

**FINE JAPANESE ART**

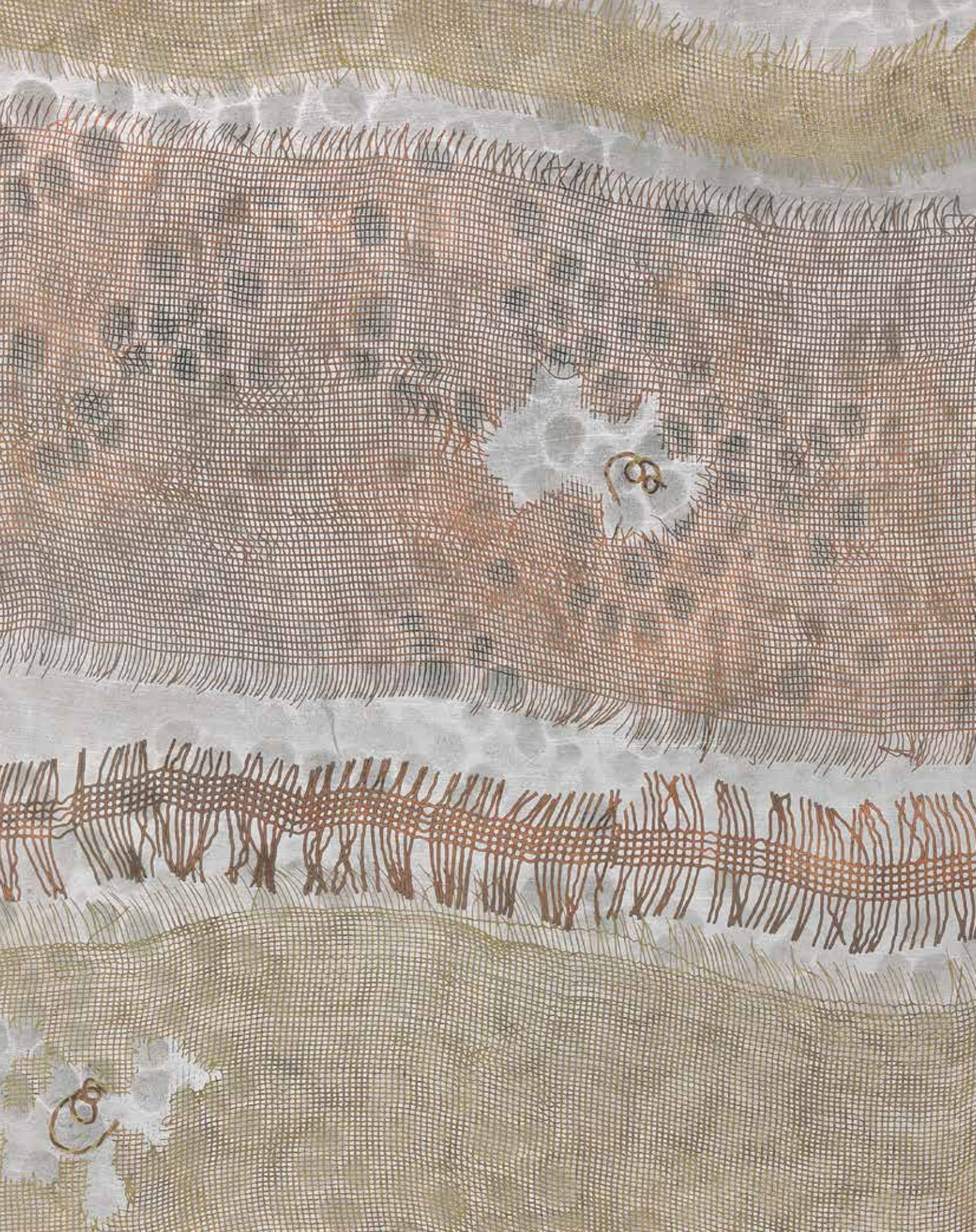
Thursday 12 May 2016



**Bonhams**

LONDON











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Akiko Tsuchida  
Tokyo



# FINE JAPANESE ART

Thursday 12 May 2016 at 11am and 2.30pm  
101 New Bond Street, London

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Saturday 7 May 11am to 5pm  
Sunday 8 May 11am to 4.30pm  
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## SALE NUMBER:

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## CATALOGUE:

£25.00

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

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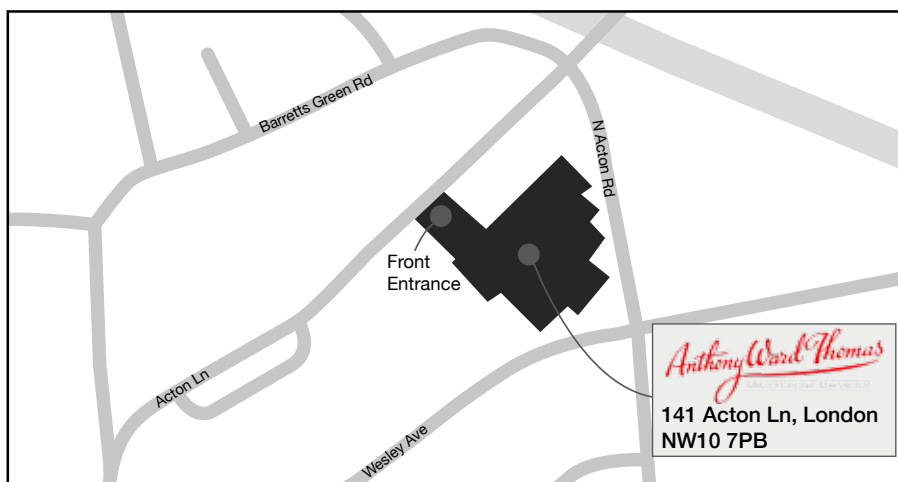
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All lots marked WT will be removed to Ward Thomas Removals Ltd, 141 Acton Lane, London, NW10 7PB, from 9.00am on Friday 13 May 2016.

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## Please note

Bonhams & Ward Thomas Removals Ltd will be closed Monday 30 May 2016 for the Spring Bank Holiday & will reopen on Tuesday 31 May 2016.

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After the storage-free period the following charges apply:  
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## Contact details for Ward Thomas Removals Ltd:

Alana Wright  
Tel No: +44(0) 20 7038 0449  
Fax: +44(0) 20 7038 0439  
Email: alana@ward-thomas.co.uk

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

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AR These lots are subject to the Artists Resale Right levy. Please refer to the information in section 7 of the Notice to Bidders at the back of the catalogue.

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For further VAT information please contact: [declan.kelly@bonhams.com](mailto:declan.kelly@bonhams.com)



## CHRONOLOGY

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



**A FINE GROUP OF MEIJI-ERA (1868-1912)  
KYOTO DECORATED IRONWARE FROM  
VARIOUS PROPERTIES**

(Lots 479 - 497)











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# MORNING SESSION

Lots 162 - 422 (from 11.00)





Lots 1 - 161 please refer to the catalogue, 'Netsuke from a European Private Collection'.

## NETSUKE

### Property from an English Private Collection

(Lots 162 - 187)

162 Y Φ

#### AN IVORY NETSUKE OF A CHINESE MAN

Edo period (1615-1868), 18th century

Possibly intended for the Chinese philosopher Laozi (in Japanese, Roshi), he stands leaning on the head of a recumbent ox on a rectangular base, wearing a long belted robe with a scythe slung at his waist, the somewhat worn ivory bearing a good patina; *unsigned*. 4.5cm (1¾in) high.

£600 - 800

JPY92,000 - 120,000

US\$850 - 1,100

163 Y Φ

#### TWO IVORY FIGURE NETSUKE

Edo period (1615-1868), 19th century

The first a *nabe kaburi* (adulterous woman) standing, facing ahead, holding up the hem of her kimono with one hand and the other hand raised to her face, three pots heaped on her head, the ivory slightly worn, signed *Homin*, 5.1cm (2in) high; the second a Daruma of somewhat flattened form, with a hollowed back, the patriarch scowling from beneath his cowl and a *hossu* (fly switch) engraved at the side, signed *Yuko*, 3.8cm (1½in) wide. (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400

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

164 Y Φ

#### AN IVORY NETSUKE OF A SENNIN

Edo period (1615-1868), 18th century

Standing and looking up to the left, holding a tress of his long hair with one hand and a large fruit with the other, a *hossu* (fly switch) slung at the waist of his loose belted robe, the ivory slightly worn and bearing a good patina; *unsigned*.

7.9cm (3 1/8in) high.

£600 - 800

JPY92,000 - 120,000

US\$850 - 1,100

165 Y Φ

#### AN IVORY NETSUKE OF FUKUROKUJU

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

The god lying on his front, smiling with his arms raised, imitating a turtle with a carapace on his back, the ivory stained; signed *Yusai*. 4.8cm (1 7/8in) high.

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400

166 Y Φ

#### AN IVORY NETSUKE OF HOTEI

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

7cm (2¾in) high.

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500

167 Y Φ

#### THREE LATE IVORY FIGURE NETSUKE

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

The first a *kappa* climbing over a lotus leaf, holding a cucumber, signed *Ryusen*, 3.8cm (1½in) wide; the second Hotei holding a sake cup, a small boy at his side proffering a gourd flask, signed *Yuraku*, 5.1cm (2in) high; the third Hotei holding a rope parcel with three diminutive gods on the top, signed *Gyokuzan*, 5.1cm (2in) high. (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100





162



163



164



165



(reverse)



166



167







168



169



170

168 Y Φ

**THREE IVORY NETSUKE**

Edo period (1615-1868), late 18th/early 19th century  
The first Fukurokuju standing beside his recumbent deer and holding a gnarled staff, the ivory somewhat worn and one visible eye inlaid, *unsigned*, 5.1cm (2in) high; the second a monkey trainer sleeping while his monkey steals food from a basket at his back, *unsigned*, 5.7cm (2 1/4in) wide; the third a *shishi* seated, leaning over a large smooth ball, the ivory bearing a good patina, *unsigned*, 3.5cm (1 3/8in) wide. (3).

£900 - 1,200  
JPY140,000 - 180,000  
US\$1,300 - 1,700

169

**TWO UNUSUAL STAG ANTLER NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
The first Shoki the Demon-Queller holding his broad sword and striding over a large rock while a demon hides in a cave below, the antler stained, *unsigned*, 5.4cm (2 1/8in) high; the second a *sennin* standing on a rock and holding a large double gourd aloft, *unsigned*, 11.1cm (4 3/8in) high. (2).

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

170 Y Φ

**AN IVORY NETSUKE OF GOSHISHO**

Style of Hidemasa of Osaka, Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
The famous Chinese general Wu Zixi (in Japanese, Goshisho) lifting a bronze brazier over his head while writing a stanza over a low table, his robe engraved with foliate sprays and his pupils inlaid, the ivory lightly stained; *unsigned*, 5.1cm (2in) high.

£600 - 800  
JPY92,000 - 120,000  
US\$850 - 1,100





171



(reverse)

172



173

171 Y Φ

**FOUR NETSUKE**

Edo period (1615-1868) and Meiji era (1868-1912)

The first wood, in the form of an entertainer in the role of Okame, his mask of ivory and a tobacco pouch with pipe case slung at his waist, *unsigned*, 6.4cm (2 1/2in) high; the second wood, a seated sennin, tugging a tall blade of grass, *unsigned*, 7cm (2 3/4in) high; the third a corozo nut, carved as a toad and human skull, *unsigned*, 4.2cm (1 5/8in) wide; the fourth a corozo nut, carved with the face of Okame, signed Masaharu, 3.8cm (1 1/2in) high. (4).

£900 - 1,200

JPY140,000 - 180,000

US\$1,300 - 1,700

172 Y Φ

**AN IVORY OKIMONO NETSUKE OF DARUMA**

By Seikyu, Meiji era (1868-1912)

The Zen patriarch seated, crying out as he stretches after his nine-year meditation, his robe in tatters and falling from his chubby body; signed *Seikyu*, 8.9cm (3 1/2in) high.

£600 - 800

JPY92,000 - 120,000

US\$850 - 1,100

173 Y Φ

**AN IVORY OKIMONO NETSUKE OF A DISAPPOINTED RAT CATCHER**

Meiji era (1868-1912), late 19th century Half-kneeling, he cries out as he presses down on a trap with one hand and holds a long club with the other as a rat escapes over his back and two others scamper around below; *unsigned*, 5.4cm (2 1/8in) wide.

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400





174

174 Y Φ

**THREE IVORY AND ONE WALRUS TUSK NETSUKE**

Meiji era (1868-1912), late 19th century  
The first Raijin the Thunder God kneeling to polish his large thunder drum which is inlaid with wood studs, *unsigned*, 4.5cm (1 7/8in) wide; the second Shoki the Demon-Queller seated, holding two captured demons, the eyes inlaid, *unsigned*, 4.8cm (1 7/8in) high; the third eight itinerant musicians and dancers on a base, *unsigned*, 5.1cm (2in) wide; the fourth a human skeleton and a monkey beside a folded lotus leaf on a rock, *unsigned*, 6.4cm (2 1/2in) high. (4).

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

175 Y Φ

**TWO IVORY AND ONE WOOD ANIMAL NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
The first a toad squatting with its young seated on its back, the ivory lightly stained and the eyes inlaid, *unsigned*, 3.5cm (1 3/8in) wide; the second a *tanuki* (Japanese raccoon dog) seated, looking up and wearing a lotus leaf cloak, signed *Kogyoku*, 5.1cm (2in) high; the third wood, in the form of two puppies playfully fighting, one rolling the other on its back, the wood lightly stained and the eyes inlaid, *unsigned*, 4.2cm (1 5/8in) wide. (3).

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

176 Y Φ

**AN IVORY NETSUKE OF A MONKEY**

By Masatami, Meiji era (1868-1912), late 19th century  
Seated, looking up and holding a large fruit at its feet and with an Okame mask suspended from a section of bamboo on its back, the ivory typically stained and the eyes inlaid; signed in a rectangular reserve *Masatami*. 3.8cm (1 1/2in) high.

£600 - 800  
JPY92,000 - 120,000  
US\$850 - 1,100

177 Y Φ

**AN IVORY NETSUKE OF A MONKEY**

By Masatami, Meiji era (1868-1912), late 19th century  
Wearing a coat and seated on a large overturned shallow bowl, wearing a short coat engraved with a formal design and grasping the tentacle of an octopus trapped beneath, the ivory bearing a typical stain and the pupils inlaid; signed *Masatami*. 4.2cm (1 5/8in) wide.

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

178 Y Φ

**TWO IVORY NETSUKE**

Meiji era (1868-1912), late 19th century  
The first a performing monkey seated, wearing a coat and inspecting an *inro* and monkey netsuke with the aid of spectacles, the ivory lightly stained and the pupils inlaid, signed *Hoju*, 4.2cm (1 5/8in) high; the second a puppy seated, facing ahead with its legs folded beneath, one forming the cord hole, the well-toned ivory slightly worn and the eyes inlaid, *unsigned*, 5.1cm (2in) wide. (2).

