyond.

Gyokusai was a goldsmith and sword-fitting maker who worked during the Meiji era (1868-1912).

### A KOSHIRA-E (SET OF MOUNTS) FOR A KATANA (LONG SWORD)

The fittings: Edo period (1615-1868), 17th to 18th century

The saya of polished same, the iron Kyosukashi or Kyo-Shoami tsuba pierced with mon within the half-pipe rim; shakudo nanako fuchi-gashira with peonies in relief; shakudo nanako kurikata and kaeshi-zuno of shakudo with gilt dragons in relief; unsigned. 95cm (37 3/8in) long.

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900







### A FINELY MOUNTED DAISHO (SET OF LONG AND SHORT SWORD)

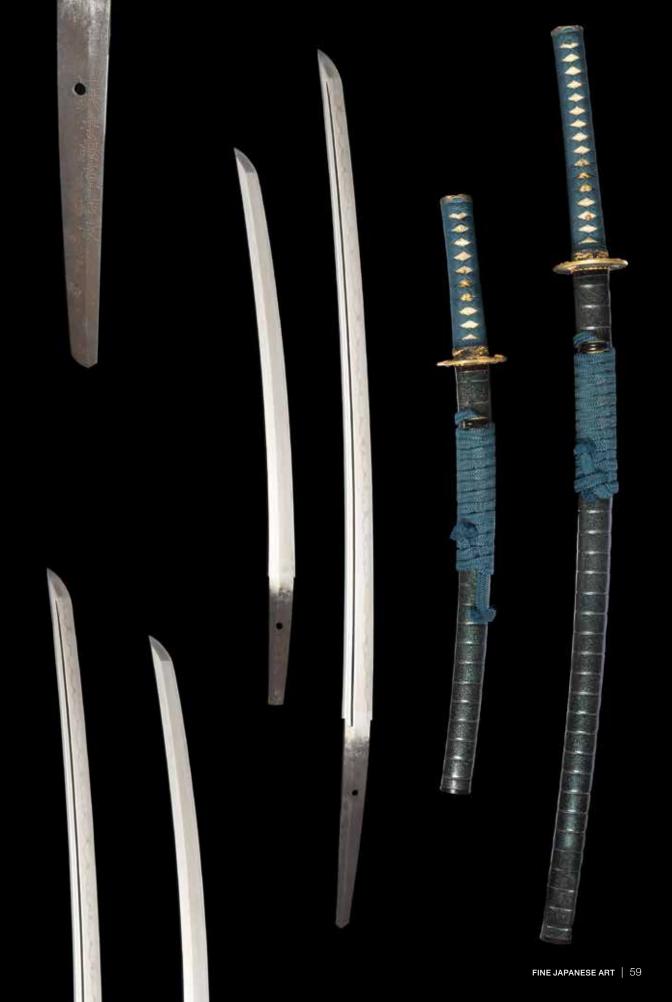
The katana: by Yamashiro no kami Fujiwara Toshinaga, Edo period (1615-1868), mid-17th century; the wakizashi: by a member of the Mihara school, probably Muromachi period (1333-1573), 15th century; the mountings: Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century

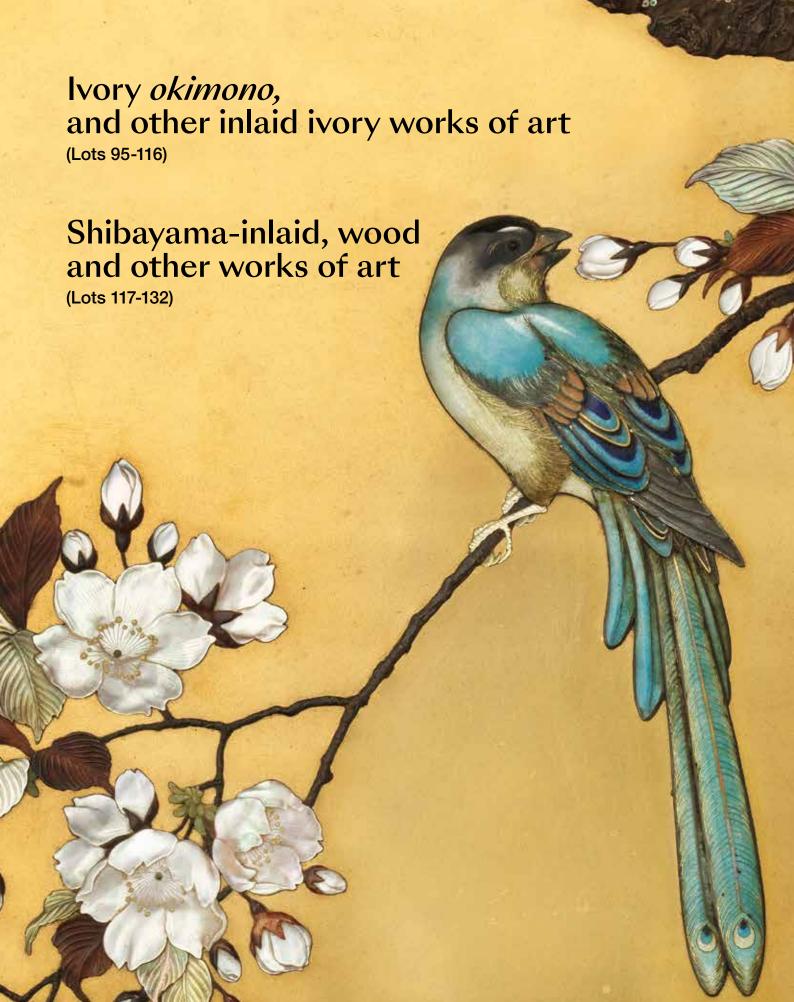
The katana of shinogi-zukuri form of shallow curvature with a bo hi to either side, irregular *gunome-ha* of *nioi* with profuse *nie*, tight *mokume* hada, the ubu nakago with kuri-jiri, sujikai yasurime and one mekugiana, signed Yamashiro no kami Fujiwara Toshinaga; the wakizashi of shinogi-zukuri form, narrow suguba of nioi and nie, indistinct itama hada, the suriage nakago with kiri yasurime and two mekugi-ana (one plugged), unsigned; the koshira-e (mounts): the saya of ribbed form, lacquered black with densely sprinkled aogai nashiji, the tsuba and fuchi-gashira of shakudo nanako, inlaid in gold and shakudo takazogan with dragons, unsigned; the kozuka of shakudo nanako inlaid in a similar manner with a crane flying towards a nest containing five chicks in the canopy of a pine tree, signed Shokatei Motohiro with a kao; each with a brocade bag. The katana blade: 66.5cm (261/4in), total katana length: 97.5cm (38 3/8in); the wakizashi blade: 44.2cm (17 3/8in), total wakizashi length: 64cm (25 1/8in). (7).

£20,000 - 25,000 JPY2,700,000 - 3,400,000 US\$26,000 - 32,000

Accompanied by NBTHK certificate for the katana blade dated Showa 56 (1981); a NBTHK tokubetsu kicho certificate for the wakizashi blade, attributing it to the Mihara school, dated Showa 56 (1981); and a NBTHK tokubetsu kicho certificate for the koshira-e, dated Showa 56 (1981).















# IVORY OKIMONO, AND OTHER INLAID IVORY WORKS OF ART Acquired in the 1950s and 1960s

95ҮФ

### TWO IVORY FIGURE OKIMONO

Meiji era (1868-1912), late 19th/early 20th century The first of Gama Sennin, clutching a gnarled cane attached with a gourd in one hand and holding a small frog in the other, two wrestling frogs beneath his raised right foot, another two clambering within the folds of his gaping robe, signed on the base *Tamiyuki/Minshi* in a redlacquer reserve, 21cm (8½in) high; the second of a gardener bending over with a scythe in one hand and carrying on his back a basket brimming over with stalks of chrysanthemums, signed on the base *Gyokushu* within a red-lacquer reserve; 13.5cm (5½in) high. (2).

£1,800 - 2,500 JPY240,000 - 340,000 US\$2,300 - 3,200



96<sup>Υ</sup>Φ

### THREE IVORY OKIMONO FIGURES

Meiji era (1868-1912), late 19th/early 20th century Comprising: a mother standing and dressed in an elegant kimono, clutching a fan, a child at her feet holding up a toy boat, and child, signed on the base Chikamasa, 14cm (51/2in) high; the second an old couple with their grandson, the man seated and about to smoke his pipe, a basket overbrimming with eggplants at his feet, his wife standing at his side with an axe, holding a pomegranate for the young boy reaching up for the fruit, signed Shinsai in a red-lacquer reserve, 11cm (4 3/8in), with a separate wood stand: the third an old man with his grandson strapped on his back, holding a branch of ripe persimmons, unsigned; 9.6cm (3¾in) high. (4).

£1,800 - 2,200 JPY240,000 - 300,000 US\$2,300 - 2,800

97ҮФ

### TWO IVORY OKIMONO FIGURES

One by Yuho, Meiji era (1868-1912), late 19th/early 20th century Comprising an Ainu hunter, standing and holding a pole on which a cormorant is perched, a quiver of arrows strapped across his back, a sword suspended from his belt at the front, fixed on a wood stand, unsigned, 17.5cm (6 7/8in) high; the second a nightwatchman, wearing a wide-brimmed straw hat, walking and carrying a lantern in one hand, clutching a gnarled stick in the other, signed on the base in red-lacquer Yuho in a rectangular reserve, 18.1cm (7 1/8in) high. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

98ҮФ

### AN IVORY OKIMONO GROUP **OF FIGURES**

Meiji era (1868-1912), late 19th/early 20th century Comprising two kago (palanguin) bearers, one standing at either end, clutching a bamboo cane, carrying the pole supporting the woven portable seat, the passenger fallen asleep inside, his spectacles dangling from his right ear, a book and fan resting on his lap, a kinchaku (purse), a gourd and probably foodstuff wrapped within a furoshiki cloth attached to the roof; a pair of straw sandals strapped on to the back of the seat, unsigned; all fixed on an elaborate wood stand. 31.5cm x 39.5cm (12 3/8in x 151/2in) incl. stand.

£4,000 - 6,000 JPY540,000 - 820,000 US\$5,100 - 7,700







100 101

 $99^{Y} \Phi$ 

### FOUR SMALL IVORY OKIMONO

Meiji era (1868-1912), late 19th to early 20th century Comprising: a seated oni (demon) seated with a tokkuri (sake flask) and a choko (sake cup), unsigned, 4cm (11/2in) high; the second a sarumawashi (monkey trainer) seated and beating a drum as the monkey performs beside him, signed Muneari/Sojun, 5.1cm (2in) high; the third an itinerant street performer, standing with one foot over a drum, wearing a Hyotokko mask and carrying a second oni mask over his shoulder, signed Ikkosai on the base, the fourth a procession of six frogs, dancing in a row behind each other, using lotuses as musical instruments, signed Shozan/Masayama, 4.2cm x 12.2cm (1 5/8in x 43/4in); with a separate wood stand. (5).

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300

100<sup>Ү Ф</sup>

### AN IVORY OKIMONO OF A HUNTER

Meiji era (1868-1912), late 19th/early 20th century Standing with a quiver strapped on his back and a dead bird suspended from his belt, one bare foot pinning down a wolf on its back, the latter struggling with the gnarled stick forced into its mouth, its cub biting into the hunter's leg from behind; unsigned. 11cm (41/4in) high.

£1.200 - 1.800 JPY160,000 - 240,000 US\$1,500 - 2,300

101<sup>Υ Φ</sup>

### TWO IVORY OKIMONO GROUPS

Meiji era (1868-1912), late 19th to early 20th century Comprising one of Daikoku, seated holding a sack and mallet atop a rat-damaged tied rice bale, the back of a rodent visible from one of the holes at the front of the rice bale, one end decorated with assorted takaramono (auspicous objects) in low relief, the other end with a tama (flaming jewel), unsigned, 10cm x 8cm (4in x 3 1/8in); the second a group of five rats clambering over a large abalone shell, unsigned; 10cm (4in) wide. (2).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

102<sup>Ү Ф</sup>

### THREE IVORY OKIMONO FIGURES

Meiji era (1868-1912), late 19th to early 20th century Comprising: an eagle gripping with its talons a monkey lying across the top of a rock whilst several other monkeys try to escape and cower in fear below, unsigned, 9cm (31/2in) high: the second of Shoki the demon-queller bending over a wood oke (basin), pressing down the lid, trapping the two oni (demons) inside, two other demons escaping, signed on the base Hoshin in a red-lacquer reserve, 7cm (23/4in) high; the third of Jurojin, clutching his long beard in one hand and a gnarled stick in the other, two young attendants standing closely besides him, signed on the base Hoshinsai with a seal; 9.7cm (3¾in) high. (3).

£1.000 - 1.500 JPY140,000 - 200,000 US\$1,300 - 1,900



102



103







103<sup>Ү Ф</sup>

### AN IVORY OKIMONO GROUP OF THREE MONKEYS

By Hozan, Meiji era (1868-1912), late 19th/early 20th century Comprising three monkeys huddled on the ground around a large stalk of ripe loquat fruits, the adult monkey grappling with a wasp which has landed on its chin; signed beneath Hozan. 8cm x 10.5cm (3 1/8in x 4 1/8in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

Illustrated on page 65.

104<sup>Υ</sup>Φ

### **FIVE SMALL IVORY OKIMONO**

Meiji era (1868-1912), late 19th to early 20th century Comprising: a group of five rats forming a circle, two offspring clambering over the backs of the adults, one gnawing a bean, signed on the reverse of one bean Ikko, 4.2cm x 4.6cm (1 9/16in x 1 13/16in); the second a kneeling disappointed ratcatcher, crying out as the rodent escapes over his shoulder, signed Masatoki, 4.2cm x 5.5cm (13/4in x 2 1/8in); the third a multitude of rats clambering over a Daruma doll, a basket, two carp and a rice bale, forming a tightlyclustered ball, unsigned, 6cm (2 3/8in) diam.; the fourth a corozo nut carved with the face of Okame, signed Gyokuzan, 5.1cm (2in); the fifth of three karako (Chinese boys) pulling Hotei seated inside his sack, inscribed Tomotada, 5.2cm (2in) long. (5).

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300

105<sup>Υ Φ</sup>

### A SMALL IVORY OKIMONO OF A BANANA

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

Naturalistically carved with its skin partially peeled back to the brown stalk, revealing the fleshy interior, the skin stained a pale yellow; unsigned. 12.7cm (5in) long.

£800 - 1.000 JPY110,000 - 140,000 US\$1,000 - 1,300

106<sup>Ү Ф</sup>

### AN IVORY AND GOLD-LACQUERED **SMALL CABINET**

Meiji era (1868-1912), late 19th/early 20th century Of conventional form, with a symmetrical arrangement of four sliding cupboard doors beneath a scrolled top, a single-hinged door, a rotating middle section that also serves as a galleried open shelf and multiple movable drawers, all the large surfaces elaborately decorated in gold, slightly coloured takamaki-e and hiramaki-e with bird-and-flower scenes, mainly of different species of birds perched or in flight around their natural habitat including mandarin ducks, cockerels, cranes, pheasants and sparrows, framed within thin borders of geometric motifs; unsigned. 20.2cm x 18.6cm x 8.5cm (8in x 71/4in x 3 3/8in).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

107<sup>Υ Φ</sup>

### A PAIR OF IVORY BALUSTER VASES

By Kaneyuki, Meiji era (1868-1912), late 19th/early 20th century Both intricately and boldly carved in varying degrees of relief with a complementary design, each vase with a continuous design of rakan standing or seated at leisure with their attributes beneath overarching branches of pine, the waisted neck and foot encircled with formal foliate motifs; each vase signed Kaneyuki within a rectangular reserve. Each vase: 15.5cm (6 1/8in) high. (2).

£1,800 - 2,200 JPY240,000 - 300,000 US\$2,300 - 2,800

108<sup>Υ Φ</sup>

### AN IVORY OKIMONO GROUP OF THE THREE SAKE TESTERS

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

Consisting of Shaka (The historical Buddha), Koshi (Confucius) and Roshi (Laozi) standing around a large jar filled with sake, all fixed on a simulated rocky base, the jar boldly carved with a rain dragon writhing among clouds, each figure with a finger raised to their chin; the base signed Ichiyusai Munetoshi/Soju with a kao. 15cm (5 7/8in) high.

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900



107



108





109<sup>Ү Ф</sup>

### AN IVORY FOUR-PANEL FOLDING SCREEN

By Otani Mitsutoshi, Meiji era (1868-1912), late 19th/early 20th century Finely carved in low relief with a continuous scene of a falconry excursion in winter on the shores of a lake, one falcon tethered on an elaborate perch beneath pine branches on the far left, the falconer wearing fur breeches, poised and holding a falcon on another panel, other courtiers and attendants on the far right, a flock of ducks on a river bank or swimming in water on the revers, above four smaller panels of open work foliage among karakusa ('Chinese grasses'), with engraved silvered-metal mounts; signed Mitsutoshi to (Carved by Mitsutoshi) with a red seal Otani. 28.5cm x 52.5cm (111/4in x 20 5/8in).

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,400

110<sup>Y Φ</sup>

### AN INLAID IVORY AND SILVER-MOUNTED **RECTANGULAR BOX AND COVER**

Meiji era (1868-1912), late 19th/early 20th century Intricately carved predominantly in varying degrees of relief, the cover decorated in high relief of shakudo, gilt and bronze with a warrior kneeling at the feet of Shakyamuni standing on the other side of river, the warrior holding up a miniature statue of Buddha as an offering, all the sides of the box with several rakan depicted at leisure with their respective attributes inlaid in shell or coloured ivory, the sides and six feet silver-mounted with silver filigree details, unsigned; with a wood storage box. 10.7cm x 16.8cm x 12.6cm (41/4in x 6 5/8in x 5in). (3).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900



### 111<sup>Ү Ф</sup>

### A GOLD-LACQUER AND IVORY **OKIMONO OF THE TAKARABUNE** (TREASURE SHIP)

By Eishin, Meiji era (1868-1912), late 19th/early 20th century The ship lacquered red and gold in the form of a phoenix fitted with four movable wheels, the open deck with Hotei and Benten seated in front of a dish of sea bream, the former holding a sake cup as a karako (Chinese boy) replenishes his cup, the latter playing the biwa, the upper storey with Daikoku beating a small drum held over his right shoulder and a second karako dancing in accompaniment; signed on the base in a red rectangular seal Eishin. 17cm x 21cm (6 5/8in) x 81/4in).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900



111





### A GOLD-LACQUER, IVORY AND SHIBAYAMA-INLAID PORTABLE RECTANGULAR KODANSU (CABINET)

Meiji era (1868-1912), late 19th/early 20th century Applied with 11 lobed ivory panels lavishly decorated in typical Shibayama style, each depicting a different birdand-flower scene, all reserved on a ground of repeated hanabishi-mon (flowery-diamond crests) embellished in gold hiramaki-e, a single hinged door at each end of the cabinet, one opening to reveal two removable drawers, lacquered in gold takamaki-e with three cranes flying above a lake, Mount Fuji in the distance one drawer with two sets of integral gold-lacquered boxes and covers, the other end with three drawers similarly lacquered with pavilions and pine trees on a lakeshore, the underside of rich nashiji; unsigned. 12.5cm x 21.4cm x 12cm (4 7/8in x 8 3/8in x 4¾in). (7).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900



114 (interior)

# 113 ҮФ

#### A PAIR OF SILVER-MOUNTED, ENAMELLED, AND CARVED IVORY VASES

By Hayashi Chikayuki/Shuko and Tomomasa, Meiji era (1868-1912), late 19th/early 20th century Each vase with an ivory body carved in varying degrees of relief with a continuous scene depicting peasants engaged in different stages of rice cultivation, the shoulders and foot of silver inlaid with formal scrolling foliage in coloured enamels, the shoulders mounted on each side with a dragon handle; signed on the body with chiselled signature Chikayuki/Shuko with a seal Hayashi for the ivory carving and on the base within gold-lacquer reserve Tomomasa for the metalwork. Each vase: 24.5cm (9 5/8in) high. (2).

£1,800 - 2,500 JPY240,000 - 340,000 US\$2,300 - 3,200

# 114<sup>Ү Ф</sup>

## AN INLAID IVORY AND LACQUERED **OVAL BOX AND COVER**

Meiji era (1868-1912), late 19th/early 20th century Fixed on an elaborate wood four-legged mythological head stand, the exterior decorated all around with trailing vine in gold, ivory and tortoiseshell takamaki-e, the interior similarly embellished with the same design, the inside of the cover lacquered with a bee and a butterfly hovering over a tsurureishi (bitter melon) and surmounted by a finial in the form of a leafy sprig of busshukan (fingered citron) bordered by ho-o (phoenixes) and minogame (bushy-tailed tortoise) embellished in gold takamaki-e; unsigned. 10cm x 15.2cm (4in x 6in). (2).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300



114











115<sup>Ү Ф</sup>

### TWO IVORY AND SHIBAYAMA-INLAID CARD CASES AND TWO GAME COUNTERS

Meiji era (1868-1912), late 19th to early 20th century Each card case lavishly decorated in typical Shibayama style, the first with inlay details of shibuichi, gilt and tortoiseshell depicting a couple carved in shishiaibori (sunken relief) walking beneath branches of flowering kiri (paulownia), the reverse with a karako (Chinese boy) similarly carved beside a large elaborate basket of ikebana, signed on the base Ono Ryomin with a kao beneath Shibayama within a shell inlaid reserve, 11.4cm (41/2in) high; the second card case decorated with a crane foraging for food besides tall stems of bamboo on one side and a pheasant among autumnal plants on the other, unsigned, 10.3cm (4in) high; two matching game counters of rectangular form with Shibayama-inlaid counters decorated with insects and birds; both 6cm x 8.8cm (2 3/8in x 31/2in). (4).

£1,500 - 1,800 JPY200,000 - 240,000 US\$1,900 - 2,300

Illustrated on page 71.

116<sup>Υ Φ</sup>

#### A SILVER-MOUNTED, IVORY, SILVER FILIGREE AND INLAID SHIBAYAMA FOUR-SIDED VASE

Meiji era (1868-1912), late 19th/early 20th century The rectangular body supported on a high foot, inset with on each side with an ivory panel, lavishly inlaid in various materials in Shibayama style and decorated with different birds among seasonal flowers, alternating with elaborate floral arrangements, each panel framed within silver filigree borders, the neck, sides and foot applied with formal floral motifs in coloured enamels; unsigned. 27.3cm (10¾in) high.

£5,000 - 6,000 JPY680,000 - 820,000 US\$6,400 - 7,700



# SHIBAYAMA-INLAID, WOOD AND OTHER WORKS OF ART **Various Properties**

117<sup>Ү Ф</sup>

# A SHIBAYAMA INLAID AND LACQUERED WOOD CABINET

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

Constructed in two separate sections and of conventional form with an arrangement of sliding doors, a hinged double-cupboard, single doors, drawers and an open shelf, each door and drawer decorated with a different design of an elaborate basket of ikebana or a bird-and-flower seasonal scene, the panels above the shelf depicting a group of Chinese boys playing with musical instruments flanked by cranes, the top, sides, and exposed shelf surfaces unadorned, the details inlaid in bone, ivory and mother-of-pearl; unsigned.

211.8cm x 120.3cm x 39cm (83 3/8in x 47 3/8in x 15 3/8in).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600





#### A GOLD-LACQUER SHIBAYAMA-INLAID AND CLOISONNÉ-**ENAMEL ROUNDED-RECTANGULAR TRAY**

By Nakayama Teimin (Gosokusai, born 1848), Meiji era (1868-1912), late 19th/early 20th century

Raised on four bracket feet, lavishly decorated in shell, natural wood and shell takamaki-e with an exotic long-tailed bird applied in cloisonné enamel, perched on a branch of flowering cherry blossoms, bordered by rich and dense okibirame flakes; signed in an elaborate shell rectangular reserve Gosokusai Teimin; with a plain wood storage box. 2.2cm x 33.5cm x 25cm (5/8in x 13 1/16in x 9¾in). (2).

£18,000 - 20,000 JPY2.400.000 - 2.700.000 US\$23,000 - 26,000

At the beginning of his career Nakayama Teimin, who was born near the Sensoji Temple in the Asakusa district of Edo, worked with his father as a busshi (sculptor specializing in Buddhist images). He later became a specialist in the multimedia inlay technique referred to today as Shibayama work and from 1869 onwards worked for Ozeki, a trading company specialising in craft items for export. His works were exhibited at the Naikoku Kangyo Hakurankai (Domestic Industrial Exhibitions). The artist is recorded by Takao Yo, Kinsei makieshi meikan (Dictionary of Early-Modern and Modern Lacquerers' Signatures)' in Rokusho 24 (March 2005), p.112.

#### A GOLD-LACQUER, SILVER-MOUNTED, SHIBAYAMA-STYLE VASE

By Miyamoto, Meiji era (1868-1912), late 19th/early 20th century The spherical kinji body embellished in typical Shibayama inlay with a continuous design depicting a pair of finch perched on a flowering cherry tree on one side and a solitary long-tailed bird on a peony shrub on the other, a butterfly hovering above, the tall octagonal flared neck and octagonal stepped foot executed in gold hiramaki-e with an allover design of stylised ho-o amidst paulownia sprays and karakusa ('Chinese grasses'), the shoulder encircled by a silver floral wreath applied with floral enamel decoration, the six spreading feet base with a similar silver mount applied with repeated stylised enamelled butterflies and filigree, the underside signed in a silver reserve Miyamoto beneath two alphabetical letters V. M.; with a wood storage box. 25.2cm x 10.7cm (9 13/16in x 41/4in). (2).

£10,000 - 15,000 JPY1.400.000 - 2.000.000 US\$13,000 - 19,000

120<sup>Ү Ф</sup>

## A GOLD-LACQUER AND SHIBAYAMA-INLAID TANTO KOSHIRA-E (ORNAMENTAL MOUNTING FOR A SHORT SWORD)

Meiji era (1868-1912), late 19th/early 20th century The scabbard and hilt of kinji lacquer with details of togidashi maki-e, elaborately inlaid in typical Shibayama style encrustations with an ornate basket of ikebana suspended from the branch of a flowering cherry tree on one side and a pair of mandarin ducks inlaid in high relief cloisonné-enamel swimming beneath wisteria and cherry branches on the reverse, the tsuka (hilt or handle) embellished with a different vase of ikebana, the kashira (pommel at the tip of the tsuka), fuchi-gashira (hilt pommel and collar) and kojiri (decorative ornament at the base of the scabbard) of silver, applied with formal foliate designs in coloured enamels; the blade of hirazukuri form and plain; unsigned. Total length: 36.3cm (14 1/8in).

£8,000 - 12,000 JPY1,100,000 - 1,600,000 US\$10,000 - 15,000







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

By Inoue Joshu, Meiji era (1868-1912), late 19th/early 20th century Constructed in two separate sections, the young oxherd seated crosslegged 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 113/4in). (3).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### A BOXWOOD FIGURE OF A SEATED MAN

By Masanori, Meiji era (1868-1912), late 19th/early 20th century Taking respite from his labours, turning his head to left, his jacket falling off his emaciated shoulders, holding a pipe case and tobacco pouch; signed on the base Masanori O (Old man, Masanori). 15.2cm (6in) high.

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



# A LARGE FRUITWOOD SCULPTURE

Taisho (1912-1926) or Showa (1926-1989) era, 20th century Carved and slightly polished to bring out the texture in the wood but left more or less in its natural state. 34cm x 47.5cm (13 3/8in x 18 9/16in).

£2,500 - 3,000 JPY340,000 - 410,000 US\$3,200 - 3,900

124

## AN UNUSUAL AND HUMOROUS BOXWOOD OKIMONO OF MONKEYS AND AN OCTOPUS

By Jigaku, Meiji era (1868-1912), late 19th/early 20th century Comprising a group of several monkeys of different size clambering over each other on a wave-lashed rocky promontory clinging for safety, one reaching down to pull up their companion whose leg is trapped by the tentacles of an octopus; signed on the base with ink-stained characters on a bone-inlaid rectangular reserve Jigaku. 19.2cm (71/2in) high.

£5,000 - 6,000 JPY680,000 - 820,000 US\$6,400 - 7,700









### 127 A BOXWOOD OKIMONO OF A CARP

By Tametsugu, Meiji era (1868-1912), late 19th/early 20th century Naturalistically carved with its body slightly curved to the right and its tail thrashing the water, its eyes double inlaid with gilt and dark pupils, signed on the underside in a rectangular reserve Tametsugu; with a wood tomobako box inscribed Koi (Carp) and on the inside of the lid Yugado Tametsugu saku (Made by Yugado Tametsugu) with seal Yugado. 34.5cm (131/2in) long. (2).

£3.000 - 4.000 JPY410,000 - 540,000 US\$3,900 - 5,100

# 128

# A WOOD OKIMONO GROUP OF FIVE MEN AND A DRAGON

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

Comprising a startled man seated in front of a tray from which a large dragon emerges from a bamboo vessel resting on it, another vessel containing ash, a kettle, a bowl, and a tea caddy on the ground, the creature's writhing body enveloping the other four men cowering in fear; signed beneath the tray with chiselled characters Hokyudo Itsumin to. 5cm x 11cm (2in x 41/4in).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900







# A CARVED WOOD NOH MASK

By a member of the Echizen Deme lineage, Edo period (1615-1868), late 18th/early 19th century

Probably representing Yase-Onna, depicted with an emaciated face, prominent cheekbones, and crescent-shaped sunken eyes, the strands of hair parted down the middle and drawn across the temples; signed on the reverse with a carved round seal Deme Mitsu. 22cm x 13.7cm (8 5/8in x 5 3/8in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### Provenance:

Purchased in Japan by the current owner's great uncle in the 1880s and thence by descent.

#### A SAKE BOTTLE IN THE FORM OF A NATURAL GOURD

By Masanao of Ise, Yamada, Edo period (1615-1868), 19th century The natural gourd fitted with a wood stopper carved and textured to simulate a leafy stalk, the stopper removable; signed at the front on a furled leaf Masanao. 15.2cm (6in) high. (2).

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



131<sup>Y</sup>

# AN UMIKARAMATSU (BLACK-CORAL) SCEPTRE

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

Carved as a long, slender stem of reishi (in Chinese, lingzhi), fungus with a few smaller stems sprouting to the sides beneath the main head; unsigned. 41cm (16 1/8in) long.

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,400

# 132\*

# A BAMBOO HOSSU (PRIEST'S FLY WHISK)

Taisho (1912-1926) or Showa (1926-1989) era, 20th century The whisk of thinly split bamboo, the strands gathered at the base and tied around with a rope, knotted together and affixed to a bamboo handle.

110cm (441/4in) long.

£1,500 - 2,500 JPY200,000 - 340,000 US\$1,900 - 3,200







(signature)

# **FIVE SENCHA BASKETS** BY JAPANESE MASTERS **Various Properties**

133\*

# TANABE CHIKUUNSAI I (1877-1937)

Taisho era (1912-1926), 1926

A handled flower basket of susudake (smoked bamboo) plaited in freestyle diagonal weave overlaid with additional free-style elements, the handle boldly formed from a section of bamboo and secured on each side with elaborate rattan knotting and further passages of knotting on the sides, the otoshi (water container) a facetted and lacquered section of bamboo fitted with two pieces of bamboo to support flowers, signed underneath with incised characters Chikuunsai kore o tsukuru (Chikuunsai made this); with a wood tomobako storage box inscribed and signed Susudake basho-ami tsubogata hanakago (A pot-shaped smoked bamboo flower basket in banana-leaf plaiting); Taisho hinoetora chushu Sakaifu Nanso Chikuunsai kore o tsukuru (Chikuunsai of the Nanso Studio made this in Sakai in August 1926) and sealed: Chikuunsai. 56.5cm x 21.6cm x 20cm (22 1/4in x 8 1/2in x 7 7/8in). (3).

For other baskets by Tanabe Chikuunsai I, plaited in the same 'banana-leaf' style and dating from 1923, compare A+C VWG, Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015, n.p. [Catalogue of the Naej Collection], cat. no.91, and for another with a similar handle, compare Stéphane Martin ed., Fendre L'Air: Art of Bamboo in Japan, Paris, exhibition catalogue, Musée du Quai Branly-Jacques Chirac, Paris, 17 November 2018-7 April 2019, p.79.

£18,000 - 20,000 JPY2,400,000 - 2,700,000 US\$23,000 - 26,000



(signature)



#### **SHONO SHOUNSAI (1904-1974)**

Showa era (1926-1989), 1950s-1960s

A basket for serving sweets in the form of a winnowing tray, the bamboo plaited chiefly in gozame (mat) weave with double verticals, the curved base stabilized by a split bamboo culm secured by rattan knots, the edges with rattan knotting, signed underneath with incised characters Shounsai kore o tsukuru (Shounsai made this); with wood tomobako storage box inscribed and signed Minogata morikago (Sweet basket in the shape of a winnowing tray); Shounsai, sealed: Shounsai, and with the label of the Yamasho basket shop (in Beppu, Oita Prefecture) recording the artist's honours and achievements. 8cm x 26.7cm x 27.5cm (3 1/8in x 10 1/2in x 10 3/4in). (2).

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100

The first bamboo artist to be named (in 1967) a Ningen Kokuho (Living National Treasure), Shono Shounsai began his training in 1923 under the short-lived bamboo genius Sato Chikuyusai (1901-1929). He came to national prominence in 1956 when he exhibited his monumental work Doto (Angry Wave), but most of his work is characterized by deceptively simple forms fashioned from meticulously selected and prepared raw materials.



# **EZONO KOICHISAI (1881-1951)**

Taisho (1912-1926) or Showa (1926-1989) era, 1920-1930s Sogetsu ('Twinned Moon'): a hanging flower basket of partially peeled bamboo plaited in hexagonal weave and with a large circular opening to each side, the two rims wrapped and knotted with rattan, a wider strip of bamboo running through the sides and connected to a hanging loop at the top, the otoshi (water container) a squat section of unlacquered bamboo, signed underneath with incised characters Koichisai kore o tsukuru (Koichisai made this); with wood tomobako storage box inscribed and signed Sogetsugata hanakago (Flower basket in twinned-moon shape); Koichisai kore o tsukuru (Koichisai made this) and sealed: Koichisai.

29cm x 27cm x 22.2cm (11 3/8in x 10 5/8in x 8 3/4in). (3).

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100

Ezono Koichisai was a bamboo artist working in the Kansai region in the Wada Waichisai lineage; see Melissa Rinne, Masters of Bamboo, San Francisco, Asian Art Museum, 2007, pp.26 and 36.







(signature)

# TANABE CHIKUUNSAI I (1877-1937)

Taisho (1912-1926) or Showa (1926-1989) era, 1920s Honen ('Fruitful Year'): A handled flower basket of kurochiku or shichiku bamboo (Phyllostachys nigra) plaited in free-style openwork twill weave overlaid with further free-style elements, the handle formed from an unsplit culm of natural bamboo secured on each side with elaborate rattan knotting, the otoshi (water container) a facetted and lacquered section of bamboo; signed underneath with incised characters Chikuunsai kore o tsukuru (Chikuunsai made this); with a wood tomobako storage box inscribed and signed Tennen chikute shichiku hanakago Honen (A dark bamboo flower basket with a natural bamboo handle [named]] 'Fruitful Year'; Sakaifu Nanso Chikuunsai kore o tsukuru (Chikuunsai of the Nanso Studio made this in Sakai) and sealed: Denjo no in (Seal of Denjo) and Chikuunsai. 49cm x 17.2cm x 16.8cm (19 1/4in x 6 3/4in x 6 1/2in). (3).