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

179 Y Φ

**AN IVORY NETSUKE OF THREE PUPPIES**

By Gyokkosai of Edo, Meiji era (1868-1912), late 19th century  
Playfully fighting, one pinning another on its back while the other stands, looking on, over a fallen abalone shell, the eyes inlaid; signed *Gyokkosai*. 4.8cm (1 7/8in) wide.

£600 - 800  
JPY92,000 - 120,000  
US\$850 - 1,100

180 Y Φ

**AN IVORY NETSUKE OF A JAKONEKO (MUSK-CAT)**

Edo period (1615-1868), early 19th century  
Seated, its head turned to the left as it washes its raised fore leg, its coat falling in heavy tresses over its back, the slightly worn ivory bearing a good patina; *unsigned*. 4.2cm (1 5/8in) wide.

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

The *jakoneko*, musk cat or civet, often in the past referred to as a shaggy dog, is of African origin and entered Japan by way of India when it became popular for its musk, used in perfume. The eighth *shogun*, Tokugawa Yoshimune acquired several from 1724-1728 and the creature is painted on a screen in the Nanzenji temple in Kyoto.





175



(reverse)

176



(underside)

177



178



179



180

181 Y Φ

**AN IVORY NETSUKE OF A RAT WITH ITS YOUNG**

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

The adult seated, leaning forward and nibbling a nut while its offspring sits on its parent's tail at the side, the well-toned ivory slightly worn and the eyes inlaid; *unsigned*.

4.2cm (1 5/8in) wide.

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400

182 Y Φ

**AN IVORY NETSUKE OF THREE HARES**

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

Two seated side by side, facing ahead, one with piebald patches on its body, the third, also with piebald patches, seated at their back, its head turned to the right, one trailing leg forming the cord hole, the ivory slightly worn and the eyes inlaid with amber; *unsigned*.

5.1cm (2in) wide.

£600 - 800

JPY92,000 - 120,000

US\$850 - 1,100

183 Y Φ

**AN IVORY NETSUKE OF A GRAZING HORSE**

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

Standing in a typical pose, with its head lowered to the right and one fore leg bent, its tail sweeping around at the back, the well-toned ivory slightly worn and the pupils inlaid; signed *Tessai to* with seal *Tessai*.

6cm (2 3/8in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

184 Y Φ

**AN IVORY NETSUKE OF A STYLISED SPARROW**

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

Of typical form, the chubby body with short stubby wings and short erect tail, the feet carved in low relief below, the ivory slightly worn and the eyes inlaid; inscribed in an oval reserve *Masanao*.

5.4cm (2 1/8in) wide.

£700 - 900

JPY110,000 - 140,000

US\$990 - 1,300

185 Y Φ

**AN IVORY NETSUKE OF A SNAKE AND SKULL**

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

The human skull naturalistically rendered and with a snake winding around the top and through one eye socket, its mouth open and its eyes inlaid, part of its body forming the cord hole and the ivory lightly stained; signed *Hidechika*.

4.5cm (1 3/4in) wide.

£600 - 800

JPY92,000 - 120,000

US\$850 - 1,100

186 Y Φ

**THREE MASK NETSUKE**

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

The first wood and of large size, depicting Hannya, with open mouth and horns drawn in for compactness, a thick bar on the reverse forming the cord hole, the well-patinated wood bearing some wear and the pupils inlaid with copper, *unsigned*, 7.6cm (3in) high; the second boxwood, Okame, carved in the manner of Hara Shumin, *unsigned*, 5.1cm (2in) high; the third ivory, depicting a *karasu tengu*, shown scowling beneath his centrally parted hair, the lightly toned ivory slightly worn, signed *Naohide*, 4.5cm (1 3/4in) high. (3).

£900 - 1,200

JPY140,000 - 180,000

US\$1,300 - 1,700

187 Y Φ

**THREE MANJU NETSUKE**

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

Each of two-part form, the first ivory, carved in sunk relief with a young woman placing a cowl on the tall head of the recumbent Fukurokuju, signed *Koju* with a *kao*, 4.8cm (1 7/8in) diam.; the second ivory, carved in similar style with Benkei pretending to read the Kanjincho (subscription list), the reverse engraved with a hat and *oi* (priest's travelling pack), signed *Meikeisai Hojitsu* with a *kao*, 4.5cm (1 3/4in) diam.; the third carved red lacquer, carved in relief with a horse and groom, a sage on the reverse, *unsigned*, 4.5cm (1 3/4in) diam. (3).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100

Illustrated on page 18.





181



182



183



184



185



186





187



188 (part lot)

**PROPERTY OF AN ENGLISH GENTLEMAN**

(Lots 188 - 190)

188

**A COLLECTION OF TWENTY-ONE NETSUKE OF WOOD AND VARIOUS MATERIALS**

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

The wood netsuke comprising a recumbent ox, signed [..]tada, 5.4cm (2 1/8in) wide; an abalone, unsigned, 6.3cm (2 1/2in) wide; Jurojin with deer, unsigned, 3.8cm (1 1/2in) high; a monkey holding a Hannya mask on a drum, signed Kunimitsu, 4.5cm (1 3/4in) high; a scholar's retreat, unsigned, 5.4cm (2 1/8in) wide; mushrooms of different sizes, signed Masanao, 3.8cm (1 1/2in) high; two mushrooms, unsigned, 4.8cm (1 7/8in) wide; clams, unsigned, 4.2cm (1 5/8in) wide; lotus seed pod, unsigned, 4.8cm (1 7/8in) high; the Seven Sages of the Bamboo Grove, unsigned, 3.8cm (1 1/2in) high; charcoal, unsigned, 4.5cm (1 3/4in) wide; an open box filled with ceramic clams in Teiji style,

unsigned, 3.2cm (1 1/4in) wide; netsuke of other materials comprising walnut, carved with a bird and gourds, unsigned, 4.5cm (1 3/4in) wide; another carved with flowers, unsigned, 3.8cm (1 1/2in) high; a bamboo fish-shaped mokugyo (wooden temple gong), unsigned, 7cm (2 3/4in) wide; a porcelain clam, painted with brocade design in iron red and gilding, unsigned, 5.1cm (2in) wide; a porcelain shishi, unsigned, 4.2cm (1 5/8in) wide; stag antler mushrooms, unsigned, 5.1cm (2in) wide; a bone basket of gourds, signed Gyokusai, 3.8cm (1 1/2in) diam.; a corozo nut, mushrooms, signed Masamitsu, 3.5cm (1 3/8in) high; a corozo nut laughing face, signed Masamitsu, 3.8cm (1 1/2in) high. (21).

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





189 (part lot)



190

189 Y Φ

**A COLLECTION OF FOURTEEN WOOD AND ONE CERAMIC NETSUKE**

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

Comprising: a demon hiding from beans beneath a large hat, *unsigned*, 3.8cm (1½in) diam.; peasant with a large sackful of demons, signed on an ivory tablet *Ryumin*, 4.2cm (1 5/8in) wide; a blind masseur and client, *unsigned*, 3.8cm (1½in) wide; two sages playing go, *unsigned*, 4.5cm (1¾in) wide; minogame (hairy-tailed turtle), signed *Tadakazu*, 3.8cm (1½in) wide; shishimai dancers, signed *Hozan*, 5.1cm (2in) wide; a praying demon, signed *Hokusai saku*, 4.5cm (1¾in) high; a night watchman, *unsigned*, 6.7cm (2 7/8in) high; a shishi with a brocade ball, *unsigned*, 4.5cm (1¾in) high; monkey and catfish, *unsigned*, 4.5cm (1¾in) wide; tea-picker, *unsigned*, 3.8cm (1½in) high; four mask netsuke, one of a shishi head with hinged jaw and loose ears, *unsigned*, 4.5cm (1¾in) high; Konoha Tengu, signed *Ryu[.]*, 5.1cm (2in) high; another of Konoha Tengu, *unsigned*, 5.7cm (2¼in) high; and a ceramic tengu mask, signed *Sekisen*, 4.5cm (1¾in) high. (15).

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

190

**FIVE METAL OJIME**

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

Comprising silvered metal, chased with *kiri-mon* (paulownia crests) and scrolls; silvered metal pierced with cherry blossom on water, possibly signed *Ichidaisen*; gilt metal with peonies in high relief, *unsigned*; brass snail on a half bamboo section, *unsigned*; brass, seated monkey, signed *Shigeyoshi*. The smallest 1.5cm (¾in), the largest 2cm (2/3in). (5).

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

## PROPERTY OF A LADY

(Lots 191 - 194)

191

### THREE WOOD NETSUKE

Edo period (1615-1868), 19th century

The first a snake coiled around a turtle, crisply rendered in stained wood, the eyes inlaid, *unsigned*, 5.1cm (2in) wide; the second a balancing netsuke of a boy leaning back as he stands, holding a huge Daruma doll, the wood stained and the eyes inlaid with pale translucent horn, *unsigned*, 4.5cm (1¾in) high; the third a boy seated, performing a *bekkanko* grimace while hiding a mask behind him, his tall hat inlaid with stained bone roundels, *unsigned*, 7.6cm (3in) high.(3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

192 Y Φ

### FIVE IVORY NETSUKE

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

The first a boy seated on a restless horse on a low mound base, *unsigned*, 5.1cm (2in) high; the second five deer beneath a spreading pine tree on an irregular base, the ivory stained, signed *Masamine*, 4.5cm (1¾in) wide; the third Gama Sennin seated, crying out as a large doleful-looking toad clambers on his head, *unsigned*, 6.7cm (2 5/8in) high; the fourth Enshi disguising himself in a deer-skin, *unsigned*, 3.8cm (1½in) high; the fifth Shoki the Demon-Queller throwing beans to exorcise demons, a demon kneeling at his feet, signed *Shokyusai*, 4.5cm (1¾in) high. (5).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100

193 Y Φ

### AN IVORY NETSUKE OF A HORSE AND FOAL

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

The former lying with her head turned to the left as she protects her foal which nuzzles into her side, her tail sweeping around their legs which are drawn in to form a compact composition in lightly stained ivory; signed *Gyokuyosai*.  
4.2cm (1 5/8in) wide.

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500

194

### A BOXWOOD NETSUKE OF A HORSE AND FOAL

By Shugetsu III of Edo, Edo period (1615-1868), 19th century

The adult horse recumbent, her head turned back to the left to look at her offspring which lies at her side, its head resting on her back, forming an elegant composition, the slightly worn wood of a good colour and the eyes of pale translucent horn; signed in an oval reserve *Shugetsu*. 5.4cm (2 1/8in) wide.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

For a somewhat similar model by Shugetsu, see Frederick Meinertzhagen, *The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss, Inc., 1986, p.765.

## PROPERTY OF AN ENGLISH GENTLEMAN

(Lots 195 - 197)

195

### A WOOD NETSUKE OF A SHOJO

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

Lying asleep, her head resting on her raised right hand, her long hair flowing down the back of her diaper-engraved robe worn over an under-robe carved with clouds, her legs drawn in to form a compact composition in well-patinated wood; signed with *ukibori* (raised) characters in a rectangular reserve *Tadayuki*.  
4.5cm (1¾in) wide.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

The maker is little-known, only three examples being recorded by Frederick Meinertzhagen, *The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss, Inc., 1986, p.847, one of which is a sleeping *shojo*. The work shows strong affinities with that of Tadatoshi.

196

### A FINE WOOD NETSUKE OF A MERMAID

By Tadatoshi of Nagoya (circa 1770-1840), 19th century

Lying curled to the left and holding her tail around her body to form a compact composition in well-patinated wood; signed with *ukibori* (raised) characters in a rectangular reserve *Tadatoshi*.  
4.8cm (1 7/8in) wide.

£3,000 - 5,000

JPY460,000 - 760,000

US\$4,200 - 7,000

A fine example of this popular model by Tadatoshi, of which others are recorded in Rosemary Bandini, *Shishi and Other Netsuke: The Collection of Harriet Szeczenyi*, London, 1999, p.34, no.48, sold in these rooms, 8 November 2011; Marie Thérèse Coullery and Martin S. Newstead, *The Baur Collection, Netsuke*, Geneva, 1977, p.115, no.C224.





191



192



193



194



195



(reverse)



196

197

### **A WOOD NETSUKE OF A DRAGON**

By Harumitsu of Ise, Meiji era (1868-1912), late 19th century  
A compact composition of a large dragon curled in asymmetric coils with its head resting on the top, a loop of the body forming the cord hole, the eyes inlaid in pale horn with dark pupils; signed *Harumitsu*.  
5.1cm (2in) wide.

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

## **ANOTHER PROPERTY**

198 Y Φ

### **TWO IVORY ANIMAL NETSUKE**

Edo period (1615-1868), early 19th century  
The first a monkey seated, its head turned to the left as its offspring stands on its back, two legs forming the cord hole, the ivory slightly worn, *unsigned*, 5.1cm (2in) high; the second a recumbent ox, lying with its head turned to the left and a rope halter passing over its back, the pupils inlaid, inscribed *Tomotada*, 5.4cm (2 1/8in) wide. (2).

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

## **PROPERTY OF AN ENGLISH GENTLEMAN**

(Lots 199 - 202)

199 Y Φ

### **AN IVORY NETSUKE OF A DEMON AND A STARVING SPIRIT OF HELL**

Edo period (1615-1868), early 19th century  
Both energetically hand-wrestling on a large folded lotus leaf, the slightly worn ivory bearing a good patina; *unsigned*.  
5.4cm (2 1/8in) wide.

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

200 Y Φ

### **AN IVORY NETSUKE AND AN OJIME**

Edo period (1615-1868), 19th century  
The netsuke a lunar hare pounding rice in a wooden mortar resting on a swirling cloud, the ivory slightly worn and the eyes inlaid, *unsigned*, 3.5cm (1 3/8in) wide; the *ojime* in the form of a monkey seated, looking up to the right and holding a peach in one hand, *unsigned*, 2.8cm (1 1/8in) high. (2).

£1,000 - 1,200  
JPY150,000 - 180,000  
US\$1,400 - 1,700

201 Y Φ

### **FIVE IVORY NETSUKE**

19th century  
The first a horse standing and wearing a blanket tethered to a post with a performing monkey seated at its side, on an irregular base, *unsigned*, 4.5cm (1 3/4in) wide; the second Jurojin standing, holding a fan and with a deer at his back, signed *Masamine*, 4.5cm (1 3/4in) high; the third figures around a two storied building beside a large pine tree, signed *Ryukosai*, 3.2cm (1 1/4in) high; the fourth Raijin and his son, the latter pouring sake for his father, signed *Masao*, 3.8cm (1 1/2in) wide; the fifth a seated boy reading a calligraphic scroll, *unsigned*, 2.8cm (1 1/8in) wide. (5).

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

202

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

Edo period (1615-1868), Kyoto, early 19th century  
The large dog seated on its haunches on an abalone shell and looking up to the left while clutching a rope in its mouth, the slightly worn ivory of a good colour and the pupils inlaid; *unsigned*.  
5.1cm (2in) high.

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

The work shows affinities with that of Okatomo and his followers from Kyoto, working at the beginning of the 19th century.





197



198



199



200



201 (part lot)



(reverse)



202



203

## ANOTHER ENGLISH PRIVATE COLLECTION OF NETSUKE

(Lots 203 - 206)

203 Y Φ

### FOUR IVORY NETSUKE

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

The first a recumbent *shishi*, its head turned back to the right and with a loose ball in its mouth as it protects a ball beneath its forepaws, *unsigned*, 4.2cm (1 5/8in) wide; the second a bitch seated with her two cubs at her feet, one leg forming the *himotoshi*, *unsigned*, 3.5cm (1 3/8in) high; the third a tiger seated beneath snow-covered bamboo on an irregular base, *unsigned*, 3.8cm (1 1/2in) high; the fourth five frogs on a large lotus leaf, another trapped beneath, inscribed *Seimin* 4.5cm (1 3/4in) wide. (4).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

204 Y Φ

### FIVE IVORY AND STAG ANTLER MANJU NETSUKE

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

The first walrus ivory, carved and pierced with *mon* (crests), signed *Mitsutoshi*, 4.2cm (1 5/8in) diam.; the second walrus ivory, carved and pierced in Ryusa style with *chidori* (plovers) over waves, *unsigned*, 4.2cm (1 5/8in) diam.; the third carved in relief with a formalised dragon and stylised *mokugyo* (wooden temple gong), *unsigned*, 5.7cm (2 1/4in) diam.; the fourth in the form of a chrysanthemum bloom and foliage, *unsigned*, 4.2cm (1 5/8in) wide; the fifth stag antler, in the form of a pine tree among clouds, *unsigned*, 4.5cm (1 3/4in) wide. (5).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

205 Y Φ

### SEVEN WOOD AND ONE IVORY NETSUKE

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

Comprising seven wood, two mushrooms, forming an elongated composition, *unsigned*, 6cm (2 3/8in) wide; a cluster of several mushrooms of differing size, *unsigned*, 6cm (2 3/8in) wide; a smaller group of mushrooms, signed *Masanao*, 4.8cm (1 7/8in) high; a cluster of three mushrooms with a mask of Okame resting at the side, signed *Shozan*, 3.8cm (1 1/2in) high; an aubergine, signed *Masanao*, 3.8cm (1 1/2in) wide; three fruits resting on a large leaf, *unsigned*, 5.4cm (2 1/8in) wide; four men towing a boat beneath a pine tree, *unsigned*, 5.1cm (2in) wide; and one ivory, in the form of three double gourds, *unsigned*, 4.8cm (1 7/8in) high. (8).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

206

### NINE WOOD NETSUKE

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

Comprising a sage amusing a small boy with a demon mask, signed *Hidemasa* with a *kao*, 4.5cm (1 3/4in) high; a group of seven Noh and Kyogen masks, signed *Kokei*, 4.2cm (1 5/8in) wide; Botanka riding on a buffalo over a low mound base, *unsigned*, 4.5cm (1 3/4in) high; a sleeping *chajin* (tea-master), *unsigned*, 3.8cm (1 1/2in) wide; Kanzan and Jittoku, *unsigned*, 4.5cm (1 3/4in) high; Tobosaku emerging from a giant peach, *unsigned*, 4.5cm (1 3/4in) high; a *mokugyo* (wooden temple gong) with double dragon handles, *unsigned*, 3.5cm (1 3/8in) wide; a seated rat with inlaid eyes, *unsigned*, 3.8cm (1 1/2in) wide; and a recumbent ox, *unsigned*, 5.4cm (2 1/8in) wide. (9).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100





204 (part lot)



205 (part lot)



206 (part lot)



207

## PROPERTY OF AN ENGLISH GENTLEMAN

(Lots 207 - 209)

207 Y Φ

### FOUR WOOD NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
The first Hanasaka Jiji seated on a withered tree stump which he causes to blossom with the aid of the ashes of his deceased neighbours, the buds inlaid with ivory, signed on an ivory tablet *Ryumin*, 3.8cm (1½in) high; the second a balancing netsuke of a boy leaning back to counteract the weight of a huge Daruma doll held with both hands, unsigned, 5.1cm (2in) high; the third an old woman lifting the hem of her robe, one arm outstretched, unsigned, 6.4cm (2½in) high; the fourth a mask of Okame, signed *Masatsugu*, 5.1cm (2in) high. (4).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

208

### THREE WOOD FIGURE NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
The first a man seated wearing his demon mask with one hand and holding a pair of tweezers with the other, signed *Masayuki* with a *kao*, 3.5cm (1 3/8in) high; the second Daruma with a stoic expression as he sits in meditation, signed *Shumin*, 3.8cm (1½in) high; the third a professional sneezer, begging for alms as he holds a small nose-tickling stick, unsigned, 4.2cm (1 5/8in) high. (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

209

### FOUR WOOD NETSUKE

Edo period (1615-1868) and Meiji era (1868-1912), 18th and late 19th century  
The first a tiger seated with its head turned to the left as it snarls, its eyes inlaid and one hind leg forming the cord hole, signed *Masanobu*, 3.5cm (1 3/8in) wide; the second a monkey trainer lying asleep while a monkey steals food from a basket at his back, unsigned, 4.5cm (1¾in) wide; the third a beggar trying to lift his huge distended scrotum as he begs for alms, signed on a metal tablet *Issan*, 3.8cm (1½in) high; the fourth a boy playing a flute while seated on an ox, on a low mound base, signed *Tomotada*, 4.5cm (1¾in) high. (4).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

## ANOTHER PROPERTY

(Lots 210 - 233)

210

### FOUR WOOD MASK NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), early to late 19th century  
The first Hannya, crisply carved in well-patinated wood, signed *Shuzan*, 5.4cm (2 1/8in) high; the second Hannya, with wide open mouth, unsigned, 4.5cm (1¾in) high; the third Buaku, carved in lightly stained wood, signed *Deme* with a *kao*, 5.4cm (2 1/8in) high; the fourth Shikami with wide open mouth revealing large teeth, unsigned, 4.8cm (1 7/8in) high. (4).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400

211

### A WOOD NETSUKE OF A MASK BOX

By Ouchi Gyokuso (1879-1944), Tokyo, 20th century  
Of deep rectangular form, carved on the top with the Noh masks of Jo and Uba, the box opening in two halves to reveal within pale boxwood seated figures of Jo and Uba, the former holding a sake cup, a tortoise crawling between them and a rake for sweeping leaves lying at their feet; signed on the base *Gyokuso to*; with a glass *ojime*. 2.5cm (1in) high; 5.5cm (2 3/16in) high open.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

212 Y Φ

### A WOOD NETSUKE OF A SEATED MAN

By Ouchi Gyokuso (1879-1944), Tokyo, 20th century  
Seated on the ground, crying out and trying to rise beneath the weight of the *bunbuku chagama* (badger tea kettle) emerging from a large *furoshiki* (carrying cloth) slung on his back, its eyes inlaid and its cover of dark horn; signed *Gyokuso to*. 3.2cm (1¼in) high.

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100





208



209



210



(interior)

211



212



213

213

**FOUR WOOD FIGURE NETSUKE**

Edo period (1615-1868), 18th and 19th century  
 The first Yojo stabbing the cloak of his father's enemy, signed *Masatomo*, 4.5cm (1 3/4in) high; the second a mendicant priest holding his large straw hat and cane, signed illegibly *Haru[...]*, 5.7cm (2 1/4in) high; the third Gama Sennin holding two toads with another at his feet, carved in an elaborate manner, signed beneath one foot *Kogetsu*, 7.6cm (3in) high; the fourth a *sennin* standing on one foot, holding his head and a staff, *unsigned*, 8.2cm (3 1/4in) high. (4).

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

214

**THREE WOOD NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
 The first a *shishi* seated, facing ahead and protecting a large openwork ball itself containing a loose ball, beneath its forepaws, its pupils inlaid, signed *Masanao*, 4.5cm (1 3/4in) wide; the second a loquat opening on a hinge to reveal within two sages playing *go*, a leaf carved on the exterior, signed *Hokushu*, 5.5cm (2 3/16in) open; the third the *bunbuku chagama* (badger tea-kettle) standing, facing ahead, signed *Masana[...]*, 3.8cm (1 1/2in) wide. (3).

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

215

**FOUR WOOD FIGURE NETSUKE**

18th and 19th century  
 The first Shoki the Demon-Queller seated, bearing a stern expression as he is massaged by a demon, signed *Hogyoku*, 3.2cm (1 1/4in) high; the second Daruma seated in meditation, holding his *hossu* (fly switch), signed *Masamitsu*, 3.2cm (1 1/4in) high; the third a *shishimai* (lion-dancer) lying down while a baby boy climbs onto his back, signed *Sukenaga*, 4.8cm (1 7/8in) wide; the fourth a seated *shishimai* dancer, *unsigned*, 3.8cm (1 1/2in) high. (4).

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

216

**A WOOD NETSUKE OF A SHISHI**

Edo period (1615-1868), early 19th century  
 Seated, its head turned to the left as it scratches its chin with one hind paw, its forelegs outstretched and its curly tail rising to meet its mane, its body inlaid with shell florets and its eyes of shell with dark pupils; *unsigned*. 6cm (2 3/8in) wide.

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

217

**A WOOD NETSUKE OF A SNAKE**

By Kokei of Kuwana, Ise Province, Edo period (1615-1868), early 19th century  
 Coiled in tight irregular loops, the head at the top with long protruding tongue, a curled loop of the body trailing beneath to form the cord hole, the wood slightly worn and of a good colour; signed *Kokei*. 3.5cm (1 3/8in) wide.

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

218

**A WOOD NETSUKE OF A WASP IN PEAR**

By Kogetsu, Edo period (1615-1868), 19th century  
 The wasp crisply carved, gnawing a large irregular hole in the fruit, the skin of which is carved all over with *ukibori* (raised) pimples and with a short stalk at the top; signed in a raised oval reserve *Kogetsu*. 5.4cm (2 1/8in) high.

£3,000 - 4,000  
 JPY460,000 - 610,000  
 US\$4,200 - 5,600





214



215



(another view)



217



216



(reverse)



218



219

219

**FOUR WOOD NETSUKE**

19th century

The first a *shishi* standing with its head turned to the left, on an oval base, signed *Ryumin* with *kao*, 3.8cm (1½in) high; the second a *kappa* seated with a basket of vegetables, unsigned, 3.5cm (1 3/8in) wide; the third a coiled mouse, one leg forming the cord hole and the eyes inlaid, signed *Masanao*, 3.8cm (1½in) wide; the fourth a spider and four insects on a large folded lotus leaf, three of the insects inlaid with various materials, unsigned, 5.7cm (2¼in) wide. (4).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

220 Y Φ

**THREE EARLY IVORY FIGURE NETSUKE**

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

The first Hotei standing, holding a fan and with a small boy supported on his back, the ivory somewhat worn, inscribed in a rectangular reserve *Tomotada*, 6.4cm (2 3/8in) high; the second a *sennin* standing, turning to the left, holding a small dragon before him, a *hossu* (fly switch) slung at his waist, unsigned, 8.9cm (3 3/8in) high; the third Shoki the Demon-Queller standing, crying out and holding his sword while a demon crouches on his broad hat, unsigned, 7.3cm (2 7/8in) high. (3).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100

221 Y Φ

**AN IVORY NETSUKE OF GAMA SENNIN**

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

Seated leaning forward, crying out as a large toad at his feet nips the finger of one hand while he holds a tress of his hair with the other, his robe loose open at the chest and tattered at the back, exposing his emaciated body, the ivory slightly worn and with a good patina; unsigned. 5.4cm (2 1/8in) high.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

222 Y Φ

**FOUR LATE IVORY FIGURE NETSUKE**

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

The first a man seated, laughing as he balances a string of cash on his erect penis, signed *Tomoaki*, 3.8cm (1½in) high; the second Hanasaka Jiji seated on a withered tree stump and making it blossom with his magic seeds, signed *Ryumin*, 4.5cm (1¾in) wide; the third Handaka Sonja seated on a rustic chair and holding aloft an alms bowl from which his dragon appears, unsigned, 3.5cm (1 3/8in) high; the fourth Shoki the Demon-Queller throwing beans to exorcise a demon who cowers at his feet, signed *Tomochika*, 5.1cm (2in) high. (4).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100

223 Y Φ

**AN IVORY MANJU NETSUKE AND A NETSUKE OF HOTEI**

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

The first of solid form with peg cord hole, carved in sunk relief with a wrestler flinging a large demon to the ground, signed *Kosai Juo* with a *kao*, 6cm (2 3/8in) diam.; the second Hotei seated, smiling as he leans on his large sack, unsigned, 5.4cm (2 1/8in) wide. (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400

224 Y Φ

**AN IVORY NETSUKE OF A GIGAKU PERFORMER**

By Seizan, Meiji era (1868-1912)

The dancer in the role of Ryo-o posturing on one foot, his body turned to the left as he holds a baton with one hand, his fierce mask with inlaid eyes and his partly coloured robe elaborately engraved with formal designs and inlaid with coloured beads; signed *Seizan*. 4.8cm (1 7/8in) high.

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400

One of a large number of musical and dance forms introduced to Japan from China during the seventh to ninth centuries, the *Gigaku* performance known as *Ryo-o* is traditionally said to be an enactment of an incident from the reign of a sublimely handsome emperor of the Northern Qi dynasty (6th century AD) who donned a fearsome mask to frighten his enemies.





220

221



222



223



224



225 (part lot)



226



227

225 Y Φ

**FIVE LATE IVORY FIGURE NETSUKE**

Edo period (1615-1868), 19th century  
The first two small boys pounding *mochi* (rice cakes) in a large mortar, signed *Tomokazu*, 4.2cm (1 5/8in) wide; the second *Hotei* seated beside his sack while three small boys play around him, signed *Masatami* with a *kao*, 4.2cm (1 5/8in) wide; the third *Ebisu* pinning down a large seabream, unsigned, 3.5cm (1 3/8in) high; the fourth a street performer chanting, a large *gohei* (wand with hemp and paper streamers used in a Shinto ceremony) strapped to his back, unsigned, 5.4cm (2 1/8in) high; the fifth a fishergirl seated, being hugged by a large amorous octopus, unsigned, 4.2cm (1 5/8in) wide. (5).

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

226 Y Φ

**TWO IVORY MANJU AND ONE MASK NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
The first a solid ivory *manju* carved in sunk relief with a warrior and attendant, the former stabbing at a pine tree with a polearm, the reverse with a boy seated by a bridge post, signed *Koju (Mitsutoshi)* with a *kao*, 5.7cm (2 1/4in) diam.; the second similarly carved with a small boy holding a toy bow and firing an arrow at a bowl of fruit engraved on the reverse, signed *Homin* with a *kao*, 4.5cm (1 3/4in) diam.; and a group of twelve masks from *Noh* and *Kyogen* plays, unsigned, 4.5cm (1 3/4in) wide. (3).