In this and lots 133 and 137, Tanabe Chikuunsai, arguably the greatest of all bamboo artists active in the Kansai region in the early twentieth century, shows himself to be the master not just of intricate classical Chinese-style plaiting but also of bold new styles of basketry that swept Japan during the 1920s.

£25,000 - 30,000 JPY3,400,000 - 4,100,000 US\$32,000 - 39,000





(signature)

#### TANABE CHIKUUNSAI I (1877-1937)

Taisho (1912-1926) or Showa (1926-1989) era, 1920s Daiippo ('The First Peak'): a tall handled flower basket of kinmeichiku bamboo (Sasa kurilensis or another dwarf variety) plaited in free-style openwork twill weave overlaid with additional free-style elements, the handle boldly formed from a section of bamboo bent in the form of a mountain peak and secured on each side with elaborate rattan knotting, the otoshi (water container) a facetted and lacquered section of bamboo; signed underneath with incised characters Chikuunsai kore o tsukuru (Chikuunsai made this); with a wood tomobako storage box inscribed and signed Kinmeichiku hanakago Daiippo (A flower basket of smoked dwarf bamboo [named] 'The First Peak']; Sakaifu Nanso Chikuunsai kore o tsukuru (Chikuunsai of the Nanso Studio made this in Sakai) and sealed: Denjo no in (Seal of Denjo) and Chikuunsai. 61.5cm x 21.6cm x 20cm (24 1/4in x 8 1/2in x 7 7/8in). (3).

For another basket by Tanabe Chikuunsai I with a handle evoking the outline of Mount Fuji, compare A+C VWG, Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015, n.p. [Catalogue of the Naei Collection], cat.no.83, sold in these Rooms, 15 May 2014, lot 376, also published and exhibited Stéphane Martin ed., Fendre L'Air: Art of Bamboo in Japan, Paris, exhibition catalogue, Musée du Quai Branly-Jacques Chirac, Paris, 17 November 2018-7 April 2019, p.75.

£30,000 - 40,000 JPY4,100,000 - 5,400,000 US\$39,000 - 51,000









# **LACQUER WORKS OF ART Various Properties**

138\*

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

Momoyama (1573-1615) or Edo (1615-1868) period, 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 box 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).

£4,000 - 5,000 JPY540.000 - 680.000 US\$5,100 - 6,400

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, pp.34-35, 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, a building in the Kasuga Shrine complex.1

#### Notes:

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

139



## A NEGORO LACQUER CABINET FOR TEA-CEREMONY IMPLEMENTS

Edo period (1615-1868), late 17th/early 18th century 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 91/2in x 5 5/8in). (2).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

140\*

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

Muromachi period (1333-1573), 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 prolonged use, within a glossy black border, the underside inscribed in red lacquer, with a lacquered wood storage box. 10.5cm x 29.4cm (41/4in x 111/2in). (2).

£8,000 - 10,000 JPY1,100,000 - 1,400,000 US\$10,000 - 13,000

For a very similar stand also dated Muromachi Period (1333-1573), see Hosomi Kokoan, Negoro no bi (Beauty of Negoro Lacquer), Osaka, Naniwasha, 1966, p.43, no.40; for a second stand dating from the Kamakura (1185-13333) period, see Fujita Museum, Koko ihin to Negoronuri (zenki)/Sumi-e to Karatsuyaki (koki) (Archaeological Relics and Negoro Lacguer Ware [the First Part] /Ink Paintings and Karatsu Ware [the Second Part]), exhibition catalogue, Okayama, 1984, p.8, no.3.



## A NANBAN LACQUER COFFER AND AN UNRELATED LACQUERED RECTANGULAR BUNDAI (LOW WRITING TABLE)

The coffer Momoyama period (1573-1615), late 16th/early 17th century,

the low table probably Edo period (1615-1868), 18th century The coffer of conventional form, the hinged semi-cylindrical lid, body and sides divided into panels separated by vertical narrow bands of shippo-tsunagi (linked-cash), each panel with dense decoration of different foliage or flowers among typical Nanban tendrils, the front side and cover depicting meandering kuzu (kudzu vine) and kikyo (Chinese bellflowers), the sides divided into two tall rectangular panels, the right depicting maple branches and kikyo, the left with a fruiting orange tachibana tree and kiri (paulownia), the reverse with scrolling clematis and asagao (morning glory), the cover with a bird on a fruiting tree, tachibana branches and scrolling paulownia; the interior and underside of plain black lacquer, the inside of the lid embellished in gold hiramaki-e and shell with scrolling flowering vine, the corners of the lid and body applied with copper gilt fittings, the sides with two loose-ring handles, the front with an elaborate lock-plate and clasp, 29cm x 44cm x 24.5cm (11 3/8in x 171/4in x 9 5/8in);

the bundai resembling the low table typically used with a suzuribako (writing box) similarly lacquered and inlaid in shell, raised on four elaborate feet, the top decorated with a lobed panel enclosing a pair of exotic long-tailed birds at the water's edge, beneath a canopy of overarching branches of wisteria and pine, three other birds in flight, the left bank with pavilions sheltered beneath a camellia tree, all bordered by bands of shippo-tsunagi (linked-cash), hanabishi-mon (flowery-diamond crests) and ishitatami (square latticework), the sides of the table with repeated flowering stems of kikyo, 21.3cm x 60.8cm x 38.5cm (8 3/8in x 23 7/8in x 15 1/8in); with a plain wood storage box. (3).

£12,000 - 18,000 JPY1,600,000 - 2,400,000 US\$15,000 - 23,000









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### A BLACK-LACQUER DOMED CIRCULAR KAGAMIBAKO (MIRROR BOX) AND COVER WITH A BRONZE MIRROR

Both Edo period (1615-1868), late 17th/early 18th century, the mirror, probably 19th century

The box lacquered on the roiro ground in gold hiramaki-e and e-nashiji with sparse chrysanthemum motifs, the interior of plain black lacquer, the mirror cast with cranes flying above turbulent waters and a minogame (bushy-tailed turtle); unsigned.

The box: 5cm x 12.7cm (2in x 5in); the mirror: 12cm (4¾in) diam. (3).

£600 - 800 JPY82,000 - 110,000 US\$770 - 1,000

## A BLACK-LACQUER TALL MARUKUMOTSUDAI (ROUND OFFERING STAND)

Edo period (1615-1868), probably the second half of the 17th century The roiro ground decorated in Kodaiji style in gold hiramaki-e and e-nashiji with an all-over design of meandering grapevine, the top inside rim with a border of two different maru ni agehacho-mon (swallowtail butterfly within a circle) crests alternating with maru ni Inagaki myoga-mon (Japanese ginger within a circle) crests interwoven among karakusa ('Chinese grasses'), the tall scalloped foot similarly embellished with vine trailing across the surface. 19.7cm x 29.7cm (73/4in x 113/4in).

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

### A RYUKYU (OKINAWA) LACQUER TRAY

Edo period (1615-1868), 18th century Decorated in inlaid mother-of-pearl with two writhing confronting dragons, a flaming pearl in the centre, the outer band designed with shaped panels containing auspicious articles interwoven among geometric patterns, all on a black-lacquer ground. 3.7cm x 35cm (11/2in x 133/4in).

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100

## A GOLD-LACQUERED PICTORIAL-STYLE DISH WITHOUT A FOOTRING

Edo period (1615-1868), 1680-1730

Probably modelled after a European pewter shape, embellished in gold hiramaki-e on a black-lacquer ground, the broad flat border with a shallow curved wall to the flat well decorated with a pair of birds and a sprig of flower arranged in a circular pattern, surrounded by a border divided in three landscapes by a shippo-tsunagi (linked-cash) pattern. 26.7cm (101/2in) diam.

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

For a discussion on similar pictorial-style dishes with no foot ring and tripartite decorations, along with comparative examples, see Oliver Impey and Christian Jörg, Japanese Export Lacquer 1580-1850, Amsterdam, Hotei Publishing, 2005, pp.180-182, no.424.







A GOLD-LACQUER RYOSHIBAKO (DOCUMENT BOX) AND COVER

Edo period (1615-1868), 18th/19th century Of standard rectangular form with inrobuta (flush-fitting lid), entirely covered in gold lacquer and decorated in predominantly gold takamaki-e with details executed in high-relief inlay of gold and assorted shell and kirikane, depicting on the lid a cormorant standing on wave-lashed rocks, applied with eight seashells including hotate (scallop), sazae (turban shell) and hamaguri (clam shell) beneath a windblown pine tree among grassy rocks, a moored tamabune (a rush-mat roofed boat) in the foreground, a pair of ducks on the turbulent waters on the right, the scene filling the surface and extending around its four sides, the rims of silver, the inside of the lid and underside of the box of rich *nashiji*, the interior of the box lined with brocade; unsigned. 20.7cm x 31.2cm x 36.5cm (8 1/16in x 121/4in x 14 3/8in). (2).

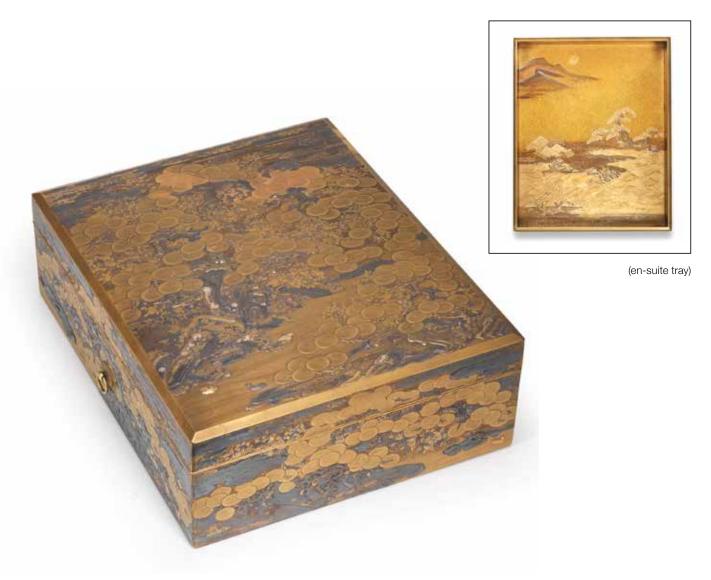
£2,000 - 2,500 JPY270.000 - 340.000 US\$2,600 - 3,200

#### A GOLD-LACQUER HEXAGONAL TWO-TIER BOX AND COVER

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

Embellished in gold and iro-e togidashi maki-e and sparse nashiji with an all-over design of densely clustered millefleur comprising a wide variety of flowers and foliage, including peonies, chrysanthemums, hydrangea, narcissi, pinks, lilies and maple; the interior of sparse nashiji; unsigned. 10.2cm x 11.2cm (4in x 4 3/8in). (3).

£1,000 - 1,500 JPY140.000 - 200.000 US\$1,300 - 1,900



# A GOLD-LACQUER RYOSHIBAKO (DOCUMENT BOX) AND COVER WITH EN-SUITE TRAY

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

Of standard rectangular form with inrobuta (flush-fitting lid), entirely covered in gold lacquer and decorated in predominantly gold takamaki-e with details executed in high-relief inlay of silver and gold, depicting on the lid three waterfowl on a meandering stream rendered in tsukegaki (raised lines) flanked by flowering tachibana trees and overarching pine-laden branches, the scene filling the top surface and repeated with minor variations around its four sides, the inside of the lid with a sumptuous mansion with an open veranda set on the shores of a mountain stream, sheltered beneath flowering plum inlaid in coral and silver relief, rising towards a full moon in cut gold foil on the top, one of the wood panels of the veranda embellished with a solitary leaping shishi of gold high-relief inlay, the interior with a fitted detachable tray, similarly gold-lacquered with a gated thatched shioya (salt evaporation shed) on the left and in the foreground two moored boats beneath a windblown pine tree on the desolate shore, two sides of the box with a gilt metal mount in the form of a chrysanthemum applied with a loose ring for the silk cord, the underside of the tray, box and interior of rich nashiji; unsigned.

13.2cm x 33.5cm x 40.8cm (5 3/8in x 13 3/16in x 16in). (3).

£8,000 - 10,000 JPY1,100,000 - 1,400,000 US\$10,000 - 13,000

#### Provenance

Sir Trevor Lawrence (1831-1913) Collection, no.1184.

#### Published:

M. P. Huish, Catalogue of the Collection of Japanese Works of Art of Sir Trevor Lawrence, Bt. London, 1895, pl.XXIV and discussed on p.50; and in the auction catalogue of the collection, The Collection of Lacquer and Other Objects of Japanese Art of the Late Sir Trevor Lawrence, Bart., Christie's, London, 6 November 1916, lot 379, illustrated pl.P.



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

Meiji era (1868-1912), late 19th century The inrobuta (flush-fitting lid) with a kinji ground decorated in shades of gold takamaki-e, kirikane, and profuse muranashiji, with a basho (banana plant), with large furling leaves and a cluster of fruit to one side, the design continuing over all sides, beneath a kikumon appearing prominently on the lid, the interior of rich nashiji and the rims mounted with silver; unsigned. 19cm x 23.7cm x 28.7cm (7½in x 9¼in x 11¼in). (2).

£4,000 - 5,000 JPY540,000 - 680,000 US\$5,100 - 6,400



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# FOUR GOLD-LACQUER BOXES

Meiji era (1868-1912), late 19th/early 20th century Comprising one tebako (cosmetic box) and three miniature boxes, each executed in gold takamaki-e, hiramaki-e and e-nashji, the tebako decorated with an all-over design of sprays of stylised fern scattered over the mura-nashiji ground, 7.8cm x 15.6cm x 12.5cm (3in x 6 1/8in x 4 7/8in); the second of rectangular rounded form, three different-sized fans enclosing assorted designs, with details inlaid in shell, 3.3cm x 5.7cm x 8.3cm (11/4in x 21/4in x 31/4in); the third and fourth of square form, one decorated with pine and mountains, 2.5cm x 7.3cm x 5.8cm (1in x 2 5/8in x 21/4in); the other embellished with a bridge spanning a river, a willow tree with its branches overhanging at either end, alluding to the famous bridge over the Uji River, 2.2cm x 7.3cm x 5.7cm (13/16in x 2 7/8in x 21/4in); all unsigned; with an inscribed wood storage box. (9).

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300

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(interior)



## AN UNUSUAL, INLAID, AND LACQUERED-WOOD **CIRCULAR SUZURIBAKO (BOX FOR WRITING UTENSILS)**

By a member of the Nomura family, Edo period (1615-1868), 18th/19th century

The inrobuta (flush-fitting lid) embellished in gold and iro-e hiramaki-e with an old map of the world, annotated in katakana and Chinese characters, the inside of the lid lacquered in gold hiramaki-e and applied with two ceramic clams from one of which issues forth Chinese figures in intricate and exotic landscape scenes representing the Shinkiro ('Clam's Dream'), the inside of the box with a fitted round board, black-lacquered with a wave-patterned ground containing a removable oval suzuri (ink-grinding stone) and a silver suiteki (waterdropper) in the form of a crescent moon, the side of the box applied with the junishi (12 animals of the East Asian zodiac) carved in relief in pale-olive and white pottery, each within a rectangular reserve on a lacquered ground of turbulent waters; signed on the underside of the box Nomura Kigo/Sonoato sei.

3.3cm x 23.1cm (11/4in x 9 1/16in). (4).

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

The large red land mass located at the bottom of the world map on the lid is identified as the hypothetical continent of Terra Australis ('South Land' in Latin), sometimes also called Australia or Magellanica (the 'Land of Magellan'), among other names. While not yet discovered, it was presumed to exist as it was believed there should be a land mass in the southern hemisphere to balance that in the northern hemisphere. It was depicted in maps between the fifteenth and eighteenth centuries.

The label of the continent on the lid is from a Chinese transliteration of Magellanica.







# A GOLD-LACQUER PORTABLE SHOMOTSU DANSU (CABINET FOR BOOKS)

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

The rectangular body with a drop-front door opening to reveal six drawers within, decorated in gold takamaki-e, e-nashiji, kirikane and silver hiramaki-e with a minogame (bushy-tailed turtle) crawling at the foot of a stylised vine-clad pine tree bending over a flowing mountain stream, two paulownia motifs and an aoi-mon (three hollyhock leaves within a circular border), the insignia of the Tokugawa family, scattered among the pine, the design repeated with minor variations around the sides and reverse, the top with a pair of cranes, the inside of the door embellished with a flowering peony shrub issuing from rocks, all on a rich nashiji ground, the six drawers lacquered in silver hiramaki-e, each drawer inscribed in sosho script with the titles of six to twelve chapters, representing the complete 54 chapters of the Tale of Genji, the door with silvered-metal fitted mounts, including the lock plate in the form of a single leaf, the sides of the cabinet applied with two bracket carrying handles, unsigned; with a separate key. 31.2cm x 42cm x 27.5cm (12 1/8in x 161/2in x 10 7/8in). (3).

£15,000 - 20,000 JPY2,000,000 - 2,700,000 US\$19,000 - 26,000



(interior)



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# A BLACK-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS)

Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century The polished black roiro kabusebuta (overlapping lid) decorated in gold hiramaki-e and discreetly inlaid details of kirikane with a hossu (ritual fly whisk) wrapped around a dragon-head handled cane leaning over a kyokuroku (Buddhist monk's chair), the interior of the lid and box of rich nashiji, the frame and baseboard fitted with a suzuri (ink-grinding stone) and a gilt-bronze suiteki (water-dropper) in the form of a pair of kutsu (shoes), unsigned, the rims mounted in silver; with a wood storage box attached with a paper label inscribed Ikkyu Zenshi rusu moyo maki-e suzuribako... (Maki-e writing box with the design alluding to the absence of the Zen Buddhist monk Ikkyu). 4.3cm x 19cm x 20.5cm (1 5/8in x 71/2in x 8 1/16in). (8).

£2,500 - 3,000 JPY340,000 - 410,000 US\$3,200 - 3,900

The elements depicted on this box without a sitter are a variant on the canonical chinso commemorative portraits of Zen masters, painted or sculpted, usually represented in ceremonial dress and seated upright on a chair. Ikkyu Zenshi (1394-1481), one such Zen masters, was renowned for his combination of deep spirituality and superficially eccentric habits.





A SMALL BLACK-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS)

Attributed to the Igarashi School, Edo period (1615-1868), 17th/early 18th century

The almost square kabusebuta (overlapping lid) with rounded corners and narrow bevelled chiri-i edges, the exterior decoration predominantly in gold hiramaki-e and takamaki-e and shell inlay with dew-laden chrysanthemums bending over a mountain stream on a sparse hirame ground, the dewdrops studded in silver, the partial characters of a poem lacquered in silver hiramaki-e characters, some camouflaged within the stalk of the chrysanthemum, the inside of the lid similarly embellished with two sprigs of chrysanthemum, the interior tray and baseboard fitted with a suzuri (ink-grinding stone) and a gilt suiteki (water dropper) in the form of a chrysanthemum blossom, with two fude (writing brushes) with sparse nashiji handles and covers, unsigned; with a wood storage box with a paper label inscribed Usunashiji kiku uta-e Doho kogata suzuribako (Usu nashiji small writing box by Doho with design of chrysanthemum and poem); accompanied by a slip recording that the box was sold for 1,650,000 yen on 19 February 2000 (lot 178) at Seibi Auction, described as Igarashi Doho kiku maki-e aogai-iri suzuribako (Writing box with design of chrysanthemums in maki-e and shell by Igarashi Doho). 3.8cm x 18cm x 20.2cm (11/2in x 7in x 8in). (10).

£4,000 - 5,000 JPY540,000 - 680,000 US\$5,100 - 6,400

For a writing box in similar style by Igarashi Doho, depicting a flowering cherry tree outside and chrysanthemums on a black lacquer ground inside, see Kaga Bijutsu Seinenkai ed., Kaga yukari no maki-e ten: Kaga maki-e no genryu o saguru (Exhibition of Kaga-style Maki-e: Searching for the Origins of Maki-e), Kanazawa, 1995, p.27, no.6.

The hidden characters are likely from the following waka poem by Fujiwara Shunzei (1114-1204), one the greatest poets of his day, which is also seen on a box with the same motif in the Tokugawa Art Museum, Nagoya (see https://bunka.nii.ac.jp/heritages/detail/18977): Yamabito no / oru sode niou / kiku no tsuyu / uchiharau ni mo / chiyo wa henu beshi (The mountain hermit's / trailing sleeves are scented with / chrysanthemum dew / to shake it all off would take / one thousand generations); Shinkokinshu anthology, book 7, poem 719.



## A GOLD-LACQUER MATCHING SET OF BUNDAI (WRITING **DESK) AND SUZURIBAKO (BOX FOR WRITING UTENSILS)**

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

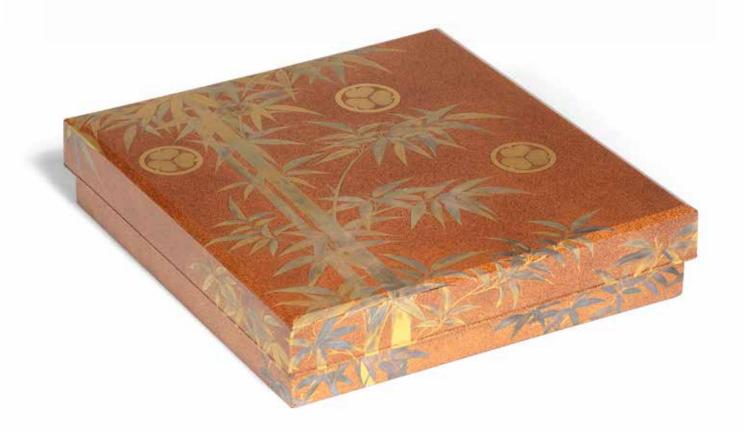
The bundai of standard form wtih fudegaeshi (raised sections to left and right); the ten silver fittings to the corners and sides of the top and the ends of the fudegaeshi chiselled with aoi-mon (three hollyhock leaves within a circular border), the insignia of the Tokugawa family, interwoven among karakusa ('Chinese grasses'), the legs also embellished with karakusa and outlined in silver; the suzuribako rectangular with a kabusebuta (overhanging lid), the interior of the box with two removable rectangular narrow trays and a baseboard fitted with the suzuri (ink-grinding stone) and a silver-gilt suiteki (waterdropper) in the form of a cluster of cherry blossoms, the lacquer decoration of both bundai and suzruibako executed in bright gold lacquer and gold hiramaki-e and takamaki-e with gold togidashi maki-e details, depicting aoi-mon scattered among tall stems of bamboo, all reserved on a rich nashiji ground, the interior of the lid with a pine tree and plum branches overhanging a meandering stream, mountains in the distance, the interior of the suzuribako with pine saplings and plum, the underside of both bundai and suzuribako gold nashiji lacquer, both unsigned; with an inscribed wood storage box. The suzuribako: 5cm x 24cm x 25.5cm (2in x 9 7/16in x 10in),

the bundai: 11cm x 58.2cm x 33.2cm (41/4in x 13 1/16in). (8).

£15,000 - 20,000 JPY2,000,000 - 2,700,000 US\$19,000 - 26,000









156 (part lot)



### A BLACK-LACQUER RECTANGULAR TEBAKO (ACCESSORY BOX) AND A BLACK-LACQUER FUEZUTSU (FLUTE CASE) CONTAINING A NOKAN (SIDE-BLOWN FLUTE FOR NOH DRAMA)

The tebako by Yamamoto Shunsho, both Edo period (1615-1868), early/mid-19th century

The cover of the tebako embellished in gold and silver hiramaki-e and togidashi maki-e with a hibari (skylark) flying above a flowering shrub of peonies, the interior of sparse nashiji, signed on the lid in gold lacquer Shunsho with a seal Shunsho, 12.2cm x 17.8cm x 11.5cm (43/4in x 7in x 41/2in); the fuezutsu lacquered in gold and slightly coloured hiramaki-e with broad ripened beans hanging from trailing leaves, 40.7cm (16in) long; the nokan lacquered red on the inside and bound with narrow strips of cherry-wood at the ends and between the holes, an open hole at the bottom of the flute, with a silk bag and outer brocade storage bag, 39.6cm (15 9/16in) long; the last a wood kiseruzutsu (pipe case) in the form of a yawning man, unsigned; 19.8cm (73/4in) long. (7).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

### Provenance:

The tebako: Michael Tomkinson Collection, no.492.

### A BLACK-AND-GOLD-LACQUERED IKO (KIMONO RACK)

Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century Constructed in seven detachable sections, decorated all over in gold hiramaki-e with aoi-mon (three hollyhock leaves within a circular border), the insignia of the Tokugawa family, interwoven among karakusa ('Chinese grasses') on a blacklacquer ground. 140.5cm x 184.5cm (551/4in x 723/4in). (7).

£1,500 - 1,800 JPY200,000 - 240,000 US\$1,900 - 2,300











### A SMALL GOLD-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS)

Edo period (1615-1868), mid-late 19th century The rounded rectangular suzuribako with a kabusebuta (overhanging lid), decorated in gold and silver hiramaki-e and mura-nashiji with windswept autumnal plants comprising kiku (chrysanthemums), susuki (pampas grass), kikyo (Chinese bellflowers), hagi (bush clover) and ominaeshi (valerian), the design extending over the sides, the inside of the lid, box and underside executed in mura-nashiji; the interior removable frame and baseboard fitted with a suzuri (ink-grinding stone), an unrelated ink-stick and a gilt suiteki in form of two overlapping kikyo, unsigned; with an inscribed wood storage box. 3.5cm x 18.5cm x 14.1cm (1 3/8in x 71/4in x 51/2in). (6).

£1,500 - 1,800 JPY200,000 - 240,000 US\$1,900 - 2,300

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### A GOLD-LACQUER BOX AND COVER IN THE FORM OF A GUNBAI UCHIWA (WAR FAN)

Meiji era (1868-1912), late 19th/early 20th century Decorated in gold and slightly coloured takamaki-e with an all-over design of the full repertoire of the takaramono (precious objects) comprising makimono (handscroll) representing a cultured life or wisdom leading to good fortune, hoyaku (straight bracket handle in the form of a key) to the 'Storehouse of the Gods', tama (wish-granting jewel), fragmented hanabishi (flowery-diamond), kakuregusa (hat of invisibility), kakuremino (raincoat of invisibility), tsuchi (Daikoku's magic mallet), kinchaku (money pouches) and fundo (weights), the interior and underside of rich nashiji; unsigned. 4.1cm x 11.5cm (1 9/18in x 4½in). (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900



# (DOCUMENT BOX) AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Decorated in predominantly gold takamaki-e, kirikane mosiac and e-nashiji with details inlaid in shell, on the bevelled-edged inrobuta (flush-fitting) cover a waterfall in the upper right corner cascading down a pine-clad cliff, pine and maple trees bending over wave-lashed rocks in the foreground, the design of waves crashing against rocks extending over the sides, the inside of the cover similarly lacquered with a spring scene of thatched dwellings nestled beneath spreading pine on the shores of a meandering stream rendered in tsukegaki (raised lines of sprinkled gold), flowering cherry trees in bloom among the rolling hills of Yoshino in the distance, the inside of the box and underside of rich nashiji, unsigned; the rims of silver with a lacquered wood storage box inscribed Shunju maki-e on-ryoshi (Document [box] with design of scenes of spring and autumn). 16cm x 35.7cm x 43.1cm (61/4in x 14in x 17in). (3).

£7,000 - 8,000 JPY950,000 - 1,100,000 US\$9,000 - 10,000



### A FINE GOLD-LACQUER MATCHING SET OF BUNDAI (WRITING TABLE) AND SUZURIBAKO (BOX FOR WRITING UTENSILS)

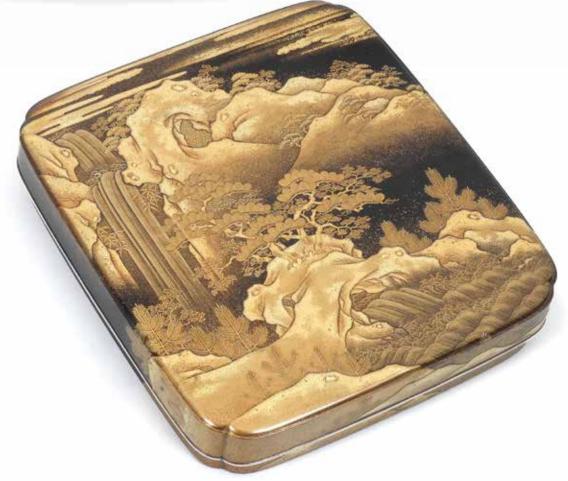
Meiji era (1868-1912), late 19th/early 20th century Both embellished in contrasting tones of gold takamaki-e, hiramaki-e, and togidashi maki-e with details executed in kirikane and e-nashiji, the decoration as follows: on the lobed kabusebuta (overlapping lid) of the suzuribako: a waterfall cascading down bamboo and pine-clad craggy landscape into a mountain river along the rocky shores of which grow young pine saplings, the design extending down the sides, the inside of the lid decorated with shrubs of flowering chysanthemum and bamboo bending over a meandering stream on a rich mura-nashiji ground, the inside of the box similarly lacquered with sprigs of bamboo and chrysanthemum, and fitted with a removable tray containing the suzuri (ink-grinding stone), the gilt and silver suiteki (water-dropper) in the form of two chrysanthemum blooms, the other writing implements comprising a kiri (paper-skewer), a tosu (paper knife), a sumitori (inkholder), each with silver engraved mounts and gold-lacquered with karakusa ('Chinese grasses') echoing the design along the narrow sides of the top of the bundai, and two unrelated plain gold-lacquered fude (writing brushes), and a suzuri (ink-grinding stone), the bundai of standard form with fudegaeshi (raised sections to left and right), the 14 gilt fittings to the corners and sides of the top and the ends of the fudegaeshi chiselled with stylised floral ferns, similarly lacquered with minor variations depicting on the left two thatched dwellings on a pineclad rocky seashore overlooking a cascading waterfall, the legs and all the sides with densely scattered sprays of stylised foliage on a black

ground, the underside of the table of dense mura-nashiji, each unsigned; each with two wood storage boxes, the outer box for the suzuribako with a paper label inscribed Taki sansui suzuribako (Writing box with the design of a fall and mountainous landscape); the inside box for the bundai inscribed on the lid ...lchi, on-bundai taki sansui takamaki-e; lchi on-suzuribako do maki-e, ura nashiji take kiku [...] maki-e ... (...One writing desk with the design of a fall and mountainous landscape in takamaki-e; one writing box with the same design, the back with the design of bamboo and chrysanthemums in maki-e on a nashiji ground ...). The suzuribako: 5cm x 23cm x 25.5cm (2in x 9in x 10in), the bundai: 12.7cm x 59.7cm x 35.2cm (5in x 231/2in x 13 7/8in). (16).

£20,000 - 30,000 JPY2,700,000 - 4,100,000 US\$26,000 - 39,000









### 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 (181/4in x 241/2in x 103/4in). (4).

### Exhibited and Published:

Maki-e to urushi-e no tenrankai (Exhibition of Lacquerware and Lacquer Painting), Kashiwazaki City, Niigata Prefecture, Shindoya, 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). 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, Shinbunten, Nitten, and other official events until 1957.

£2.500 - 3.000 JPY340,000 - 410,000 US\$3,200 - 3,900



# A GOLD-LACQUER SUZURIBAKO (BOX FOR WRITING **UTENSILS) IN THE FORM OF A KOTO (ZITHER)**

Meiji era (1868-1912), late 19th/early 20th century Raised at the wider end with low feet, the cover representing the board of the instrument, lacquered with a mokume design simulating wood grain in black and gold togidashi maki-e and bearing thirteen strings of twisted silver, the end decorated with a writhing dragon among clouds, inlaid in gilt takazogan within a rectangular panel, the sides of the box with the branches of plum inlaid in low relief of gold and silver, the upper end embellished with a brocade cloth; the box fitted with a removable lacquer tray for containing the suzuri (inkgrinding stone) and silvered-metal suiteki (water-dropper) in the form of a chrysanthemum, all set into a base of rich nashiji, the rims of silver, unsigned; with an inscribed wood storage box.

2.8cm x 22.5cm x 10.1cm (1 1/16in x 8 7/8in x 4in). (5).

£1,500 - 2,000 JPY200.000 - 270.000 US\$1,900 - 2,600

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### A GOLD-LACQUER NATSUME (TEA CADDY) AND COVER

By Moriya Shotei (1890-1972), Showa era (1926-1989), mid-20th century

Embellished in iro-e togidashi maki-e, gold and silver takamaki-e and mura-nashiji details with an all-over design of clumps of assorted flowering nadeshiko (pinks), signed on the underside of the box with a red seal Shotei saku (Made by Shotei); with a wood tomobako storage box inscribed on the lid Nadeshiko natsume (Natsume with design of pinks), the inside the lid inscribed Senshi Shosai sensei iko (Posthumous design by my master Shosai) and signed Shotei saku with seal Shotei. 7cm x 6.5cm (23/4in x 21/2in). (3).

£5,000 - 6,000 JPY680,000 - 820,000 US\$6,400 - 7,700

Born in Kyoto, Moriya Shotei studied from 1908 with Shirayama Shosai (1853-1923), completing a piece left unfinished at his master's death, and went on to become a regular exhibitor at the Teiten national salon and its successor iterations from 1929 until 1942 as well as showing at the Golden Gate International Exposition in San Francisco (1939-1940). He held a one-man exhibition at Tokyo Art Club in 1961 and in his later years was much involved in chanoyu, making tea caddies and writing-boxes. Judging from the more experimental style of the works he submitted to national exhibitions mid-century, this miniature, conservative piece probably dates from later in his career.







### A BLACK-LACQUER SMALL SUZURIBAKO (BOX FOR WRITING UTENSILS)

Edo period (1615-1868), late 18th/early 19th century The lustrous black-lacquer inrobuta (flush-fitting lid) decorated in predominantly gold and red takamaki-e with three karako (Chinese boys) kneeling around a captured bird in a cage, one boy releasing a second bird by tying a string tied to its legs, the interior fitted with a removable tray for the brushes and a baseboard holding the suzuri (ink-grinding stone) and suiteki (water-dropper), the inside of the lid and of the box of rich nashiji; unsigned. 2.6cm x 12.7cm x 13.8cm (1in x 5in x 5½in). (6).

£600 - 800 JPY82,000 - 110,000 US\$770 - 1,000



# A BLACK-LACQUER NATSUME (TEA CADDY) AND COVER

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

The glossy black-lacquered ground decorated in gold and iroe takamaki-e with long narrow strips of tied brocade, the design extending over the sides, the interior of rich nashiji, signed on the base in red Shozan; with a wood tomobako storage box inscribed Noshi maki-e natsume (Maki-e tea caddy with the design of celebratory paper decoration) with seal Nushi Shozan saku in (Made by the lacquerer Shozan) together with a tomonuno with the same seal. 7.4cm x 7.3cm (2 7/8in x 2 7/8in). (4).

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

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

### A GOLD-LACQUERED KURA (SADDLE)

Edo period (1615-1868), late 18th/early 19th century Of typical form, the roiro ground on the front and back decorated in gold and silver hiramaki-e with maple leaves growing over a bridge, signed on the base with a kao and with an apocryphal date Kan'ei 20 corresponding to 1643, but the decoration is in keeping with the lacquer of a later era. 25.7cm x 36.4cm (10 1/18in x 14 1/8in).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

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### A GOLD-LACQUER KATANA-KAKE (SWORD STAND)

Meiji era (1868-1912), late 19th/early 20th century Of typical form and supported on two lobed feet, constructed for displaying four swords, decorated in gold and silver hiramaki-e with all over design of chrysanthemum blossoms and kiri-mon (paulownia crests) floating on a stream, all reserved on a rich nashiji ground, applied with silvered-metal mounts engraved with karakusa ('Chinese grasses'); with a wood storage box. 44.5cm x 68.6cm (171/2in x 27in). (2).