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

227 Y Φ

**TWO IVORY NETSUKE OF A SPARROW AND A SHISHI**

Edo period (1615-1868), 18th century  
The first a stylised sparrow of typically chubby form with incipient wings and erect tail, the feet carved in relief beneath, signed in an oval reserve *Genko*, 6.7cm (2 5/8in) wide; the second a seal netsuke of a *shishi* standing in a menacing manner on a base with seal characters carved beneath, unsigned, 4.8cm (1 7/8in) high. (2).

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





228



229



230



231

228 Y Φ

**FOUR IVORY ANIMAL NETSUKE**

Edo period (1615-1868), 19th century  
The first a stag standing on an oval base, its head turned back and its eyes inlaid with pale horn, signed *Ran'ichi*, 5.4cm (2 1/8in) high; the second a monkey seated, holding peaches while its offspring climbs onto its back, unsigned, 3.8cm (1 1/2in) wide; the third several fish, crustaceans and an octopus forming a compact triangular composition, the eyes inlaid, signed *Shugetsu*, 4.8cm (1 7/8in) wide; the fourth a family of rats eating on a large shallow dish, the eyes inlaid, signed *Masamitsu*, 4.5cm (1 3/4in) wide. (4).

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

229 Y Φ

**THREE IVORY ANIMAL NETSUKE**

Edo period (1615-1868), 19th century  
The first a tigress seated, her head turned to the left and her tail passing forward over her back as she protects her recumbent cub beneath one forepaw, the eyes inlaid in shell, signed *Hakuryu*, 4.8cm (1 7/8in) wide; the second a *shishi* seated, facing ahead with a ball beneath one foot, on an oval base, signed *Gyokuyosai*, 3.5cm (3 3/8in) high; the third a squirrel with a bunch of loquats, its eyes inlaid, unsigned, 4.2cm (1 5/8in) wide.(3).

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

230 Y Φ

**AN IVORY NETSUKE OF TWO SHISHI**

Edo period (1615-1868), early 19th century  
Playfully rolling around and over each other, forming a compact composition, their mouths open and two trailing legs overlapping and forming the cord hole beneath, the ivory slightly worn; signed *illegibly*. 4.8cm (1 7/8in) high.

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



232

231 Y Φ

**AN IVORY NETSUKE OF A RECUMBENT OX**

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

Lying with its head turned to the left, a rope halter passing over its back and its legs drawn in for compactness, the ivory slightly worn and the pupils inlaid; inscribed *Tomotada*. 5.7cm (2¼in) wide.

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400

Illustrated on page 33.

232

**A TABAKO-IRE (TOBACCO POUCH) WITH A SILVER MANJU NETSUKE, A METAL INRO AND A NETSUKE**

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

The *tabako-ire* of leather, bearing a mixed metal *mae-kanagu* (clasp) of Ino Hayata slaying a wild boar with an attendant by his side, 9cm (3½in) x 13.7cm (5 3/8in); with a matching leather *kiseruzutsu* (pipe case) containing a bamboo and silver *kiseru* (pipe), 21.7cm (8½in) long; attached by a multi-strand chain to a silver *manju* netsuke with a pierced dragon and engraved clouds, unsigned, 4.8cm (1 7/8in) diam.; a metal *saya inro* chased with cranes among clouds, with a two-case black-lacquer *inro* within, inscribed illegibly, 6cm (2 3/8in) high; the netsuke of brass, in the form of a twelve-plate *suji-bachi kabuto* (helmet), unsigned, 5.1cm (2in) wide. (3).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400





(reverse) 233



234



235

236

233

**A RARE LARGE CARVED RED-LACQUER OJIME**

By Matsuki Hokei, Meiji era (1868-1912), late 19th century  
The globular body carved in relief with the *Rokkasen* (Six Poetic Immortals) seated in conversation on a carved geometric ground; signed in an oval reserve *Hokei*. 3.8cm (1½in) diam.

£800 - 900  
JPY120,000 - 140,000  
US\$1,100 - 1,300

Matsuki Hokei was a lacquerer who worked in Tokyo in the early Meiji era and is most renowned for his fine carved red-lacquer *inro* and pipe cases, as well as netsuke.

**NETSUKE**  
**Other Properties**

234 Y Φ

**A LACQUERED WOOD AND IVORY NETSUKE OF A NOH ACTOR**

By Miazan, Meiji era (1868-1912), late 19th century  
In the role of *Shojo*, standing with his arms spread, wearing formal attire, his long red-lacquered wig trailing over his stiff robe lacquered with formal designs in gold *takamaki-e*, his face, hands and feet of ivory and the cord holes ringed with ivory; signed on shell tablet *Tokkosai Miazan with a kao*. 5.4cm (2 1/8in) high.

£600 - 800  
JPY92,000 - 120,000  
US\$850 - 1,100

**Provenance:** an English private collection.

235

**A LACQUERED WOOD NETSUKE OF A DEMON**

By a member of the *Kajikawa* school, Meiji era (1868-1912), late 19th century  
Looking to the left while tightly holding a child demon with both hands, his body lacquered dark grey and wearing tiger-skin pants and leggings in gold and black lacquer; signed *Kajikawa*. 8.9cm (3½in) high.

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

236

**A WOOD NETSUKE OF A SENNIN**

Attributed to Yoshimura Shuzan of Osaka, Edo period (1615-1868), 18th century  
Standing leaning on a gnarled staff and wearing a loose skirt and scarf, his thin body twisted as he looks to the right with one hand raised to the side of his head, a sword in a fish-shaped sheath slung from one shoulder, the light *hinoki* (cypress) wood painted with various pigments over a gesso base; *unsigned*. 8.9cm (3½in) high.

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

The work shows strong affinities with examples attributed to Yoshimura Shuzan, illustrated by Hirokazu Arakawa, *The Go Collection of Netsuke: Tokyo National Museum*, Tokyo, Kodansha International, 1983. In particular, the figure of *Tekkai Sennin* illustrated as nos.19-21 is very similar in style, size and format.

237

**A WOOD NETSUKE OF TWO PUPPIES**

By Kokei of Kuwana, Ise Province, Edo period (1615-1868), early 19th century  
Playfully fighting, one rolling the other on its back and biting its flank, forming a compact composition, one leg forming the cord hole, the slightly worn wood bearing a fine patina; signed *Kokei*.  
3.8cm (1½in) wide.

£900 - 1,200  
JPY140,000 - 180,000  
US\$1,300 - 1,700

238

**A WOOD NETSUKE OF A TOAD**

By Sadanobu, Edo period (1615-1868), early 19th century  
Seated in a typical pose, facing ahead, its legs drawn in, forming a compact composition in slightly worn and well-patinated wood, the eyes inlaid in pale and dark horn; signed *Sadanobu*.  
5.1cm (2in) wide.

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

239 Y Φ

**AN IVORY NETSUKE OF A GOAT**

Edo period (1615-1868), early 19th century  
Seated with its head turned back to the left, its horns drawn in and its legs folded, forming a compact composition in slightly worn and well-toned ivory, the eyes inlaid; *unsigned*.  
4.5cm (1¾in) high.

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

240

**AN UNUSUAL STAG ANTLER NETSUKE OF A BAT**

By Kogetsu, Meiji era (1868-1912)  
Shown flying, facing ahead and with wings outspread, its ears erect and its eyes inlaid, the antler slightly worn; signed *Kogetsu*.  
7cm (2¾in) wide.

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

The maker is recorded with two examples by George Lazarnick, *Netsuke and Inro Artists and How To Read Their Signatures*, Honolulu, Reed Publishers, 1981, p.634.

241 Y Φ

**AN UNUSUAL IVORY NETSUKE OF A SHISHI**

Attributed to Suzuki Tokoku (1845-after 1912), Meiji era (1868-1912)  
Forming a pierced oval *manju* carved as a *shishi* rolling around a brocade ball and a large *reishi* fungus, the ivory slightly worn; signed in seal form *Bairyu*.  
4.5cm (1¾in) high.

£2,000 - 3,000  
JPY310,000 - 460,000  
US\$2,800 - 4,200

242 Y

**A RARE NARWHAL TUSK AND SILVER NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
Formed of a thick section of narwhal tusk, applied on one side with a dragon in partially gilt silver, its tail among streaming vapour on the reverse and incorporating a loose ring cord hole; *unsigned*.  
6cm (2 3/8in) wide.

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

243 Y Φ

**FIVE IVORY FIGURE NETSUKE**

Edo period (1615-1868) and Meiji era (1868-1912), 18th to late 19th century  
The first a small boy, a broad hat on his back as he sits on an ox which stands on a base, *unsigned*, 4.4cm (1¾in) high; the second Fukurokuju standing on a base beside a large stag, *unsigned*, 3.7cm (1 3/8in) wide; the third two small men kneeling beside a larger man in formal attire seated on a box, signed *Gyokuichi*, 3.9cm (1½in) wide; the fourth a servant pushing a large snow Daruma, possibly signed *Kazushige*, 4.5cm (1¾in) wide; the fifth Jurojin walking with a small child on his back, inscribed *Jugyoku*, 5cm (2in) high. (5).

£700 - 900  
JPY110,000 - 140,000  
US\$990 - 1,300





237



238



239



240



241



242



243



244 (part lot)

244 Y Φ

**A COLLECTION OF TWENTY-TWO NETSUKE AND TWO MINIATURE CARVINGS**

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

Fifteen of ivory, comprising: a *Nio* guardian polishing a temple bell, signed *Ikkosai*; a boy wearing a tall hat, playing *bekkanko*, signed *Gyokuzan*; a boy playing with two pups, signed *Tomotada* (Edo); *Sambo Kojin*, signed *Tomochika*; a man seated, eating noodles, *unsigned*; two boys playing, one wearing a *shishimai* (lion-dancer) mask and cloak, *unsigned*; an almost naked man trying to lift a large boulder, signed *Masatoshi*; two boys playing, one riding the other like a horse, signed *Gyokuzan*; a Dutchman holding an elephant tusk, signed *Tomoyuki*; two Daruma dolls, signed *Masayuki*; a boy holding a double gourd, signed *Takuzan*; the Seven Gods of Good Fortune on board the *takarabune* (treasure ship), signed *Somin to*; a sage reading a scroll on horseback, signed *Ryumin*; a man pressing down on a slab, signed *Sanko*; *Hotei* with a boy, signed *Isshi*; two wood netsuke, the first of an actor, *unsigned*; the second of a rat catcher signed with a seal; a painted-wood netsuke of a *Shojo* dancer, signed *Shuzan*; a wood and ivory netsuke of Daruma, *unsigned*; two netsuke of stag antler, *unsigned*; a pottery mask netsuke, *unsigned*; a miniature ivory mask, signed; and a Chinese peach pip carving, *unsigned*.

The smallest 3.5cm (3 3/8in) high, the largest 11.1cm (4 3/8in) high. (24).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800

245 Y Φ

**A LARGE IVORY NETSUKE OF A MONGOL ARCHER AND TWO OTHER CARVINGS**

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

Looking up to the left and smiling broadly as he holds an arrow to his bow with both hands, a quiver of arrows on his back, his robe loosely belted at the waist and delicately engraved with exotic birds, the well-toned ivory slightly worn and the pupils inlaid, *unsigned*, 12cm (4 3/4in) high; together with a stag antler netsuke of a seated *sennin*, *unsigned*, 4.5cm (1 3/4in) high; and an *okimono* netsuke of a man and boy, the former holding a monkey doll, *unsigned*, 7.9cm (3 1/8in) high. (3).

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

**Provenance:** Lord Rolf Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge. The Cunliffe collection, and thence by descent.





245 (part lot)



(reverse)



246



247 (part lot)

246 Y Φ

**AN IVORY NETSUKE OF ONO NO KOMACHI**

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

The aging poetess stands, looking to the right, holding a bamboo staff with both hands and with a long-handled basket slung from one arm, her short robe engraved with scattered florets and her tattered broad straw hat slung on her back, the well-toned ivory slightly worn; *unsigned*. 10.8cm (4 1/4in) high.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,500 - 4,200

**THE SALOMON FULD COLLECTION OF NETSUKE AND INRO**

(Lots 247 - 258)

247 Y Φ

**FIVE IVORY AND ONE BONE NETSUKE**

One by Chikuyosai Tomochika of Edo, Edo period (1615-1868), 18th to 19th century

The first a dog seated, its head raised and its forepaws resting on a large sack, *unsigned*, 4.3cm (1 3/4in) wide; the second a clam resting on an abalone shell, *unsigned*, 4.5cm (1 3/4in) wide; the third a monkey clambering out of a huge chestnut, a smaller nut at the side, *unsigned*, 4.4cm (1 3/4in) wide; the fourth a wolf seated, leaning over a human skull, its eyes inlaid, signed *Tomomitsu*, 5.2cm (2in) high; the fifth a *shishi* walking over rocky ground, its head turned back and with a peony in its mouth, signed in an irregular reserve *Tomochika*, 4cm (1 5/8in) wide; the sixth a *shishi* standing on an oval base, its tail rising forward over its back and its head lowered, *unsigned*, 3.4cm (1 3/8in) high. (6).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700



248 (part lot)

248 Y Φ

**EIGHT IVORY AND ONE STAG ANTLER MANJU NETSUKE**

Edo period (1615-1868) and Meiji era (1868-1912), 19th century  
The first carved in sunk relief with a small boy seated on an ox, viewed from the front, the reverse engraved with a basket and scythe, signed *Mitsutoshi (Koju)* with a *kao*, 4.8cm (1 7/8in) diam.; the second carved in a similar manner with the early hero Yamato Takeru moving blazing grass with his sword, unsigned, 4.6cm (1 3/4in) diam.; the third carved with the bust of a female Buddhist deity holding the sleeve of her robe to her mouth, unsigned, 4.4cm (1 3/4in) diam.; the fourth carved in sunk relief with Yojo stabbing the cloak of his enemy Cho Mujutsu ('Merciless Zhao'), the reverse with a straw hat and cane, signed *Kogetsusai* with seal *Naomasa*, 5cm (2 1/8in) diam.; the fifth similarly carved with Chokaro Sennin and his miniature horse, the reverse with a running horse, signed *Ichijusai Kou* with *kao*, 4.7cm (1 7/8in) diam.; the sixth carved with two *Otsu-e* characters, Oni no Nenbutsu and Fujihime, signed *Minkoku*, 5cm (2in) diam.; the seventh shallow circular form, carved in sunk relief with a bold design of Oniwaka fighting with a large carp while holding a knife in his mouth, one visible eye inlaid, signed *Doshosai*, 6cm (2 3/8in) diam.; the eighth almost square, similarly carved with a *shishi* seated, holding a ball, one visible eye inlaid, signed *Dosho*, 5.4cm (2 1/8in) high; the ninth of stag antler, of shallow circular form, carved and elaborately pierced with a rain dragon among lotus plants and a vessel and cover amid breaking waves, the antler with a dark stain, unsigned, 5.4cm (2 1/8in) diam. (9).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