£4.000 - 5.000 JPY540,000 - 680,000 US\$5,100 - 6,400



### A SET OF BUNDAI (WRITING TABLE) AND SUZURIBAKO (BOX FOR WRITING UNTENSILS) 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 silvergilt suiteki (water dropper) in the form of a garden rake, basket and cherry blossoms; the other writing implements comprising a kiri (paper skewer), tosu (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

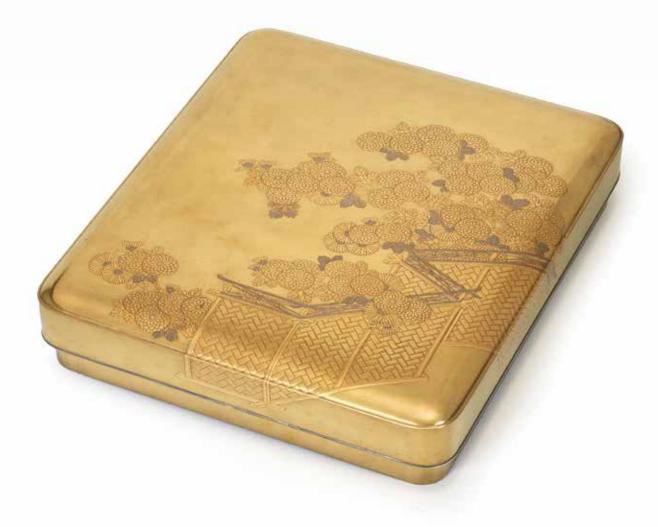
a stream; the underside of both bundai and suzuribako gold nashiji lacquer; the box signed inside at left Shinsho; each with a lacquered wood storage box, the box for the bundai inscribed Kinji magaki ni kiku maki-e on-bundai Goyo maki-eshi Kumazawa Shinsho kinsaku (Writing table with maki-e design of 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 (41/4in x 251/4in x 141/2in); the suzuribako: 6cm x 23cm x 26cm (41/4in x 9in x 101/4in). (13).

£30.000 - 40.000 JPY4,100,000 - 5,400,000 US\$39,000 - 51,000









Heisei era (1989-2019), November 2018 Rakuen (Garden of Happiness); a polished section of umimatsu ('sea pine'), encrusted with a lizard quietly enjoying the natural beauty of a garden, executed in highrelief 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 173/4in x 43/4in). (2).

JPY2,700,000 - 4,100,000

Heisei era (1989-2019), February 2019 Daruma Soshi (Daruma the Patriarch); an okimono of Daruma, the founder of Zen Buddhism, executed in highrelief 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

18cm x 15cm x 14cm (7 1/8in x 6in x 51/2in). (2).





### **SARATANI TOMIZO (1949-)**

Heisei era (1989-2019), February 2019 Neko no hirune (Catnap); a Chinese quincewood 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 (1½in x 4 1/8in x 4in). (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

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### **UONO JISEI (1883-AFTER 1944)**

Taisho (1912-1926) or Showa (1926-1989) era, mid-20th century Waves, a framed lacquered panel, decorated with a dramatic design of the upward sweep of the rolling waves and surf about to crash onto the shore, rendered in subdued tones of charcoal grey, brown and gold takamaki-e, signed on the bottom right corner in gold lacquer relief Jisei saku (Made by Jisei) with red seal Uono Jisei; with a wood tomobako storage box inscribed Araiso gaku (Panel with design of a ragged shore) on the lid, signed inside the lid Jisei saku. Overall: 76cm x 91cm (19 15/16in x 35 13/16in); image: 48cm x 64cm (18 15/16in x 15 3/16in). (2).

£6,000 - 8,000 JPY820,000 - 1,100,000 US\$7,700 - 10,000

Born in Ishikawa Prefecture, Uono Jisei studied lacquer under Yamamoto Rihei V (Koda Shuetsu's father) and Akatsuka Jitoku. He became a member of the Kyoto Lacquer Association, returning to Ishikawa during World War II. Nittenshi lists him as an exhibitor at the Teiten from 1927 through 1934, the Hoshukuten in 1940, the Shinbunten in 1941 and 1942, and the Special Wartime Exhibition in 1944.

According to Jan Dees, author of the exhibition catalogue Breaking Out of Tradition: Japanese Lacquer 1890-1950, Museum für Lackkunst, Münster, 2020, Jisei was fascinated by waves and the sea, both recurring themes in his work and in the piece being offered here. The author also states that his participation in the 1944 exhibition was his last recorded activity.













### **CERAMICS Various Properties**

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# 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).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

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

### A SILVER-MOUNTED HANDLED EWER

Edo period (1615-1868), 1670-1690

The baluster body with a narrow waisted neck and tall cylindrical mouth section with a pinched spout and loop handle, painted in underglaze blue with a leaping shishi within a roundel on a ground of karakusa ('Chinese grasses') and stylised flowers; the silver lid probably Dutch with a bifurcated thumb piece. 23cm (9in) high.

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

### A KO-IMARI BLUE AND WHITE TOKKURI (BOTTLE)

Edo period (1615-1868), late 17th century Of tapering square section with short cylindrical neck, painted on each side with a Chinese sage standing amid thick stands of bamboo, the shoulder painted with bamboo leaves. 20cm (7 7/8in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

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### A PAIR OF EARLY ENAMELLED ARITA **KO-KUTANI-STYLE EWERS**

Edo period (1615-1868), 1660-1680 Of European shape with a pierced handle, flared foot and a small spout in the mouth, each decorated in red, yellow, and green enamels with stylised flowers and swirling motifs reserved on a red hatched ground, the shoulder with a narrow band of geometric patterns, the neck and foot with encircled with bands of plain red; the neck with three shippo-tsunagi (linked-cash). Each ewer: 22.6cm (8 15/16in) high. (2).

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100

For a slightly different shape with an identical design in the Ashmolean Museum collection, see Oliver Impey, Japanese Export Porcelain: Catalogue of the Collection of the Ashmolean Museum, Amsterdam, Hotei Publishing, 2002, p.71, no.54.



### TWO ARITA YUTO (HOT WATER EWERS) AND COVERS

Edo period (1615-1868), circa 1660-1680 Both of similar shape with a loop handle and short spout, the first painted in underglaze blue with an all over design of takokarakusa (octopus-tentacled 'Chinese grasses') covering the body, cover and handle, the second decorated in Imari style in various coloured enamels and gilt and underglaze blue with chrysanthemum flowers and foliage. Each yuto approx., 20.5cm (8in) high. (4).

£800 - 1,000 JPY110,000 - 140,000 US\$1.000 - 1.300







### A LARGE KO-IMARI BLUE AND WHITE DISH

Edo period (1615-1868), circa 1660-80

Painted in 'Kraak' style, the central well decorated with a vase of flowering peony on a terrace, surrounded by a border of radiating wide and narrow panels enclosing repeated designs of stylised flowering plants, auspicious Buddhist symbols and a knot motif; the underside undecorated. 7.7cm x 42.1cm (3in x 16 5/8in).

£1.500 - 2.000 JPY200,000 - 270,000 US\$1,900 - 2,600

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### A KO-IMARI BLUE AND WHITE DISH

Edo period (1615-1868), circa 1660-80

Painted in 'Kraak' style, the central well decorated with a butterfly hovering over a flower vase on a terrace, surrounded by a border of radiating wide and narrow panels enclosing repeated designs of stylised flowering plants, auspicious Buddhist symbols and a knot motif; the underside undecorated. 7cm x 38.7cm (23/4inx 151/4in).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

### Provenance:

Purchased in these rooms, 10 Nov 2011, lot 329.

For an identical dish, see Christian J. A. Jörg, Fine and Curious: Japanese Export Porcelain in Dutch Collections, Leiden, Hotei Pubishing, 2003, p.27, no.6.

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# AN IMARI LARGE DEEP CHARGER

Edo period (1615-1868), early/mid-18th century Painted in underglaze blue, iron-red and gilt enamels, the centre well with a spotted shishi leaping on a rock from which issues shrubs of flowering peonies growing over the water, the broad, spreading rim with large scrolled panels decorated with ho-o (phoenixes) in flight among peonies separated by smaller cartouches enclosing a shishi on a ground of scrolling foliage in blue. 10.2cm x 54.2cm (4in x 211/2in).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

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### A KO-IMARI LARGE BLUE-AND-WHITE CHARGER

Edo period (1615-1868), 1660-1680

Painted in 'Kraak' style, the centre well decorated with a deer about to drink from a pond, in front of clumps of lotus, flowering chrysanthemums and other plants, a butterfly hovering above, surrounded by a broad border containing four panels of stylised flower stalks alternating with four panels enclosing auspicious motifs among scrollwork, separated by ornamental tassels; the reverse plain. 54cm (21 1/8in) diam.

£2,500 - 3,500 JPY340,000 - 480,000 US\$3,200 - 4,500

For an identical charger, see John Ayers, Oliver Impey, and J. V. G. Mallet, Porcelain for Palaces: The Fashion for Japan in Europe, London, Oriental Ceramic Society, 1990, p.93, pl.31. Another identical charge is in the Victoria and Albert Museum, no.1724-1876.





### A SILVERED-METAL MOUNTED KAKIEMON KENDI

Edo period (1615-1868), late 17th century Of typical form and palette, enamelled with two large panels, one showing a lake scene, the other with a willow tree above peonies, the neck with formalised tulips, mounted with a later Indonesian silver

band, cover, and spout cover. 22.5cm (8 7/8in) high.

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

### Published:

Christiaan J. A. Jörg, Fine and Curious: Japanese Export Porcelain in Dutch Collections, Leiden, Hotei Publishing, 2003, p.65, no.50.

A similar kendi, without mounts, is illustrated by Barbara Brennan Ford and Oliver R. Impey, Japanese Art from the Gerry Collection in The Metropolitan Museum of Art, 1990, p.77, no.46.

### A KAKIEMON CYLINDRICAL SAKE BOTTLE MODELLED AS A SECTION OF BAMBOO

Edo period (1615-1868), late 17th century Decorated in typical Kakiemon palette of iron red, green, and blue enamels with a flowering prunus and pine issuing from behind a bamboo fence, a bird flying above a plum shrub on the reverse, the rounded shoulder scattered with cherry blossoms surrounding a single chrysanthemum bloom in low relief encircling the tubular neck; with a wood storage box. 22.5cm (8 7/8in) high. (2).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1.900 - 2.600

For a bottle of an identical bamboo form but with a different design in the Rijksmuseum Amsterdam, see Christiaan J. A. Jörg, Fine and Curious: Japanese Export Porcelain in Dutch Collections, Leiden, Hotei Publishing, 2003, p.79, no.68. For another similar bottle with two small branches in relief and decorated with different design in the British Museum, see John Ayers, Oliver Impey, and J. V. G. Mallet, Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750, London, Oriental Ceramic Society, 1990, p.150, no.119.



### A PAIR OF KAKIEMON HEXAGONAL 'HAMPTON COURT' JARS

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

Decorated in typical Kakiemon palette of red, blue, and green enamels, each vase with an identical design, each vase with two different flowers alternating on the eight sides of the body, the shoulder with three quatrefoil floral panels superimposed on a ground of stylised blue blooms interwoven among green karakusa ('Chinese grasses') above a border of repeated triangle patterns, the neck with a key-fret band; with two wood storage boxes.

Each vase: 27.1cm (10 5/8in) high. (4).

£70,000 - 80,000 JPY9.500.000 - 11.000.000 US\$90,000 - 100,000

For almost identical vases with covers, 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, p.55, nos.64 and 65. For another vase, in the collection of the Idemitsu Museum, see Hayashiya Seizo, Nihon no Toji (Ceramics of Japan), vol.9, Kakiemon, Tokyo, Chuokoronsha, 1989. p.54, no.97; and Idemitsu Museum, Kakiemon to Nabeshima (Kakiemon and Nabeshima), Tokyo, 2008, p.108, no.77. For another vase in the Ashmolean Museum, see Oliver Impey, Japanese Export Porcelain: Catalogue of the Collection of the Ashmolean Museum, Oxford, Amsterdam, Hotei Publishing, 2002, p.172, no.269. A fifth example in the British Museum is illustrated by John Ayers, Oliver Impey, and J. V. G. Mallet, Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750, London, Oriental Ceramic Society, 1990, p.174. no.155.





### A KO-KUTANI SET OF FIVE DISHES IN THE FORM OF A FRUIT

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

Each decorated in iron-red, green, yellow, and aubergine enamels with two leaves issuing from the stalk, on a ground of repeated geometric motifs, the rim brown-glazed; with a plain wood storage box. 2cm x 9.7cm (5/8in x 33/4in). (6).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

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### A KAKIEMON HEXAGONAL VESSEL

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

Decorated in typical Kakiemon palette of red, blue, green, black, and yellow enamels with a karako (Chinese boy) in a blue smock seated on the trunk of a pine tree looking up at the chrysanthemum branches extending halfway round the shoulder of the vessel, the rim with three repeated stylised blue blossoms interwoven among karakusa ('Chinese grasses'), supported on three circular stubby feet; with a wood storage box. 9cm x 13cm (3½in x 5 1/8in). (2).

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100



### A KO-KUTANI SET OF FIVE DISHES IN THE FORM OF NASUBI (AUBERGINE)

Edo period (1615-1868), late 17th century Each decorated in iron-red, green, yellow, aubergine, and blue enamels with autumnal windblown kikyo (Chinese bellflowers) issuing from the stalk, the rim brown-glazed; with a wood storage box. 2.5cm x 15.5cm (1in x 6 1/16in). (6).

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100

For a similar design see a dish illustrated by Takigawa Akiyuki, Kokutani: aote to kozara (Old-Kutani: Aote Type and Small Dishes), Osaka, Takigawa Hoseido, 1974, p.81. no.60. For a set of dishes in the same shape but with a different design, in the collection of the Komatsu Municipal Honjin Memorial Museum of Art, see Ishikawaken Kutani Tojiki Shokogyo Kyodokumiai Rengokai, Kutaniyaki (Kutani Ware), Nomi-gun, Ishikawa Pref., 2007, p.64, no.71.

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### A KAKIEMON OCTAGONAL BOWL

Edo period (1615-1868), early 18th century Decorated in typical Kakiemon palette of red, blue, green, and black enamels, with a chrysantheum and arching peony growing from two banded brushwood fences, bordered by repeated geometric bracket motifs; with a wood storage box. 5.7cm x 19.8cm (21/4in x 73/4in). (2).

£2,000 - 3,000 JPY270.000 - 410.000 US\$2,600 - 3,900







# A KAKIEMON JAR

Edo Period (1615-1868), late 17th century Of ovoid form with short cylindrical neck, painted with butterflies amid small clouds above prunus and tree peonies growing among rocks, beneath a formal border, in underglaze blue, iron red, green, and yellow enamels. 22cm (8 5/8in)

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,400

For a similar jar, see Hayashiya Seizo, *Nihon no Toji* (Ceramics of Japan), vol.9, *Kakiemon*, Tokyo, Chuokoronsha, 1989, p.56.



### A KAKIEMON TEAPOT AND COVER

Edo period (1615-1868), 17th century The octagonal, moulded lobed body decorated in typical Kakiemon palette of blue, iron-red, green, and black enamels with different flowering plants in each panel, the neck with repeated sprays of leaves, the curved spout with green karakusa ('Chinese grasses'), the cover similarly decorated with leaves surrounding the knop painted with a chrysanthemum blossom; with a plain wood storage box. 11cm (4 5/16in) high. (3).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

For teapot of a similar design in the collection of Hayashibara Museum, see Hayashiya Seizo, Nihon no toji (Ceramics of Japan), vol.9, Kakiemon, Tokyo, Chuokoronsha, 1989, p.49, no.74. For another teapot with metal mounts, in the Ashmolean Museum, see John Ayers, Oliver Impey, and J. V. G. Mallet, Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750, London, Oriental Ceramic Society, 1990, p.145, no.110.

### 193

### A KAKIEMON FIVE-SIDED DEEP BOWL

Edo period (1615-1868). late 17th/early 18th century Finely painted on the interior beneath a brown-edged rim with clumps of wild flowers in coloured enamels, the exterior with the shochikubai (the 'Three Friends of Winter': pine, bamboo, and prunus, that flourish at the same time) growing from behind rocks in coloured enamels and underglaze blue. 18cm (7in) diameter.

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,400

### Provenance:

Purchased in these rooms, 16 May 2013, lot 523.

A bowl of the same type in the Ashmolean Museum. Oxford is illustrated in Eastern Ceramics and Other Works of Art from the Collection of Gerald Reitlinger, Memorial Exhibition Catalogue, Ashmolean Museum, 18 July-13 September 1981, p.74, no.183.

### A SET OF FOUR ARITA, **KAKIEMON-STYLE VASES**

Edo period (1615-1868), late 17th century Comprising two trumpet vases and two bottle vases, each vase decorated in red, green, yellow, blue and aubergine enamels, each trumpet vase depicting tall shochikubai (the 'Three Friends of Winter': pine, bamboo, and prunus, that flourish at the same time) above a band of lappets, between narrow red encirling lines at the top and bottom, the bottle vases each with an identical design with a wide frieze on the body encircling a flowering stylised tree and a basho (Japanese banana) tree growing from high rocks above terrace railings, the necks with three vertical sprays with red blossoms; with two wood storage boxes.

Each vase: 27.5cm (10 5/8in) high. (6).

£5,000 - 6,000 JPY680,000 - 820,000 US\$6,400 - 7,700

For a very similar but larger trumpet vase in the Ashmolean Museum collection, see Oliver Impey, Japanese Export Porcelain: Catalogue of the Collection of the Ashmolean Museum, Amsterdam, Hotei Publishing, 2002, p.174, no.271.







### A KAKIEMON BOX MOUNTED AS AN INKWELL AND A KAKIEMON SAUCER

Both Edo period (1615-1868), the box late 17th/early 18th century, the saucer, late 18th/early 19th century Decorated in typical palette, the box enamelled with sprig of peony on the front and a sprig of chrysanthemum on the reverse, buds on each side, the gilt metal mounts probably French, 19th century with a central hinged cover opening to reveal a glass well, flanked by two pen apertures, 6cm x 10.3cm (2 3/8in x 4in); the saucer decorated with a clump of chrysanthemums, the underside with blossoms interwoven among karakusa ('Chinese grasses'), 14.3cm (5 5/8in) diam. (2).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

The inkwell with a lot label from Christie's, Godmersham Park, June 1983.

### AN ARITA COFFEE EWER AND AN IMARI COFFEE EWER

Edo period (1615-1868), 17th/18th century Conceived after a Dutch model probably in metal, each of a tapering cylindrical form with a low cover and pointed knop, each with a hole on one side for a tap to be fitted in Europe, the first painted in underglaze blue with exotic long-tailed birds perched among pomegranate, with European gilt bronze mounts, 37cm (143/4in) high; the second on tripod feet painted in underglaze blue and ironred and gilt enamels with lobed panels enclosing different bird-and-flower scenes, 33cm (13in) high. (3).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300



# A PAIR OF KO-IMARI SHISHI (LION DOGS)

Edo period (1615-1868), early 18th century Each decorated in enamels with large dots in iron-red, green, gold, and black, each modelled seated on its hind quarters with one raised forepaw, its tail curling over its back and its mouth wide open showing its tongue and teeth; with a wood storage box. Each shishi: 26cm (101/4in) high. (3).

£8,000 - 10,000 JPY1,100,000 - 1,400,000 US\$10,000 - 13,000

For a similarly decorated shishi leaping down a piece of rock, see Christiaan J. A. Jörg, Fine and Curious: Japanese Export Porcelain in Dutch Collections, Leiden, Hotei Publishing, 2003, p.282, no.356.

### 198\*

197\*

### A KO-IMARI VASE IN THE FORM OF A LEAPING CARP

Edo period (1615-1868), 17th/18th century Painted in underglaze blue and pale-red and gilt, leaping upwards with its mouth wide open taking in air, supported on its curling tail set on a high rectangular base representing a wave-lashed rock, the details of the base painted in green and black. 32cm (121/2in) high.

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

For an almost identical model in the Fitzwilliam Museum. see John Ayers, Oliver Impey, and J. V. G. Mallet, Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750, London, Oriental Ceramic Society, 1990, p.189, no.178.





### A NABESHIMA POLYCHROME SAUCER DISH

Edo period (1615-1868), late 17th/early 18th century Painted in underglaze blue, iron red, green, and yellow enamels with tsuru-bara-mon (rose-vine crest) and foliage, the underside painted with three groups of shippo-tsunagi (linked-cash) above a high foot decorated with a combed design; with an inscribed wood storage box. 4.5cm x 14.8cm

£4,000 - 6,000 JPY540,000 - 820,000 US\$5.100 - 7.700

(13/4in x 53/4in). (2).

For other Nabeshima dishes with the almost identical design, see Hayashiya Seizo, Nihon no Toji (Ceramic of Japan), vol.10, Nabeshima, Tokyo, Chuokoronsha, 1988, p.86, no.208; for another in the collection of Idemitsu Museum, see Idemitsu Museum, Kakiemon to Nabeshima (Kakiemon and Nabeshima), Tokyo, 2008, p.177, no.142; for a third in the Tanakamaru Collection, see Imaizumi Imaemon, et al., Les Cadeaux au Shogun, Porcelaine Précieuse des Seigneurs de Nabeshima, Tokyo, Asahi Shinbunsha, 1997, p.207, no.129 and for a fourth in the collection of MOA Museum, see Kyushu Ceramic Museum, Shogunke e no kenjo Nabeshima: Nihon jiki no saikoho- (Nabeshima: Porcelain for Shogunate), Nishimatsuura-gun, Saga Pref., 2006, p.106, no.117.



### 200\*

### A NABESHIMA SMALL BLUE AND WHITE DISH

Edo period (1615-1868), 18th century Painted in underglaze blue with a flowering yamazakura (mountain cherry) tree, the underside decorated with three repeated sprays of peony blossoms and foliage above a combed foot; with a wood storage box. 4.5cm x 15.2cm (13/4in x 6in). (2).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900



### A RARE TRIPOD LARGE NABESHIMA DISH

Edo period (1615-1868), late 17th/early 18th century Of circular form and painted in rich underglaze-blue and partially glazed in celadon with a design of cherry blossoms floating amid turbulent breaking waves, the underside similarly painted with an unusually elaborate design of stylised flowerheads, trailing foliage and scrolls, supported on three blue-glazed tall feet moulded with swirling clouds. 6.8cm x 28.8cm (2 5/8in x 113/4in).

£20,000 - 30,000 JPY2,700,000 - 4,100,000 US\$26,000 - 39,000

Tripod Nabeshima dishes are comparatively rare; see a few other examples illustrated in Yasukochi Yukie and Tsuchida Ruriko, Nabeshima: Hokoritakaki dezain, (Nabeshima Ware: Designs That Inspire Pride), Tokyo, Suntory Museum of Art, 2010, p.122, no.91 and p.128, no.97; and Seki Kazuo, Nabeshima Kozara, Ai-Nabeshima

kozara to sono shuhen, (Nabeshima Small Dishes: Underglaze Blue Small Dishes and Others), Osaka, Ko-Imari Kankokai, 1995, p.18, no.37.

For a smaller dish painted with the same design, see Asahi Shinbunsha, Iro Nabeshima, Fukuoka, 1982, p.13; and Asahi Shinbunsha, Les Cadeaux au Shogun, Porcelaine Précieuse des Seigneurs de Nabeshima, Tokyo, Asahi Shinbunsha, 1997, p.158, no.83.

Another footed example is illustrated in Kudo Yoshiro, Nabeshima ten: Waga kuni yuiitsu no kan'yo Nabeshima: Sono shutsugen kara shuen made (Nabeshima Exhibition Japan's Only Government Kiln Nabeshima: From Emergence to End), Imari-shi Kyoiku linkai, Imari, 1996, p.5, pl.no.6.





### A BLUE-AND-WHITE KAKIEMON-STYLE LARGE FLORI-RIMMED DISH

Edo period (1615-1868), circa 1700 Painted in underglaze blue, the centre well depicting two sages standing on a rocky crag beneath a pine tree, admiring a waterfall, bordered by a pair of confronting tigers prowling among flowering plum and bamboo issuing from behind rocks, within a brownedged rim, the underside with a continuous band of scrolling foliage, the base painted with the fuku character within a double square; with an inscribed wood storage box. 31cm (12 1/8in) diam. (2).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

For almost identical dishes, see John Ayers, Oliver Impey, and J. V. G. Mallet, Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750, London, Oriental Ceramic Society, 1990, p.158, pl.133; Christiaan J. A. Jörg, Fine and Curious: Japanese Export Porcelain in Dutch Collections, Leiden, Hotei Publishing, 2003, p.147, no.162.

Sherds of dishes of this design have been found in Kakiemon kiln sites.



### 203

### AN IMARI LARGE DISH

Edo period (1615-1868), late 17th/early 18th century Decorated in coloured enamels and gilt, painted in underglaze blue, the well with an elaborate design of curtains partially surrounding cherry blossoms and with a pavilion to one side, centred on a medallion of peonies, within a broad rim with four landscape panels divided by chrysanthemums; the reverse with prunus branches in similar style. 41cm (16in) diam.

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900



### A PAIR OF IMARI BALUSTER VASES AND COVERS

Edo period (1615-1868), early 18th century Each decorated in typical palette of underglaze blue, iron-red and gilt enamels with an identical design, the body with four large elaborately shaped panels enclosing a ho-o (phoenix) in flight alternating with a leaping carp, on a ground of flowering peony and karakusa ('Chinese grasses'), the shoulder with four smaller shield shaped panels depicting an exotic long-tailed bird alternating with a prancing kirin; the short neck with semicircular floral motifs, the decoration on the en-suite domed covers echoing that of the shoulder and surmounted by a finial in the form of a shishi on a rock. Each vase: 64cm (251/4in) high. (4).

£4,000 - 5,000 JPY540,000 - 680,000 US\$5,100 - 6,400

# A PAIR OF IMARI BEAKER VASES

Edo period (1615-1868), late 17th/early 18th century Each of typical straight-sided form with flared mouth, painted with an elaborate design of variously shaped panels of birds and flowers beneath scrolled gilt panels of ho-o birds and with a band of stiff-leaves beneath; all in coloured enamels and gilding on a ground of scrolling foliage in underglaze blue. Each vase: 42.5cm (16¾in). (2).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900





### 206

### A PAIR OF KO-IMARI BLUE AND WHITE APOTHECARY BOTTLES AND A SMALL BOX AND COVER

Edo period (1615-1868), late 17th century The bottles each of typical bulbous form with short tapering necks with moulded rings, painted in underglaze blue with birds amid trailing peonies beneath a band of variously sized spear heads around the neck, each inscribed within a wystaria roundel, HB, 24.1cm (91/2in); the box and cover painted in underglaze blue with the monogram VOC for the Dutch East India Company, within three circles on a simple design of arabesques, 6.2cm (2 3/8in). (4).

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100

For a bottle of similar type, see John Ayers, Oliver Impey, and J. V. G. Mallet, Porcelain for Palaces, The Fashion for Japan in Europe, London, Oriental Ceramic Society, 1990, p.98, pl.40. Another featuring the initials IVH within a similar wisteria cartouche is illustrated in Barbara Brennan Ford and Oliver Impey, Japanese Art from the Gerry Collection in the Metropolitan Museum of Art, New York, 1990, p.68, no.36a.

The initials HB could refer to Hendrick van Buytenheym, who was Opperhoofd, head of the trading station, on Deshima Island during the years 1685, 1688, 1691 and 1693.

### 207

### A KAKIEMON SAUCER DISH

Edo period (1615-1868), late 17th century Painted within the brown-edged foliate rim in iron red, green, yellow, blue and black enamels with a bird perched on a stem of bamboo while another flies past prunus, maple and pine trees above banded hedges. 22cm (8 5/8in) diam.

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,400

### Provenance:

John Digby, Third Earl of Bristol. Simon Wingfield Digby, Sherborne Castle, Dorset.

The third Earl of Bristol had a sister, Anne, a close friend of Queen Mary II when she lived in Holland. The Earl's family was among the first to support the accession to the throne of Prince William of Orange, who stayed in Sherborne Castle upon his arrival in England in 1688.

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



#### A PAIR OF IMARI BOWLS AND AN IMARI 'SLEEVE' VASE

Edo period (1615-1868), the bowls late 17th/early 18th century, the vase late 18th century Decorated in typical palette, the bowls of deep, fluted form painted on the interior with a band of chrysanthemums and peonies among folding screens and scattered kiku-mon (chrysanthemum crests), the exterior with trailing peonies and books, all in underglaze blue, red and yellow enamels, and gilt, both 9.5cm x 22.2cm (33/4in x 83/4in); the vase decorated with a continuous design of leafy sprays of chrysanthemums between gadrooned borders enclosing formal floral motifs; 29.2cm (111/2in) high, with a separate wood stand. (4).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

209

#### 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 (191/2in x 20in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

This artist is believed to have been active from the Kaei to the Keio era (1848-1868), and largescale figures by him survive in the precincts of shrines in the Bizen region, see http://www. komainu.org/okayama/okayama\_naka/ooga/ ooga.html; for another work by him, see lot 210.





#### 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).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

For another example by the artist, see preceding lot.

## A PAIR OF LARGE OVOID VASES WITH APPLIQUÉ DECORATION

Attributed to Makuzu Kozan. Meiji era (1868-1912), late 19th century Each decorated in enamels and gilt with an almost identical design, the body inset with four sunken oval panels, each applied in high relief with a sparrow in human attire performing a dance, thick branches of vaezakura (multi-petalled cherry blossoms), similarly sculpted and draping across the shoulder and along the bottom, the remainder of the vase painted with sparrows perched or in flight among flowering yamabukiso (Chelidonium japonicum) on a cream ground, the neck with a band of stylised foliage, the foot with a band of repeated shippo-tsunagi (linked-cash) motifs; each vase unsigned.

Each vase: 39.5cm (151/2in) high. (2).

£3.000 - 5.000 JPY410,000 - 680,000 US\$3,900 - 6,400

For similarly conceived vases signed by the artist but of a different subject in the Tanabe Tetsuhito Collection, see NHK Promotions, Miyagawa Kozan botsugo hyakunen (Miyagawa Kozan [100th Anniversarv] Retrospective). Tokyo, 2016, pp.106-107, no.54.

212

## A PAIR OF ENAMELLED PORCELAIN **BALUSTER VASES**

Painted by Ogawa for the Takifuji Company of Yokohama, Meiji era (1868-1912), late 19th/early 20th century

Each vase painted in polychrome enamels with a continous matching design, one vase depicting sparrows perched and in flight among fruiting red-berried branches, its pair with sparrows in flight among flowering lilies, all reserved on a blue ground; each vase signed on the base in iron red Nippon Yokohama Takifuji tsukuru, Ogawa ga. Each vase: 31cm (121/4in) high. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900



















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.





# SATSUMA EARTHENWARE **Various Properties**

#### A PAIR OF SATSUMA TALL SLENDER VASES

By Yozan, Meiji era (1868-1912), late 19th/early 20th century Boldly decorated in enamels and gilt with an almost identical design, the squat circular body with four elaborate overlapping panels enclosing a large number of karako (Chinese boys) surrounding a kakejiku (hanging scroll) at New Year and a pheasant beside flowering fuyo (rose mallow) at the water's edge, connected by two smaller panels of peonies on a ground depicting flocks of tanchozuru (redheaded cranes), the tall neck with a ho-o (phoenix) in flight among stylised foliate medallions and paulownia; signed just above the foot in gilt Dai Nippon Kyoto Yozan sei. Each vase 32cm (121/2in) high. (2).

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300

214\*

#### A SATSUMA HEXAGONAL VASE

Meiji era (1868-1912), late 19th/early 20th century Boldly decorated in enamels and gilt, the body with six vertical rectangular panels, each enclosing a different scene comprising: (1) A warrior holding aloft in one hand a large urn; (2) Possibly Taishun (one of the 24 Paragons of Filial Piety) in front of a white elephant; (3) A Chinese sage emerging from a scroll; (4) A Chinese dignitary and attendant; (5) Ryuzu Kannon riding a white dragon; (6) A scholar seated at his desk before a karako (Chinese boy) chasing a cockerel, unsigned; with a wood storage box. 23.2cm (9 1/8in) high. (2).

£1.000 - 1.500 JPY140.000 - 200.000 US\$1,300 - 1,900

#### 215

#### A SATSUMA LARGE DEEP BOWL

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

Decorated in predominantly gilt and white enamels with a mass of densely-clustered millefleurs on the interior and exterior including kiku (chrysanthemums), ajisai (hydrangea), botan (peonies) and asagao (morning glory); signed on the base with a gilt seal Ryozan. 9cm x 22.2cm (31/2in x 83/4in).

£800 - 1.000 JPY110,000 - 140,000 US\$1,000 - 1,300

216

#### A SATSUMA HEXAGONAL TALL VASE

By Kichizan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two large rectangular panels, each enclosing a contrasting figural scene depicting on one side the interior of a sumptuous household, the residents at leisure, a woman in the centre manipulating a puppet of a yakko holding a keyari (spear made of bird feathers) entertaining the women and children seated on the floor with toys and masks strewn around them, in front of a tall dragon-embellished screen, a lakescape in the background, the other side showing a lively outdoor rural spring scene with peasants and their families strolling along the shores of a lake, a vegetable seller seated in the foreground before excited children chasing a family of chickens, all on a blue ground decorated with fragmented geometric and floral motifs and stylised crests; signed on the base Dai Nippon Kichizan zo within a seal. 39.7cm (15 5/8in) high.

£5.000 - 6.000 JPY680,000 - 820,000 US\$6,400 - 7,700





A SATSUMA MOONFLASK By Taizan Yohei, Meiji era (1868-1912),

probably, late 19th century



crowded busy figure scene during the hanami (cherry-viewing) at Arashiyama, the famous Togetsu bridge on the left, the second panel with birds flying over autumnal plants of fuyo (rosemallow), susuki (pampas grass), kikyo (Chinese bellflowers) and ominaeshi (valerian), reserved on a green ground decorated with kikumon interwoven among karakusa ('Chinese grasses'), signed on the base

Boldly decorated in enamels and gilt, the body with two circular panels, one enclosing a

Dai Nippon Taizan sei; with a wood storage box inscribed Kabin (Flower vase) on the lid and Meiji sanjuichi nen junigatsu kakan raino (offered in advance in the latter part of December 1898) on the back of the box. 19.2cm (71/2in) high. (2).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300





#### A SATSUMA BOX AND COVER IN THE FORM OF DARUMA

By Masanobu, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the Zen patriarch depicted as a legless doll, meditating, staring ahead with a stern expression, both hands concealed within his voluminous robes; signed on the base in gilt Satuma yaki Masanobu beneath the Satsuma mon. 10.2cm (4in) high. (2).

£700 - 900 JPY95,000 - 120,000 US\$900 - 1,200

219

# A SATSUMA FLORI-RIMMED BOWL

Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt, the interior with several different shaped overlapping panels enclosing a variety of assorted welldetailed scenes including Ebisu with an account book, a gathering at New Year in a sumptuous mansion, a warrior accompanied by retainers in front of a jinmaku (battle curtain), a seated shojo (drunken spirit), sailing boats in a rural lakescape, a nobleman and attendant at the foot of a waterfall, the exterior covered with a band of rectangular panels depicting similar figure scenes; unsigned. 5cm x 15.2cm (2in x 6in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

220

#### A SATSUMA RETICULATED OVOID VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body inset with four oval panels, each enclosing a different subject comprising: (1) A blue bird flying towards cherry blossoms trailing over a roof; (2) Women and children on the banks of a river beside blooming irises; (3) A lantern hanging over flowering fuyo (rosemallow) and hageito (Chinese amaranth); (4) A pavilion nestled beneath a sugi (cedar tree), the shoulder with peonies; signed on the base with a gilt seal Kinkozan zo. 18.2cm (7 1/8in) high.

£1.000 - 1.500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### A CYLINDRICAL RETICULATED SATSUMA VESSEL AND COVER

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

Finely painted in enamels and gilt, the body inset with two foliateshaped panels, one depicting a sparrow perched on a bamboo fence supporting autumnal flowers, the other with a group of figures enjoying a hanami (cherry-blossom-viewing) outing, the circular domed cover similarly inset with a foliate panel painted with the head and shoulders of a group of women and children; signed on the base Ryozan with the Yasuda Company trade mark. 16cm (61/4in) high. (2).

£2.500 - 3.500 JPY340.000 - 480.000 US\$3,200 - 4,500











225 (reverse)

#### A SATSUMA MINATURE PEAR-SHAPE VASE

By Kaizan, Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt, the body with two circular floriform panels enclosing in one an autumnal scene of a red bridge spanning a river over a steep mountainous landscape and depicting a group of women and children engaged in ikebana in the other, all on a ground of stylised blossoms floating on a river and geometric patterns, the neck encircled with lappets of repeated foliate, brocade, and geometric motifs; signed on the base with a seal Kaizan. 8cm (3 1/8in) high.

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

223

#### A SATSUMA SMALL OVOID VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two large elaborate panels enclosing two different scenes of a group of various figures including courtesans, merchants and samurai enjoying a leisurely stroll during the New Year, the other depicting a bouquet of assorted blooms of peony, magnolia, azalea, chrysanthemums, and cherry, separated by smaller roundels of bird-and-flower designs, the shoulder with flowering peonies and chrysanthemums; signed on the base in gilt Kinkozan. 9.7cm (3 13/16in) high.

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

#### 224

# A SATSUMA VESSEL AND COVER

Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, with an all-over design of a mass of densely-clustered blooms comprising kiku (chrysanthemum), ajisai (hydrangea), yuri (lily), and botan (peony), the silver cover pierced with two fan-shaped panels enclosing chrysanthemums floating on a stream applied in cloisonné-enamel low relief; unsigned. 9cm x 14.5cm (31/2in x 53/4in). (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

225\*

#### A SATSUMA CYLINDRICAL KORO (INCENSE BURNER) AND EN-SUITE COVER WITH AN UNUSUAL SUBJECT

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

Finely decorated in gilt and enamels with a continuous scene of the autumn ritual shika no tsuno kiri (deer antler-cutting ceremony), depicting a party of seko (stag hunters) in a pine forest, several figures shown chasing the stags with wood batons, others attempting to trap one by throwing a bamboo loop over its antlers and one group holding down a stag whilst cutting off its antlers with a nokogiri (saw), all on a cream ground, the pierced cover embellished with a profusion of tightly clustered chrysanthemums; signed on the base Yabu Meizan within a gilt seal. 9.5cm x 7.5cm (33/4in x 3in) high. (2).

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,400

#### Provenance:

A private collection, acquired in the 1930s, thence by descent.







228 (reverse)

#### A SATSUMA LARGE DEEP BOWL

By Ryokuzan, Meiji era (1868-1912), late 19th/early 20th century Boldly decorated in enamels and ailt, the interior with an artist kneeling before his painting whilst the assemblage of Otsu-e characters comprising a zato (blindman and dog), fuji musume (wisteria maiden), a takajo (falconer), oni no nenbutsu (praying goblin) yarimochi yakko (spear bearer), come to life, his wife seated beside him aghast in front of a two-fold screen, another floor screen depicting a ho-o (phoenix) flying over waves on the lower right, all within an elaborate shaped panel, surrounded by profusion of seasonal flowers and hanabishi-mon (flowerydiamond crests), the exterior decorated with three flamboyant ho-o in flight above shrubs of seasonal flowers including peonies, chrysanthemums and irises; signed on the base Ryokuzan within a six-petalled flower. 8.2cm x 18.5cm (31/4in x 71/4in).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

#### A SATSUMA BOWL AND A COVERED **HANDLED VASE** The bowl by Bizan, the vase by Kinkozan,

both Meiii era (1868-1912). late 19th/early 20th century The bowl predominantly in gilt enamels with the centre well depicting a gathering of rakan bordered by two writhing confronting dragons, the exterior decorated with panels of rakan alternating with tennin (angels), signed on the base with a seal Nippon tojiki Satsumayaki Bizan ga, 6.5cm x 12.7cm (21/2in x 5in); the second a vessel of European inspiration, the body with two panels, one depicting an outdoor scene of revellers enjoying the hanami (cherry-blossom-viewing) season and assorted tea implements on the other, all on a blue ground scattered with fern and other flowers, the cover with overlapping fans and chrysanthemum blossoms, signed with a seal

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

Kinkozan zo, 18.5cm (71/4in) high. (3).

#### A SATSUMA SLENDER **PEAR-SHAPE 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 possibly from the Gion matsuri (Kyoto summer festival) depicting a procession of figures around a large, elaborate tapestry-adorned festival float, a group of participants at the front clutching a rope preparing to pull the impressive portable structure with a platform above seated with musicians, the neck with trailing branches of purple and white wisteria, the foot with a band of a profusion of sprig of peonies, signed on the base with a gilt seal Yabu Meizan; with a wood storage box. 26cm (101/4in) high. (2).

£12,000 - 18,000 JPY1,600,000 - 2,400,000 US\$15,000 - 23,000





#### A SATSUMA SLENDER OVOID VASE

Painted by Sozan for the Kinkozan workshop, Meiji (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt, the body with two tall rectangular panels enclosing the Rokkasen (Six Immortal Poets), Ono no Komachi, the female of the group, seated beside Sonjo Henjo standing behind a floor screen embellished with a Chinese landscape, from left to right Ariwara Narihira, Kisen Hoshi, Otomo no Kuronushi, reading a scroll and Fumiya no Yasuhide, the second panel showing an elegantly clad group of ladies enjoying the hanami (cherry-viewing) season, on a bluemidnight ground of trailing cherry blossoms, each panel signed with a seal Sozan, the base signed with an impressed seal Kinkozan tsukuru. 25.6cm (10in) high.

£8.000 - 10.000 JPY1,100,000 - 1,400,000 US\$10,000 - 13,000

#### 230

#### A SATSUMA LARGE CIRCULAR DISH

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

Finely decorated in enamels and gilt with two panels enclosing different scenes, the square panel depicting women and children outdoors in front of a white plum tree growing from behind a bamboo fence playing hagoita (battledore), the second elongated rectangular panel showing an elaborate ikebana basket suspended above tea-ceremony implements on a display cabinet, all on a blue ground scattered with chrysanthemum blooms; signed on the reverse with an impressed seal Kinkozan. 31.5cm (12 3/8in) diam.

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

# 231\*

## A RARE AND FINE SATSUMA OKIMONO FIGURE OF AN OHARAME (FEMALE **BRUSHWOOD GATHERER)**

By Yabu Meizan (1853-1934), Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt, modelled seated and resting on a large tied bundle of brushwood, her feet crossed, wearing a dark chequered kimono, tied at the front with a striped obi and a cotton cloth on her head, one hand dipped into a tobacco pouch and the other holding a pipe: signed on the front just behind her legs with a gilt seal Yabu Meizan; with a wood storage box. 22cm x 19.5cm (8 5/8in x 7 5/8in). (2).

£15,000 - 20,000 JPY2,000,000 - 2,700,000 US\$19,000 - 26,000



# 232\*

# 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, 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 (41/2in) high.

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

#### Provenance:

A private collection, acquired in the 1930s, thence by descent.







#### A PAIR OF MASSIVE SATSUMA BALUSTER VASES

Meiji era (1868-1912), late 19th/early 20th century Boldly decorated in predominantly gilt and enamels, the front of both vases depicting complementary scenes of Jinmu Tenno, first Emperor of Japan (traditional reign dates 660-585 BC), guided by a giant bird (two scenes), the reverse of both vases with two different scenes from the Genji and Heike clans battles, one on the right illustrating The Hasso no tobi (Leaping over eight ships) showing Minamoto Yoshitsune (1159-1189) leaping over eight ships at the Battle of Dannoura (1185), escaping an attack from Taira no Nortitsune whilst Taira no Tokiko holding the child Emperor Antoku watches from the ship, the left from the Battle of Ichinotani (1184), showing Yoshitsune attacking the Taira clan at Ichinotani Cliff from a mountain ridge, all four figurative scenes framed by a winged dragon, the shoulder with aoi-mon ((three hollyhock leaves within a circular border), the insignia of the Tokugawa family and the neck with kiku-mon (chrysanthemum crests), both vases unsigned; with detachable five cabriole-legged wood stands. Each vase: 92cm (361/4in) high; each stand: 34cm (13 3/8in) high. (4).

£4,000 - 6,000 JPY540,000 - 820,000 US\$5,100 - 7,700

#### 234

#### A PAIR OF SATSUMA MATCHING TRUMPET VASES

Meiji era (1868-1912), late 19th/early 20th century Boldly decorated in enamels and gilt, the spherical body with two lobed panels, one enclosing a ho-o (phoenix) in flight and three shishi frolicking with a long ribbon in the other, reserved on a ground of large peony blooms, the neck with vertical bands of repeated geometric motifs, the foot with lappet patterns, the neck applied with a moulded handle in the form of a mythological creature's head on each side; unsigned. Each vase: 48.3cm (19in) high. (2).

£2,500 - 3,500 JPY340,000 - 480,000 US\$3,200 - 4,500





#### 235\*

#### A SATSUMA BALUSTER VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt with a continuous scene of a hunting excursion depicting three ox-drawn carriages stationed on the pineclad shores of a lake, showing several Heian courtiers carrying bows and arrows accompanied by a retinue of attendants, one solitary crane flying in the distance, the shoulder with overlapping elaborate brocade, the neck and foot encircled with a narrow band of repeated geometric motifs, signed on the base with a gilt seal Kinkozan tsukuru; with a blue fabric-covered storage box. 26cm (101/4in) high. (2).

£1,800 - 2,500 JPY240,000 - 340,000 US\$2,300 - 3,200

#### 236

## A SATSUMA OVOID VASE

By Ryuzan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two rectangular panels enclosing in one an outdoor scene of women and children enjoying the hanami (cherry blossom-viewing) season on the shores of a lake and a group of elegantly clad women and children sitting down to tea in a room overlooking a garden in the other, all on a blue ground of birds swimming in water; signed on the base in gilt within a rectangular reserve Ryuzan zo. 16.5cm (61/2in) high.

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

Illustrated on page 160.



235





## A SATSUMA SLENDER OVOID VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two large rectangular panels depicting a hojiro (meadow bunting) perched on a peony branch on one side and a pair of suzume (sparrows) beside a clump of spring flowers on the other, all reserved on a blue ground of stylised cherry blossoms; signed on the base with an impressed seal Kinkozan. 25.5cm (10in) high.

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300

#### 238

#### A SATSUMA BALUSTER VASE

By Kizan, Meiji era (1868-1912), late 19th/early 20th century Decorated in enamels and gilt, the body with two panels, one rectangular enclosing four women and a child in an interior about to take tea, two painted screens in the background, the second panel, circular depicting a group of children around brazier, separated by bands of a lakescape, all on a ground of trailing branches of purple wisteria and large peony blossoms, the neck encircled by tightly clustered chrysanthemums; signed on the base with a seal Kizan. 16.5cm (61/2in) high.

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

#### 239

## 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.

£1,000 - 1,500 JPY140.000 - 200.000 US\$1,300 - 1,900





#### A SATSUMA SMALL BALUSTER 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 florets, the neck with a narrow band of repeated geometric patterns; signed on the base with a gilt seal Yabu Meizan. 9cm (31/2in) high.

£5.000 - 7.000 JPY680,000 - 950,000 US\$6,400 - 9,000

#### Provenance:

A private collection, acquired in the 1930s, thence by descent.

# 241

## A SATSUMA SMALL OVOID VASE

By Meizan, Meiji era (1868-1912), late 19th/early 20th century Finely decorated in enamels and gilt, the body with two large lobed panels, one depicting a winter snow-covered Chinese landscape with an oarsman rowing past two Chinese boys at an open viewing pavilion in the foreground, a drum bridge, other pavilions perched at the foot of pines on the left middle ground and mountains rising in the distance, the second panel with a large group of small children engaged in a variety of games and pastimes including karuta, painting, playing with toys, and throwing confetti, the neck and foot rim with a narrow of repeated geometric motifs; signed on the base Meizan within a gilt seal. 12.2cm (4¾in) high.

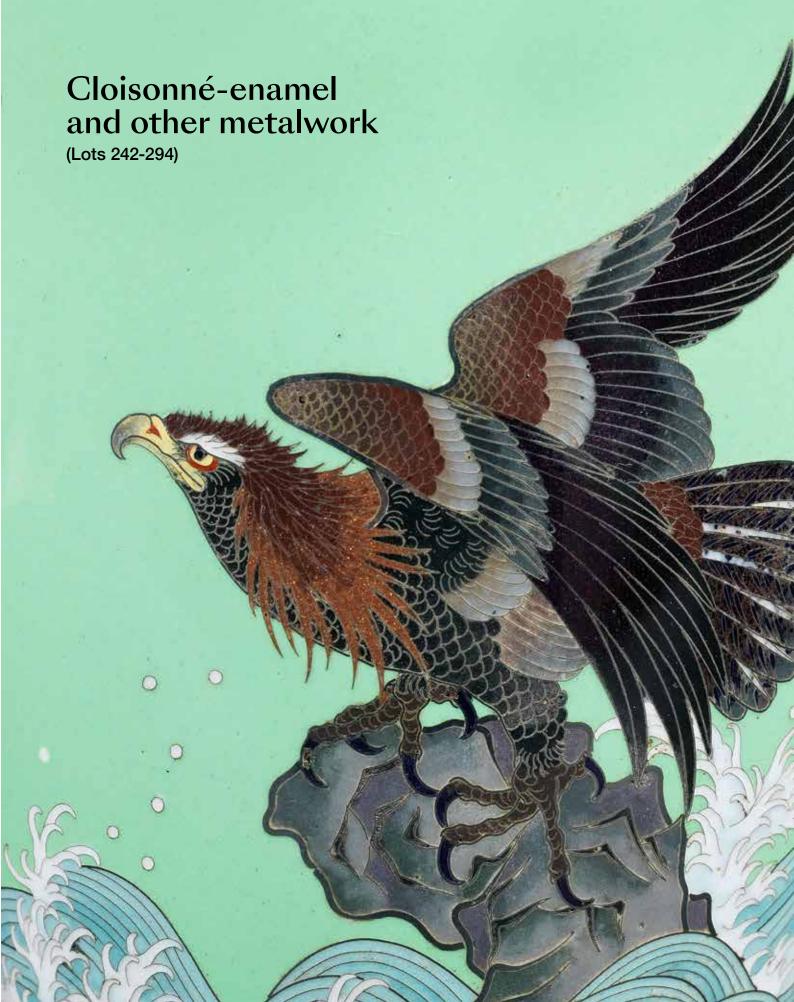
£2,500 - 3,500 JPY340,000 - 480,000 US\$3,200 - 4,500





241









# CLOISONNÉ-ENAMEL WORKS OF ART **Various Properties**

242

# A RECTANGULAR CLOISONNÉ-ENAMEL PLAQUE

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Worked in gold and musen (wireless) techniques with a swimming carp in cloudy waters, on a pale-green celadon ground; unsigned. 12cm x 24.3cm (4¾in x 9½in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

See an almost identical plaque but of a different colour palette, sold in our New York salerooms, 12 September 2018, lot 1226.

243

## A CLOISONNÉ-ENAMEL HEXAGONAL TALL VASE

Meiji era (1868-1912), late 19th/early 20th century Worked in gilt and silver wire, the lower section with turquoise-blue and mustard-yellow large shields enclosing dragons alternating with phoenixes beneath of bands of repeated foliate motifs and karakusa ('Chinese grasses) reserved on a speckled aventurine ground, the shoulder with further shaped cartouches enclosing foliate motifs on a dense overlapping chrysanthemum-blossom ground, raised on a circular foot; unsigned. 59cm (231/4in) high.

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

#### A CLOISONNÉ-ENAMEL BALUSTER VASE

Meiji era (1868-1912), late 19th/early 20th century Worked in silver wire of varying gauge with two standing tancho-zuru (red-crested cranes), one preening its plumage, the other with its head lowered, foraging for food, the foot encircled with a band of repeated lappets; unsigned. 16cm (61/4in) high.

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

245

#### A CLOISONNÉ-ENAMEL SPHERICAL VESSEL AND COVER

Meiji era (1868-1912), late 19th/early 20th century Conceived in the style of Honda Yosaburo, worked in gilt and silver wire, the body decorated with differently sized floral roundels including botan (peony), asagao (morning glory), yuri (lily), ajisai (hydrangea), fuyo (rosemallow), and sakura (cherry) interwoven among karakusa ('Chinese grasses') and flowering kiri (paulownia) on a ground of transparent enamel flecked with aventurine, the shoulder with a narrow band of repeated formal butterflies, the cover embellished with stylised dragon, phoenix and butterfly and surmounted with a domed-shaped finial; unsigned. 13cm (5 1/8in) high. (2).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

246

#### A CLOISONNÉ-ENAMEL KORO (INCENSE BURNER) AND COVER

Meiji era (1868-1912), late 19th/early 20th century Conceived in the style of Namikawa Yasuyuki, worked in varying gauges of silver wire, decorated with a continuous design of butterfly, foliate and ho-o (phoenix) roundels on a black ground of scattered repeated chrysanthemum heads, in opaque and translucent polychrome enamels incorporating flecks of aventurine, the shoulder encircled with a band of stylised floral sprays, the cover similarly worked with abstract and foliate motifs surrounding a knop in the form of a chrysanthemum bud; unsigned. 14cm (51/2in) high. (2).

£1.000 - 1.500 JPY140,000 - 200,000 US\$1,300 - 1,900

Illustrated on page 166.

















249 (reverse)

#### 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.

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100

## A PAIR OF CLOISONNÉ-ENAMEL BALUSTER VASES

Meiji era (1868-1912), late 19th/early 20th century Each worked in silver wire with opaque and translucent enamels with details flecked with aventurine, each decorated with a mirror-design of the other, the body two lobed panels, the purple panel enclosing two birds among flowering kiku (chrysanthemum) shrubs, the green panel depicting a peacock perched on a cherry tree, between smaller shield panels showing a ho-o (phoenix), the neck applied with two straight bracket handles, each vase unsigned; with a card storage box. Each vase: 16cm (61/4in) high. (3).

£2,500 - 3,000 JPY340,000 - 410,000 US\$3,200 - 3,900

#### A CLOISONNÉ-ENAMEL SAUCER DISH

By Namikawa Yasuyuki (1845-1927) of Kyoto, Meiji era (1868-1912), 1880-1900

Finely worked in silver and gilt wire and decorated in the centre with two stylised polychrome hovering butterflies encircled by aassorted chrysanthemums, the underside similarly embellished with a border of chrysanthemums, all reserved on a lustrous black ground, applied with a silver foot and rim; the base signed on a silver tablet Kyoto Namikawa. 12.2cm (4¾in) diam.

£4,000 - 6,000 JPY540,000 - 820,000 US\$5,100 - 7,700

#### Provenance:

Viscountess Selby, Shuna Castle, Argyll.

Born in 1845 to a rural samurai family, Namikawa Yasuyuki started his cloisonné business in Kyoto in 1873 and by the 1880s was successful enough to build, and then extend and upgrade, a large compound that eventually included workshops housing 20 or more employees, a showroom, a family residence and a garden with a fishpond. He used these facilities to create a carefully orchestrated private retail experience that was described in admiring detail by American and European travel writers, selling many of his finest wares directly to private clients, as well as carrying out imperial commissions and participating in international expositions. Between 1876 and 1904 he won 11 overseas awards and in 1896, along with his unrelated namesake the Tokyo enameler Namikawa Sosuke (the two family names are written with different characters), was among the first individuals to be appointed to the ranks of Teishitsu Gigeiin (Artist-Craftsmen to the Imperial Household). Such was his reputation that at the 1900 Paris Exposition Universelle his wares were snapped up the moment they were unpacked and sold for up to ten times the amount anticipated. For a detailed biography of Namikawa Yasuyuki, see Frederic T. Schneider, The Art of Japanese Cloisonné Enamel: History, Techniques and Artists, 1600 to the Present, Jefferson, NC, McFarland, 2010, pp.86-87.



#### A CLOISONNÉ-ENAMEL **SLENDER OVOID VASE**

Attributed to Hayashi Kihyoe for the Ando Company, Meiji era (1868-1912), late 19th/early 20th century Finely worked in silver wire of varying gauge, decorated with an eagle perched on a wavelashed rock, its wings outstretched, preparing for flight as it spies a pair of chidori (plovers or dotterels) flying past, reserved on a lime-green ground, the rim with cherry blossoms on a tight whorl-patterned ground; unsigned. 18.2cm (7 1/8in) high.

£4,000 - 5,000 JPY540,000 - 680,000 US\$5,100 - 6,400

Compare the quality and design of this vase with a scenic panel on a covered incense burner attributed to the same artist in the Stephen W. Fisher Collection, published and illustrated by Robert Mintz, Japanese Cloisonné Enamels: The Stephen W. Fisher Collection, exhibition catalogue, Baltimore, MD, Walters Art Museum, 2010, p.55.



# A CLOISONNÉ-ENAMEL ROUNDED **SQUARE BOX AND COVER**

By Namikawa Sosuke (1847-1910), Meiji era (1868-1912), late 19th/early 20th century Worked in *musen shippo* (wireless enamel) and decorated with a prunus branch rising up before the full moon on a pale-grey ground, the rims mounted with shakudo, the interior of aubergine-coloured enamel, the base signed in thick silver wire with the Sakigake mark of Namikawa Sosuke. 3.2cm x 9.7cm (11/4in x 33/4in).

£4,000 - 5,000 JPY540,000 - 680,000 US\$5,100 - 6,400

See also the footnote to the following lot 252.



## A CLOISONNÉ-ENAMEL LARGE ROUNDED **RECTANGULAR TRAY**

By Namikawa Sosuke (1847-1910), Meiji era (1868-1912), late 1880s-1890s

Worked entirely in musen (wireless) enamels with a linear design of bearded purple irises on a graduated pale grey ground within a shakudo rim, the reverse worked in gilt wire enamel with numerous densely patterned cherry blossoms in pale brown on a dark plumcoloured ground; signed in silver wire with a single character Sakigake (the seal of Namikawa Sosuke).

28.8cm x 28.8cm (111/4in x 111/4in).

£15,000 - 20,000 JPY2,000,000 - 2,700,000 US\$19,000 - 26,000

## Provenance:

An English private collection, probably acquired by George Tolman Haycraft (1854-1938) in the early twentieth century, thence by descent.

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-nineteenth century and the early years of the twentieth 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 colour 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 colour into his designs, although it is thought that wires between different colours 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).





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

Nagoya School, Meiji era (1868-1912),

late 19th/early 20th century

Each vase intricately worked in silver wire of varying gauge with a matching design of a peacock perched on a rock from which issues flowering peony shrubs, all on a greyish-green ground, the rim and foot of silver-gilt; unsigned. Each vase: 18.5cm (71/4in) high. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### A PAIR OF CLOISONNÉ-ENAMEL **ON PORCELAIN VASES**

By Takeuchi Chubei of Nagoya for the Shippo Gaisha Company, Meiji era (1868-1912),

late 19th/early 20th century

Each worked in gilt wire and decorated with an identical all-over design of fantastical creatures frolicking among stylised trailing flowers on an aubergine ground, the mouth painted in underglaze blue with a stylised foliate garland; each signed on the base in gilt Dai Nippon Seizo Shippo Gaisha kojin Takeuchi Chubei (Made by Takeuchi Chubei for the Shippo Gaisha Company, Great Japan). Each vase: 37cm (141/2in) high. (2).

£1,500 - 1,800 JPY200,000 - 240,000 US\$1,900 - 2,300

#### A CLOISONNÉ-ENAMEL GOURD VASE

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

Worked in silver wire of varying gauge, the lower body with four floriform panels enclosing: (1) Bamboo; (2) Clumps of irise;s (3) Plum blossoms; and (4) Chrysanthemums, reserved on a repeated square geometric ground, the top section with roundels enclosing stylised cranes separated by two auspicious characters fuku and ju above a waisted neck of chrysanthemum blossoms, signed on the base in silver wire Ando Jubei within an oval reserve beneath the company mark of Ando Jubei; with a separate, square wood stand. 27.5cm (10 5/8in) high. (2).

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100

# A SLENDER SILVER AND CLOISONNÉ-ENAMEL VASE

By Kin'unken of Kyoto, Meiji era (1868-1912), late 19th/early 20th century

The openwork silver filigree oval body supported on a high foot inset with a rectangular, lobed panel on either side applied in low relief of coloured enamels, depicting on one a ho-o (pheonix) in flight and on the other a writhing dragon reserved on a ground of openwork silver filigree scrolls and daisies, the neck applied with two 'S'-shaped silver handles, the neck encircled with wide bands of formal foliate motifs and vertical cloud formations, the foot with repeated stylised butterflies; signed on the base Kin'unken tsukuru within a silver tablet. 20.2cm (8in) high.

£4,000 - 6,000 JPY540,000 - 820,000 US\$5,100 - 7,700



257\*

## A SILVER FILIGREE AND ENAMELLED FLORIFORM DISH

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

Supported on a circular foot, the well inlaid in high relief of bronze, shakudo, and shibuichi, decorated with the head and shoulders of a warrior pointing to battle plans depicting on an open scroll held by his general, bordered by an openwork band inset with six small round enamelled panels separated by silver paulownia and stylised birds, the rim applied with repeated kikumon (chrysanthemum crests) interwoven among foliate motifs, signed on the base with chiselled characters Suzuki and an inlaid seal Michiro; with a plain wood storage box. 4.2cm x 18.6cm (1 5/8in x 71/4in). (2).

£1,500 - 1,800 JPY200,000 - 240,000 US\$1,900 - 2,300







# **METAL WORKS OF ART Various Properties**

258

#### 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 a rustic plank bridge wearing a loosely tied coat, herding 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 (231/4in) long.

£3.000 - 5.000 JPY410,000 - 680,000 US\$3,900 - 6,400

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.

259

#### A PAIR OF BRONZE BOYS

By Mori Homei, Meiji era (1868-1912), late 19th/early 20th century Each standing barefoot in a belligerent pose and fixed to a rectangular lobed base, holding up the hem of his robe with one hand and holding aloft an lelaborate handled vessel surmounted with a shishi finial with the other, their robes engraved with a dragon partly obscured with clouds; each signed on the base Mori Homei within a rectangular reserve. Overall height: 43.5cm (17 1/16in). (2).

£2.000 - 3.000 JPY270,000 - 410,000 US\$2,600 - 3,900



#### A BRONZE TIGER

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

Shown striding forward with its long tail stretching out behind, its mouth wide open and growling, the stripes on its body delineated in subtly toned patination, signed on its belly in an oval reserve Atsuyoshi saku above a square seal Maruki shachu seisaku; with a separate large oval wood stand.

The tiger: 24.1cm x 53cm (91/2in x 20 7/8in); the wood stand: 51.2cm (20 1/8in) long. (2).

£1.000 - 1.500 JPY140,000 - 200,000 US\$1,300 - 1,900

# A GILT-BRONZE TALL FIGURE OF A WARRIOR

Meiji era (1868-1912), late 19th/early 20th century Cast in the style of Miyao Eisuke, standing with bare feet apart and holding aloft in one hand a hexagonal stand on top of which rests a vessel (lacking), the figure's robes engraved with dragons and butterflies, and covered with a do (breast plate) elaborately tied at the waist and chest, suspended with a slain wolf's head, a long, windswept scarf trailing all around his body, unsigned; affixed to a rectangular wood stand. The figure: 59cm (231/4in) high; total height: 63.5cm (25in) high.

£4.000 - 6.000 JPY540.000 - 820.000 US\$5,100 - 7,700





## A MASSIVE BRONZE OKIMONO OF A PROWLING TIGER ON AN EN-SUITE BRONZE STAND

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

The tiger shown striding forward with its long tail stretching out behind, its mouth wide open and growling, the stripes on its body finely delineated in low relief, on a removable bronze stand simulating rockwork, the tiger unsigned; the stand signed with a seal Takahashi Ryoun. The tiger: 39.5cm (151/2 in) high and 113cm (441/2in) long; the stand: 115.5cm (451/2in) long. (2).

£4,000 - 5,000 JPY540,000 - 680,000 US\$5,100 - 6,400

263

#### A BRONZE GROUP OF AN ELEPHANT ATTACKED BY TWO TIGERS

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

The large trumpeting beast modelled fending off two snarling tigers, stamping one tiger underfoot at the front, whilst another attacks from behind clambering over his back, the mammal's skin carefully textured to resemble its crinkled skin, signed on the elephant's belly Seiya saku (Made by Seiya) within a rectangular reserve. 19cm x 29.5cm (71/2in x 11 5/8in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900









#### 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 15¾in), the wood stand: 6cm x 64cm (2 3/8in x 25 3/16in). (2).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

#### 265**\***

# A PAIR OF BRONZE TIGERS

Edo period (1615-1868), mid-late 19th century Each originally a handle for a vessel with an opening on its belly, freely modelled with rather grotesque facial features and long tails curling over their backs, one with its mouth open and the other close-mouthed with a stern expression, the stylised hairwork deeply engraved on their bodies; unsigned. Each tiger: 9cm x 13cm (31/2in x 5 1/8in). (2).

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300



#### A BRASS ARTICULATED MODEL OF AN EBI (SPINY LOBSTER)

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

Naturalistically rendered, the legs, antennae, and tail fully articulated and assembled to allow lifelike mobility; unsigned. 22.5cm (8 7/8in) long with antennae retracted.

£600 - 800 JPY82.000 - 110.000 US\$780 - 1,000

267

#### A PAIR OF BRONZE EGRETS

By Sano Takachika, Meiji era (1868-1912), late 19th/early 20th century Each egret realistically modelled with their heads lowered and eyes inlaid in gilt with black pupils, one shown holding a fish in its beak, 21cm (81/4in) high, the other 16.5cm (61/2in) high, each bird signed on its belly Takachika within a rectangular reserve; each fixed on a flat silver later added stand. (2).

£4,000 - 6,000 JPY540,000 - 820,000 US\$5,100 - 7,700

This accomplished artist may have started his career in the regional metalworking center of Takaoka, but by 1894 he was a member of the Tokyo Chokokai (Tokyo Carvers' Association) and a set of figures of a heron and a crow by him was awarded a Second Class Diploma at the 27th Spring Exhibition of the Nihon Bijutsu Kyokai (Japan Art Association). The award was recorded in the third issue of Bijutsu gaho (Magazine of Art), an authoritative bilingual journal founded in the wake of Japan's great success at the World's Columbian Exhibition, which commented that the 'workmanship of the heron, from its ruffled plumage to the scared or angered expression of its eyes is faultless and that of the crow . . . is equally so.' The same lifelike qualities can be seen in the present pair of egrets, as well as in three works by Takachika in the Khalili Collection: another work by Takachika, a silver eagle and bronze snake on the trunk of a tree, was in the famous Japanese collection formed by the English connoisseur Michael Tomkinson and published in 1898.

#### Reference:

Bijutsu gaho (The Magazine of Art), 1/5 (October 25, 1894), 'Adjustable Iron Statue of Hawk', accessible at https://www.tobunken. go.jp/materials/ngbvol/001-05.

Oliver Impey and Malcom Fairley, The Nasser D. Khalili Collection of Japanese Art. vol.2, Metalwork Part I, London, The Kibo Foundation, 1995, cat. nos. 120-122. Takaoka-shi Bijutsukan (Takaoka City Museum of Art), 'Josetsuten (Dai53ki) "Takaoka no waza to bi: kinko, shitsugei" shuppin risuto (53rd Permanent Exhibition: 'Skill and Beauty of Takaoka: Metalwork and Lacquer' Exhibit List)', March 2012.

Michael Tomkinson, A Japanese Collection, London, George Allen, 1898, p.65.



#### AN UNUSUAL BRONZE MODEL OF A CAMEL

By Yoshida Saburo (1889-1962), Showa era (1926-1989), 20th century

Naturalistically rendered with a characteristic thick coat, recumbent with its head raised and long legs drawn beneath its body, signed with chiselled characters Yoshida Saburo saku; with a wood tomobako storage box inscribed Rakuda: Yoshida Saburo saku (Camel: Made by Yoshida Saburo), inside the lid inscribed Rakuda: Yoshida Saburo saku with seal Yoshida Saburo, dated Showa gojuichi nen juni gatsu, tsuma Sawa shirusu (Recorded by the artist's wife, Sawa in 1976). 22cm x 34cm (8 5/8in x 13 3/8in). (2).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

## A BRONZE LARGE VESSEL AND COVER IN THE FORM OF A MONKEY PERCHED ON TOP OF A PERSIMMON FRUIT

Meiji era (1868-1912), late 19th/early 20th century Constructed in two separate sections, the cover in the form of a monkey, seated and wearing a short jacket, clutching his left foot as he cries out in pain, his right hand holding a later added and removable hossu (fly whisk), his garment engraved on the reverse with birds among scattered bamboo leaves, the body carved in high relief with a large leaf and stalk; unsigned. 31.5cm x 20.5cm (12 3/8in x 8 1/16). (3).

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100

### AN INLAID IRON KORO (INCENSE BURNER) AND COVER

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

The flattened spherical body inlaid in low relief of silver and gold with clusters of chrysanthemum blossoms floating on rippled waters, the cover pierced in the form of a stylised swirling flower and surmounted by a bud finial, raised on three tall, slender tapering legs, the sides applied with tall angled bracket-handles, unsigned, with a separate ensuite wood stand in the form of a large lotus leaf; with a wood storage box. The koro: 14cm x 13.5cm (5½in x 5 5/8in). (4).

£3,500 - 4,000 JPY480,000 - 540,000 US\$4,500 - 5,100

271\*

### A PAIR OF IRON BYOBU OSAE (SCREEN HOLDERS)

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

Each in the form of an Iwazaru, seated monkey with its hands covering its mouth, unsigned; with a wood storage box inscribed Iwazaru byobu osae ('Not speaking' monkey, screen holder) and signed Heian Tekken tsukuru (Made by Tekken of Kyoto). 9cm x 6.3cm (31/2in x 21/2in). (3).

£1,200 - 1,800 JPY160,000 - 240,000 US\$1,500 - 2,300



270

272\*

# AN INLAID IRON RECTANGULAR BOX AND COVER

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

Worked in typical gold overlay, the hinged cover decorated with Kinkakuji sheltered beneath a canopy of overarching pine branches, a fan-shaped title cartouche on the bottom right, the sides of the box strewn with maple leaves, unsigned; with a wood storage box.

3.6cm x 10.7cm x 9.2cm (1 3/8in x 41/4in x 3 5/8in). (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900









### AN INLAID IRON MINIATURE CABINET

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

Finely worked throughout in typical Komai style of predominantly flat gold and silver overlay with extensive use of kebori for the details, the removable scrolled top forming the cover with a lobed panel enclosing a torii gate, thatched building and a toro (stone lantern) on the shores of a lake and Mount Fuji rising in the distance, on a ground of densely cluttered cherry blossoms, the front set with two removable drawers with ho-o (phoenixes) in flight beneath three circular roundels enclosing a swallow, kikyo (Chinese bellflowers) and kiku (chrysanthemums) on a ground of scrolling vine, the reverse and sides similarly lavishly decorated with other complementary bird-and-flower roundels on a fruiting vine ground, signed on the base Nihon koku Kyoto no ju Komai sei beneath a dragonfly.