249

**SIX WOOD NETSUKE**

Edo period (1615-1868), 18th to early 19th century  
The first a cicada resting with wings folded on a large folded leaf, unsigned, 5cm (2 1/8in) wide; the second a desiccated fish head, its mouth open and its skin adhering to its partially visible bones, unsigned, 7.4cm (2 7/8in) wide; the third a monkey seated, wearing a coat and holding a fruit, one cord hole ringed with bone, unsigned, 3.5cm (1 3/8in) high; the fourth a wolf seated, leaning over a captured tortoise, the eyes inlaid, signed *Masatomo*, 5.4cm (2 1/8in) wide; the fifth a recumbent *shishi*, its head turned back to the left as it snarls, its tail erect, its forepaws outstretched and a loose ball in its open mouth, the wood with a good patina, unsigned, 4.6cm (1 3/4in) wide; the sixth a *tengu* hatching from its egg, one wing spreading over the shell and the eyes inlaid, signed *Masanobu*, 4.3cm (1 3/4in) wide. (6).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

250

**EIGHT WOOD NETSUKE**

Edo period (1615-1868), 18th and early 19th century  
The first a monkey squatting and holding a large chestnut as it looks to the right, unsigned, 5cm (2in) high; the second a horse standing on a rectangular base, its head lowered as it grazes, unsigned, 3.2cm (1 1/4in) wide; the third a grazing horse standing in a typical pose, unsigned, 5.1cm (2in) high; the fourth a recumbent ox, its head turned back to the left, unsigned, 6.1cm (2 3/8in) wide; the fifth a compact composition of chestnuts, unsigned, 4.6cm (1 3/4in) wide; the sixth a helmet with broad neck guard, the wood somewhat worn and with later added cord hole, unsigned, 5.1cm (2in) wide; the seventh a compact composition of aubergines, one stalk forming the cord hole, signed *Masanao*, 3.5cm (1 3/8in) wide; the eighth three clams of varying size, carved from *kurogaki* (black persimmon) wood, unsigned, 4.9cm (2in) wide. (8).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

251

**FOUR PAINTED WOOD AND THREE WOOD NETSUKE**

The last three by Alexander Derkachenko (born 1964), the others Edo period (1615-1868) and Meiji era (1868-1912), 19th century  
The first *Hotei* standing holding a fan, hollowed out to simulate a Bizen stoneware model, signed *Shuzan*, 4.9cm (1 7/8in) high; the second a *manzai* dancer, posturing with an open fan, signed *Shuzan*, 5.6cm (2 1/4in) high; the third *Daruma* seated, stretching and yawning after his meditation, his eyes and teeth inlaid, unsigned, 5.7cm (2 1/4in) wide; the fourth a temple servant beating a large *mokugyo* (wooden temple gong) lacquered in *Negoro* style, unsigned, 5.5cm (2 1/8in) high; the fifth *Okame* seated, laughing behind her sleeve as she realises the erotic significance of a long-nosed *tengu* mask, signed in seal form, 4.1cm (1 3/4in) wide; the sixth *Okame* seated, laughing as she holds a long cucumber, signed in seal form, 3.8cm (1 1/2in) high; the seventh *Jurojin* seated, holding a huge fish on a line at his back, signed in seal form, 4.5cm (1 3/4in) high. (7).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700





249 (part lot)



250 (part lot)



251 (part lot)



252 (part lot)

252

**SIX WOOD FIGURE NETSUKE**

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

The first Jurojin holding a scroll and standing with a deer at his back on a base, signed *Tomohisa*, 4.1cm (1 5/8in) high; the second two men seated on an oval base and playing *go*, the counters inlaid, inscribed *Igo shukai ichi roku san hachi* (Go meeting, one, six, three, eight), signed *Fukushu*, 5.4cm (2 1/8in) wide; the third two small boys, wearing a *shishimai* (lion-dancer) mask and cloak, unsigned, 4.6cm (1 3/4in) high; the fourth carved from *kurogaki* (black persimmon) wood, Gama Sennin looking up at a large toad which he holds on one shoulder, unsigned, 7.8cm (3 1/8in) high; the fifth a *sennin* riding over water on a leaf, bearing traces of coloured pigment over gesso, signed *Masakazu*, 5cm (2in) high; the sixth Okame holding a fan, carved in relief in a large sake cup, signed *Masakazu*, 4.1cm (1 5/8in) wide. (6).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

253 Y Φ

**EIGHT WOOD MASK NETSUKE**

The last three by members of the Deme family, Edo period (1615-1868) and Meiji era (1868-1912), early to late 19th century

The first an angry man with elongated eyebrows, signed *Ryuzan*, 4.4cm (1 3/4in) high; the second Kokushiki, signed *Kyokkei*, 4.8cm (1 7/8in) high; the third a grimacing man with one eye closed, the other inlaid with ivory, signed *Ryukei*, 5.9cm (2 3/8in) high; the fourth Buaku, shown scowling, signed *Shusen*, 4.4cm (1 3/4in) high; the fifth Okame, carved in a crisp manner, signed possibly *Shuzan*, 5.4cm (2 1/8in) high; the sixth Kokushiki, carved in *kurogaki* (black persimmon) wood, signed on the bar attachment *Deme Joman*, 4.5cm (1 7/8in) high; the seventh Buaku, the eyes inlaid with metal, signed *Deme Uman*, *Tenkaichi*, 4.4cm (1 3/4in) high; the eighth Hotei, inscribed *Deme Joman*, 4cm (1 5/8in) high. (8).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

254

**TEN WOOD MASK NETSUKE**

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

The first an *oni* (demon) with a smiling Okame at the back, the cord hole passing through her nostrils, signed (Yasusada) *Shuzan*, 4.8cm (1 7/8in) high; the second Kokushiki with loose lower jaw, signed *Deme Uman*, *Tenkaichi*, 4.2cm (1 5/8in) high; the third Hannya, unsigned, 6.4cm (2 1/2) high; the fourth Gedo with one horn unsigned, 5.7cm (2 1/4in) high; the fifth Tsurimanako, unsigned, 5.4cm (2 1/8in) high; the sixth a group of eight Noh masks, including Onna, Okame, Kokushiki and Buaku, unsigned, 3.8cm (1 1/2in) wide; the seventh Usobuki (fibber) with typical pursed lips, signed *Deme Uman*, 4.3cm (1 3/4in) high; the eighth Ebisu, signed *Deme Uman*, 4.9cm (1 7/8in) high; the ninth a one-horned demon with staring eyes and broad open mouth, inscribed *Deme Uman*, 4.5cm (1 7/8in) high; the tenth Okame, signed *Gyokusho*, 5.1cm (2in) high. (10).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

255 Y Φ

**EIGHT KAGAMIBUTA NETSUKE**

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

The first with wood bowl, the *shibuichi* plate inlaid with two swallows flying past a flowering cherry tree, in gold, silver and *shakudo* relief relay, unsigned, 4.5cm (1 3/4in) diam.; the second entirely of *shibuichi*, the plate inlaid with Hanasaka Jiji making withered trees blossom, signed *Sofu*, 3.5cm (1 3/8in) diam.; the third with a wood bowl, the cloisonné-enamel plate decorated with paulownia and chrysanthemum, unsigned, 4.3cm (1 3/4in) diam.; the fourth with a wood bowl lacquered with autumn plants, the *shibuichi ishime* plate inlaid with a gilt-metal flying bird, signed *Masahide*, 3.7cm (1 1/2in) diam.; the fifth with an ivory bowl, carved in the form of a shallow basket for the tea ceremony, the plate of *kurogaki* (black persimmon) wood, carved as a pile

of charcoal and inlaid with a *haboki* (feather fan for dusting ashes), in silver and *shakudo*, signed *Kozan* with *kao*, 4.5cm (1 3/4in) diam.; the sixth with an ivory deep and rectangular bowl, the pale *shibuichi* plate delicately engraved with a small puppet of a nobleman perched on a finger, signed *Hakutsuru Senshi to*, 4.1cm (1 5/8in) wide; the seventh with an ivory bowl, the *shibuichi* plate engraved and inlaid with a half-naked figure and a fox, the bowl engraved with mushrooms and pine needles, unsigned, 4.1cm (1 5/8in) diam.; the eighth with a silver plate, finely engraved in *katakiri-bori* (engraving with an angled chisel emulating brushstrokes) and *kebori* (plain line engraving) with a running horse, signed *Naoharu* with a *kao*, 4cm (1 5/8in) diam. (8).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

256 Y Φ

**THREE RED-LACQUER AND TWO IVORY MASK NETSUKE**

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

The first in the form of a *mokugyo* (wooden temple gong) with double dragon handle and carved with panels of plum blossom, pine tree and bamboo, unsigned, 4.2cm (1 5/8in) wide; the second a *shishi* in red lacquer with gilt details, seated, clutching a cord attached to a large silver-lacquer ball, unsigned, 4.1cm (1 5/8in) high; the third a similarly lacquered *shishi* protecting a large pierced ball between its forepaws, unsigned, 4.2cm (1 5/8in) wide; the fourth Okame, boldly carved with almost closed eyes and two inlaid urna marks on her forehead, the solid reverse engraved with a wood grain, signed *Jigoku*, 4.9cm (1 7/8in) wide; the fifth Fukusuke, the broad-headed dwarf with unshaven chin and inlaid pupils, the solid back engraved with wood grain, signed in an irregular reserve *Hidemasa*, 4.7cm (1 7/8in) high. (5).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700





253 (part lot)



254 (part lot)



255 (part lot)



256 (part lot)



257 (part lot)



257

**FOUR LACQUER INRO AND THREE WOOD INRO**

Edo period (1615-1868), 17th to 19th century  
 The first of four cases, the polished black-lacquer ground lacquered in *takamaki-e* with Mitsunaka attacked by a demon in a tree, his horse rearing on the reverse, with details of *kirikane*, *unsigned*, 6.4cm (2½in) high, with a pierced metal *ojime*; the second of five cases, embellished in gold *hiramaki-e* and *takamaki-e* with an elaborate continuous landscape of huts among cherry and pine trees, the details of *kirikane*, *unsigned*, 9.8cm (3 7/8in) high; the third of red lacquer, three cases, carved in relief on both sides with a shaped panel surrounding chrysanthemums and rocks, reserved on a ground of formalised motifs, the top and base similarly carved with a rolled scroll, *unsigned*, 8.2cm (3¼in) high, with a carved walnut *ojime*; the fourth of red lacquer and two cases, carved in relief with sages conversing and playing *go* in a garden, *unsigned*, 8.9cm (3½in) wide, with a part red-lacquer *manju* netsuke carved with *karako* (Chinese boys) and a crystal *ojime*; the fifth of wood, circular with two cases, carved in relief on both sides with formalised flowerheads and scrolling foliage, the edges carved with key fret, *unsigned*, 7.2cm (2 7/8in) diam.; the sixth wood with a single case, carved in relief with two panels of dragons, *unsigned*, 8.1cm (1¼in) wide; the seventh of bamboo and two cases, carved in relief with cranes in flight amid clouds and above *seigaiha* (stylised waves), signed *Chikusen to*, 7.5cm (3in) high. (7).

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





258 (part lot)

258 Y Φ

**A GROUP OF SMOKERS' UTENSILS AND A YATATE (PORTABLE WRITING SET)**

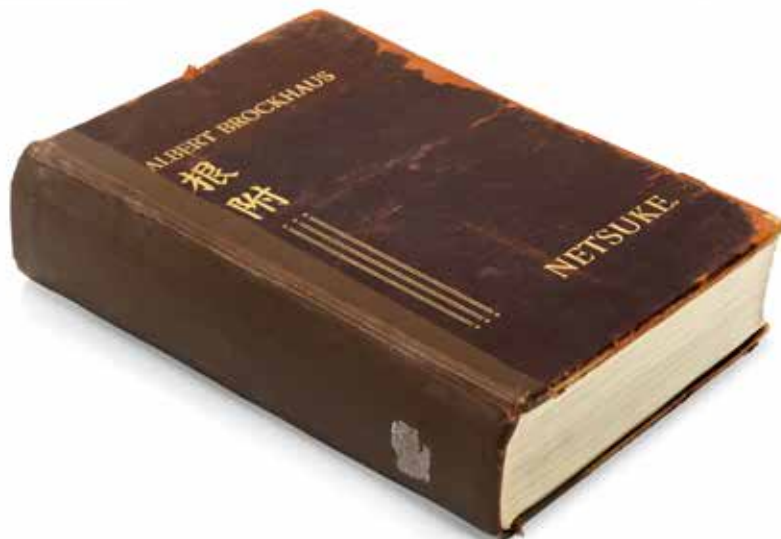
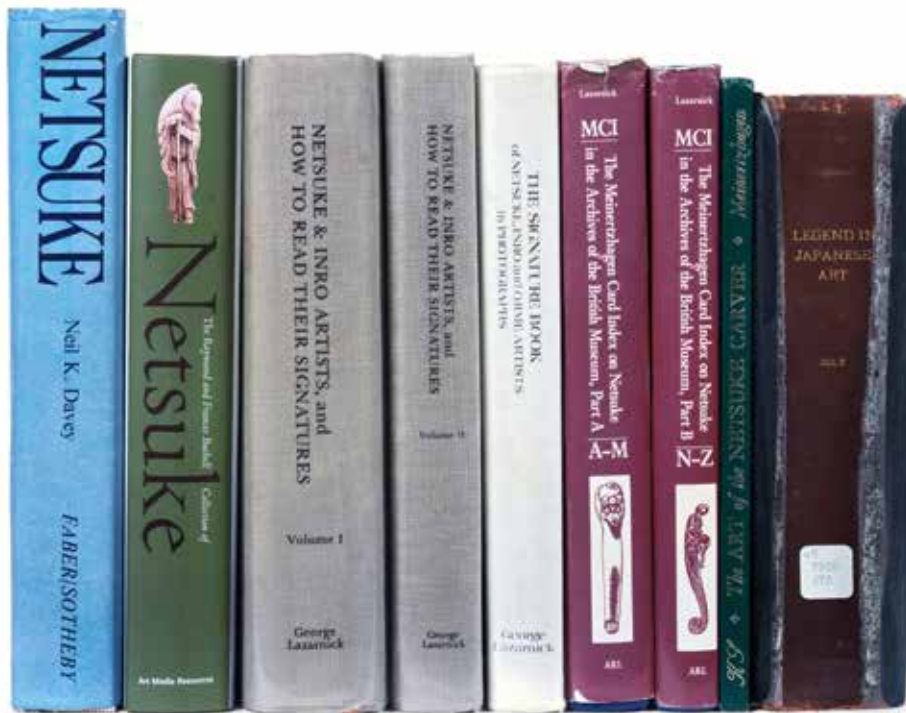
Edo period (1615-1868), 19th century

Comprising eight *kiseruzutsu* (pipe cases), including five of stag antler, four of *otoshi-zutsu* type, one carved with Daikoku chasing away a rat on rice bales, 19.5cm (7 5/8in) long; one carved with Sojobo, the *tengu* king, 19.7cm (7 3/4in) long; one with Daikoku, Hotei and Bentei, 20.9cm (8 1/4in) long; and one carved with Shoki on horseback and a demon cleaning the horse's hooves, 20.5cm (8 1/8in) long; and one of *senryu-zutsu* type, in the form of lotus leaves, 19.7cm (7 3/4in) long; three of wood, comprising one in the form of a fish, 20.8cm (8 1/4in) long; one of a man stretching, 18.7cm (7 3/8in) long; and one carved as Tenaga, 20.5cm (8 1/8in) long; a leather *tabako-ire* (tobacco pouch) with an ivory *mae-kanagu* (clasp) carved with a *shishi* among peonies, 12.5cm (4 7/8in) wide, with *kiseruzutsu* en suite; another with a

silvered metal *mae-kanagu* (clasp) in the form of a peony, 15.2cm (6in) wide, with *kiseruzutsu* en suite; a leather *tabako-ire*, the *mae-kanagu* cast with a *rakan*, 13cm (5 1/8in) wide; a wood *tonkotsu* (tobacco box) carved with Shoki, the cover in the form of a demon, unsigned, 9.2cm (3 5/8in) high; a bamboo *tonkotsu* with *kiseruzutsu* engraved with figures and landscape with a poem, the *kiseruzutsu* 20.3cm (8in) long; a *kiseru* (pipe) of silver and bamboo, carved with floral medallions and scrolling foliage, 18.4cm (7 1/4in) long; six others of brass, silvered metal and bamboo; and a *yatate* (portable writing set), of *shibuichi*, the bowl formed from a *fuchi-gashira*, inlaid with dragonflies, signed Masayuki (Shozui), 18.7cm (7 3/8in) long. (21).