4.5cm x 6.7cm x 3cm (13/4in x 2 5/8in x 1 1/8in). (4).

£3,000 - 4,000 JPY410,000 - 540,000 US\$3,900 - 5,100

274

### AN INLAID IRON LOBED BOX AND COVER

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

Finely worked throughout in typical Komai style of predominantly flat gold and silver overlay with extensive use of kebori for the details, the cover inset with a cherry panel enclosing a temple precinct and landmarks in Kyoto outlined in silver bordered by fruiting vine, the sides with different geometric motifs; the base with dense foliage inlaid in silver flat inlay and signed Kyoto Okuno within a seal. 3cm x 7.6cm (1 1/8in x 3in). (2).

£5,000 - 6,000 JPY680,000 - 820,000 US\$6.400 - 7.700

275

### AN INLAID IRON CARD CASE

Attributed to the Komai Company of Kyoto, Meiji era (1868-1912), late 19th/early 20th century Finely worked throughout in typical Komai style of predominantly flat gold and slight silver overlay with extensive use of kebori, each side with a large, lobed cartouche enclosing a different scene, one side depicting the Chion-in Temple precincts, the other of the autumn moon above Ishiyamadera on Lake Biwa surrounded by scrolling fruiting vine, the lid with a narrow rectangular panel of butterflies on one side and sailing boats on the other; unsigned. 10.1cm x 7.3cm (4in x 2 7/8in).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600



### A PAIR OF SMALL INLAID IRON OVOID VASES

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

Each vase worked throughout in typical Komai style of predominantly flat gold and silver overlay with extensive use of kebori for the details, lavishly decorated with complementary scenes (two on each vase) depicting a writhing dragon and a Kyoto temple complex within a silver-outlined panel on a ground scattered with kikumon (chrysanthemum crests) among fragmented rinzu (textile-weave), the shoulder and bottom with fruiting vine, each supported on a scalloped foot; each vase signed on the base Dai Nihon Kyoto no ju Komai sei. Each vase: 12.5cm (5in) high. (2).

£8,000 - 10,000 JPY1,100,000 - 1,400,000 US\$10,000 - 13,000



# A SLENDER INLAID IRON PEAR VASE

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

Finely worked throughout in typical Komai style of predominantly flat gold overlay with extensive use of kebori for the details, the lower section with a continuous scene of three ho-o (phoenixes) in flight beneath a long slender neck lavishly decorated with scrolling fruiting vine separated by narrow bands of repeated geometric motifs; the base signed Nihon koku Kyoto no ju Komai sei beneath a dragonfly. 19cm (71/2in) high.

£5,000 - 6,000 JPY680,000 - 820,000 US\$6,400 - 7,700







(details)

### A FINELY-ETCHED SENTOKU (BRASS ALLOY) CABINET MODELLED AS A MINIATURE NIJUNOTO (TWO-STOREY PAGODA)

By Fujii Yoshitoyo (Biho, born 1868) of Kyoto, Meiji era (1868-1912), late 19th/early 20th century Worked predominantly in his renowned etching technique with strands of gold and silver overlaid on the sentoku with extensive chased details, constructed on two storeys raised on an integral stepped base, each storey beneath a sloping roof, the upper roof fitted with one removable drawer, the lower roof with two drawers, all with kiku-bud handles, the upper roof decorated with ho-o (phoenixes), dragons, a temple complex and a bird among peonies surmounted by a tall stupa with a tama-shaped knop from which chains lead down to the roof's corners, the lower roof similarly decorated, the sides around the base with repeated foliate and geometric patterns, stamped on the base with the Mount Fuji mark of Fujii Yoshitoyo; on its original, detachable stepped wood stand. The pagoda: 18.5cm (71/4in) high. (2).

£8,000 - 12,000 JPY1,100,000 - 1,600,000 US\$10,000 - 15,000

Fujii Yoshitoyo, founder of the Fujii Damascene Company, was most famous for his 1/50 scale model of the Kinkakuji in Kyoto, sent to the Japan-British Exhibition in 1910, which is said to have taken him four years to complete, see Mochizuki Kotaro, Japan To-Day: A Souvenir of the Anglo-Japanese Exhibition Held in London 1910, (Special Number of the Japan Financial and Economic Monthly), p.587, http://www. smokingsamurai.com/Images/FILES/JapanTodayFujii.pdf.









# A BRONZE CYLINDRICAL VASE IN THE FORM OF A BAMBOO

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

Carved in high relief with a tree frog crawling up at the front towards the rim; signed on the underside with an impressed seal Tamura Seiun. 29cm (11 3/8in) high.

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

Known to be active between Meiji to Taisho era in Tokyo, not much else is known about the artist but Seiun is most likely the go for Tamura Seitaro who was a pupil of a metal worker Nishimura Unsho (1859-1912).

### 280\*

### A BRONZE BALUSTER VASE

Attributed to Kibundo Shohei (1813-1892), Meiji (1868-1912), late 19th century

The reddish-brown body applied with a tree frog in high relief of bronze crawling up one side towards the top of the vase as it spies a spider on the rim, signed on the base with chiselled signature Kibun tsukuru; with a wood storage box inscribed on the lid Seidoko-shiki kabin (Flower vase in the style of archaic Chinese bronze vase) with a seal, inside the lid signed Kibundo Shohei tsukuru with a seal Kasetsu Nihon Biwako no higashi (Our family is clumsily located to the east of Lake Biwa in Japan). 25.5cm (10in) high. (2).

£2,500 - 3,500 JPY340,000 - 480,000 US\$3,200 - 4,500



The founder of the Kibundo Company, Kibundo Shohei (also known as Hatano Shohei) was apprenticed at age 11 to the Ryubundo Company of Kyoto, where he studied the art of casting in bronze and iron for 17 years before setting up his own business. After much disruption due to the political upheavals of the late Edo period, he finally settled in the Notogawa district (today's Higashi-Omi City) near Lake Biwa.

### AN INLAID SHIBUICHI OVOID VASE

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

The front of the body engraved and inlaid in flat relief of gilt with an eagle perched on a wave-lashed rock, its wings outspread as it prepares for flight; signed on the reverse with chiselled characters Seifu. 26.7cm (101/2in) high.

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

282

### A PAIR OF BRONZE USUBATA ('THIN-RIMMED') VASES

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

Each constructed in three separate 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 stepped circular bases carved with rocks in sunken relief, chidori (plovers or dotterels) flying above waves inlaid in flat silver relief, surmounted by three feet in the form of heads of mythological creatures, supporting a smaller circular socketed stand; the rotating bodies (applied with separately cast stylised openwork fruiting leafy handles), each with two complementary figural scenes (two on each vase), one vase depicting a tezuma (magician) conjuring paper butterflies and blowing them with a fan simulating flight on one side and a young Heian courtier standing at the gate of his lover's mansion on the reverse; the second vase depicting a street entertainer blowing shabon-dama (bubbles) beneath willow branches to the delight of a young boy on one side and a noble woman playing the koto on a engawa on the other, the broad rims with cranes flying among autumnal plants and reeds around the outer edges, their upper surfaces with willow branches trailing over a river and the thin inside rims with repeated fragmented shippo-tsunagi (linked-cash) patterns; each vase unsigned. Each vase: 50.7cm (20in) high. (6).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2.600 - 3.900



### 283\*

### 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).

£800 - 1,000 JPY110.000 - 140.000 US\$1,000 - 1,300

### 284\*

### AN INLAID BRONZE OVOID VASE

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

Decorated in high relief gilt and bronze with a flowering azami (thistle) on the front and reverse, the sides applied with two handles in the form of stylised tonbo (dragonfly), signed on the base with a seal Sozan; with an inscribed wood storage box. 25cm (9 13/16in) high. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

### AN INLAID BRONZE DISH

By Katsuhiro, Meiji era (1868-1915), late 19th/early 20th century Raised on a circular, scalloped foot, decorated in high relief of Shibuichi, bronze and gilt with a large seabream lying over a sprig of magnolia between two clams and a large conch shell, the rim of silver; signed with chiselled characters Katsuhiro and a seal Tsukuru. 5.1cm x 28cm (2in x 11in).

£2,500 - 3,500 JPY340,000 - 480,000 US\$3,200 - 4,500

### 286\*

### A BRONZE SLENDER VASE

By Hasuda Shugoro (1915-2010), Showa era (1926-1989), 20th century Cast in a slim, abstract form, with a flat top and angled spout rim at one side meeting at an indented front upper section on the shoulder and cut away below, adjacent to engraved inset lines, signed just above the foot with chiselled characters Shu; with a wood tomobako storage box inscribed Chudo kaki (Cast bronze flower vase), signed inside the lid Shugoro with seal Shugoro. 32cm (121/2in) high. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900



Born in Kanazawa, Hasuda Shugoro is considered one of the principal modernist artists working in bronze during the post-war period. He studied metal craft under Takamura Toyochika (1890 -1972) and in 1960 set up Enshin (The Heart of the Circle), an art crafts group, followed in 1962 by Gendai Kogei Bijutsuka Kyokai (Association for Modern Artist Craftsmen). His first national award was at the Fifth Nitten in 1949 and he subsequently received the Hokuto Award (1953) among many other prizes. In 1987 he was honoured as a Person of Cultural Merit by the Japanese government and in 1991 he was decorated with the Order of Cultural Merit.

For a very similar vase by the artist, see Hasuda Shugoro, Hasuda Shugoro kinzoku zokei (Shugoro Hasuda- Metall Plastik), Kyoto, Kyoto Shoin, 1981, p.40, no.12.

### 287

### 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.

£4,000 - 6,000 JPY550,000 - 820,000 US\$5,200 - 7,800





A SILVERED-BRONZE MODEL OF AN EAGLE

By Masatsune, Meiji era (1868-1912), late 19th/early 20th century Naturalistically rendered perched on a detachable gnarled and twisted stand formed from a section of root-wood, its head lowered, its wings outstretched in preparation for flight, the beak silvered and the eyes of shakudo; signed beneath the tail in a rectangular reserve Masatsune iru. Overall height: 71.5cm (28 1/16in); wing-span: 64cm (251/4in) wide; the stand: 40.5cm (15 15/16in) high. (2).

£10,000 - 15,000 JPY1,400,000 - 2,000,000 US\$13,000 - 19,000



### AN UNUSUAL SILVERED-METAL KODANSU (CABINET) IN THE FORM OF A GISSHA (OX-DRAWN CARRIAGE)

Meiji era (1868-1912), late 19th/early 20th century The exterior intricately cast and carved with repeated geometric motifs and basketweave patterns, the front, back and sides of the cart inset with plaques in the form of sudare (bamboo blinds) from which are suspended tasselled ribbons in high relief; the front with three removable drawers; the roof engraved with two ho-o (phoenixes) in flight among clouds, the rotating wheels decorated with scrolling karakusa ('Chinese grasses'), the pair of long parallel shafts plain; unsigned. 9cm x 22.8cm (31/2in x 9in). (4).

£1,800 - 2,200 JPY250,000 - 300,000 US\$2,300 - 2,900

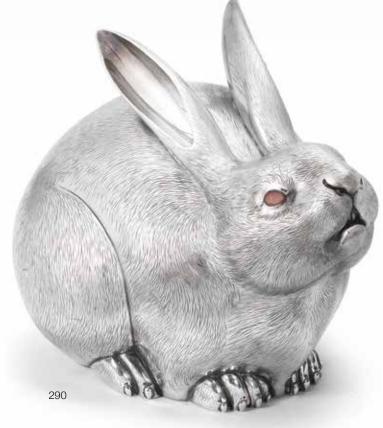
290

# A SILVER LARGE OKIMONO OF A RABBIT

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

The plump rabbit conventionally modelled seated with its head slightly raised in an alert manner, its long ears folded over its back, the eyes inlaid in light pink amber, its hairwork finely engraved; signed on the underside with chiselled characters Masatoshi with a kao and with a later English inscription To Anne, in memory of Morfar 1925. 20.2cm (8in) high.

£8,000 - 12,000 JPY1,100,000 - 1,600,000 US\$10,000 - 16,000







291

### A GILT, SILVER AND SHAKUDO BUDDHIST SHARITO (RELIQUARY) CONTAINED WITHIN A RED-LACQUERED PORTABLE CASE

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

Constructed in four detachable sections, the tama (jewel)shaped container holding a selection of shari (small pearl-like stones) fitted on a lotus base resting on top of a tubular vessel containing the miniature sutra, all enshrined within a pagoda, the typically sloping roof, surmounted by a tall stupa with a tama-shaped knop from which chains lead down to the roof's corners, where bells are suspended, surmounting a domed structure fitted with a set of hinged doors on a railed balcony, above a stepped square base, the exterior of the roof applied with dragon and ho-o roundels in gold relief, the doors applied with gilt dragons alternating with geometric motifs in silver, the sides decorated with lotus petals in silver relief, the sides with floral motifs and repeated hanabishi (flowerydiamond), all inside a red-lacquered, portable, glazed case. The sharito: 30cm (113/4in) high; overall: 41cm (16in) high. (5).

£4,000 - 5,000 JPY550,000 - 680,000 US\$5,200 - 6,500

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

292\*

### A SILVER TEAPOT

Meiji era (1868-1912), late 19th/early 20th century Of conventional form and attached with an overhead loop handle, the body plain and hammered in uchidashi, the flattened circular cover surmounted with a chrysanthemum bud knop attached with three loose jadeite rings, stamped on the base jungin (real silver), unsigned; with an inscribed wood storage box.

20.5cm 8 1/16in) high including handle. (3).

£2.500 - 3.000 JPY340,000 - 410,000 US\$3,200 - 3,900

293\*

### A GOLD-PLATED KYOBAKO (BOX FOR BUDDHIST SCRIPTURES)

Edo period (1615-1868), 17th/18th century The inrobuta (flush-fitting) cover applied in high relief of gold with a pair of birds of prey, standing opposite each other, the sides of the box similarly decorated with eight horin (dharmic wheels), all reserved on a fragmented rinzu (textile-weave)-patterned ground, two horin on each side of the box attached with a loose ring handle, unsigned; with a black-lacquered wood storage box. 11cm x 42cm x 12cm (4 5/8in x 161/4in x 43/4in);

weight: 4300g. (3).

£6,000 - 7,000 JPY820.000 - 960.000 US\$7,800 - 9,100



### A GOLD-PLATED NOSHI-OSAE (WEIGHT FOR CELEBRATORY PAPERS) IN THE FORM OF TAKARAMONO (AUSPICIOUS OBJECTS)

By Nakagawa Joeki IX (1849-1911), Meiji era (1868-1912), late 19th/early 20th century

Comprising five different auspicious objects resting against each other: tsuchi (Daikoku's magic mallet), fundo (weight), inscribed senkanme (weight of 1000 kan), makimono (handscroll) representing a cultured life or wisdom leading to good fortune and a takarakagi (storehouse keys) and a loose tama (wish-granting jewel), signed on the mallet's handle Nakagawa Kyusei Joeki kore o tsukuru with a kao; with a wood tomobako storage box inscribed on the lid Takara zukushi noshi osae, kinmekki (gilt weight for noshi [celebratory paper decorations]) and signed inside the lid Nakagawa Kyusei Joeki kore o tsukuru with seal Kyusei Joeki. The takaramono: 8.7cm x 9cm (3 3/8in x 31/4in), the tama: 5.3cm (2in) high. (3).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

Ninth head of a lineage of Kyoto artists who had specialized mainly in making utensils for the tea ceremony, Nakagawa Joeki received the support of the Mitsui family to compensate for the loss of traditional patronage during the Meiji era and turned to creating highly accomplished ornamental pieces such as this.

This kind of noshi-osae is usually placed on top of naga-noshi (long rectangular papers used for ceremonial decoration), originally made of stretched dried abalone, resting on a sanpo (stand for ceremonial offerings) as part of the New Year decorations in the tokonoma (alcove) of a tea room.







# PAINTED SCREENS Various Properties

295<sup>TP</sup>

### **ANONYMOUS**

Edo period (1615-1868), late 17th/early 18th century *Rice harvest*; the left-hand half of a pair of six-panel folding screens depicting rice farming in the four seasons; ink on gold leaf over paper, with gold *kirikane* flakes, in silk mounts, depicting from right to left two herdboys on oxen; peasants under an awning working a foot-operated irrigation device; ripening rice; a group of travellers crossing a stone bridge; peasants harvesting rice; others threshing rice; a group indoors stripping the husks from the kernels using a mortar; at far right women pouring the processed rice into wide baskets to dry, with two unidentified seals at left; *unsigned*.

Overall: 167.5cm x 379cm (66in x 149 3/16in); image: 149cm x 358cm (58 5/8in x 140 7/8in)

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

For another example of this well-loved composition whose origins can be traced to a lost work by the thirteenth-century Chinese court painter Liang Kai, compare a pair of screens attributed to Kano Motonobu in the collection of John C. Weber; see Melanie Trede ed., *Arts of Japan: The John C. Weber Collection* (exhibition catalogue, 14 October 2006–7 January 2007, Berlin, Museum für Ostasiatische Kunst, 2006, cat.no.16.

296<sup>TP</sup>

### **MATSUBAYASHI KEIGETSU (1876-1963)**

Showa era (1926-1989), 1937

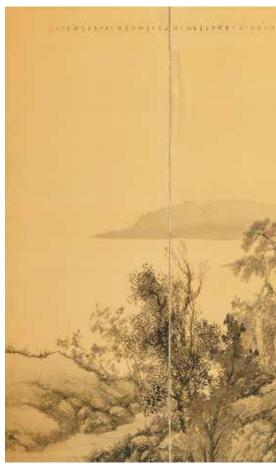
River Landscape; a six-panel folding screen, ink on gold-washed silk; inscribed at the top with a 56-character Chinese poem, dated hinoto-ushi (1937), and signed Keigetsu sanjin with two seals, the first unread, the second Keigetsu, with a further unread seal at bottom right; with wood storage box bearing the nanatsu boshi (seven-luminary) crest of the Kuki family.

Overall: 173cm x 367cm (68 1/8in x 144½in); image: 168.5cm x 363cm (142 7/8in x 66 3/8in). (2).

£5,000 - 6,000 JPY680,000 - 820,000 US\$6,500 - 7,800

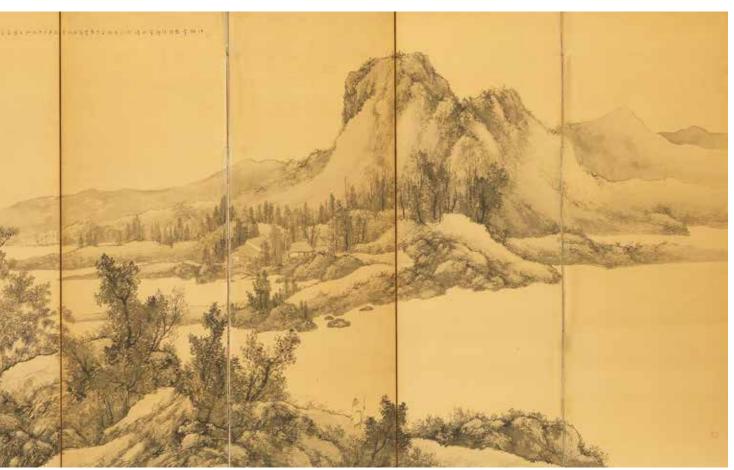
Born in Hagi (Yamaguchi Prefecture), Matsubayashi Keigetsu moved to Tokyo at age 18 and was apprenticed to the celebrated Nangastyle painter Noguchi Yukoku. he first showed his work at the annual exhibition of the Nihon Bijutsu Kyōkai (Japan Art Association) in 1897 and was selected for the second Bunten national exhibition in 1908; he would continue to exhibit at the Bunten and its successors throughout most of his long life and was appointed to the Teikoku Bijutsuin (Imperial Art Academy) in 1932. Keigetsu was a staunch advocate of the Chinese-influenced Nanga landscape manner and became a leading member of several Nanga associations, including the Nihon Nangain and the Nihon Nanso Gakai. Although he worked in other styles, his most celebrated works are large-scale Nanga compositions, often as here inscribed with long Chinese poems; the present ambitious, expansive screen from the artist's best period was executed in the outsize format fashionable during the early Showa era and very likely shown at one of the regular exhibitions organized by the Nanga associations, but due to current restrictions on library access it has not been possible to confirm this. A wide-ranging fiftieth-anniversary exhibition of Keigetsu's work was held in 2013 at the Nerima Art Museum, Tokyo: see https://www.museum.or.jp/report/458





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### 297<sup>TP</sup>

### **ANONYMOUS**

Edo period (1615-1868), late 17th/early 18th century, with later repainting Festival Day at the Kitano Shrine; a six-panel folding screen, ink, mineral pigments, and gold paint over gold leaf on paper, framed and glazed, depicting a lively crowd of early spring visitors to the Kitano Tenmangu Shrine in northwestern Kyoto, identified by white and red plum blossoms in the inner courtyard and elsewhere in the shrine precincts, emblematic of Sugawara no Michizane (845-903), the great statesman, scholar, and poet revered after his death as the Shinto god of learning, Tenman Tenjin or Tenjin; the shrine buildings surrounded by pine trees; a grove of sotetsu (cycad or sago palm) and plum in a smaller courtyard at the back of the complex; the visitors including a broad spectrum of contemporary Kyoto society: predominantly samurai of different ranks; a group of ladies at left, perhaps from the local Kamichishiken pleasure quarter, one of them holding a brightly painted umbrella; numerous shrine priests in orange robes; and a smaller number of women and children; the decorative features of the buildings rendered in fine detail; unsigned; framed and glazed. Overall: 293cm x 96.2cm (115 5/8in x 37 7/8in); image: 274.5cm x 77.7cm (108in x 301/2in).

£8,000 - 12,000 JPY1,100,000 - 1,600,000 US\$10,000 - 16,000

For another example with similar overall composition, compare a screen in the Choenji Temple, Nishio City, Aichi Prefecture dated to the early Edo period, image accessible at https://www.city.nishio.aichi.jp/ index.cfm/8,2015,91,408,html.

### 298

### **ANONYMOUS**

Edo period (1615-1868), late 18th/early 19th century Pheasants and Mandarin ducks; a pair of six-panel miniature folding screens, ink, mineral colours and gold on paper, with silk borders and a black-lacquered wood frame, painted in Kano-style, one screen depicting a pheasant and its mate beneath flowering branches on the shores of a stream and the other with a pair of mandarin ducks on the other; unsigned; framed but unglazed.

Overall: 48.5cm x 62cm (19 1/16in x 24 3/8in); each image: 16cm x 48cm (61/4in x 18 7/8in);

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900





### **ANONYMOUS**

Edo period (1615-1868), 17th century Moon and autumn plants; a small six-panel folding screen for tea-room use, ink, colours, and gofun (crushed calcified shell) on gold leaf over paper, in silk mounts, depicting from right to left nadeshiko (pinks), daisies, susuki (pampas grass), and fujibakama (eupatorium), with hills, pine trees, the moon, and gold clouds in the backgroun; unsigned. Overall: 62cm x 221cm (23 7/8in x 87in); image: 53.5cm x 212cm (21 1/8in x 831/2in).

£8,000 - 10,000 JPY1,100,000 - 1,400,000 US\$10,000 - 13,000



299

# 300\* TP

### **ANONYMOUS**

Edo period (1615-1868), 18th century Festival at Ryogoku Bridge; a six-panel folding screen, ink, colours and gold on paper with embroidered silk border and lacquered frame, depicting male and female revellers on numerous pleasure boats at Ryogoku Bridge, Edo (Tokyo), a smaller boat with a figure letting off a firework, an excited crown congregating on one side of the bridge, the whole composition surrounded by gold clouds; unsigned: with a wood storage box. Overall: 109.4cm x 320.4cm (43in x 1261/4in); image: 95cm x 299.8cm (37 3/8in x118in). (2).

£12,000 - 18,000 JPY1,600,000 - 2,500,000 US\$16,000 - 23,000

The theme of Fireworks at Ryogoku Bridge, often paired with Blossom-Viewing at Ueno, can be traced back to seventeenth-century screens of famous places in Edo, themselves inspired by similar screens of views inside and outside Kyoto. Perhaps best known from the woodblock prints of Hiroshige, the Sumidagawa Fireworks Festival is still held every year on the last Saturday of July.



300







301<sup>TP</sup>

### ANONYMOUS, TOSA SCHOOL

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

Scenes from the Genpei Wars; a pair of four-panel folding screens, ink, mineral pigments and gold flakes on paper mounted within goldpaper borders, depicting key moments at the close of the long war between the Taira and Minamoto clans whose rival claims culminated in a period when there were two reigning emperors: GoToba, who was proclaimed by the Minamoto in 1183 and held court in Kyoto; and Antoku, the legitimate heir and five-year-old son of the previous Emperor. Following GoToba's enthronement, Antoku and his family fled to the coast of Shikoku (Japan's fourth-largest main island), a move which resulted in the decisive battles of Ichinotani and Yashima (1184 and 1185). Probably as a result of remounting the episodes are not in strict chronological order but appear to be: 1-2) In Kyoto, Taira warriors and senior ladies of the Taira clan make preparations for the evacuation and protection of the child-Emperor Antoku; 3-4) At Yashima, Minamoto warriors attack Yashima by sea and launch an assault on the improvised beachside palace built by the Taira clan

for the child Emperor; 5-6) At Ichinotani, the teenage warrior Taira no Atsumori plunges into the sea towards the fleeing Taira ships but is recalled by Kumagai Naozane, a Minamoto warrior, who challenges him to return and engage in single combat; 7-8) At Yashima, Nasu no Yoichi shoots an arrow at a fan that a lady of the Taira clan had fixed atop a staff set in the bows of her boat, daring the opposing Minamoto warriors to shoot it off. Nasu raced into the sea on horseback to accept the challenge. His aim was so accurate that the arrow struck the fastening pin of the fan, which disintegrated and fell into the sea; unsigned. Each overall approx., 187cm x 106cm (73 5/8in x 41%in); each image approx., 81cm x 38cm (31 7/8in x 15in).

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,500



302\*TP

### ANONYMOUS, KANO SCHOOL

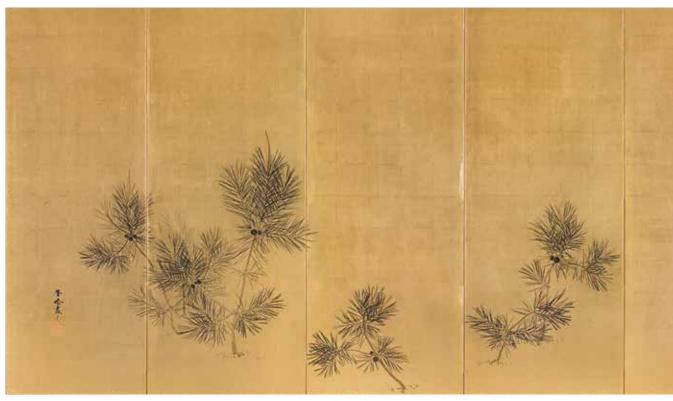
left image: 93cm x 58cm (36 5/8in x 22 7/8in).

Edo period (1615-1868), late 17th/18th century A stable; two paintings now remounted as a two-panel folding screen, ink, colours and gold on paper with gold paper surround and embroidered silk borders with lacquered frame, depicting four mettlesome steeds tethered in their stalls; unsigned. Overall: 149cm x 152cm (58 5/8in x 59 7/8in); right image: 92.7cm x 58cm (361/2in x 22 7/8in);

£4,000 - 6,000 JPY550,000 - 820,000 US\$5,200 - 7,800

For another example of this type compare a set in Tokyo National Museum (inv. no. A-10139), https://webarchives.tnm.jp/imgsearch/ show/C0006733









# 303\* TP

### TANIGUCHI KOKYO (1864-1915)

Meiji era (1868-1912), 1906

Kadomatsu (pine saplings) and shijukara (Japanese tits); a pair of six-panel folding screens, ink and colours on gold-leaf on paper with embroidered silk borders and lacquered frames, the carefully massed motifs depicted floating on a gold background with only the slightest indication of the ground in which the trees grow, a large group of trees at far right and the first two panels of the left-hand screen empty except for two birds; the right-hand screen signed at the right Hinoeuma chuka jokan Kokyo kore o egaku (Painted by Kokyo in early May 1906) and sealed Gashu, the left-hand screen signed at left Kokyo kore o egaku (Painted by Kokyo) and sealed Gashu; with an inscribed wood storage box. Each screen overall: 170cm x 384cm (66 7/8in x 151 1/8in); image: 152cm x 358cm (59¾in x 141in). (3).

£8,000 - 12,000 JPY1,100,000 - 1,600,000 US\$10,000 - 16,000

Ranked alongside Takeuchi Seiho as one of the four leading pupils of the Kyoto painter Kono Bairei, Taniguchi Kokyo started his exhibition career in 1891 and was selected to show his work in the Japanese section at the 1900 Paris Exposition Universelle. He specialized mainly in history painting but his submission to the Fourth Bunten exhibition, held in 1910, was a pair of screens of flowers of the four seasons, apparently executed like the present lot on a gold background.





305

304<sup>TP</sup>

# **ANONYMOUS**

Edo period (1615-1868), 18th century

Chinese Landscape; a 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 (571/2in x 130in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

305<sup>TP</sup>

# **ANONYMOUS**

Edo period (1615-1868), 18th century

50 of the 100 poets (see below); a six-panel folding screen affixed with 50 sheets painted in ink and colour on paper mounted on a goldsprinkled black paper ground, in silk mounts; unsigned. Overall: 170cm x 370cm (67in x 145 5/8in);

each shikishi approx., 33cm x 24cm (13in x 9 7/16in).

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,500



This is the right-hand half of a former pair affixed with all hundred poets selected for Hyakunin isshu (100 Poems by 100 Poets), the famous anthology compiled by Fujiwara Teika (1162-1241). While some portraits are generic, many have unambiguous markers referring either to themes in the poems or characteristics of the poets, making it possible to establish that the 50 images are arranged in the order set by Teika, reading from top to bottom and right to left. Among the better-known are Kakinimoto no Hitomaru (third, with brush in hand and writing box at his side); Yamabe no Akahito (fourth, the only poem that mentions Mount Fuji); Sarumaru (sixth, 'the wandering stag calls'); Ono no Komachi (ninth, Japan's best known female poet); Semimaru (tenth, the blind biwa player); Ariwara no Narihira (17th, autumn leaves on the Tatsuta River); Oshikochi no Mitsune (29th, white chrysanthemums); Ki no Tomonori (33rd, cherry blossom); Ki no Tsurayuki (35th, plum blossom); Sone no Yoshitada (46th, 'sailing over Yura strait'); and Onakatomi no Yoshinobu (49th, 'like sentry fires at the imperial gate'). All 100 poems, with readable English translations, can be conveniently accessed at http://jti.lib.virginia.edu/japanese/ hyakunin/hyakua.html.

### 306\*

### **TOSA MITSUTAKE (1844-1916)**

Meiji era (1868-1912), late 19th/early 20th century Ho-o birds and seasonal flowers; a pair of mid-sized six-panel folding screens, ink and colours on gold leaf mounted on paper with embroidered silk borders and lacquered frames, depicting seven birds flying among flowering branches of plum, peony, nadeshiko (pinks), lilies, clematis, hagi (bush clover), camellia and narcissus; signed at right and left Tosa Mitsutake and sealed Mitsutake; with an inscribed wood storage box.

Each screen overall: 63.8cm x 150cm (25 1/8in x 59in); image: 52.8cm x 138.2 (22 7/8in x 54 3/8in). (3).

£1,800 - 2,500 JPY250,000 - 340,000 US\$2.300 - 3.200

A scion of the Tosa family of court painters, Mitsutake was trained in the palace workshops and at age 11 contributed to a building restoration programme that was completed in 1855. When the Emperor moved from Kyoto to Tokyo at the Meiji Restoration (1867-8), Mitsutake embarked on a career as an art teacher.





### PAINTED HANGING SCROLLS AND HANDSCROLLS Various Properties

307\*

### **TOREI ENJI (1721-1792)**

Edo period (1615-1868), late 18th century Tetsubo (iron rod); a kakejiku (hanging scroll), ink and on paper in silk mounts, the massive twisted rod with a loop handle, inscribed to either side Kono waro osoreruru hito . . . (Those who fear this shall be rewarded); with a dharmic succession seal at top right and two seals at bottom left, the first reading Torei no in (Seal of Torei); with a wood storage box. Overall: 214cm x 36cm (841/4in x 14 1/8in); image: 132cm x 28cm (52in x 11in). (2).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

For a Torei painting of an iron rod with the same inscription, see Audrey Yoshiko Seo and Stephen Addiss, The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin, Boston, Shambhala Publications, 2010, pl.7.1. The iron rod depicted here is traditionally associated with demons that torment sinners in the realms of hell. Born in Omi Province, Torei entered monastic life at age nine and became a priest of the Rinzai sect. At 23 he visited Hakuin at Shoinii Temple, staying to become his most renowned pupil, and then went on to found Ryutakuji Temple in Izu Province, finally spending the last years of his life at Reisenji in Mito. His paintings and calligraphies are rich in religious symbolism.

308\*

# **HAKUIN EKAKU (1686-1769)**

Edo period (1615-1868), 18th century Kanzeon Bosatsu (Bodhisattva Kannon); a kakejiku (hanging scroll), calligraphy, ink and on paper in silk mounts, brushed with five large characters, sealed Kokantei, Hakuin and Ekaku; with a wood storage box. Overall: 124cm x 25.5cm (483/4in x 10in); image: 61.5 x 13.5cm (241/4in x 5 5/16in). (2).

£1,800 - 2,000 JPY250.000 - 270.000 US\$2.300 - 2.600

309\*

### **HAKUIN EKAKU (1686-1769)**

Edo period (1615-1868), 18th century Fukurokuju or Jurojin (one of the Seven Gods of Good Fortune); a kakejiku (hanging scroll), ink and on paper in silk mounts, depicting the deity with characteristic tall cranium, long whiskers and benign smile, beneath an inscription, with two artist's seals at right and a dharmic succession seal at top left; with a wood tomobako storage box inscribed outside Hakuin Zenshi shinseki. Fukurokuiu no zu (Painting of Fukurokuju, a genuine work by Zen priest Hakuin) and singed and sealed inside by the economist and Zen scholar Awakawa Koichi (1902-1977). Overall: 169cm x 36cm (661/2in x 14 1/8in); image: 95cm x 24.2cm (37 3/8in x 9 9/16in). (2).

£2,500 - 3,500 JPY340,000 - 480,000 US\$3.200 - 4.500





310



310

### **ANONYMOUS**

Edo period (1615-1868) or Meiji era (1868-1912), late 19th century Dragon; an image and section of surrounding silk mount of kakejiku (hanging scroll), now mounted as a framed and glazed painting, in ink on silk, depicting a writhing dragon above waves; signed Sekisen Takueishi no zu with a seal Sekisen.

Overall: 50.2cm x 44.5cm (193/4in x 171/2in); image with mount: 26.2cm x 21.5cm (10 5/16in x 8 7/16in);

image: 19cm x 17cm (71/2in x 6 11/16in).

£800 - 1,200 JPY110,000 - 160,000 US\$1,000 - 1,600

# 311\*

# **ANONYMOUS**

Edo period (1615-1868), 17th/18th century 13 karuta (playing cards) mounted as a kakejiku (hanging scroll), ink, mineral colours and gold card mounted in silk, the chumawashi (surrounding mount) with kanoko (tie-dyeing yielding a 'deer dappling') and embroidery taken from an early 19th-century piece of kimono silk, the cards depicting female and male dancers and attendants, with plain wood box and cardboard slip case. Overall: 130cm x 64cm (511/4in x 251/4in); each card: 7cm x 5cm (23/4in x 2in) approx. (3).

£1,500 - 2,500 JPY200,000 - 340,000 US\$1,900 - 3,200

### NAGASAWA ROSETSU (1754-1799)

Edo period (1615-1868), late 1790s Toad, bamboo and spider; a kakejiku (hanging scroll), ink on paper in silk mounts, depicting a toad by a stand of bamboo in whose upper leaves a spider has made a web from which it hangs; signed at lower left Rosetsu and sealed Gyo; fitted in an unrelated inscribed wood storage box; together with an extra wood storage box inscribed Rosetsu hitsu, Gama no zu (Picture of a Toad by Rosetsu). Overall: 210cm x 67.8cm (82 5/8in x 26 3/4in); image: 122cm x 48cm (48in x 18 7/8in). (3).

£28,000 - 30,000 JPY3,800,000 - 4,100,000 US\$36,000 - 39,000

For another painting by Rosetsu with the same Gyo seal, broken at top right, compare a pair of screens in the Metropolitan Museum of Art, New York dated to 1796-9; see Matthew P. McKelway and Khanh Trinh, Rosetsu: Ferocious Brush, exhibition catalogue, Zurich, Rietberg Museum, 6 September-4 November 2018, cat. no.55 and p.285.





### 313\*

### **OHARA DONSHU (1790-1857)**

Edo period (1615-1868), mid-19th century Hotarugari (firefly hunt); a kakejiku (hanging scroll), ink and colours on silk in silk mounts, depicting a three elegantly dressed women hunting for fireflies in a rural setting, one of them holding her fan in her mouth as she puts a firefly in a cage, signed at bottom left Donshu Kon and sealed; with a wood storage box. Overall: 154cm x 81cm (60 5/8in x 31 7/8in); image: 53cm x 62cm (20 7/8in x 24 3/8in). (2).

£800 - 1,200 JPY110.000 - 160.000 US\$1,000 - 1,600

A native of the province of Awa, Ohara Donshu moved to Kyoto where he trained in the Shijo painting style under Shibata Gito (1780-1819). He is best known for his skill in depicting landscape and figure subjects.

### 314

# **TAKEUCHI SEIHO (1864-1942)**

Meiji era (1868-1912), circa 1890-1900 Crows; a kakejiku (hanging scroll), ink on silk in silk mounts, depicting five crows and bamboo; signed at lower left Seiho hitsu (Brushed by Seiho) and sealed Seifunkyo shujin. Overall: 187cm x 70.5cm (73 5/8in x 273/4in); image: 125.5cm x 55cm (49 3/8in x 21 5/8in).

£800 - 1,200 JPY110,000 - 160,000 US\$1,000 - 1,600

The form of the signature on this early work indicate that it predates the year 1900, when Seihō visited Europe and became fascinated by Western painting, an experience that inspired him to change the first character of his artist name to one that incorporates the element nishi ('West') in place of tsuma ('wife'). Here Seiho deploys to the full his skill in the use of ink washes with no outlines.

### **MARUYAMA OZUI (1766-1829)**

Edo period (1615-1868), late 18th/early 19th century Karika Sonja, the seventh rakan (disciple of Buddha); a kakejiku (hanging scroll); ink, mineral colours and gold on silk in silk mounts, depicting Karika in his usual pose, seated underneath a paulownia tree, his left knee raised and held in his right hand, his left hand resting upon the rock on which he sits, his tiger looking up at him; signed at lower right Gutoku Ri Ryumin zu Ozui sha (Copied by Ozui from a painting by Li Longmin) and sealed Ozui; with a plain wood box and cardboard slipcase.

Overall: 211cm x 66cm (83 1/8in x 26in); image: 114.5cm x 46cm (45in x 181/8in). (3).

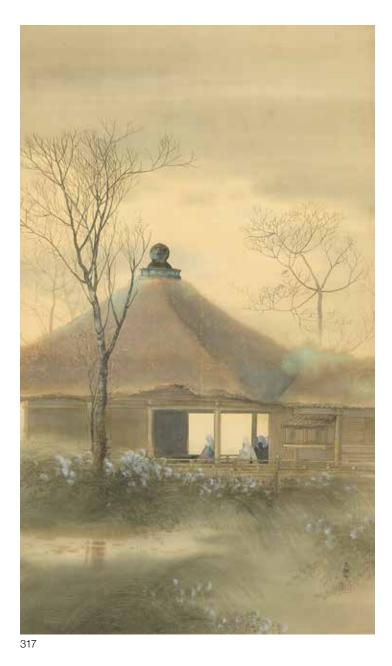
£4,500 - 5,500 JPY610,000 - 750,000 US\$5.800 - 7.100



The eldest son of the great Kyoto artist Maruyama Okyo (1733-1795), Ozui is generally renowned for his close fidelity to his father's pictorial manner. Here, however, his model is the style of richly detailed Buddhist painting established by the Chinese painter Li Longmin (1049-1106), whose name is traditionally associated with several sets of *rakan* painting preserved in Japanese temple collections.







### **OBA GAKUSEN (1820-1899)**

Meiji era (1868-1912), 1871

Cranes; a kakejiku (hanging scroll), ink, mineral colours and gofun (calcified powdered clay) on silk in silk mounts, depicting two male and one female Manchurian cranes; signed at lower left Kanoto-hitsuji no koharu no hi utsusu Gakusen Kaku (Brushed on a day in October 1871 by Gakusen Crane) and sealed twice, the second seal Gakusen; fitted with a modern futomaki (large-diameter roller), a later wood inner tomobako box with a commendation dated 1982, and a lacquered outer box. Overall: 214cm x 86cm (841/4in x 33 7/8in); image: 142cm x 63cm (55 7/8in x 24¾in). (4).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

Born in the Tokuyama Domain (present-day Yamaguchi Prefecture) the son of a swordsmith, Oba Gakusen completed a painting commission on behalf of his teacher, the local painter Asakura Nanryo (1575-1844), when he was only 11 years old. At 15 he began to study with a follower of Tani Buncho and then, at 18, joined the Kyoto studio of Oda Kaisen (1785-1852), who adopted him 12 years later. The present scroll, an accomplished contribution to a tradition of crane painting initiated by the great Kyoto artist Maruyama Okyo (1733-1795), was executed just before Gakusen moved from Kyoto to Tokyo and embarked on a successful career as a public artist, showing his work at official expositions and playing a major role in palace decoration projects.

For a similar treatment of crane feathers by the artist, compare Shimonoseki Municipal Art Museum, Oba Gakusen to Meiji zenki Nihonga (Oba Gasen and Paintings in the First Half of Meiji Era), Shimonoseki, 1991, p.44, pl.no.42.

### **UEHARA KONEN (1877-1940)**

Meiji era (1868-1912), early 20th century Ohara no tsuyu (Dew in Ohara); a kakejiku (hanging scroll), ink and colours on silk in silk mounts, depicting Lady Kenreimon'in, the former Empress, seated at prayer with her faithful servant Awa no Naishi and others in a dilapidated building of the Jakkoin Temple, Ohara (north of Kyoto); signed and sealed at lower right Konen; with a wood tomobako storage box inscribed outside Ohara no tsuyu (Dew in Ohara) and signed inside Konen jidai (Inscribed in person by Koen) and sealed. Overall: 235cm x 96cm (921/2in x 373/4in); image: 138cm x 83cm (54 3/8 x 32 5/8in). (2).

£700 - 900 JPY96,000 - 120,000 US\$910 - 1.200

In this outstanding example of late Meiji-era history painting, Uehara Konen masterfully captures the desolate atmosphere of the closing pages of Heike monogatari, a medieval prose chronicle of Japan's twelfthcentury civil war, which tells how Lady Kenreimon'in, daughter of Kiyomori, leader of the defeated Taira clan, and mother of the child Emperor Antoku, retired to a temple outside and devoted herself to prayer. A native of Tokyo, Konen studied under Kajita Hanko and was a member of several of the leading art associations of his day. His work was selected for the Bunten national exhibition in 1911 and 1915.

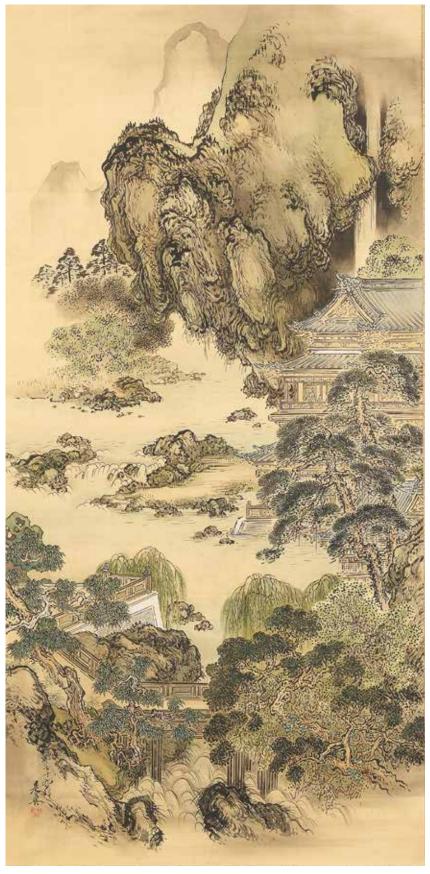
### 318\*

### SHIBATA ZESHIN (1807-1891)

Meiji era (1868-1912), circa 1885 Chinese-style landscape; a kakejiku, ink and slight colours on silk in silk mounts, depicting a mountain, waterfall, waterside pavilion with scholar and attendant, surrounded by pines and willows; signed Gyonen nanajukyu-o Zeshin (Zeshin, aged 79) and sealed Tairyukyo, with a wood tomobako storage box and an inner loose wood panel with an attestation by Shoji Chikushin (1855-1936) and dated 1916; and an outer lacquered wood storage box.

Overall: 129cm x 79cm (50 3/8in x 31 1/8in); image: 117cm x 46cm (46in x 18 1/8in). (4).

£6,000 - 8,000 JPY820.000 - 1.100.000 US\$7,800 - 10,000





# **SHIBATA ZESHIN (1807-1891)**

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

Spring flowers; a kakejiku (hanging scroll), ink and colours on satin in silk mounts, depicting flowering branches of plum and camellia in a double bamboo hanging basket, signed at bottom right Zeshin and sealed Koma; with a wood storage box titled Ume tsubaki, Zeshin hitsu (Plum and camellia painted by Zeshin) and a cardboard slipcase. Overall: 128cm x 32cm (50 3/8in x 12 5/8in); image: 23cm x 16cm (9in x 61/4in). (3).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600





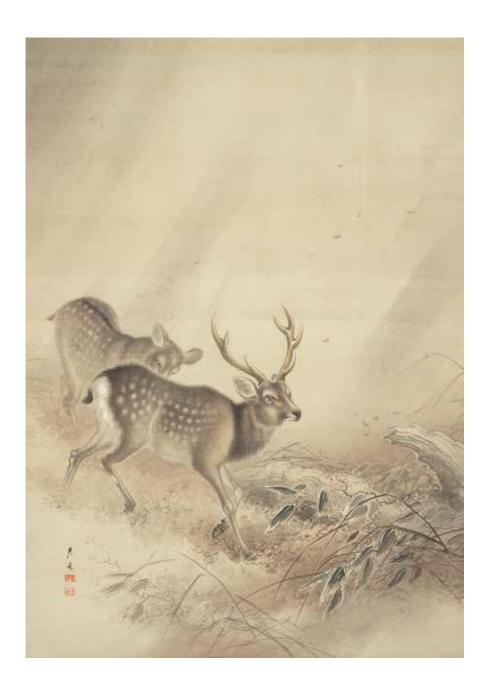
### 320\*

# **KAMISAKA SEKKA (1866-1942)**

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

Farmhouse and Cherry Trees; a kakejiku (hanging scroll), ink, mineral colours, and sprinkled gold leaf on silk in silk mounts, depicting a rustic dwelling and flowering cherry trees; the artist's red seal at centre right; with a plain wood storage box. Overall: 114cm x 45.2cm (44 7/8in x 173/4in); image: 30.5cm x 28.3cm (12in x 11 1/8in). (2).

£1,800 - 2,000 JPY250,000 - 270,000 US\$2,300 - 2,600



# **IKEGAMI SHUHO (1874-1944)**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century A pair of deer; a kakejiku (hanging scroll), ink and colours on silk in narrow silk mounts, depicting a male and female deer in an autumnal setting with sasa (bamboo grass) and a branch with red berries, signed at bottom left Shuho and sealed twice, the second seal reading Shoho; with a wood storage box and a cardboard slipcase.

Overall: 186cm x 131cm (731/4in x 51 9/16n); image: 160cm x 115cm (63in x 451/4in). (3).

£3,000 - 4,000 JPY410,000 - 550,000 US\$3,900 - 5,200

Born in Nagano Prefecture, Ikegami Shuho trained under his father Ikegami Shuka, a Shijo-school painter, and later received instruction from the important Meiji-era artist Araki Kanpo (1831-1915). Shuho was an exceptionally active participant in national exhibitions, showing major works at the Bunten national salon and its various subsequent iterations over 30 times from 1908 until 1943, as well as running an art academy and, later in his career, dedicating numerous paintings to Shinto shrines. The present large hanging scroll, dating from early in his career, is an excellent example of the Western-inflected Shijo style that prevailed around the end of the Meiji era





323

# 322\* KIMURA BUZAN (1876-1942)

Taisho (1912-1926) or Showa (1926–1989) era, circa 1925-1935 *Omutsu-san (Miss Omutsu)*; a *kakejiku* (hanging scroll), ink and colours on silk in silk mounts, depicting a young woman with finely coiffed hair and a richly embroidered *obi* (sash) kneeling with her back to the viewer and contemplating flowers, partly concealed by a *shoji* (paper screen), a spider starting to make a web near its base, signed in gold paint and sealed at lower left *Buzan*; with a wood *tomobako* storage box inscribed outside *Omutsu-san* (Miss Omutsu), signed inside *Buzan* with seal *Buzan* and a cardboard slipcase. *Overall: 228cm x 62cm* (89¾in x 24 3/8in); image: 130 x 42cm (511¼in x 16½in). (3).

£3,000 - 4,000 JPY410,000 - 550,000 US\$3,900 - 5,200

A native of Kasama, Ibaraki Prefecture, Kimura Buzan started his artistic training at the tender age of two, later moving to the capital and graduating from Tokyo School of Art in 1896. Buzan came to prominence at the first Bunten national exhibition in 1907 with a powerful depiction of a conflagration at the palace of the Chinese Emperor Qinshi Huangdi. During his early career he worked alongside such celebrated artists as Hishida Shunso, Yokoyaka Taikan, and Shimomura Kanzan and is considered one of the outstanding colourists of the Nihon Bijutsuin (Japan Art Academy). He continued to paint historical and religious subjects but widened his range in his later years to encompass both bird-and-flower painting and the fashionable genre of bijin (beautiful women). In 1937, a stroke paralysed his right arm.



324 (part lot)



# KAWANABE KYOSUI (1868-1935)

Meiji era (1868-1912), late 19th/early 20th century Scene from The Storehouse of Loyal Retainers; a 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 (711/2in x 211/2in); image: 130cm × 45.6cm (511/4in × 18in).

£800 - 1.000 JPY110,000 - 140,000 US\$1,000 - 1,300

Kawanabe Kyosui, daughter of Kawanabe Kyosai, 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.

#### WATANABE SEITEI (1851-1918)

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

Three landscapes; each within their original lacquered wood frames and glazed, ink and slight colour on paper comprising one depicting a fisherman by the river in the rain, signed Seitei Itsumin with a seal Seitei; the second of a bamboo grove under moonlight, signed Seitei Itsumin[...] with seal Seitei; the third of a thatch roof house surrounded by flowering prunus trees; signed Seitei with seal Seitei. The first, overall: 42cm x 52cm (161/2in x 20 5/8in); image: 25.5cm x 35.5cm (14in x 10in); the last two, overall: 52cm x 42cm (20 5/8in x 161/2in); image: 35.5cm x 25.5cm (10in x 14in). (3).





325 (part lot)



# 325\*

#### **ANONYMOUS**

Edo period (1615-1868) or Meiji era (1868-1912), second half of the 19th century An album bound in *orihon* format containing 12 well-executed paintings, in ink and colours on silk in the manner of Katsushika Hokusai (1760-1849), each with a seal featuring one of the names used by the artist, the front cover with a gold-paper title slip inscribed Senshi Hokusai-o Tokaido gojusantsugi zu kanoe-inu haru oju Hokkei (Paintings of the 53 stations of the Tokaido [after] my master Hokusai [painted] to order by Hokkei [1780-1850], 1850) with a seal. Each painting approx., 36.5m x 35cm 14 3/8in x 133/4in).

£1.500 - 2.500 JPY200,000 - 340,000 US\$1,900 - 3,200

Illustrated on page 217.

326<sup>Y</sup>

# **SAKAI DOITSU (1845-1913)**

Meiji era (1868-1912), late 19th/early 20th century A tortoiseshell mounted folding fan consisting of a double-paper leaf sprinkled with kirikane, each side painted in ink and colour, one showing butterfly hovering over flowering shrubs of camellia, the other with three lobed panels, each enclosing different seasonal birdand-flower scenes, both signed Sakai Doitsu with a red seal; with black-lacquered sticks and tortoiseshell guards lacquered in gold takamaki-e with a small butterfly flitting over autumnal plants of ominaeshi (valerian). 33cm x 56cm (13in x 22in).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

327\*

### **SENRYU AND OSHO**

Edo period (1615-1868), late 18th/early 19th century Two unmounted folding-fan paintings, painted in Kano style in ink on mica-covered paper, one depicting a cormorant on a rock in the sea and the other an oxherd seated on the back of an ox playing a flute; the cormorant signed Hokkyo Senryu hitsu, the oxherd signed Osho kore o egaku. The cormorant painting: 51cm (20in) wide; the oxherd painting: 47cm (181/2in) wide. (2).

£500 - 600 JPY68,000 - 82,000 US\$650 - 780



### 328\* **ANONYMOUS**

Edo period (1615-1868), 19th century He-Gassen (A Farting Contest); a makimono (horizontal narrative scroll), ink and colours on paper with a few manuscript notations, depicting naked and partly clothed courtiers and teams of monks preparing for and engaging in a competition of aggressive flatulence powerful enough to overturn a go board or blow away a courtier's cap, with some unpleasant side effects; the outer silk wrapper with a label Toba-e (Toba painting, see below), the extreme left of the painting with an unidentified seal and inscription tracing the origin of this subject-matter back to Toba Sojo (see footnote); unmounted. Overall: 27.5cm x 765cm (10 7/8in x 300in); image: 27.5cm x 743cm (10 7/8in x 292in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

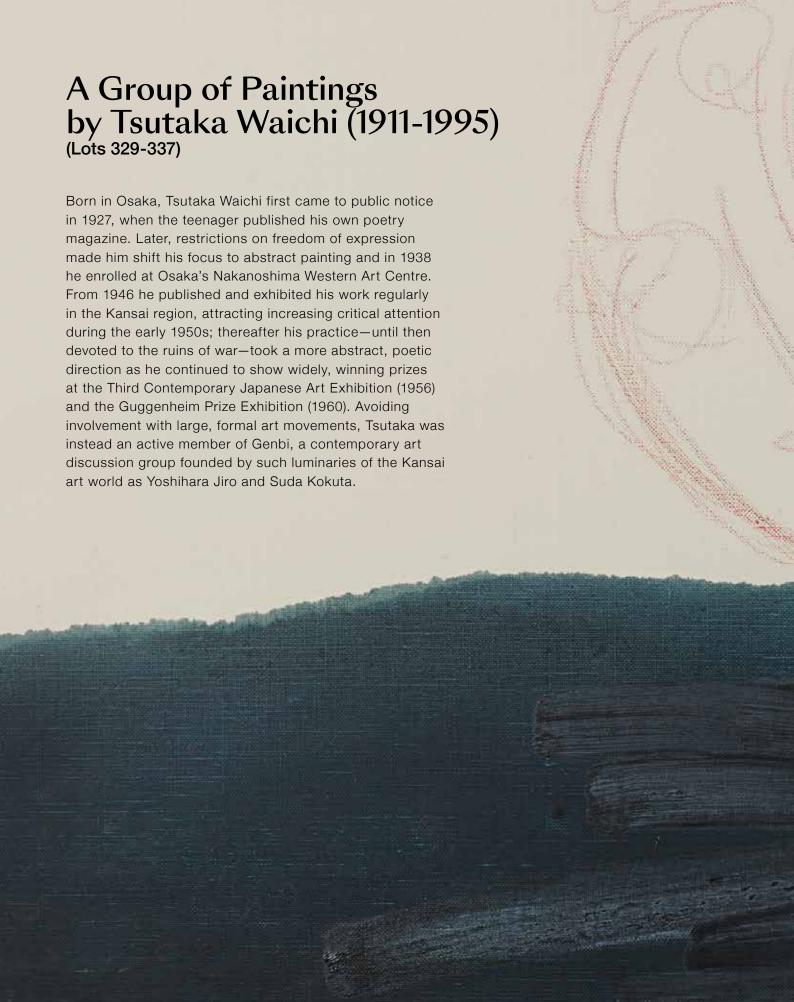
Supposedly originated by the artist-monk Toba Sojo (1053-1140), the fart-battle scroll reached the peak of its popularity during the Edo period. Well-known examples include one in the library of Waseda University, a copy made in 1846 of a scroll allegedly painted in 1680 (lavishly reproduced at https://archive. wul.waseda.ac.jp/kosho/chi04/chi04\_01029/) and another in the Kawanabe Kyosai Memorial Museum (1867).

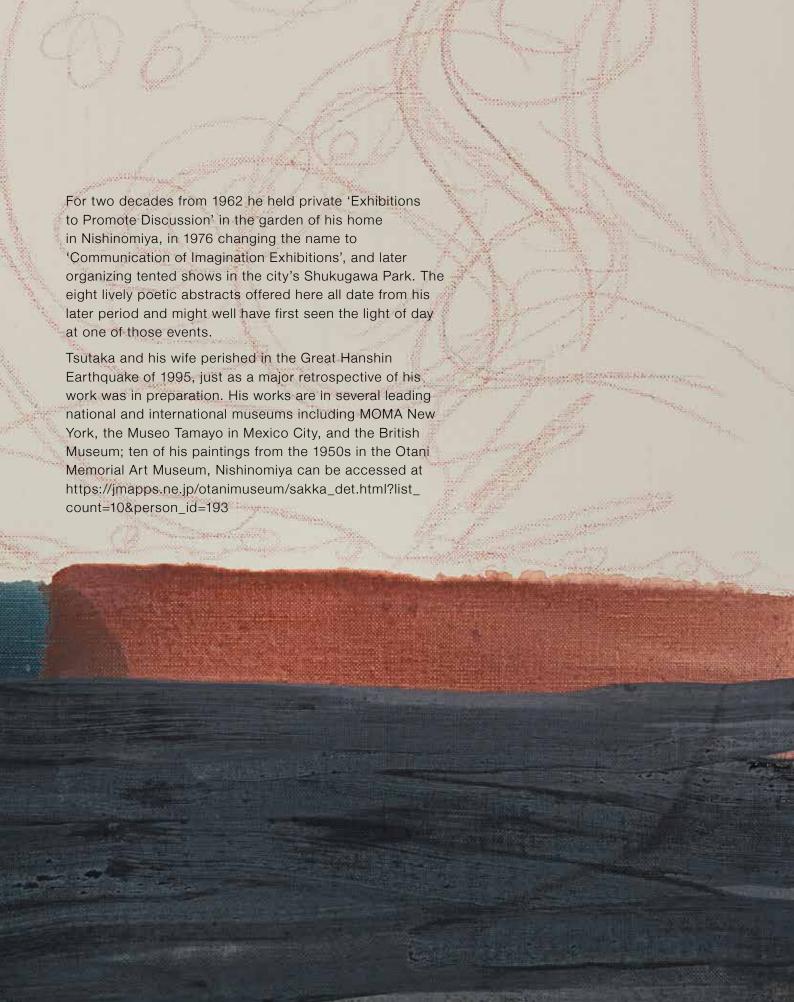






328 (part lot)









329\*

# **TSUTAKA WAICHI (1911-1995)**

Showa (1926-1989) or Heisei (1989-2019) era, late 20th century Sakuhin (Work); calligraphic abstract painting, ink on paper mounted in silk as a kakejiku (hanging scroll), signed Waichi in hiragana and sealed Waichi in Chinese characters; with a wood storage box and cardboard slipcase. Overall: 155cm x 65cm (61in x 25 5/8in); image: 56cm x 43cm (22 1/16in x 16 15/16in). (3).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

330\*

### **TSUTAKA WAICHI (1911-1995)**

Showa (1926-1989) or Heisei (1989-2019) era, late 20th century Sakuhin (Work); calligraphic abstract painting, ink on paper mounted in silk as a kakejiku (hanging scroll), signed Waichi in hiragana and sealed Waichi in Chinese characters; with a wood tomobako storage box inscribed outside Sakuhin (Work) and signed and sealed in Chinese characters on the reverse of the lid Waichi; with a cardboard slipcase. Overall: 147.5cm x 65.5cm (58 1/16in x 25%in); image: 52.5cm x 43.5cm (20¾in x 17 1/8in). (3).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### 331\*

# **TSUTAKA WAICHI (1911-1995)**

Showa era (1926-1989), 1989

Baku (Elusivity); painting, oil on canvas, framed and glazed, signed in Roman script W. Tsutaka, 89 and another in Chinese characters Sakuhin Baku '89 Tsutaka Waichi (Work 'Baku' 89 [by] Tsutaka Waichi) on verso; with a cardboard slipcase. Overall: 64.5cm x 76.5cm (25 3/8in x 30 1/8in); image: 52.5cm x 65cm (20 5/8in x 251/2in). (2).

£3,000 - 5,000 JPY410,000 - 680,000 US\$3,900 - 6,500

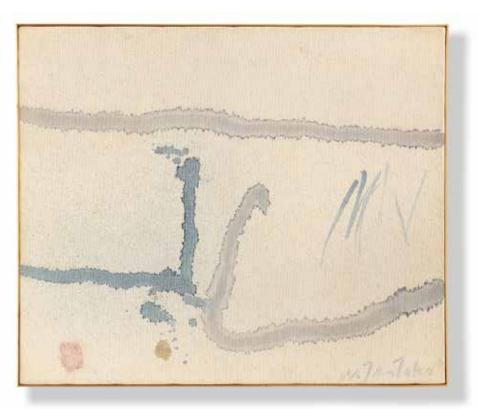


# **TSUTAKA WAICHI (1911-1995)**

Heisei era (1989-2019), 1991 Sakuhin (Work); abstract painting, oil on canvas, framed and glazed, signed in Roman script W. Tsutaka, 91; with a cardboard slipcase. Overall: 45cm x 53cm (173/4in x 20 7/8in); image: 37.5cm x 45.5cm (143/4in x 17 7/8in). (2).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

332



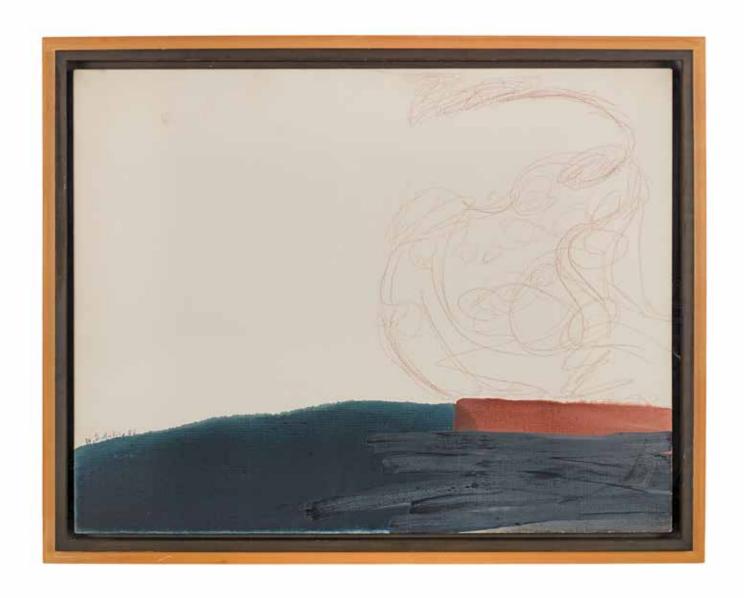
333\*

# **TSUTAKA WAICHI (1911-1995)**

Showa (1926-1989) or Heisei (1989-2019) era, late 20th century

Sakuhin (Work); abstract painting, oil on canvas, framed, signed in Roman script W. Tsutaka; with a clothbound cardboard box. Overall: 38.5cm x 46cm (15 1/8in x 18 1/8in); image: 38cm x 45.5cm (15in x 17 7/8in). (2).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900



334 \* TP

# **TSUTAKA WAICHI (1911-1995)**

Showa era (1926-1989), 1981 Untitled abstract painting, oil and crayon on canvas, framed and glazed, signed in Roman script *W. Tsutaka, 81*; with a cardboard slipcase. *Overall: 103.3cm x 129.3cm (40 5/8in x 50 7/8in); image: 91cm x 116.8cm (35 7/8in x 45 7/8in).* (2).

£12,000 - 18,000 JPY1,600,000 - 2,500,000 US\$16,000 - 23,000





# **TSUTAKA WAICHI (1911-1995)**

Showa era (1926-1989), 1982 Sakuhin (Work); abstract painting, oil on canvas, double framed and glazed, signed in Roman script W. Tsutaka, 82; with a cardboard slipcase.

Overall: 57.5cm x 65cm (22 5/8in x 251/2in); image: 37.5cm x 45cm (143/4in x 173/4in). (2).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900

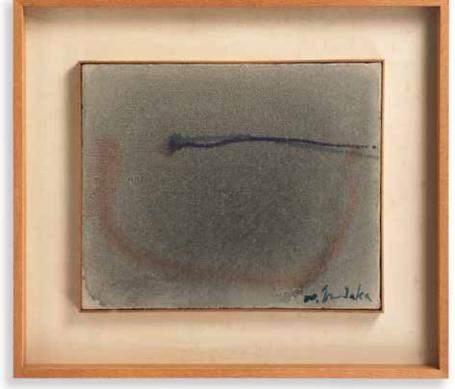
#### 336\*

# **TSUTAKA WAICHI (1911-1995)**

Showa era (1926-1989), mid-late 20th century Sakuhin (Work); abstract painting, oil on canvas, double framed and glazed, signed in Roman script W. Tsutaka; with a cardboard slipcase.

Overall: 58cm x 66cm (22 7/8in x 26in); image: 37.5cm x 45.5cm (143/4in x 17 7/8in). (2).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900



337\* TP

# **TSUTAKA WAICHI (1911-1995)**

Showa era (1926-1989), 1969 Sakuhin (Work); abstract painting, oil on canvas, framed, signed in Roman script W. Tsutaka, 69; with a cardboard slipcase. Overall: 83.7cm x 120cm (32 7/8in x 471/4in); image: 79.1cm x 115.8cm (31 1/8in x 451/2in). (2).

£15,000 - 20,000 JPY2,000,000 - 2,700,000 US\$19,000 - 26,000











338 (part lot)









339 (part lot)

#### WOODBLOCK PRINTS Various Properties

### 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 (43/4in x 73/4in); the largest: 36.9cm x 25cm (141/2in x 9 7/8in). (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

339

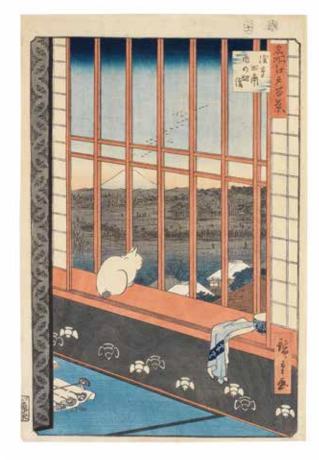
## KATSUKAWA SHUNSEN (ACTIVE CIRCA 1804-1830), RYURYUKYO SHINSAI (ACTIVE CIRCA 1799-1823), UTAGAWA KUNISADA (1786-1864) AND OTHERS

Edo period (1616-1868) to Meiji era (1868-1912), early to late 19th century

27 prints of various formats and subjects, including some facsimiles and late impressions, the majority sheets from triptyches depicting kabuki actors, by various artists including three surimono by Shinsai, one of Act VII from the series Uki-e Chushingura (Perspective Pictures of The Storehouse of Loyal Retainers) by Shunsen and 12 kabuki prints by Kunisada, variously published and variously signed. The smallest: 13.8cm x 18.7cm (5 3/8in x 7 3/8in); the largest: 38.2cm x 26cm (15 1/16in x 101/4in). (27).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300





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

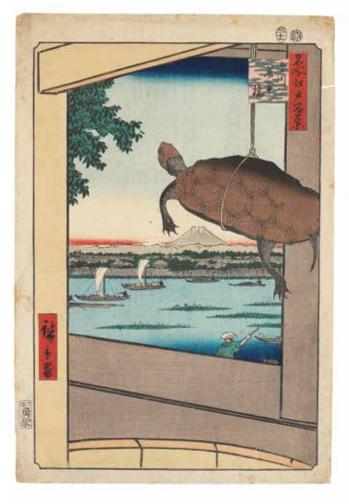
Edo period (1615-1868), two dated 1857 and one late 1850s

Three oban tate-e prints from the series Meisho Edo hyakkei (100 Famous Views of Edo), comprising: Asakusa tanbo torinomachi mode (Asakusa Rice Fields During the Cock Festival), no.101, with publisher seal of Uoya Eikichi, censor's seal aratame, date seal snake 11 (1857), 36.8cm x 24cm (141/₂in x 9 7/16in); Kasumigaseki, no.2, with publisher seal of Uoya Eikichi, censor's seal aratame, date seal snake 5 (1857), 37.1cm x 25.3cm (14 5/8in x 10in); Haneda no watashi Benten no yashiro (Haneda Ferry and Benten Shrine), no.72, trimmed margins, 33.5cm x 22.5cm (13 3/16in x 8 7/8in); all published by Uoya Eikichi, all signed Hiroshige ga, prints nos.2 and 72; both mounted on card. (3).

£2,000 - 3,000 JPY270,000 - 410,000 US\$2,600 - 3,900







## 341

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

Edo period (1615-1868), both dated 1857

Two oban tate-e prints from the series Meisho Edo hyakkei (100 Famous Views of Edo), the first of Fukagawa Susaki Juman-tsubo (Jumantsubo Plain at Susaki, Fukagawa), no. 107, depicting an eagle searching for its prey in the winterscape, with publisher's seal of Uoya Eikichi, censor's seal aratame, date seal snake intercalary 5 (1857), signed Hiroshige ga, 35cm x 23.8cm (133/4in x 9 3/8in); the second of Fukagawa Mannenbashi (Mannen Bridge, Fukagawa), no.56, depicting a turtle dangling from its vendor's leash and gazing beyond a section of the railing of Mannen Bridge, with publisher's seal of Uoya Eikichi, censor's seal aratame, date seal snake 11 (1857), signed Hiroshige ga, 37cm x 25.3cm (14 9/16in x 10in). (2).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

## 342

# UTAGAWA HIROSHIGE (1797-1858), UTAGAWA KUNISADA (1786-1864) AND UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), mid-1840s

24 oban-size sheets, each sheet stuck back-to-back with two different designs, comprising: 47 oban tate-e prints from the series Tokaido gojusan tsui (53 Pairings along the Tokaido Road) by Hiroshige, Toyokuni and Kuniyoshi, including Hakone, no.11, Okabe, no.22 and Kuwana, no.43, by Kuniyoshi, published by six different publishers including Ibaya Senzaburo, Ibaya Kyubei and Enshuya Matabei, the majority with nanushi censor's seal Mura, variously signed; one from the series Ogura nazorae hyakunin isshu (Ogura Imitation of the Hundred Poets) by Kuniyoshi, published by Ibaya Senzaburo, with nanushi censor's seal Muramatsu, signed Ichiyusai Kuniyoshi ga. Each approx., 36.3cm x 24.3cm (14 5/16in x 9 9/16in). (24).