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





## REFERENCE BOOKS

### The Salomon Fuld Collection of Reference Books on Japanese Art

(Lots 259 - 267)

259

#### A COLLECTION OF IMPORTANT JAPANESE ART REFERENCE BOOKS ON NETSUKE

Comprising the following: Atchley, Virginia G., Goodall, Hollis, Izzard, Sebastian, *The Raymond and Frances Bushell Collection of Netsuke: A Legacy at the Los Angeles County Museum of Art*, Chicago & Los Angeles, Art Media Resources, 2003 (first edition); Brockhaus, Albert, *Netsuke: Versuch einer Geschichte der Japanischen Schnitzkunst [Essay on the History of Japanese Carving]*, Leipzig, F. A. Brockhaus, 1909 (second edition, first published 1905); Davey, Neil K., Winkworth, W. W., *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London,

Faber & Faber & Sotheby Parke Bernet Publications, 1974 (first edition); Joly, Henri L., *Legend in Japanese Art*, London & New York, John Lane, 1908 (first edition); Lazarnick, George, *The Signature Book of Netsuke, Inro and Ojime Artists in Photographs*, Honolulu, Hawaii, Reed Publishers, 1976 (first edition, numbered edition no.222 of 500); Lazarnick, George, *Netsuke & Inro Artists and How to Read Their Signatures*, Honolulu, Hawaii, Reed Publishers, 1982 (first published 1981), complete set of 2 volumes; Meinertzhagen, Frederick, *The Art of the Netsuke Carver*, Hollywood, Florida, Kurstin-Schneider, 1975 (second edition, first published 1956, limited and numbered edition, no. 245 of 1000); Meinertzhagen, Frederick, *The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, ed. George Lazarnick, New York, Alan R. Liss, Inc., 1986 (first edition), complete set of 2 volumes. (10).

£2,000 - 3,000  
JPY310,000 - 460,000  
US\$2,800 - 4,200



260

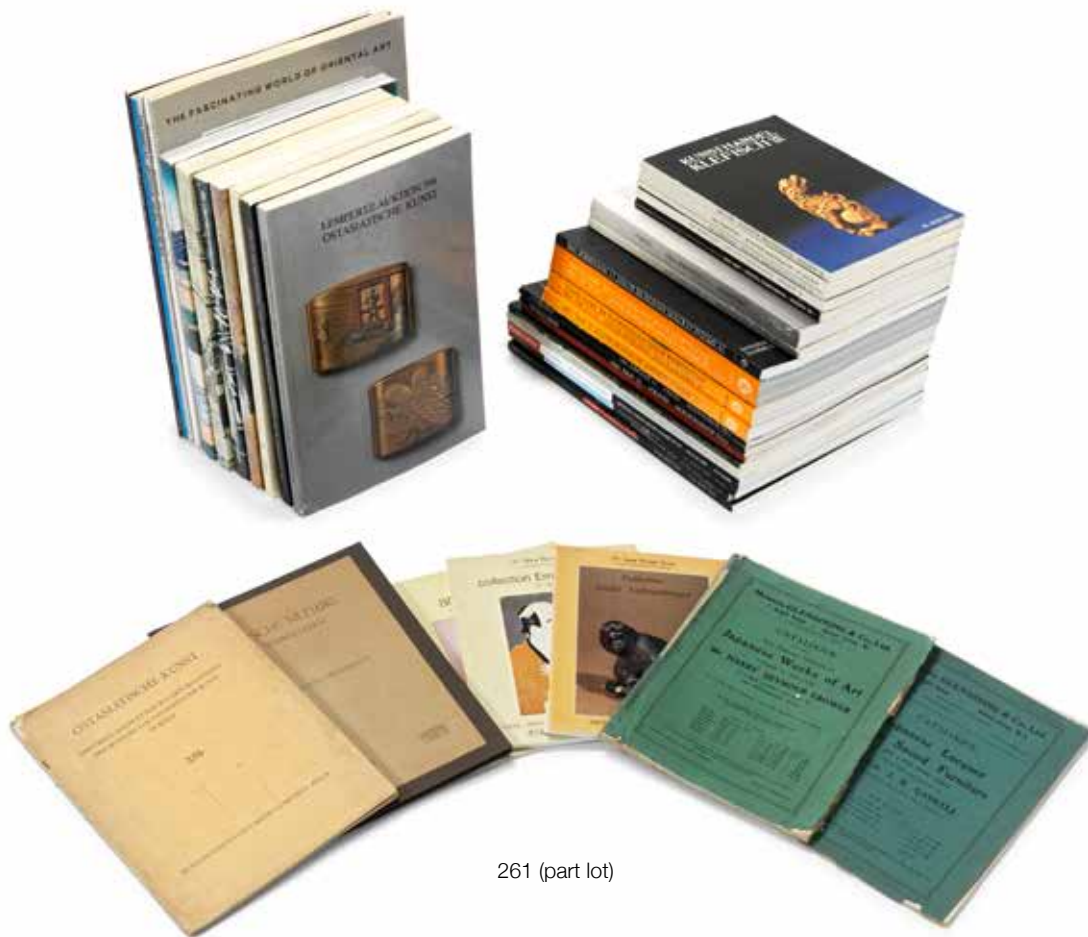
**A COLLECTION OF IMPORTANT REFERENCE BOOKS ON NETSUKE AND JAPANESE ART**

Comprising the following: Challaye, Félicien, *Le Japon Illustré*, Paris, Librairie Larousse, 1915 (first edition); Joly, Henri L., *Legend in Japanese Art*, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1967 (first published 1908); Joly, Henri L., *W. L. Behrens Collection*, New York, Paragon Book Reprint Corp., 1966 (first published 1912), complete set of 4 volumes; Joly, Henri L., *Catalogue of The H. Seymour Trower Collection of Japanese Art [for auction] at Glendining & Co.*, London (31 March - 7 April, 1913), Hollywood, Florida, Kurstin-Schneider, 1975 (limited edition of 1000; facsimile reprint of the 1913 original); Joly, Henri L., Kumasaku, Tomita, *Japanese Art & Handicraft*, Sawers-Valansot Publication, 1976 (first published 1916); Koop, Albert J., Inada, *Hogitaro, Japanese Names and How To Read Them: A*

*Manual for Art Collectors and Students*, London, 1972 (first published 1923); Roberts, Laurance P., *A Dictionary of Japanese Artists*, Tokyo & New York, Weatherhill, 1980 (first published 1976); Tompkins, John Barr, Tompkins, Dorothy Campbell, *People, Places and Things in Henri Joly's 'Legend in Japanese Art': An Analytical Index*, Alexandria, Virginia, Kirin Books & Art, 1978 (first edition); Weber, V.-F., *Ko-Ji Hō-Ten: Dictionnaire à l'usage des amateurs et collectionneurs d'objets d'art japonais et chinois [Dictionary of Japanese and Chinese Art for Collectors]*, New York, Hacker Art Books, 1965 (first published 1923), complete set of 2 volumes. (13).

£2,000 - 3,000  
 JPY310,000 - 460,000  
 US\$2,800 - 4,200





261 (part lot)



262

261 WT

**A COLLECTION OF FOREIGN AND OTHER JAPANESE ART RELATED AUCTION CATALOGUES (1913-2009)**

Comprising incomplete runs of the following: Lempertz, Cologne (1922-2001); Kunsthandel Klefisch, Cologne (1976-2001); Nagel, Stuttgart (1995-2004), including catalogue of the Tek Sing Treasures (2000); Paul Brandt, Amsterdam (1963-1986), some not associated with Japanese art; I. M. Chait, Beverly Hills (1999-2009); Butterfield & Butterfield, Los Angeles, (1986-2001); Glendining & Co., London, including the catalogues of Very Important Collection of Japanese Works of Art Formed by the Late Mr. Harry Seymour Trower (1913), Japanese Lacquer Inro, Sword Furniture and a Few Other Curios from the Collection of Lt.-Col. J. B. Gaskell (1919) and Japanese Lacquer Inro, Tsuba and a few other curios from the Collection of Lt.-Col. J. B. Gaskell, Second Portion (1920); Bonhams, various locations (1982-2005), including Fine Japanese Works of Art, Including Sword Fittings from the Collection of W. W. Winkworth, Esq. (1982); Ader Picard Tajan, Paris (1979-1991); Jean-Louis Picard, Paris, (1991-1993); Dorotheum, Vienna (1990-1997); Spink & Son, London (1924 and 1976); many other auction houses from various locations and duplicates of the catalogues. (a lot).

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



263 (part lot)

262 WT

**A COLLECTION OF JAPANESE ART AND JAPANESE RELATED AUCTION CATALOGUES, CHRISTIE'S AND SOTHEBY'S (1930-2004)**

Including many important netsuke owner collections, consisting of a broken run of the following: Christie's New York (1978-2000); Christie's King Street (1964-2003); Christie's South Kensington (1991-1996); Christie's other locations (Tokyo Bijutsu Club, Rome, Amsterdam, Kansas City and Los Angeles, 1969-1989); Sotheby's New York including Sotheby Parke Bernet & Co.(1973-2000) and Parke Bernet Galleries Inc. (1944-1972); PB Eighty-Four (1979-1980); Sotheby's London (1930, 1962 and 1964-2004), including a complete set of the M.T Hindson Collection of Netsuke, Parts I-VIII; Sotheby's Belgravia (1973-1979); Sotheby's Amsterdam (1982-1995); Sotheby's three other locations (Los Angeles, Chicago and Honolulu, 1974-1999); together with Christie's and Sotheby's non-Japanese art-related catalogues and several duplicates of the above catalogues listed (please refer to the Department for a list of important single-owner collections). (a lot).

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

263 WT

**A COLLECTION OF JOURNALS ON NETSUKE AND MAGAZINES RELATED TO JAPANESE ART (1960-2008)**

Including incomplete runs of the following: Netsuke Kenkyukai (1980-1996); International Netsuke Society (1997-2008); International Netsuke Collectors Society (1973-1983); Bulletin de l'Association Franco-Japonaise (1986-1987); Andon (1981-2008), including the special issue *Enjaku* (2006); Arts of Asia (1974-2004); Daruma Magazine (1994-2004); Baur Collections Bulletin (1970-1973); Netsuke: Study & Advice for Connoisseurs, Collectors and Dealers (1960-1961); PAN (1990-1991) as well as three convention publications: London International Netsuke Convention (1984), London Netsuke Fair and Convention (1990), Paris Edo Convention (1994); duplicates and other various Japanese Art related magazines. (a lot).

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





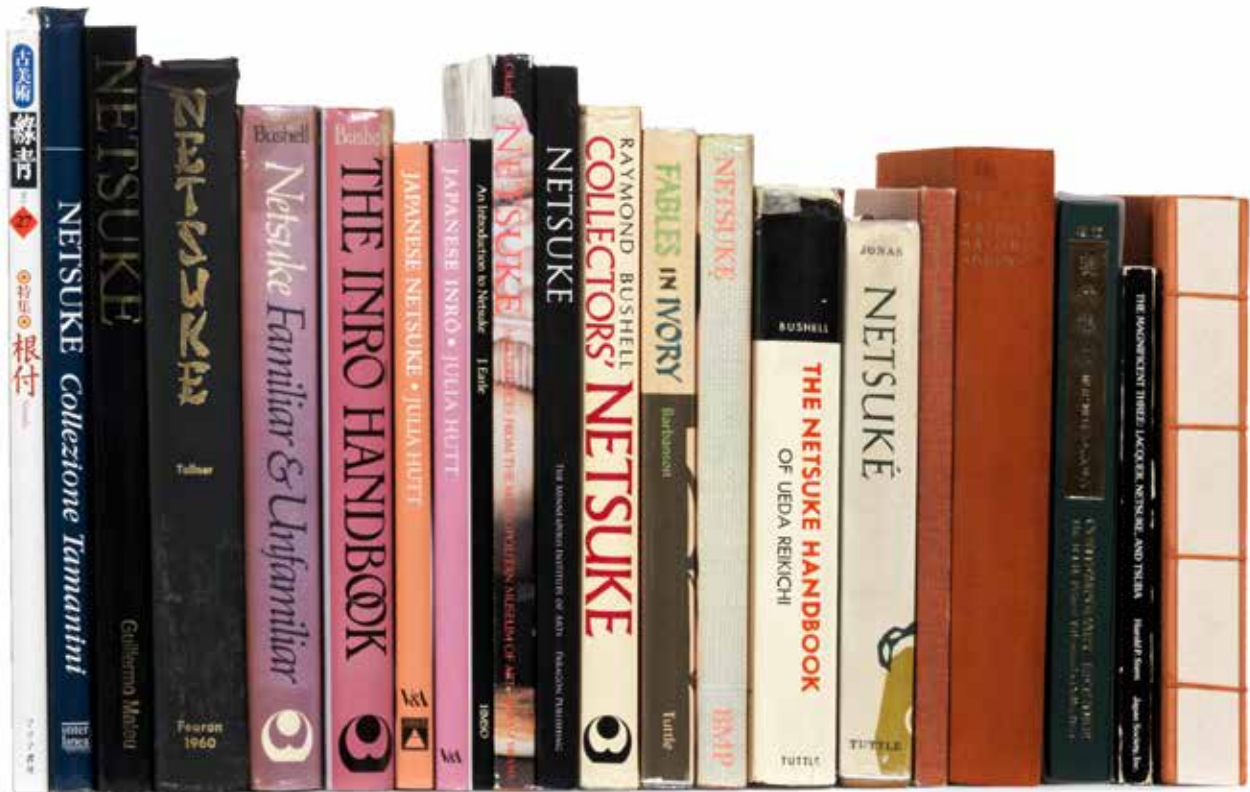
(part lot)

264 WT

**A LARGE COLLECTION OF JAPANESE ART REFERENCE BOOKS ON NETSUKE, INRO AND OTHERS**

Including the following: Arakawa, Hirokazu, ed., *Netsuke: Takumi to share [Netsuke: Skills and Trends]*, Kyoto, Tankosha, 1995; Arakawa, Hirokazu, ed., *Nihon no bijutsu*, No.195 (August 1982), *Inro and Netsuke*, Tokyo, Shibundo, 1982; Ashmolean Museum, *Inro: an Exhibition of Japanese Inro from the Collection of E. A. Wrangham*, Oxford, 1972; Asnagli, Bruno, *Il Netsuke: Arte figurativa dell'antico Giappone [Netsuke: Figurative Art of Ancient Japan]*, Turin, Umberto Allemandi & C., 1990; Asseretto, Maria Luisa, Frabetti, Gioliano, Vantaggi, Adriano, *Accessori nell'abbigliamento giapponese: Inro, Netsuke e altri Sagemono*, Genoa, Museo d'Arte Orientale E. Chiossone, 1985; Atchley, Virginia G., Goodall, Hollis, Izzard, Sebastian, *The Raymond and Frances Bushell Collection of Netsuke: A Legacy at the Los Angeles County Museum of Art*, Chicago & Los Angeles, Art Media Resources, 2003; Barbanson, Adrienne, *Fables in Ivory: Japanese Netsuke and Their Legends*, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1961 (first edition); Barker, Richard, Smith, Lawrence, *Netsuke: The Miniature Sculpture of Japan*, London, British Museum Publications, 1976; Bilang, Karla, *Japanische Netsuke [Japanese Netsuke]*, Leipzig, Insel-Verlag Anton Kippenberg, 1980; Boeykens, Lutgarde, Nauts, Herman, *Grootmeesters van de Japane Kunst*, Sint-Niklaas, Netherlands, Stedelijk Museum, 1978;

British Museum & Los Angeles County Museum of Art, *Treasured Miniatures: Contemporary Netsuke*, Tokyo, Ribun Shuppan, 1994; Brockhous, Albert, *Netsukes*, trans. M. F. Watty, New York, Duffield & Company, 1924 (first edition); Bunke, H. G., *Netsuke: Japanische Kleinplastik, Ein Brevier [Netsuke: Japanese miniature sculptures, a guide]*, Braunschweig, Klinkhardt & Biermann, 1959; Bushell, Frances, *Takarabukuro [Treasure Bag]: a Netsuke Artist's Notebook, by Mitsuhiro Ohara*, trans. Misao Mikoshihira, Chicago, Art Media Resources, 2001 (first edition); Bushell, Raymond, *Netsuke Masks*, New York & Tokyo, Weatherhill, 1995 (first published 1985); Bushell, Raymond, *Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors*, New York & Tokyo, Weatherhill, 1973 (first edition); Bushell, Raymond, *Netsuke shirarezaru Nihon no bijutsu - Raymond Bushell Collection [Netsuke: the Unknown Art of Japan - Raymond Bushell Collection]*, Tokyo, Mikimoto, 1979; Bushell, Raymond, *The Netsuke Handbook of Ueda Reikichi*, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1974 (first published 1961); Bushell, Raymond, *The Inro Handbook: Studies of Netsuke, Inro and Lacquer*, New York & Tokyo, Weatherhill, 1979 (first edition); Bushell, Raymond, *Collectors' Netsuke*, New York & Tokyo, Weatherhill, 1974 (first published 1971); Bushell, Raymond, *Netsuke: Familiar & Unfamiliar, New Principles for Collecting*, New York & Tokyo, Weatherhill, 1975 (first edition); Bushell, Raymond, *An Introduction to Netsuke*, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1971 (first edition);



Bushell, Raymond, *The Wonderful World of Netsuke*, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1964 (first edition); Bushell, Raymond, *The Wonderful World of Netsuke*, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1982 (first published 1964); Bushell, Raymond, *The Wonderful World of Netsuke*, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1995 (first published 1964); Bushell, Raymond, *The Art of Netsuke Carving, [as told] by Masatoshi*, New York & Tokyo, Weatherhill, 1992 (first published 1981); Chignoli, Patrizia, *Netsuke: Collezione Tamanini*, La Galliaivola, Milan, Novara, Interlinea, 1996; Christie's London, *100 Raymond Bushell Netsuke on Exhibition*, 21-27 October, London International Netsuke Convention, Christie, Manson & Woods, 1984; Cohen, George, *In Search of Netsuke & Inro*, Birmingham, Jacey Group, 1974; Coullery, Marie-Thérèse, Newstead, Martin S., *The Baur Collection - Geneva: Netsuke (Selected Pieces)*, Geneva, Baur Collection, 1977 (first edition); Ducros, Alain, *Netsuke & Sagemono*, Granges-les-Valence, Takaramono, 1978 (limited edition of 500); Ducros, Alain, *Netsuke & Sagemono 2*, Granges-les-Valence, Alain Ducros, 1987 (limited edition of 2000 and numbered, no.20 of 50); Earle, Joe, *An Introduction to Netsuke*, London, Victoria & Albert Museum, Her Majesty's Stationery Office, 1982 (second edition, first published 1980); Edwards, Lisa A., Krebs, Margie M., *Netsuke: The Collection of the Peabody Museum of Salem*, Salem, Massachusetts, Peabody Museum, 1980; Eijer, Dieuwke, *Kagamibuta: Mirrors of Japanese Life and Legend*, Geneva & Leiden, The Baur Collection & Heinz Kaempfer

Fund, 1994 (first edition); Forman, Werner, *Japanese Netsuke*, trans. Iris Urwin, London, Spring Books, 1960 (2 copies); Gabbert Avitabile, Gunhild, *Japonica aus der Kunstsammlung des Herrn Wilhelm Peter Metzler [Japanese Art from the Collection of Mr Wilhelm Peter Metzler]*, Frankfurt am Main, Museum für Kunsthandwerk, 1983; Gorham, Hazel, *Japanese Netsuké*, Yokohama, Yamagata, 1957; Gould, Irving, *The Gould Collection of Netsuke*, New York, Michael B. Glass & Associates, 1987 (limited edition); Harris, Victor, *Netsuke: The Hull Grundy Collection in the British Museum*, London, British Museum Publications, 1987 (first edition); His Imperial Highness Prince Norihito Takamado, *Contemporary Netsuke, The H.I.H. Prince Takamado Collection*, Tokyo, Hakuchosha, 2003 (Revised and Expanded Edition); Holmberg, Petra, *Netsuke*, Stockholm, Sweden, Östasiatiska Museet, 1999; Hutt, Julia, *Japanese Netsuke*, London, V&A Publications, 2003 (first edition); Hutt, Julia, *Japanese Inro*, London, V&A Publications, 1997 (first edition); Impey, Oliver R., *Japanese Netsuke in Oxford*, Oxford, Ashmolean Museum, 1993 (first published 1987); and a further selection as listed on-line. (a lot)

£2,000 - 3,000  
 JPY310,000 - 460,000  
 US\$2,800 - 4,200





(part lot)

265

**AN ARCHIVE OF EARLY JAPANESE ART AUCTION CATALOGUES AND OTHER RELATED EARLY PUBLICATIONS (1903-1950)**

Including many important Japanese art owner collections, consisting of the following: Etienne Ader, Collection de Monsieur et Madame Roubeaud, Art Chinois, Art Japonais (5-7 March 1934), Arts de la Chine et du Japon (30-31 May 1938); Maurice Ader, Collection George Haviland (7-9 June 1932; duplicate); The American Art Galleries (Otto Bernet and Hiram H. Parke), Eastern and Far-Eastern Art, The Collection of the Late Samuel S. Laird (7-12 January 1924); Rudolf Bangel, China- und Japan-Sammlung des Herrn F. Hofer, Landau-München, II. Teil (9-11 November 1909); Henri Baudoin, Objets d'Art d'Extrême-Orient ayant composé la Collection de M. du Pré de Saint-Maur (5-6 December 1921); Henri Baudoin and Etienne Ader, Collection J. Jacques Reubell, Deuxième Vente, Objets d'Art et d'Extrême Orient, Première Partie (13-16 December 1933), Collection J. Jacques Reubell, Quatrième Vente, Objets d'Art et d'Extrême Orient, Deuxième Partie (21-24 February 1934); P. Chevallier, Collection T. Hayashi, Objets d'Art et Peintures de la Chine et du Japon, Deuxième Partie (16-31 February 1903), Collection CH. Gillot, Objets d'Art et Peintures d'Extrême-Orient (8-13 February 1904); Direction A. Mak, Art de la Chine et du Japon, Art Classique (28-29 April 1925); Dorotheum, Art-Japan- und China-Sammlung aus dem Besitze des Herrn Fr. Damert, Hamburg (6-9 November 1912); Léon Flagel, Objets d'Art d'Extrême-Orient (20-21 June 1924), Objets d'Art du Japon (7-9 May 1934); F. Lair-Dubreuil, Estampes Japonaises (15-16 February 1922); F. Lair-Dubreuil and Henri Baudoin, Collection CH. Haviland, Lacques du Japon et Sculptures, Deuxième Vente (30

November-2 December 1922), Collection CH. Haviland, Estampes Japonaise, Livres Illustrés, Netsuke, Dix-Septième Vente (15-17 June 1925), Collection Louis Gonse, Troisième Vente (19-23 April 1926; duplicate); F. Lair-Dubreuil and M. Bing, Objets d'Art du Japon et de la Chine provenant de la Collection Suminokura de Kioto (10-15 June 1907); F. Lair-Dubreuil and Arthur Bloche, Objets d'Art et de Haute Curiosité de l'Extrême-Orient des époques primitives au XIXe siècle formant la Collection de M. Kiss (20-24 June 1910); F. Lair-Dubreuil and Léon Flagel, Objets d'Art et d'Extrême-Orient (29-31 Octobre 1923), Collection de M. P. Sarda, ingénieur achitecte à Yokohama, Objets d'Art du Japon (26-30 Novembre 1923), Objets d'Art du Japon ayant fait partie de la collection G. Marteau (25-27 February 1924), Collection Paul Corbin, Première Vente, Lacques et Netsukes Japonais (22-24 February 1926), Collection Paul Corbin, Deuxième Vente, Objets d'Art du Japon (3-5 May 1926); F. Lair-Dubreuil and Georges Guidou, Jean Sauphar, Objets d'Art d'Extrême-Orient (19-21 June 1930); Rudolph Lepke's Kunst-Auctions-Haus, Sammlung Kimbel, Ostasiatische Kunst, Erster Teil (4-5 April 1933); Tokyo Bijutsu Club, Property of Tana Seisuke and Tsuji Isamu (6 June 1927); H. Vivarez and J. Engelmann, Collections Colmet Daage, Catalogue des Objets d'Art du Japon (June 1912); a catalogue from The Anderson Galleries, New York, Oriental Art: The Collection of John H. Webster, Cleveland, Ohio, Part I (November 1913), and Part II (January 1914); de Gruyter, W. Jos, *Toneel en Dans in de Japanse Kunst [Drama and Dance in Japanese Art]*, The Hague, Gemeentemuseum, 1950. (32).

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



(part lot)

266 WT

**A COLLECTION OF GALLERY AND DEALER CATALOGUES FROM VARIOUS LOCATIONS RELATED TO JAPANESE ART (1970-2008)**

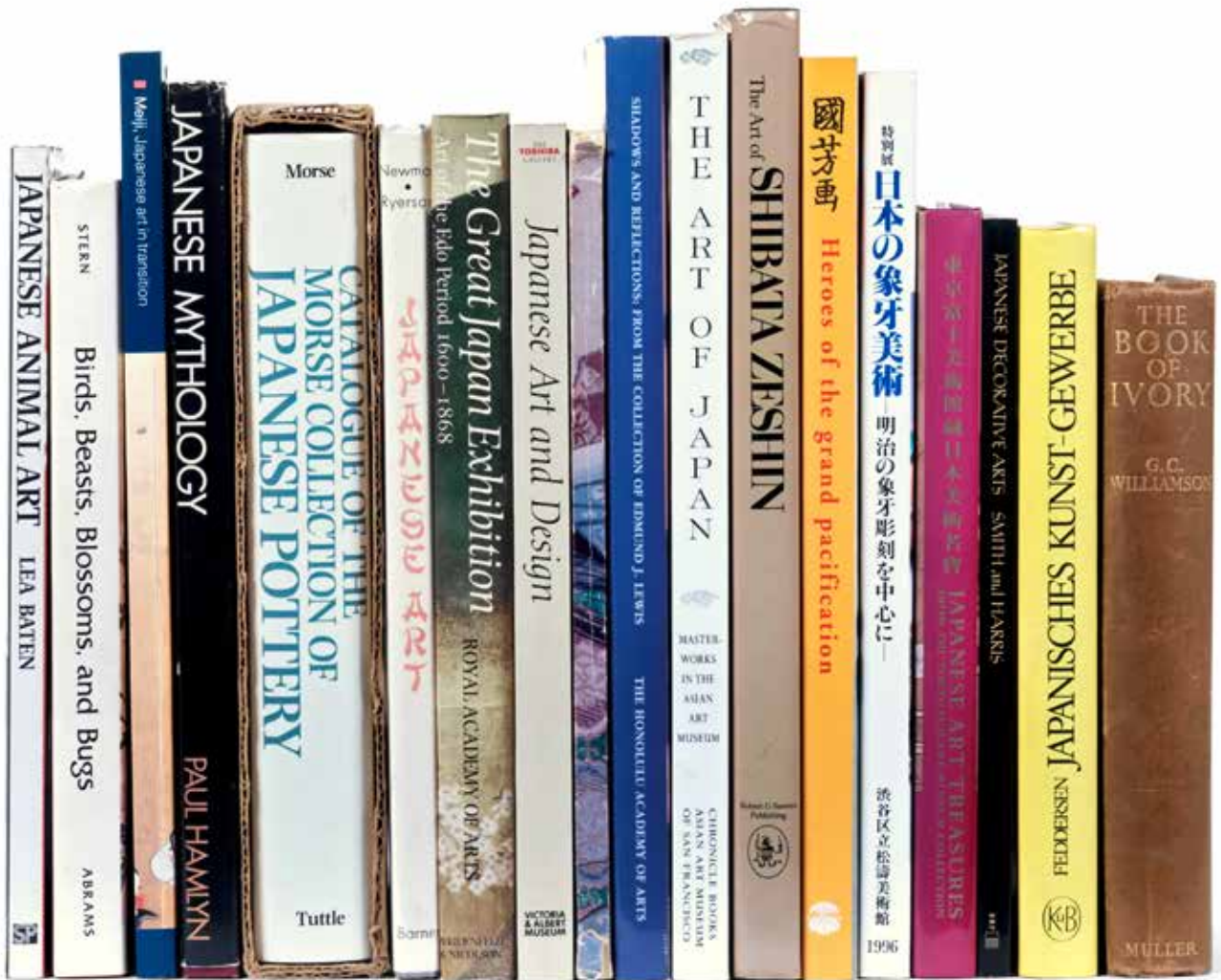
Including incomplete runs of the following: Eskenazi (1973-1998), including Japanese Netsuke formerly in the Collection of Dr Robert L. Greene (1973), Japanese Inro from the Collection of E. A. Wrangham (1974), Michael Webb Netsuke (1978), Japanese Netsuke from Private Collections and Michael Webb Netsuke (1980), Japanese Netsuke from the Lazarnick Collection (1990), The Charles A. Greenfield Collection of Japanese Lacquer (Nov 1990), Japanese Netsuke from the Carré Collection (1993), Japanese Netsuke, Ojime and Inro from the Dawson Collection (1997); Barry Davies Oriental Art (1984-2002), including The Robert S. Huthart Collection of Non-Iwami Netsuke (1998); Sydney L. Moss (1974-1993), comprising Netsuke (1974), Eccentrics in Netsuke (1982); Japanese Netsuke: Serious Art (1989), Autumn Guests: Edo Period Painting & Lacquer (1991), Zodiac Beasts and Distant Cousins: Japanese Netsuke for Connoisseurs (1993); Rosemary Bandini (1999 and 2005) comprising Shishi and Other Netsuke: The Collection of Harriet Szechenyi (1999), Japanese Netsuke and Inro (2005); Malcolm Fairley (2003-2008); Bernard Hurtig's Oriental Treasures and Points West (1975-1984); Sagemonoya (1996-2008); Galerie Zacke and Kunsthaus Zacke (gallery/auction house, 1982-2005); duplicates and non-Japanese art related catalogues. (a lot).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100