£4,000 - 6,000 JPY550,000 - 820,000 US\$5,200 - 7,800



342 (part lot)







343 (part lot)





344 (part lot)



344 (part lot)

# UTAGAWA HIROSHIGE (1797-1858), UTAGAWA TOYOKUNI III (1786-1865), **UTAGAWA KUNISADA II (1823-1880)**

AND TOYOHARA KUNICHIKA (1835-1900)

Edo period (1615-1868) to Meiji era (1868-1912), late 19th century Four oban tate-e prints: the first by Hiroshige of Mitsuke, no.29, from the series Gojusantsugi meisho zue (Famous Sights of the 53 Stations), published by Tsutaya Kichizo, censor's seal aratame, date seal hare 7 (1855), signed Hiroshige hitsu, 34.6cm x 23.3 cm (13 5/8 in x 9 3/16 in); the second by Toyokuni III of *Ureshi so* (The Joyful Type) from the series Imayo sanjuniso (The Modern 32 Types), published by Yamaguchiya Tobei, with combined censor's and date seal of aratame snake 2 (1859), signed Toyokuni ga, 35.5cm x 24.8cm (14in x 9 3/4in); the third by Kunisada Il of no.14 from the series Shaka hassoki imayo utsushi-e (The Life of the Buddha in Modern Magic Lantern Slides), published by Tsujiokaya Bunsuke, combined censor's and date seal aratame and monkey 6 (1860), signed Kunisada ga, 35.5cm x 25.5cm (14in x 10in); the fourth by Kunichika of Koromo gae (Seasonal Change of Clothing) from the series Nishiki ori Musashi no beppin (Newly Woven Brocades: the Beauties of Musashi), published by Komiyama Shohei, dated 1883, signed Toyohara Kunichika hitsu, 35.9cm x 24.1cm (14 1/8in x 91/2in). (4).

## UTAGAWA HIROSHIGE (1797-1858), UTAGAWA KUNISADA (1786-1864), TSUKIOKA YOSHITOSHI (1839-1892) AND OTHERS

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

Eight oban prints: five by Hiroshige including a tate-e of Oki from the series Rokujuyoshu meisho zue (Famous Places in the 60-Odd Provinces), a voko-e of Kinkakuji from the series Kyoto Meisho no uchi (Famous Views of Kyoto) and another yoko-e of Kameido Tenmangu keidai no yuki, (The Compound of the Tenman Shrine at Kameido in Snow) from the series Toto meisho (Famous Views in the Eastern Capital); sixth, a tate-e by Yoshimune depicting a scene from the Tokaido Road; seventh by Kunisada, a tate-e sheet from a triptych, depicting sumo wrestlers; the last tate-e by Yoshitoshi from the series Tsuki hyakushi (A Hundred Aspects of the Moon); variously published and variously signed; all framed and glazed. The smallest: 34cm x 21.2cm (13 3/8in x 8 3/8in); the largest: 35.5cm x 24cm (14in x 9 7/16in). (8).

£1,500 - 1,800 JPY200,000 - 250,000 US\$1,900 - 2,300

345

# **UTAGAWA HIROSHIGE (1797-1851) AND OTHERS**

Edo period (1615-1868), early to mid-19th century Two oban yoko-e prints: the first by Hiroshige of Act XI from the series Chushingura (The Storehouse of Loyal Retainers), published by Izumiya Ichibei, censor's seal kiwame, signed Hiroshige ga, 24.3cm x 36cm (9 5/8in x 14 3/16in); the second a shuga, by a follower of Utamaro, depicting an older woman seducing a young man, beside a tsuitate (standing screen), unsigned, 22cm x 31.2cm (8 5/8in x 12 5/16in). 24.3 cm (2).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

346

#### KATSUKAWA SHUNCHO (ACTIVE CIRCA 1781-1800)

Edo period (1615-1868), circa 1790

An oban yoko-e shunga print from the series Imayo irokumi no ito (Entwined Coloured Threads of Men and Women of the Present Day), depicting a couple making love besides a folding screen decorated with plum blossom, the man lifting his mistress's leg, unsigned, with a collector's seal H.V on recto; framed and glazed. 25cm x 37cm (9 7/8in x 14 9/16in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

#### Provenance:

Henri Vever Collection, purchased at Sotheby's, London, 30 October 1997, lot 108.





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347**\*** 

#### **ISODA KORYUSAI (1735-1790)**

Edo period (1615-1868), circa 1770s Two chuban yoko-e shunga prints: the first depicting a couple making love by an engawa, in the presence of two boys watching them, unsigned, 18.5cm x 24.9cm (71/4in x 9 13/16in); the second of Sogetsu (Eighth month) from the series Furyu Juniki no eiga (Prosperous Flowers of the Elegant 12 Months), depicting a man making love to a young girl who is trying to push him back in an early autumnal field, unsigned, 19.7cm x 27.5cm (73/4in x 10 13/16in). (2).

£1,200 - 1,800 JPY160,000 - 250,000 US\$1,600 - 2,300

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# ATTRIBUTED TO SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa late 1760s A chuban yoko-e shunga print, depicting a young girl and a young man disguised as a komuso (mendicant monk) making love on the tatami floor of a shop; unsigned. 18.2cm x 25.3cm (7 3/16in x 10in).

£1,200 - 1,800 JPY160,000 - 250,000 US\$1,600 - 2,300

# 349**\***

# SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa late 1760s A chuban yoko-e shunga print of Ryogoku no hekisho (Glowing Vulva at Ryogoku Bridge) from the series Furyu Edo hakkei (Fashionable Eight Views of Edo), depicting a geisha and a wealthy young man making love whilst watching a sarumawashi (monkey trainer) and his performing pet on a pleasure boat, unsigned; missing the original titles and dialogues.

£1,500 - 1,800 JPY200,000 - 250,000 US\$1,900 - 2,300



# ONE BY SUZUKI HARUNOBU (1725-1770) AND ONE ATTRIBUTED TO IPPITSUSAI BUNCHO (ACTIVE CIRCA 1765-1792)

Edo period (1615-1868), circa late 1760s and circa 1770

Two chuban yoko-e shunga prints: the first by Harunobu, depicting a young man forcing himself on a young girl who is trying to push him away, signed Harunobu ga on a tsuitate (standing screen), 20.2cm x 27.6cm (8in x 10 7/8in); the second attributed to Buncho, depicting a woman dreaming of making love to a young man, unsigned,

19.3cm x 26.4cm (7 5/8in x 10 3/8in). (2).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600







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#### 351\*

### ONE BY SUZUKI HARUNOBU AND ONE ATTRIBUTED TO SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa late 1760s Two chuban yoko-e shunga prints: the first attributed to Harunobu, depicting a husband and a wife making love, in the presence of a child, 20.3cm x 27.7cm (8in x 10 15/16in); the second by Harunobu, no.8 from the series Enshoku Mane'emon (Elegant Erotic Mane'emon), depicting a man and woman enjoying themselves after a bath at a famous hot spring resort, watching the party with a blind ballad singer, the naked bean man Mane'emon coming in from the bath, 21.3cm x 28.3cm (8 3/8in x 11 1/8in). (2).

£1,200 - 1,800 JPY160,000 - 250,000 US\$1,600 - 2,300

## 352\*

# ATTRIBUTED TO SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa late 1760s A chuban yoko-e shunga print depicting a naked and aroused male pilgrim emerging from inside a mosquito net at an inn, grabbing a maidservant by her *obi* as she coyly rejects his advances; unsigned. 20.6cm X 28cm (8 1/8in x 11in).

£1,200 - 1,800 JPY160,000 - 250,000 US\$1,600 - 2,300

# 353\*

# SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa late 1760s A *chuban yoko-e shunga* print from an untitled series, depicting a jealous courtesan spying on a couple making love within an interior and about to hurl a snowball at them; *unsigned*. 21.5cm x 28.2cm (8½in x 11 1/8in).

£1,200 - 1,800 JPY160,000 - 250,000 US\$1,600 - 2,300



# SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa late 1760s A *chuban yoko-e shunga* print, depicting a noodle vendor watching a couple making love on a *niguruma* (Wheel-barrow) at night; *unsigned*. 20.2cm x 27.6cm (8in x 10 7/8).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900



# **SUZUKI HARUNOBU (1725-1770)**

Edo period (1615-1868), circa late 1760s A chuban yoko-e shunga print of Shiohama no shugetsu (Autumn Moon Shining Over Shiohama Beach) from the series Furyu Edo hakkei (Fashionable Eight Views of Edo), depicting a young couple enjoying themselves on a veranda overlooking the sea and an enden (salt evaporation pond); unsigned. 21.4cm x 28.8cm (8 7/16in x 11 3/8in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900



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354









357 (part lot)

# 356\*

# ONE BY SUZUKI HARUNOBU (1725-1770) AND ONE ATTRIBUTED TO **ISODA KORYUSAI (1735-1790)**

Edo period (1615-1868), circa late 1760s and early 1770s

Two chuban yoko-e shunga prints: the first by Harunobu, depicting a woman making love to her lover beside her husband sleeping inside a mosquito net, signed Harunobu ga on fusuma (sliding paper doors), 20.4cm x 27.5cm (8in x 10 13/16in); the second attributed to Koryusai, depicting a maid spying on a husband and a wife making love, 17.4cm x 24.9cm (6 7/8in x 9 13/16in). (2).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

# 357\*

# **ANONYMOUS**

Meiji era (1868-1912), late 19th/early 20th century 12 oban shunga prints: each depicting a love making scene, including a samurai and a female servant, a courtesan and her client and a townspeople couple, all with black lacquer details on hair or obi, some with silver mica details; unsigned. Each approx., 25cm x 36.7cm (9 7/8in x 14 7/16in). (12).

£1,200 - 1,800 JPY160,000 - 250,000 US\$1,600 - 2,300









357 (part lot)

# **UTAGAWA KUNISADA (1786-1864)**

Edo period (1615-1868), circa 1837 A three volume set of hanshibon-size shunga books titled Kacho yojo Azuma Genji (Deep Feelings of Birds and Flowers, Genji of the East), each volume containing four scenes of love makings by different couples and other two illustrations: vol.1, consisting of two pages of preface by Fujiwara Kanekichi, two single-page and four doublepage of colour illustrations and 22 pages of text; vol.2, two single-page and four double-page of colour illustrations and 18 pages of text (one image of the double-page illustration replaced with a later Meiji-era print); vol.3, two single-page and four double-page of colour illustrations and 34 pages of text; two illustrations with Kunisada's pseudonym signatures Bukiyo Matabei ga/Matabei zu; with original blue covers with later outer silk covers, together with a severely damaged chitsu cover. Approx., 25cm x 16.7 cm (9 7/8in x 6 9/16in). (4).





358 (part lot)





















359 (part lot)











360 (part lot)

#### YOSHU CHIKANOBU (1838-1912)

Meiji era (1868-1912), dated 1896 and 1897

A complete set of 50 oban tate-e woodblock prints of okubi-e (bust portraits) of beauties, titled Jidai kagami (Mirror of the Ages), documenting the fashions of former times (from the Kenmu to the Meiji era) in chronological order, each sheet with a beautiful woman in a sumptuous costume depicted at the lower section and a rectangular panel at the top making a reference to the era, some sheets with lacquer and embossed details, published by Matsuki Heikichi, variously dated Meiji 29 and 30 (1896-7), all signed Yoshu Chikanobu, together with two prints indicating the title and showing the table of contents, a single page opening illustration of three ladies and one duplicate; many mounted on card.

Each sheet approx., 35.5cm x 25.5cm (14in x 10in). (54).

£5.000 - 8.000 JPY680,000 - 1,100,000 US\$6,500 - 10,000

#### Provenance:

An English private collection.

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#### **OHARA KOSON (1877-1945) AND OTHERS**

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

Comprising six otanzakuban and three shikishiban kachoga prints: six otanzakuban and one shikishiban by Koson including a monkey peering at a bee perched on its finger, a monkey hanging from a bamboo tree and a pair of sparrows among mist-shrouded bamboo stems; two shikishiban by Gekko and Joko; all variously signed; the majority mounted on card/paper.

The smallest: 24cm x 25cm (91/2in x 9 7/8in); the largest: 36.5cm x 19.5cm (14 3/8in x 73/4in). (9).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

#### Provenance:

An English private collection, acquired by Sir Harry Smith Parkes GCMG, KCB (1828-1885) who was a diplomat in Japan and China; thence by descent.



















(part lot)





(part lot)

# YOSHU CHIKANOBU (1838-1912)

Meiji era (1868-1912), dated 1896 and 1897

Two albums bounded with a complete set of 50 oban tate-e prints of okubi-e (bust portraits) of beauties, titled Jidai kagami (Mirror of the Ages), documenting the fashions of former times (from the Kenmu to the Meiji era) in chronological order, each sheet with a beautiful woman in sumptuous costume depicted at the lower section and a rectangular panel at the top which makes a reference to the era, some sheets with lacquer and embossed details, published by Matsuki Heikichi, variously dated Meiji 29 and 30 (1896-7), all signed Yoshu Chikanobu, together with two prints indicating the title and showing the table of contents and a single page opening illustration of three ladies; both with blue brocade covers with a title slip, the first volume with a single-page calligraphy and four page preface by Mr Ichi Daiseki, as commissioned by Mr Uemura, owner of the prints, dated Showa 51 (1976); a further signature and seals belonging to Mr Kosugi Hiroshi (likely the subsequent owner) at the end, dated Heisei 5 (1994), the second volume also bearing the signature and seal of Mr Kosugi Hiroshi inside the back cover.

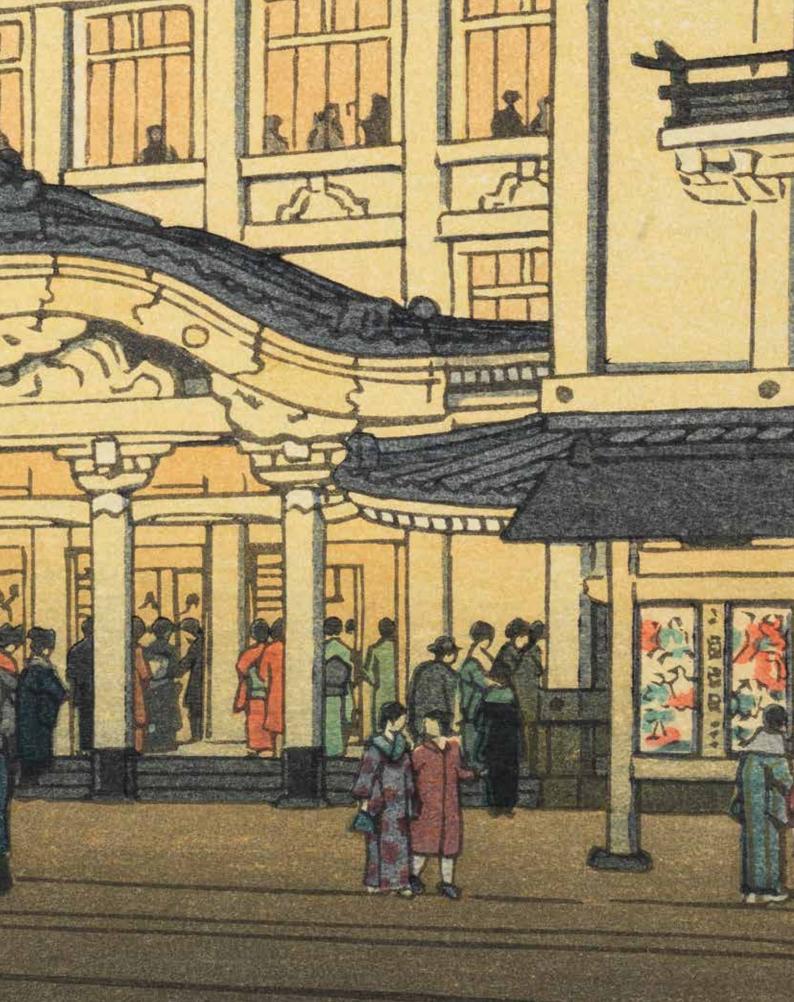
Each sheet approx., 36cm x 24cm (14 1/8in x 91/2in). (2).

£8,000 - 10,000 JPY1,100,000 - 1,400,000 US\$10,000 - 13,000



(front cover of volume 1)















363 363

362\*

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

Showa era (1926-1989), dated 1933 and 1947 Comprising two oban prints: the first a tate-e, titled on the bottom margin Uji Byodoin Hoodo (Phoenix hall, Byodo temple, Uji), dated Showa hachinen kugatsu saku (Work of the ninth month, Showa 8 [September 1933]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower right margin, 39.5cm x 26.1cm (151/2in x 101/4in); the second a yoko-e, titled on the left margin Kiri no Miyajima (Miyajima in the Mist), dated Showa nijuninen saku (Work of Showa 22 [1947]), published by Watanabe Shozaburo, with 6mm round Watanabe seal on the bottom right corner, 26cm x 39.2cm (101/4in x 15 3/8in); both signed Hasui with Kawase seal. (2).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

363\*

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

Showa era (1926-1989), dated 1950, 1951 and 1952 Three oban tate-e prints: the first titled Yamato Hatsusedera (Hatsuse Temple, Yamato), dated Showa nijugonen saku (Work of Showa 25 [1950]), 39cm x 26.3cm (15 3/8in x 10 3/8in); the second of Meiji Jingu shobuden (Iris Garden at Meiji Shrine), dated Showa nijurokunen saku (Work of Showa 26 [1951]), 39cm x 26.5cm (15 3/8in x 10 7/16in); the last of Otemon no haru no yugure (Springtime Evening at Ote Gate), dated Showa nijunananen saku (Work of Showa 27 [1952]), 38.7cm x 36.3cm (151/2in x 14 5/16in); all published by Watanabe Shozaburo, with 6mm round Watanabe seal, signed Hasui with Kawase seal. (3).

#### 364\*

# KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1932 An oban yoko-e print, titled on the left margin Kohan no ame, Matsue (Lakeside Shower, Matsue) depicting a solitary oarsman beneath a sky with heavy thick clouds of dark grey rowing towards orange-brown reeds bending along the shoreline, dated Showa shichinen nigatsu saku (Work of the second month, Showa 7 [February 1932]), published by Watanabe Shozaburo, Hanken shoyu fukyo mosha Watanabe Shozaburo seal on the lower right margin; signed Hasui with Kawase seal. 26.2cm x 39cm (101/4in x 15 5/16in).

£1.000 - 1.500 JPY140,000 - 200,000 US\$1,300 - 1,900



364

# 365\*

# KAWASE HASUI (1883-1957)

Showa era (1926-1989), both dated 1950 Comprising two oban yoko-e prints: one titled on the left margin Saga Kaiunkyo (Kaiun Bridge, Saga), dated Showa nijugonen saku (Work of Showa 25 [1950]), published by Watanabe Shozaburo, with 6mm round Watanabe seal on the bottom left corner, 26cm x 39.5cm (101/4in x 151/2in); the second titled Byodoin no yu (Dusk at Byodo Temple), dated Showa nijugonen saku (Work of Showa 25 [1950]), published by Watanabe Shozaburo, with 6mm round Watanabe seal on the bottom left corner, 26cm x 39.5cm (101/4in x 151/2in); both signed Hasui with Kawase seal. (2).





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366 367 367

#### 366\*

#### KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1931, 1933 and 1951 Three oban prints: the first a tate-e titled Meguro Fudodo (Fudo Temple, Meguro), dated Showa rokunen saku (Work of Showa 6 [1931]), with Hanken shoyu Watanabe Shozaburo seal, 39.5cm x 26.6cm (15 9/16in x 101/2in); the second a tate-e of Matsushima Zaimokuto (Zaimoku Island, Matsushima) from the series Nihon fukeishu higashi Nihon hen (Collection of Scenic Views of Japan, Eastern Japan Edition), dated Showa hachinen gogatsu saku (Work of the fifth month, Showa 8 [May 1933]), with Hanken shoyu Watanabe Shozaburo seal, 39.2 x 26cm (15 7/16in x 101/4in); the last a yoko-e of Toshodaiji, Nara (Toshodaiji Temple, Nara), dated Showa nijurokunen saku (Work of Showa 26 [1951]), with 6mm round Watanabe seal, 26.4cm x 39.6cm (10 3/8in x 15 9/16in); all published by Watanabe Shozaburo and signed Hasui with Kawase seal. (3).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

# 367\*

#### KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1940 and 1950 Comprising two oban tate-e prints: one titled on the left margin Atami Nishikiura (Nishikiura Beach, Atami), dated Showa jugonen saku (Work of Showa 15 [1940]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower right margin, 38.4cm x 26cm (13½in x 10¼in); the second also titled on the left margin Kiyomizudera no bosetsu (Evening Snowfall at Kiyomizu Temple), dated Showa nijugonen saku (Work of Showa 25 [1950]), published by Watanabe Shozaburo but unsealed, 39.7cm x 26.2cm (15 5/8in x 101/4in); both signed Hasui with Kawase seal. (2).





368 (part lot)

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#### KAWASE HASUI (1883-1957)

Showa era (1926-1989), one dated 1947

Two oban tate-e prints: the first titled Miyajima no tsukiyo (Moon Night at Miyajima), dated Showa nijuninen saku (Work of Showa 22 [1947]), published by Watanabe Shozaburo, with 6mm round Watanabe seal, signed Hasui with Kawase seal, 39cm x 26cm (15 3/8in x 101/4in); the second of a later reproduction of Haru no yu (Ueno Toshogu) (Spring Dusk at the Tosho Shrine, Ueno), originally published by Watanabe Shozaburo in 1948, 39cm x 26cm (15 3/8in x 101/4in); both framed and glazed. (2).

£500 - 800 JPY68,000 - 110,000 US\$650 - 1,000

369

# KAWASE HASUI (1883-1957)

Taisho era (1912-1926), dated 1920

An oban yoko-e print titled on the left margin Tabimiyage dai isshu, Obama, Horikawa (Hori River, Obama [from the series] Souvenirs of Travel First Series), depicting the calm Hori River in Obama, Fukui Prefecture and kurazukuri (store-house) style buildings on either side of the river, dated Taisho kyu shoshu (July, Taisho 9 [1920]), published by Watanabe Shozaburo, with 6mm round Watanabe seal on the lower right inside the edge, signed Hasui with seal Kawase; framed and glazed. 26.5cm x 38.5cm (10 7/16in x 15 3/16in).

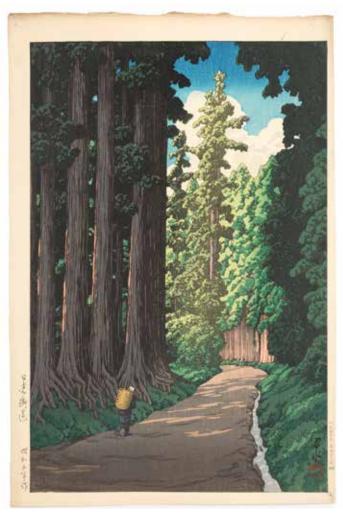
£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

370\*

#### KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1930

An oban tate-e print, titled on the left margin Nikkokaido (The Nikko Highway) depicting in the foreground a solitary figure carrying a basket and walking along the highway bordered with huge cryptomeria trees, one of the avenues leading to the famous shrines at Nikko, dated Showa gonen saku (Work of Showa 5 [1930]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower right margin; signed Hasui with Kawase seal. 39cm x 26.4cm (15 3/8in x 10 3/8in).



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

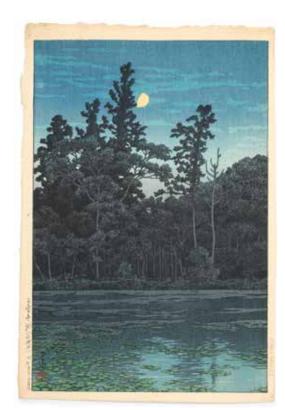
Showa (1926-1989), dated 1945, 1947 and 1950 Three oban prints: the first a yoko-e titled Hirakata Higashi-cho (Higashi Town, Hirakata), dated Showa nijunen saku (Work of Showa 20 [1945]), with a printer's seal of Ono Gintaro; 26.5cm x 38cm (10 3/8in x 14 15/16in); the second a tate-e of Tsukiyo no Fuji, Kawaibashi (Mount Fuji on a Moonlit Night, Kawai Bridge) from the series Tokaido fukei senshu (Selection of Views of the Tokaido), dated Showa nijuninen saku (Work of Showa 22 [1947]), 38.6cm x 26.1cm (15 4/16in x 10 5/16in); the last a yoko-e of Daigo no haru, Kyoto (Spring at Daigo, Kyoto), dated Showa nijugonen saku (Work of Showa 25 [1950]); 26.2cm x 39.2cm (10 5/16in x 15 7/16in); all published by Watanabe Shozaburo, with 6mm Watanabe round seal, signed Hasui with Kawase seal. (3).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

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

Showa era (1926-1989), dated 1935 and 1937 Comprising two oban yoko-e prints: one titled on the left margin Harunako (Lake Haruna), dated Showa junen jugatsu saku (Work of the tenth month, Showa 10 [October 1935]), published by Watanabe Shozaburo, Watanabe mokuhan bijutsu gaho kosaku seal on the right margin, printed by Ono Gintaro, 26.6cm x 39.5cm (101/2in x 151/2in); the second titled Hizen Katsuta (Katsuta, Hizen), dated Showa juninen shichigatsu saku (Work of the seventh month, Showa 12 [July 1937]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower right margin, 28cm x 40cm (11in x 15¾in); both signed Hasui with Kawase seal. (2).





373\*

# KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1930 and 1937 Comprising two oban tate-e prints: one titled on the left margin Sanpoji ike, Shakujii (Sanpoji Pond, Shakujii), dated Showa gonen jugatsu saku (Work of the tenth month, Showa 5 [October 1930]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower right margin, 39cm x 26.5cm (15 5/16in x 10 3/8in); the second also titled on the left margin Kumamoto Kasuga-cho (Kasuga-cho, Kumamoto), dated Showa juninen hachigatsu saku (Work of the eighth month, Showa 12 [August 1937]), published by Watanabe Shozaburo, Hanken shoyu fukyo mosha seal on the lower right margin,

40.5cm x 27.5cm (16in x 103/4in); both signed Hasui with Kawase seal. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

374\*

# KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1937

An oban tate-e print, titled on the left margin Nikko Yumoto onsen (Yumoto Spa, Nikko), depicting an elaborate branch of harunire (Japanese elm) framing inns nestled at the foot of mountains along the Yu River, the light from the windows reflected in the water, dated Showa juninen shichigatsu saku (Work of the seventh month of Showa 12 [July 1937]), published by Watanabe Shozaburo, Hanmoto Tokyo Ginza Watanabe mokuhan gaho seal on the lower right margin; signed Hasui with Kawase seal. 39cm x 27.3cm (15 1/8in x 10¾in).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900



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375\* **KAWASE HASUI (1883-1957)** 

Showa era (1926-1989), dated 1931 and 1950 Comprising two *oban* prints: the first a *tate-e* titled on the left margin Chuzenji Utagahama (Chuzenji Lake, Utagahama), dated Showa rokunen saku (Work of Showa 6 [1931]), published by Watanabe Shozaburo, with 6mm round Watanabe seal on the bottom right corner, 38.6cm x 26cm (15 1/8in x 101/4in); the second a yoko-e, titled Byodoin no yu (Dusk at Byodoin Temple), dated Showa nijugonen saku (Work of Showa 25 [1950]), published by Watanabe Shozaburo, with 6mm round Watanabe seal on the bottom left corner, 26.4cm x 39cm (10 3/8in x 15 1/8in); both signed Hasui with Kawase seal. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900





376\*

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

Showa era (1926-1989), dated 1933 and 1950

Three oban prints: the first a tate-e titled Tsutanuma no asa (Morning at Tsuta Marsh) from the series Nihon fukeishu higashi Nihonhen (Collection of Scenic Views of Japan, Eastern Japan Edition), dated Showa hachinen saku (Work of Showa 8 [1933]), with Hanken shoyu Watanabe Shozaburo seal, 38.7cm x 36.5cm (151/4in x 14 3/8in); the second a tate-e of Daigo Denpoin, Kyoto (Daigo Denpoin Temple, Kyoto), dated Showa nijugonen saku (Work of Showa 25 [1950]), unsealed, 39.4cm x 26.3cm (151/2in x 10 3/8in); the last a yoko-e of Wakaura Kankaikaku (Kankai Pavilion, Wakaura Beach), dated Showa nijugonen saku (Work of Showa 25 [1950]), with 6mm round Watanabe seal, 26.6cm x 39.5cm (10 7/16in x 15 9/16in); all published by Watanabe Shozaburo, all signed Hasui with Kawase seal. (3).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600

377\*

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

Showa era (1926-1989), dated 1932 and 1933

Comprising two oban tate-e prints: one titled on the left margin Morigasaki no sekiyo (Sunset at Morigasaki), dated Showa shichinen ichigatsu saku (Work of the first month, Showa 7 [January 1932]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower right margin, 38.5cm x 26.2cm (15 1/8in x 10 9/16in); the second titled on the right margin Hokkaido Toyako (Lake Toya, Hokkaido) from the series Nihon fukeishu higashi Nihonhen (Collection of Scenic Scenes of Japan, Eastern Japan Edition), dated on the lower right Showa hachinen juichigatsu saku (Work of the eleventh month, Showa 8 [November 1933]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower left margin, 38.7cm x 26cm (15 1/8in x 101/4in); both signed Hasui with Kawase seal. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900









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378**\*** 

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

Showa era (1926-1989), dated 1939, 1949 and 1950 Three oban yoko-e prints: the first Tsuki no Enoura (Moon at Enoura Beach), dated Showa juyonen ichigatsu saku (Work of the first month, Showa 14 [January 1939]), with Hanken shoyu Watanabe Shozaburo seal, 27.5cm x 40cm (10 13/16in x 15¾in); the second of Miyajima no kairo (A Corridor at Miyajima), dated Showa nijuyonen saku (Work of Showa 24 [1949]), unsealed, 26.6cm x 39cm (101/2in x 15 3/8in); the last of Wakaura Kankaikaku (Kankai Pavilion, Wakaura), dated Showa nijugonen saku (Work of Showa 25 [1950]), with 6mm Watanabe round seal, 26.4cm x 39.2cm (10 3/8in x 15 7/16in); all published by Watanabe Shozaburo, signed Hasui with Kawase seal. (3).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600



379\*

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

Showa era (1926-1989), dated 1948 and 1951 Comprising two oban prints: the first a tate-e, titled on the left margin Hizen Yobuko no asa (Morning in Yobuko, Hizen), dated Showa nijusannen saku (Work of Showa 23 [1948]), published by Watanabe

Shozaburo, with 6mm round Watanabe seal on the bottom left corner, 39.2cm x 26.5cm (151/2in x 10 3/8in); the second a yoko-e, titled Kabukiza (The Kabuki Theatre), dated Showa nijurokunen saku (Work of Showa 26 [1951]), published by Watanabe Shozaburo but unsealed, 26.2cm x 39cm (101/4in x 15 5/16in); both signed Hasui with Kawase seal. (2).

£1,200 - 1,800 JPY160,000 - 250,000 US\$1.600 - 2.300

380

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

Taisho era (1912-1926), dated 1921

An oban yoko-e, aizuri-e print titled on the left margin Tabimiyage dainishu, Osaka Dotonbori no asa, (Morning in Dotonbori, Osaka [from the series] Souvenirs of Travel, Second Series), depicting two houseboats docked along the canal as the morning mist bathes the left hand side of the riverfront evoking tranquility and quietude as the weather is about to clear, dated Taisho ju, ni, juyon (14th day of the second month, Taisho 10 [14 February 1921]), published by Watanabe Shozaburo, with 6mm round Watanabe seal on the lower left corner; signed Hasui with Kawase seal. 26cm x 38.1cm (101/4in x 15 1/16in).

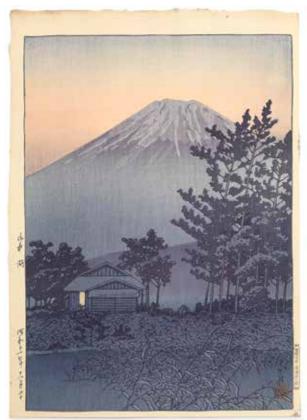
£3,000 - 4,000 JPY410,000 - 550,000 US\$3,900 - 5,200

# Provenance:

An English private collection.











# 381\*

# KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1947 and 1950

Comprising two oban tate-e prints: one titled on the left margin Atami no yoru, Abe ryokan yori (Evening in Atami, View from Abe Inn), dated Showa nijuninen saku (Work of Showa 22 [1947]), published by Watanabe Shozaburo, with 6mm round Watanabe seal on the bottom left corner, 39.2cm x 26.2cm (15½in x 101¼in); the second also titled on the left margin Ako Niihama Shofukuji (Shofuku Temple, Niihama, Ako), dated Showa nijugonen saku (Work of Showa 25 [1950]), published by Watanabe Shozaburo but unsealed, 39cm x 26.2cm (151¼in x 101¼in); both signed Hasui with Kawase seal. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

# 382\*

# KAWASE HASUI (1883-1957)

Showa era (1926-1989), both dated 1936 Comprising two oban tate-e prints: one titled on the left margin Yamanakako (Lake Yamanaka), dated Showa juichinen juichigatsu sha (sketched in the eleventh month, Showa 11 [November 1936]), 34.3cm x 24.8cm (13½in x 9¾in); the second also titled on the left margin Itako no tsuki (Moon over Itako), dated Showa juichinen junigatsu sha (sketched in the twelfth month, Showa 11 [December 1936]), 34.2cm x 25.2cm (13½in x 9 5/8in); both published by Watanabe Shozaburo with Hanken shoyu Watanabe Shozaburo seal on the lower right margin, both signed Hasui with Kawase seal. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900

# 383\*

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

Showa era (1926-1989), dated 1933 An oban tate-e print, titled on the left margin Shuzenji no ame (Rain at Shuzenji), depicting two women about to enjoy a soak in a natural hot spring bath at the famous spa town of Shuzenji against the backdrop of evening rain, dated Showa hachinen saku (Work of Showa 8 [1933]), published by Watanabe Shozaburo, Hanken shoyu fukyo mosha Watanabe Shozaburo seal on the lower right margin; signed Hasui with Kawase seal. 38.1cm x 26cm (15in x 101/4in).

£1,200 - 1,800 JPY160,000 - 250,000 US\$1,600 - 2,300



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# 384\*

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

Showa era (1926-1989), dated 1937 and 1950 Comprising two oban yoko-e prints: one titled on the left margin Nikko Senjogahara (Senjo Plain, Nikko), dated Showa juninen hachigatsu saku (Work of the eighth month, Showa 12 [August 1937]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower right margin, 27.5cm x 40.5cm (103/4in x 16in); the second titled Chiba Onjuku (Onjuku, Chiba), dated Showa nijugonen saku (Work of Showa 25 [1950]), published by Watanabe Shozaburo, with 6mm round Watanabe seal on the bottom right corner, 26.3cm x 39cm (10 3/8in x 15 3/8in); both signed Hasui with Kawase seal. (2).

£1,500 - 2,000 JPY200,000 - 270,000 US\$1,900 - 2,600





# 385\*

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

Showa era (1926-1989), dated 1940 An oban yoko-e print, titled on the left margin Chosen Suigen Saimon (West Gate, Suwon, Korea) from the series Zoku Chosen fukei (Korean Views Supplement) depicting the West Gate in Suwon, a city of historical significance in the Republic of Korea, dated Showa jugonen saku (Work of Showa 15 [1940]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower right margin; signed Hasui with Kawase seal.

26.2cm x 39.6cm (101/4in x 151/2in).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300

385

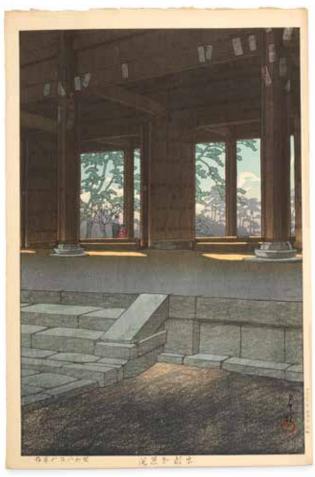


# 386\*

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

Showa era (1926-1989), dated 1933 and 1954 Comprising two oban prints: the first a tate-e, titled on the bottom margin Kyoto Chionin (Chionin Temple, Kyoto) from the series Nihon fukeishu II Kansaihen (Collection of Scenic Views of Japan II, Kansai Edition), dated Showa hachinen hachigatsu saku (Work of the eighth month, Showa 8 [August 1933]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower right margin, 39.1cm x 26.5cm (15 3/8in x 10in); the second a yoko-e, titled Kanagomura, Ibaraki ken (Kanago Village, Ibaraki Prefecture), dated Showa nijukyunen saku (Work of Showa 29 [1954]), published by Watanabe Shozaburo, with 6mm round Watanabe seal on the bottom left corner, 26.3cm x 38.8cm (10 3/8in x 151/4in); both signed Hasui with Kawase seal. (2).

£1,000 - 1,500 JPY140,000 - 200,000 US\$1,300 - 1,900







# KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1933

An oban tate-e print, titled on the bottom margin Osaka Soemon-cho no yu (Evening at Soemon-cho, Osaka) from the series Nihon fukei shu II Kansai hen (Collection of Scenic Views of Japan II, Kansai Section), depicting a night-time winter scene showing two maiko walking past an ochaya (tea house), their highly colourful kimono and elaborate obi (sash) trailing behind them, illuminated by the light streaming from an open door, shadows of figures discernible in the distance, in the foreground a couple huddled against the night chill walk closely together, dated Showa hachinen shigatsu saku (Work of the fourth month, Showa 8 [April 1933]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower right margin; signed Hasui with Kawase seal. 39cm x 26.3cm (15 3/8in x 10 3/8in).

£1,200 - 1,800 JPY160,000 - 250,000 US\$1,600 - 2,300

# KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1931

An oban tate-e print, titled on the left margin Oningyo (Doll) from the series Kodomo junidai (Twelve Children), depicting a young girl (Takagi Junko) seated and playing with a doll, dated Showa rokunen shigatsu saku (Work of the fourth month of Showa 6 [April 1931]), published by Watanabe Shozaburo, Hanken shoyu Watanabe Shozaburo seal on the lower right margin; signed Hasui with Kawase seal. 38.2cm x 26.2cm (15in x 101/4in).

£800 - 1,000 JPY110,000 - 140,000 US\$1,000 - 1,300



388

# YOSHIDA TOSHI (1911-1995)

Showa era (1926-1989), one dated 1954 and one circa 1980 One oban yoko-e and a large tate-e print: the first a yoko-e of Hakone Shinsenkyo take no oniwa (Bamboo Garden, Hakone Museum), dated 1954, signed Toshi Yoshida in Roman script on the margin and Toshi with seal Yoshida in Chinese characters within the image, 25cm x 39cm (9 7/8in x 15 3/8in); the second, a large tate-e sheet of Matsu (Pine) from a triptych Sho, Chiku, Bai (Pine, Bamboo, and Plum [The Garden of the Three Friends]), signed in pencil in Chinese characters Yoshida Toshi in the margin and Toshi with seal Yoshida Toshi within the image, 51cm x 27cm (21 1/16in x 10 5/8in); both framed and glazed. (2).

£800 - 1,200 JPY110,000 - 160,000 US\$1,000 - 1,600

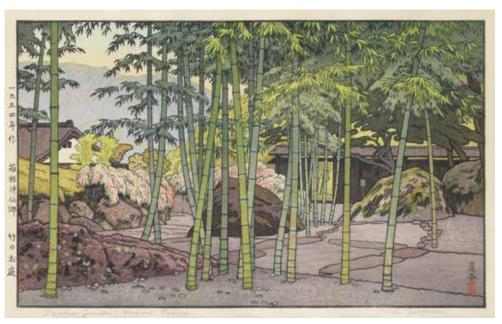
# SHINODA TOKO (BORN 1913)

Showa era (1926-1989), 1985

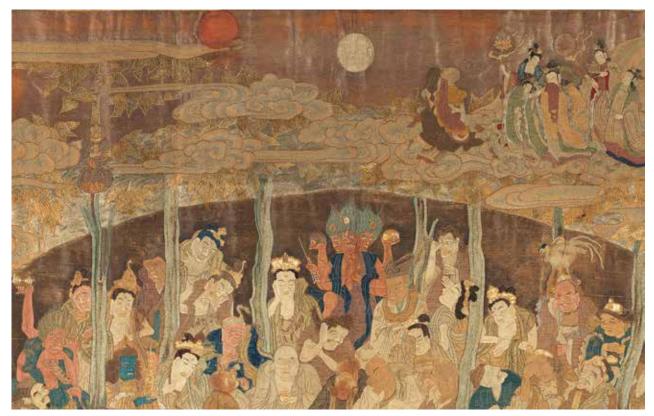
A slightly coloured lithograph, titled Evolution, signed lower right Toko Shinoda 85 in pencil and numbered 25/38, within a silver frame and glazed in plexiglass. Overall: 66cm x 84.5cm (26in x 331/4in); image: 51cm x 72cm (20in x 28 5/8in).

£1,200 - 1,500 JPY160,000 - 200,000 US\$1,600 - 1,900









(detail)



(reverse)

# **EMBROIDERED WORKS OF ART** Various Properties

# A LARGE SILK-EMBROIDERED WALL HANGING

Meiji era (1868-1912), late 19th/early 20th century Worked in predominantly silk threads, inventively deploying long and short stitches, flat and twisted threads in a palette of gold, blue, green, grey and red, elaborately depicting the Dainehan (Death of the Historical Buddha), showing numerous lay people, monks, deities and beasts gathering in lamentation around the dais on which the corpse of the Buddha reclines, descending from the top left on a bed of clouds is his mother, Queen Maya in the centre flanked by a retinue of attendants, unsigned; with a detachable cast iron rod, other components for suspension and two tasselled ropes. Overall: 206cm x 230cm (81 1/8in x 901/2in); image: 189.5cm x 212cm (74 5/8in x 831/2in); the rod: 264.5cm (104 1/8in). (10).

£5,000 - 6,000 JPY680,000 - 820,000 US\$6,500 - 7,800

The backing to this impressive hanging appears to be made from six disused rectangular nobori (Japanese banners), which were created by dying cotton cloths (possibly Tsutsugaki technique) and produced prior to the creation of this embroidery. The outer two nobori bear family crests, the second and the third depict an old retainer and his female warrior, probably Tomoe Gozen (1157 - 1247), the fourth and fifth depict Chinese warriors being subdued by Japanese soldiers.





# A LARGE EMBROIDERED WALL HANGING

Meiji era (1868-1912), late 19th/early 20th century Woven in gold, brown, yellow, green, pink and black silk and cotton threads with the shichifukujin (Seven Gods of Good Fortune) and four mice pulling a flower cart brimming over with botan (peony), kiku (chrysanthemum), fuyo (cotton rosemallow), and sakura (cherry); the ground strewn with assorted takaramono comprising fundo (weights), tama (wish-granting jewel) and a kakuregasa (hat of invisibility); unsigned.

Overall: 194cm x 135cm (76 3/8in x 53 3/16in); image: 181cm x 122.5cm (711/4in x 481/4in).

£3,000 - 5,000 JPY410.000 - 680.000 US\$3,900 - 6,500

# A CUT-VELVET WALL HANGING

Produced by Nishimura Sozavemon of Kvoto, Meiii era (1868-1912), late 19th/early 20th century Executed in Yuzen-dyed birodo (cut velvet) and silk depicting a solitary sailing boat at the foot of Mount Fuji on Lake Kawaguchi; unsigned; within a modern pale grey frame, the reverse leaving an aperture revealing the original backing paper printed 'Sozayemon Nishimura/Kioto/Japan'. Overall: 70cm x 64cm (271/2in x 25 1/8in); image: 65cm x 59cm (251/2in x 23 1/8in); unglazed.

£800 - 1,200 JPY110,000 - 160,000 US\$1,000 - 1,600

# PHOTOGRAPHS AND REFERENCE BOOKS **Various Properties**

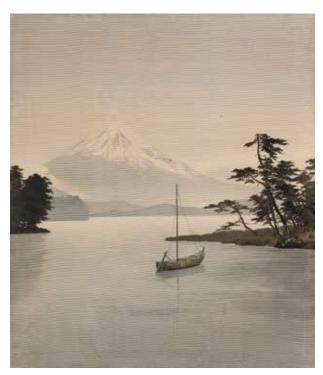
394\*

# 20 PHOTOGRAPHS OF FAMOUS PERSONNAGES FROM THE MEIJI ERA

Meiji era (1868-1912), late 19th/early 20th century 19 small and one larger photographs, mounted on card, consisting as follow: (1) Yamagata Aritomo (1838-1922), a feudal retainer of the Choshu Domain; (2) Prince Arisugawa Taruhito (1835-1895); (3) Terashima Munenori (1832-1893), a politician; (4) Saigo Judo (1843-1902), a feudal retainer of the Satsuma Domain; (5) Oyama Iwao (1842-1916), a feudal retainer of the Satsuma Domain; (6) Ito Hirofumi (1841-1909), a former Prime Minister; (7) Sanjo Sanetomi (1837-1891), an imperial court noble; (8) Kuroda Kiyotaka (1840-1900), a feudal retainer of the Satsuma Domain; (9) Itagaki Taisuke (1837-1919), a feudal retainer of the Tosa Domain; (10) Inoue Kaoru (1836-1915), a politician; (11) Prince Komatsu Akihito (1846-1903); (12) Iwakura Tomomi (1825-1883), an aristocrat and politician; (13) Kido Takayoshi (1833-1877), a feudal retainer of the Choshu Domain; (14) Prince Kitashirakawa Yoshihisa (1847-1895); (15) Okubo Toshimichi (1830-1878), a feudal retainer of the Satsuma Domain; (16) Emperor Taisho (1879-1926) as a child; (17) Kuki Ryuichi (1852-1931), a feudal retainer of the Ayabe Domain; (18) Hijikata Hisamoto (1833-1918), a feudal retainer of the Tosa Domain; (19) Suematsu Kenchou (1855-1920), a politician; (20) Larger photograph: unidentified, printed on the reverse in English S. Ichida, Photographer, Hiogo, Japan. The small photographs (including card mount), each approx., 10.6cm x 6.4cm (4 3/16in x 61/2in);

the large photograph (including card mount); 16.2cm x 10.8cm (6 3/8in x 41/4in). (20).

£600 - 700 JPY82,000 - 96,000 US\$780 - 910



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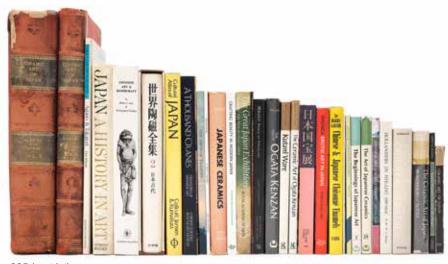








394 (part lot)



395 (part lot)

# A GROUP OF REFERENCE BOOKS ON JAPANESE ART

Comprising the following: Sekai toki zenshu (Complete World Ceramics) vol.2, Tokyo, Shogakkan, 1979; Audsley, George Ashdown and Bowes, James Lord, Keramic Art of Japan, London, Henry Sotheran and Co., 1875, complete set of two volumes; Audsley, George Ashdown, The Ornamental Arts of Japan, Mineola, NY, Dover Publications, 2008; Buckland, Rosina, Shunga: Erotic Art in Japan, London, British Museum Press, 2010; Cardeiro, C. Philip, Hirado Ware: Japanese Hirado Porcelain 1640-1909, exhibition catalogue, Monterey, Art Asia Museum, 1989; Collcutt, Martin; Jansen, Marius; and Kaphakura Isao, Cultural Atlas of Japan, Oxford, Phaidon Press, 1988; Egami Namio and Bester, John, trans., The Beginnings of Japanese Art, New York, Weatherhill, 1978; Garner, Harry, Chinese and Japanese Cloisonné Enamels, Oxford, Faber and Faber, 1977 (first published 1962); Gorham, Hazel H., Japanese and Oriental Ceramics, Rutland, VT, Charles E. Tuttle, 1978 (first published 1970); Guth, Christine, Japanese Art of the Edo Period, London, George Weidenfeld and Nicolson, 1996; Impey, Oliver and Seaman, Joyce, Japanese Decorative Arts of the Meiji Period, Oxford, Ashmolean Museum, 2005; Irvine, Gregory, Japanese Cloisonné Enamels: The Seven Treasures, Hong Kong, V&A Publishing, 2011; Itsuki Ken (ed.), The Dawns of Tradition, Japan, Nissan Motor, 1983; Joly, Henri L., and Kumasaku, Tomita, Japanese Art & Handicraft, Sawers-Valansot Publication, 1976 (first published 1916); Kawahara Masahiko, The Ceramic Art of Ogata Kenzan, Tokyo, New York, and San Francisco, Kodansha International, 1985; Kozuru Gen, Famous Ceramics of Japan Vol.2: Agano and Takatori, Tokyo, Kodansha International, 1981: Lawrence, Louis, Hirado: Prince of Porcelains, Chicago, Art Media Resources, 1997; Mikami Tsugio and Herring, Ann, trans., The Art of Japanese Ceramics, New York, Weatherhill, 1983 (first published 1972); Miller, Roy Andrew, Japanese Ceramics, Tokyo, Toto Shuppan, 1963 (first published 1960); Mitsuoka Tadanari, Ceramic Art of Japan, Tokyo, Dai Nippon Printing, 1956; Mulder, W. Z., Hollanders in Hirado, Haarlem, Fibula-Van Dishoeck, 1985; Munsterberg, Hugo, The Ceramic ARt of Japan: A Handbook for Collectors, Rutland, VT, Charles E. Tuttle, 1964; Nakagawa Sensaku, Kutani Ware, Tokyo, New York, and San Francisco, Kodansha International, 1979; Rousmaniere, Nicole (ed.), Crafting Beauty in Modern Japan, exhibition catalogue, London, British Museum Press, 2007; Seattle Art Museum, A Thousand Cranes: Treasures of Japanese Art, San Francisco, Chronicle Books, 1987; Smith, Bradley, Japan: A History in Art, New York, Spring Books, 1972 (first published 1964); Stockspring Antiques, The Dragon and the Quail, exhibition catalogue, Ringwood, Pardy and Son, 2000; Tokyo National Museum, Nihon Kokuho Ten (National Treasures of Japan), exhibition catalogue, Japan, Yomiuri Shimbun, 1990; Watson, William (ed.), The Great Japan Exhibition: Art of the Edo Period, exhibition catalogue, London, Royal Academy of Arts, 1981; Wilson, Richard L., The Art of Ogata Kenzan: Persona and Production in Japanese Ceramics, New York, Weatherhill, 1992. (28).

£600 - 800 JPY82,000 - 110,000 US\$780 - 1,000 396

# A COLLECTION OF REFERENCE BOOKS ON KAKIEMON, NABESHIMA AND IMARI PORCELAIN

Comprising the following: Arts, P.L.W., Japanese Porcelain: A Collector's Guide to General Aspects and Decorative Motifs, Lochem-Poperinge, De Tijdstroom, 1983; Asahi Shimbun, Kakiemon XIV: Trésors de la Porcelaine Japonaise, exhibition catalogue, 1992; Ayers, John; Impey, Oliver; and Mallet, J. V. G., Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750, London, Oriental Ceramic Society, 1990; Hinton, Mark, and Impey, Oliver, Kakiemon: Porcelain from the English Country House, exhibition catalogue, London, Christie's, 1989; Idemitsu Museum of Arts, Kakiemon to Nabeshima (Kakiemon and Nabeshima), exhibition catalogue, Japan, 2008; Imaizumi Motosuke, Famous Ceramics of Japan Vol. 1: Nabeshima, Tokyo, Kodansha International, 1981; Imaizumi Motosuke, Toji taikei, vol.21 (Nabeshima), Tokyo, Heibonsha, 1973 (first published 1972); Kikuchi Foundation, Juyondai Kakiemon: Kakiemon XIV, exhibition catalogue, Sanwa Printing, 2008; Kyushu Ceramics Museum, Kakiemon: sono yoshiki no zenyo: Heisei juichinen tokubetsu kikakuten (Kakiemon: The Whole Aspect of the Kakiemon Style: Special Exhibition 1999, exhibition catalogue, Saga, Saga Insatsusha, 1999; Kyushu Ceramics Museum, Shogunge e no kanjo Nabeshima: Nihon jiki no saikoho (Nabeshima: Porcelain for the Shogunate), exhibition catalogue, Arita, 2006; Mew, Egan, Japanese Porcelain: Masterpieces of Handicraft, London, T. C. and E. C. Jack, 1909; Nagatake Takeshi, Classic Japanese Porcelain: Imari and Kakiemon, Tokyo, Kodansha International, 2003; Nagatake Takeshi, Famous Ceramics of Japan Vol.5: Kakiemon, Tokyo, Kodansha International, 1981; Nagatake Takeshi, Famous Ceramics of Japan Vol.6: Imari, Tokyo, Kodansha International, 1981; Nagatake Takeshi, Toji taikei, vol.19 (Imari), Tokyo, Heibonsha, 1974 (first published 1973); Nagatake Takeshi, Toji taikei, vol.20 (Kakiemon), Tokyo, Heibonsha, 1977; Schiffer, Nancy N., Figural Japanese Export Ceramics, Atglen, PA, Schiffer Publishing, 2002; Schiffer, Nancy N., Imari, Satsuma, and Other Japanese Export Ceramics, Atglen, PA, Schiffer Publishing, 2000 (first published in 1997); Schiffer, Nancy N., Japanese Export Ceramics 1860-1920, Atglen, PA, Schiffer Publishing, 2000; Schiffer, Nancy N., Japanese Porcelain 1800-1950, Atglen, PA, Schiffer Publishing, 1999 (first published 1986); Schiffer, Nancy N., Shape and Decoration in Japanese Export Ceramics, Atglen, PA, Schiffer Publishing, 2002; Shimura Goro, The Story of Imari: The Symbols and Mysteries of Antique Japanese Porcelain, Berkeley, Ten Speed Press, 2008; Sotheby's, London, Kakiemon Porcelain from the Collection of Mrs. Cornelia Wingfield Digby and the late George Wingfield Digby, June 1990; van Campen, Jan, and Eliens, Titus (eds.), Chinese and Japanese Porcelain for the Dutch Golden Age, Zwolle, Waanders, 2014; Yasukochi Yukie and Tsuchida Ruriko, Nabeshima: Hokoritakaki dezain (Nabeshima Ware: Designs that Inspire Pride), exhibition catalogue, Tokyo, Suntory Museum of Art, 2010. (26).

£600 - 800 JPY82,000 - 110,000 US\$780 - 1,000

# A GROUP OF REFERENCE BOOKS ON COLLECTIONS AND JAPANESE ART AND BONHAMS CATALOGUES

Comprising the following: Ayers, John, The Baur Collection, Geneva: Japanese Ceramics, Geneva, Collections Baur, 1982; Barry Davies Oriental Art, Ko-Imari Porcelain from the Collection of Oliver Impey, exhibition catalogue, London, 1997; Bonhams, London: The Edward Wrangham Collection of Japanese Art, complete set of 6 volumes (2010-2015), The Misumi Collection, complete set of 3 volumes (2014-2017), The Julius and Arlette Katchen Collection, complete set of 3 volumes (2016-2018), The Robert S. Huthart Collection of Iwami Netsuke, complete set of 2 volumes (2019); Impey, Oliver, Jörg, Christiaan J. A., and Mason, Charles, Dragons, Tigers and Bamboo: Japanese Porcelain and its Impact in Europe, Vancouver, Douglas and McIntyre Publishers, 2009; Impey, Oliver, and Fairley, Malcolm, Treasures of Imperial Japan: Ceramics from the Khalili Collection, exhibition catalogue, London, National Museum of Wales and The Kibo Foundation, 1994; Impey, Oliver, and Fairley, Malcolm, Treasures of Imperial Japan: Ceramics from the Khalili Collection, exhibition catalogue, London, National Museum of Wales and The Kibo Foundation, 1994; Japan Society, The Burghley Porcelains: An Exhibition from The Burghley House Collection and based on the 1688 Inventory and 1690 Devonshire Schedule, exhibition catalogue, 1986; Kyushu Ceramic Museum, Shibata Korekushon ten (Shibata Collection), Tokyo, Seibundo, vols.1-6, 8 (1990-2002); Lang, Gordon, The Wrestling Boys: An Exhibition of Chinese and Japanese Ceramics from the 16th to the 18th Century in the Collection at Burghley House, exhibition catalogue, Eastbourne, Manor Park Press, 1983; Moes, Robert, Brooklyn Museum Japanese Ceramics, exhibition catalogue, 1979; Morse, Edward S., Catalogue of the Morse Collection of Japanese Pottery, Rutland, VT, and Tokyo, Charles E. Tuttle, 1979; Reichel, Friedrich, Early Japanese Porcelain: Arita Porcelain in the Dresden Collection, London, Orbis Publishing, 1981; Sargent, William R., The Copeland Collection: Chinese and Japanese Ceramic Figures, Salem, MA, Peabody Museum of Salem, 1991; Ströber, Eva, "La maladie de porcelaine": Ostasiatiches Porzellan aus der Sammlung Augusts des Starken = East Asian Porcelain from the Collection of Augustus the Strong, Leipzig, Edition Leipzig, 2001; Tokyo National Museum, Oriental Ceramics: The World's Great Collections, vol.1, Tokyo, Kodansha International, 1982 (first published 1976). (a lot).

£600 - 800 JPY82,000 - 110,000 US\$780 - 1.000

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# 3. オークション

会場でのパドル入札のほか、書面、電話、ウェブによる入札を行っております。入札にご参加される場合は、事前に各開催地の入札参加条件(Condition of Sale / Notice to bidder)をご一読いただき、ご希望オークションへの登録申込をお願いいたします。

- 会場でのパドル入札 (Attendee Bidding): 会場内の登録カウンターでお申込いただきます(必ず身分証明書等をご 持参ください)。ご登録後、番号が付いたパドルをお貸出いたします。オークションはカタログに掲載されたロット順に行われますの で、ご希望のお品物が登場した際、パドルをあげて入札の意思表示をお願いいたします。落札に成功されましたら、オークショニ アがお客様のパドル番号を間違いなく読み上げたことをご確認ください。
- **書面入札(Absentee Bidding) 電話入札(Telephone Bidding):** 事前の書面入札、当日の電話入札を受け付けております。カタログ巻末の「Bidding Form」に必要事項をご記入いただき、オークション開催 24 時間前までに郵送、Fax、E メールにて弊社までお送りください(開催地で受付可)。電話入札の場合は、各部門スタッフが会場よりご指定の電話番号にご連絡いたします。
- ウェブによる Live 入札:事前(オークション開催 48 時間前まで)にオンライン入札にご登録申込いただくと、ネット環境のある所であれば、どこからでもリアルタイムで入札が可能となり、画面を見ながらご自身で入札していただけます。

# 4. 落札

落札に成功されますと、インボイス(ご請求書)とお支払方法の確認書類等をお送りいたします。記載された金額をお確かめの上、お 支払手続きをお願いいたします。なお、落札後のキャンセルはお受けできません。

# 5. お支払

落札日の翌日から7日以内に<u>落札金額(Hammer price)と落札手数料(Buyer's premium)の合計額を</u>お支払ください。 現金、銀行送金、クレジットカード等によるお支払が可能です。お品物によっては、日本に持ち込む際の関税や輸入消費税等の支払 が必要となる場合がございます。

# 6. お引渡し

ご入金の確認がとれた後、お品物の引渡しが可能となります。お品物の輸送は、ご自身にて直接輸送会社をご手配いただくか、ボナムズの輸送部を通じてお手続きを行うことができます。お品物によっては、輸出・輸入許可が必要になる場合がございます(例:象牙品等ワシントン条約規制のお品物等)。

#### NOTICE TO BIDDERS

This notice is addressed by Bonhams to any person who may be interested in a Lot, and to all persons participating in the auction process including auction attendees, Bidders and potential Bidders (including any eventual Buver of the Lot). For ease of reference we refer to such persons as "Bidders" or "you". Our List of Definitions and Glossary is incorporated into this Notice to Bidders. It is at Appendix 3 at the back of the Catalogue. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/or in a notice displayed at the Sale venue and you should read them as well. Announcements affecting the Sale may also be given out orally before and during the Sale without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

# 1. OUR ROLE

In its role as Auctioneer of Lots, Bonhams acts solely for and in the interests of the Seller. Bonhams' job is to sell the Lot at the highest price obtainable at the Sale to a Bidder, Bonhams does not act for Buyers or Bidders in this role and does not give advice to Buyers or Bidders. When it or its staff make statements about a Lot or, if Bonhams provides a Condition Report on a Lot it is doing that on behalf of the Seller of the Lot. Bidders and Buyers who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The Seller has authorised Bonhams to sell the Lot as its agent on its behalf and, save where we expressly make it clear to the contrary, Bonhams acts only as agent for the Seller. Any statement or representation we make in respect of a Lot is made on the Seller's behalf and, unless Bonhams sells a Lot as principal, not on our behalf and any Contract for Sale is between the Buyer and the Seller and not with us. If Bonhams sells a Lot as principal this will either be stated in the Catalogue or an announcement to that effect will be made by the Auctioneer, or it will be stated in a notice at the Sale or an insert in the Catalogue.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a Lot and buy it, at that stage Bonhams does enter into an agreement with you as the Buyer. The terms of that contract are set out in our Buyer's Agreement, which you will find at Appendix 2 at the back of the Catalogue, and this will govern Bonhams' relationship with the Buyer.

#### 2. LOTS

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue (see paragraph 3 below), Lots are sold to the Buyer on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the Lot. Lots are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the Hammer Price). It is your responsibility to examine any Lot in which you are interested. It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and Lots may not be authentic or of satisfactory quality; the inside of a Lot may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many Lots they may have been damaged and/or repaired and you should not assume that a Lot is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a Lot, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a Lot will be held liable for the

# 3. DESCRIPTIONS OF LOTS AND ESTIMATES

# Contractual Description of a Lot

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

# Estimates

In most cases, an Estimate is printed beside the Entry. Estimates are only an expression of Bonhams' opinion made on behalf of the Seller of the range where Bonhams thinks the Hammer Price for the Lot is likely to fall; it is not an Estimate of value. It does not take into account any VAT or Buyer's Premium payable or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below. 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  ${\it Lot}$ . 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 Buver.

#### 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, whethe 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 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  ${\it Bidding \, Form}$  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 Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Paver) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice version

#### 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 Buver. 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

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

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 Buver's Premium
- 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 Gold bullion exempt from VAT on the Hammer Price and subject
- to VAT at the prevailing rate on the Buyer's Premium Zero rated for VAT, no VAT will be added to the Hammer Price or the Buyer's Premium
- Buyers from within the EU:  $V\!AT$  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:

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

Bank: National Westminster Bank Plc

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

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

# 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 Buver). 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 or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

#### 13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at

http://www.defra.gov.uk/ahyla-en/imports-exports/cites/ or may be

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 Buver's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller

# 15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of Description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the Buyers Agreement. Please note that Lots comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the Buver'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.

#### 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 VOII.

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

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. Buvers 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

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
- "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 Buver of any of these Lots has the option to accept some or all of the remaining Lots in the parcel at the same price, although such options will be at the Auctioneer's sole discretion. Absentee Bidders are, therefore, advised to bid on the first Lot in a parcel.

# Wines in Bond

Wines lying in Bond are marked  $\Delta$ . 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.

Buvers 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

- original carton

# SYMBOLS

# THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Subject to CITES regulations when exporting these items outside the FU, see clause 13.
- Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Wines Iving in Bond.
- An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The Seller has been guaranteed a minimum price for the Lot. either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on

- a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

#### •, †, \*, G, $\Omega$ , $\alpha$ see clause 8, VAT, for details.

#### DATA PROTECTION - USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

#### APPENDIX 1

#### **BUYERS SALE CONTRACT WITH SELLER**

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, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

#### 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 WARRANTIES AND 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 Selfer sells the Lot with full title guarantee or, where the Selfer 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 items consigned for sale by the Selfer are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions:
- 2.1.6 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.

# 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 Sele.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.
- 4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the Lot or its fitness for any outputs.

# RISK, PROPERTY AND TITLE

- 5.1 Risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot, or upon collection of the Lot if earlier. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot beyond 7 days from the day of the fall of the Auctioneer's hammer until you obtain full title to it.
- 5.2 Title to the Lot remains in and is retained by the Seller until: (i) the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to and received in cleared funds by Bonhams, and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer's Agreement with Bonhams set out in Appendix 2 in the catalogue.

#### 6 PAYMENT

- 6.1 Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot.
- 6.2 Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller's behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay in full any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.

# 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when: (i) Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer's Agreement with Bonhams set out in Appendix 2 in the catalogue.
- 7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not, until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot.
- 7.3 You should note that Bonhams has reserved the right not to release the Lot to you until its investigations under paragraph 3.11 of the Buyers' Agreement set out in Appendix 2 have been completed to Bonhams' satisfaction.
- 7.4 You will collect and remove the Lot at your own expense from Bonhams' custody and/ or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

# 8 FAILURE TO PAY FOR THE LOT

- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale, the Selfer will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the Contract for Sale of the Lot for your breach of contract;

- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot:
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (uncless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.
- 8.3 On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.

# THE SELLER'S LIABILITY

- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Selfer will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Selfer, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer,
- 9.3.1 the Selfer 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 wayl for any lack of conformity with, or inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Selfer (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
- 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, ballee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any

person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

#### 10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the Contract for Sale.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the Contract for Sale.
- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the Catalogue (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the Bidding Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the Contract for Sale are for convenience only and will not affect its interpretation.
- 10.8 In the Contract for Sale "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the Contract for Sale.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

# 11 GOVERNING LAW

All transactions to which the Contract for Sale applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place and the Saller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Saller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

# APPENDIX 2

# BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

# THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions

- are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Quarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

# 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

# 3 PAYMENT AND BUYER WARRANTIES

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
- 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.
- 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:
- 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. Departure 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
- 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.
- 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.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 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;
- 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:
- 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
- 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.
- 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.

# 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us; in cleared funds, everything due to the Seller and to us, 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.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.
- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting 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.
- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

# STORING THE LOT

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.

#### 6 RESPONSIBILITY FOR THE LOT

- 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.
- 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.

# 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will (without further notice to you 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 Sellow).
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the Lof (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;
- 7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us:
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.
- 7.1.12 having made reasonable efforts to inform you, to release your name and address to the Seller, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot (or where you have purchased more than one Lot pro-rata towards the Purchase Price of each Lot) and secondly to the Buyer's Premium (or where you have purchased more than one Lot pro-rata to the Buyer's Premium on each Lot) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

# 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

#### 9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the Lot and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and
- 9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the Lot.
- 9.3 Paragraph 9 will not apply in respect of a Forgery if:
- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- acknowledged to be a leading expert in the relevant field; or 9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph 9 will cease.
- 9.8 Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.

# 10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Selfer (whether made in writing, including in the Catalogue, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the Lot if it was affected at the time of Sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangero.
- picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances

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

You may wish to protect yourself against loss by obtaining insurance. 
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  ${\it Lot}$  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 t 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 (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) 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 unenforceablity 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 Safe 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 "nur"

"Book" a printed Book offered for Sale at a specialist Book Sale

"Business" includes any trade, Business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract for Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.

"Commission" the Commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Conditions of Sale" the Notice to Bidders, Contract for Sale, Buyer's Agreement and Definitions and Glossary.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the Contract Form, or vehicle Entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for Sale by Bonhams.

"Contract for Sale" the Sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its Lot number which may contain a Description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and Expenses paid or payable by Bonhams in respect of the Lot including legal Expenses, banking charges and Expenses incurred as a result of an electronic transfer of money, charges and Expenses for loss and damage cover, insurance, Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for Sale, storage charges, removal charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage,

restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer. "Loss and Damage Warranty" means the warranty described in

paragraph 8.2 of the Conditions of Business. "Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its Sale at auction or by private treatly (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 Pee" the sum on which the Consignment Fee payable to Bonhams by the Selter 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

"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.

Catalogues

"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 nonspecialist 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

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

# GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the  ${\it Lot}$  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

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

# SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979: "Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# **Registration and Bidding Form**

Paddle number (for office use only)

Bonhams
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(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

# Data protection - use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box Would you like to receive e-mailed information from us? if so please tick this box

# Notice to Bidders.

Telephone or

Absentee (T / A)

FOR WINE SALES ONLY

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g. - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

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If successful	
I will collect the purchases myself	
Please arrange shippers to contact me with a quote and I agree that you may pass them	
my contact details.	

Lot no.

Please leave lots "available under bond" in bond

Sale title: Fine Japanese Art		Sale date:	5 Noven	1ber 2020			
Sale no. 26199		Sale venue:	New Bor	nd Street, London			
If you are not attending the sale in person, please provide prior to the sale. Bids will be rounded down to the nearest for further information relating to Bonhams executing telependeavour to execute these bids on your behalf but will not	increment. hone, onlin	Please refer to e or absentee b	the Notice to ids on your l	Bidders in the catalogue behalf. Bonhams will			
General Bid Increments:  £10 - 200	£20,00 £50,00 £100,0 above	00 - 100,000 000 - 200,000 .	by 2,000 by 5,000 by 10,000	/ 5,000 / 8,000s s			
Customer Number		Title					
First Name		Last Name					
Company name (if applicable)							
Company Registration number (if applicable)							
Address							
		City					
Post / Zip code		County / State					
Telephone (mobile)		Country					
Telephone (landline)							
E-mail (in capitals)							
Please answer all questions below							
1. ID supplied: Government issued ID and (if the ID does not confirm your address) current utility bill/ bank statemen If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.							
2. Are you representing the Bidder?  If yes, please con	mplete ques	stion 3.					
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID and (if the ID does not confirm their address) current utility bill/bank statement							
Are you acting in a business capacity?	registered	for VAT in the E	 U please en	ter your registration here:			
Yes No	/		-	]			
Please note that all telephone calls are record	ded.	T					
		MAX bid in G (excluding pre & VAT)		Covering bid *			
		]					

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:

Date:

Please include delivery charges (minimum charge of £20 + VAT)

\* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Brief description

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