(part lot)

267WT

**A LARGE COLLECTION OF REFERENCE BOOKS ON JAPANESE ART**

Including the following: Aasma, Karin, *Japanskt ur Röhsska Konstslöjdmuseets samlingar [Japanese Art from the Röhsska Design Museum Collection]*, Gothenburg, Sweden, Röhsska Konstslöjdmuseets, 1990; Addiss, Stephen, Li, Chu-tsing, eds., *Catalogue of the Oriental Collection*, The University of Kansas, Lawrence, Helen Foresman Spencer Museum of Art, 1980; *Collection of Chinese and Other Far Eastern Art assembled by Yamanaka & Co.*, New York & Chicago, Alien Property Custodian of the USA, 1943; Asian Art Museum of San Francisco, *The Avery Bundage Collection, A Decade of Collecting (1966-1976)*, Tokyo, New York & San Francisco, Kodansha International, 1976; Baten, Lea, *Japanese Animal Art: Antique & Contemporary*, Tokyo, Shufunotomo Co., 1989 (first edition); Baten, Lea, *The Image and the Motif: Japanese Dolls*, Tokyo, Shufunotomo Co., 1986 (first edition); de Gruyter, W. Jos, *Japanse Kunst [Japanese Art]*, Eindhoven, Stedelijk van Abbemuseum Eindhoven, 1960; Dick, Stewart, *Arts and Crafts of Old Japan*, Chicago, A. C. McClurg & Co., 1906 (first published 1905); Dillon, Edward, *The Arts of Japan*, London, Methuen & Co., 1922 (first published 1906); DiNoto, Andrea, ed., *The Encyclopedia of Collectibles*, Alexandria, Virginia, Life-Time Books, 1979; Earle, Joe, ed., *Japanese Art and Design*, London, Victoria and Albert Museum, 1986 (first edition); Ehrich, Kurt S., *Shichifukujin: Die Sieben Glücksgötter Japans [Shichifukujin: The Seven Lucky Gods of Japan]*, Recklinghausen, Verlag Aurel Bongers, 1991 (first edition); Feddersen, Martin, *Japanisches Kunstgewerbe [Japanese Arts and Crafts]*, Munich,

Klinkhardt & Biermann, 1983 (first published 1960); Forrer, Matthi, van Gulik, Willem R., Hillier, Jack, eds., *A Sheaf of Japanese Papers: in tribute to Heinz Kaempfer on his 75th birthday*, The Hague, Society for Japanese Arts and Crafts, 1979; Fukui, Yasutani, *History of Japanese Ivory Carving: Gebori-okimono and Shibayama of Meiji Period*, Tokyo, The Shoto Museum of Art, 1996; Haags Gemeentemuseum, *Meiji: Japanese Art in Transition*, ed. Robert Schaap, Leiden, Society for Japanese Arts and Crafts, 1987; Huish, Marcus B., *Japan and its Art*, London, B. T. Batsford & The Fine Art Society, 1912 (first published 1889); Janata, Alfred, *Das Profil Japans [The Japanese Profile]*, Vienna, Museum für Völkerkunde, 1965; Johnes, Raymond, *Japanese art*, London, Spring Books, 1967 (first published 1961); Johnes, Raymond, *Japanische Kunst [Japanese art]*, trans. Ingrid Strasser, London, Spring Books, 1961 (first edition); Jubelpark-Brussels, *Kunst van Japan in Belgische privé-verzamelingen [Japanese Art in Belgian private collections]*, Brussels, 1967; Kaempfer, H. M., Sickinghe, JHR. W. O. G., eds., *The Fascinating World of the Japanese Artist*, The Hague, Society for Japanese Arts and Crafts, 1971; and a further selection as listed on-line. (a lot)

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



268

## OTHER OWNERS

268

### MICHAEL TOMKINSON

*A Japanese Collection*, 1898

Two volumes (complete), quarto, highlighting Tomkinson's collection of ceramics, ivories, swords, textiles, lacquers, and numerous other Japanese works of art; bound in calf, Special Edition printed on Indian paper, numbered edition, number six out of two hundred; signed and dedicated by the author in 1899; photographic frontispiece and numerous photogravure plates, gilt-lettered spine, top edges gilt, George Allen publishers, London, 1898.

Each 34cm x 27cm x 14.5cm (13 3/8in x 10 5/8in x 5 11/16in). (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

269

### FREDERICK MEINERTZHAGEN AND GEORGE LAZARNICK (ED.)

*MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum, Part A and B*

Two volumes (complete), hard cover with dust jacket; signed and dedicated by the editor in 1993; Alan R. Liss Inc., New York, 1986.

Part A 27.6cm x 22.4cm x 3.5cm (3in x 8¾in x 1 3/8in);

Part B 27.6cm x 22.4cm x 2.8cm (3in x 8¾in x 1 1/8in). (2).

£600 - 800

JPY92,000 - 120,000

US\$850 - 1,100



269





**INRO**  
**Various Properties**

270

**FOUR EARLY LACQUERED INRO**

Edo period (1615-1868), 17th and 18th century  
 The first formed of stitched cherry bark with three cases, lacquered with a lake scene and two crows flying beside a four-line inscription, signed *Kogyokusai*, with bone *ojime* and *guri-lacquer manju* of chrysanthemum form, 7cm (2¾in) high; the second a red-lacquer two-case *inro* carved in *Kamakura-bori* with figures in a landscape, unsigned, 7.6cm (3in) high; the third a black-lacquer four-case *inro* lacquered and inlaid in Somada style with a well beneath a paulownia tree, signed *Kajikawa saku* with red pot seal; the fourth of four cases, lacquered and inlaid on the matt-black ground with a *shishi* running over a low table, the interior of red lacquer, unsigned, 7.6cm (3in) high. (4).

£1,500 - 2,000  
 JPY230,000 - 310,000  
 US\$2,100 - 2,800



271

271 \*

**TWO EARLY GOLD-LACQUER INRO**

Edo period (1615-1868), 17th/18th century  
 The first of three cases, wide with a rubbed gold-lacquer ground, decorated with three deer in gold *takamaki-e*, the interior of *nashiji*, unsigned; with a coloured glass *ojime*, 7.3cm (3 1/8in) high; the second of eight cases, upright rectangular with a gold-lacquer ground, decorated with four scenes of sages conversing, accompanied by their attendants, unsigned; with a carnelian *ojime*, 10.5cm (4 1/8in) high. (2).

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

**Provenance:** Maurice Champoud collection.

272

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

By Tsuchiya Yasuchika, Edo period (1615-1868), late 18th century  
 The polished black-lacquer ground lacquered with turbulent water and inlaid with *Kinko Sennin* riding on a giant carp, in brass relief with details in gold foil, the reverse showing the *sennin*'s scroll flying in the air, the interior of *nashiji*; signed *Yasuchika*. 7.3cm (2 7/8in) high.

£900 - 1,200  
 JPY140,000 - 180,000  
 US\$1,300 - 1,700



272

The inlay is by one of the members of the Tsuchiya family, renowned for their sword fittings, who worked mainly in Edo during the 18th and 19th centuries.





273



274

273 \*

**THREE EARLY INRO**

Edo period (1615-1868), 17th and 18th century  
 The first in the form of a pouch with three cases, with a black and gold *ishime* ground, the simulated clasp of green-glazed pottery, signed with two seals on pottery tablets *Kan* and *Naoyuki*, 7.6cm (3in) high; the second of wood, vertical rectangular with four cases, lacquered in relief with a dragon among clouds, the interior of *nashiji*, unsigned, 8.9cm (3½in) high; the third of gold and black lacquer, with an indistinct design lacquered in relief, unsigned, 8.3cm (3¼in) high. (3).

£3,000 - 4,000  
 JPY460,000 - 610,000  
 US\$4,200 - 5,600





(interior)







275

274 \*

**TWO UNUSUALLY LARGE AND RARE SAGEMONO**

Edo period (1615-1868), 18th century  
 The first wood with two cases, carved in relief with a dragon among swirling clouds, the interior red lacquer, *unsigned*, 13.3cm (5 3/8in) high; the second wide, rectangular, the black-lacquer ground with flowering trees in gold *hiramaki-e*, each side with a gold-lacquered panel with a design taken from European leather, opening to reveal shelves, bearing eight red-lacquered boxes, inscribed in gold lacquer with the types of medication, a miniature abacus and a small brush; with a carnelian *ojime*, *unsigned*, 13.3cm (5 3/8in) high. (2).

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

**Provenance:** the first, Maurice Champoud collection.

**Illustrated on pages 58-59.**

275 \*

**THREE EARLY INRO**

Edo period (1615-1868), 17th/18th century  
 The first in the form of two rabbits back to back, almost circular in shape with two cases, lacquered brown and with highlights inlaid in shell, the interior of black- and gold-lacquer, with *ojime*, *unsigned*, 7.3cm (2 7/8in) high; the second with four cases, lacquered on the rubbed gold and black lacquer ground with *hagi* (bush clover), some leaves inlaid in shell, with *ojime*, signed *Igarashi*, 7cm (2 3/4in) high; the third with four ribbed cases, lacquered on the dark ground with scattered *kiri-mon* (paulownia crests); with a carnelian *ojime*, *unsigned*, 7.3cm (2 7/8in) high. (3).

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

276 \*

**TWO UNUSUALLY LARGE INRO**

Edo period (1615-1868), 18th/19th century  
 The first wide rectangular, the polished black-lacquer ground sparsely sprinkled with gold powder, lacquered and inlaid with three horses prancing on undulating ground beneath a flowering cherry tree, in gold *takamaki-e* and inlaid pewter with highlights of inlaid shell, each case with an interior divider and of black lacquer with pale grey risers, inscribed *Hokkyo Korin zo*, 13.3cm (5 1/4in) wide; the second upright rectangular, the gold- and black-lacquer ground inlaid in copper with a desiccated salmon hanging to dry, the reverse inlaid in metal with a rat on a *biwa* (stringed instrument) beneath the corner of a house, *unsigned*, 12.7cm (5in) high. (2).

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



276



(reverse)

276





277



278



279

277 Y Φ

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

By Kakosai Shozan, Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
 Lenticular, the black-lacquer ground dusted with small *hirame* particles and with *e-nashiji* below, lacquered in gold *takamaki-e* and inlaid with two large berried plants, the berries inlaid in coral, malachite and turquoise, the interior of *nashiji*, signed *Shiro Shozan* with a *kao*; with ivory bowl-shaped netsuke of chrysanthemum form and the ivory *ojime* of two formalised chrysanthemum blooms; with wood storage box. 8.3cm (3 1/4in) high. (2).

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

278

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

By Toyo, Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
 The wide rectangular body with a *nashiji* ground, inlaid in shell with a hawk perched on a gold-lacquered pine tree by a waterfall, the reverse with a maple branch overhanging a whirlpool in which the reflection of the hawk is lacquered in *togidashi maki-e*, the interior of *nashiji*; signed *Toyo* with a *kao*. 8.5cm (3 3/8in) high.

£2,200 - 2,500  
 JPY340,000 - 380,000  
 US\$3,100 - 3,500

279

**A RARE BLUE-LACQUER FOUR-CASE INRO**

Attributed to Heishusai (Ishibashi Sojiro, 1847-1918), Meiji (1868-1912) or Taisho (1912-1926) era, before 1918  
 The vertical rectangular body with an ultramarine blue ground embellished with a light dusting of gold powder, lacquered in gold and slight coloured *togidashi maki-e* with five butterflies flitting over and around chrysanthemums growing beside a broken fence, the interior of *nashiji*, unsigned; with an *ojime*. 7.9cm (3 1/8in) high.

£15,000 - 20,000  
 JPY2,300,000 - 3,100,000  
 US\$21,000 - 28,000

Only three other recorded blue-lacquered *inro*, discussed by Else and Heinz Kress in the *International Netsuke Society Journal*, vol.31, no.4 (winter 2012), pp.34-39. Of the three, the only signed specimen is in the Garrett collection, Evergreen House, Baltimore, illustrated by Neil K. Davey and Susan G. Tripp, *The Garrett Collection, Japanese Art, Lacquer, Inro, Netsuke*, London, Dauphin Publishing, 1993, p.208, no.209. There, the signature was mistransliterated as Taira Shusai; it should be read Heishusai. The second example is in the collection of Heinz and Else Kress. The third example was sold in these rooms, The Wrangham Collection of Japanese Art, part VI, 10 November 2015, lot 131. Each of them depict flowers and butterflies in a similar manner to the present example, which can confidently be attributed to Heishusai.





(side view)

280



(signature)

280 Y Φ

**A CARVED IVORY YATATE (PORTABLE WRITING SET)**

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

Of typical form, the circular bowl and stem carved in relief with clumps of chrysanthemums and with a dragon-head finial, the cover applied in copper and shell with a toad in a pool, signed in relief Gyokkei; with wood stand.

20.6cm (8 1/8in) long. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

281 \*

**A TABAKO-IRE (TOBACCO POUCH) WITH URAZA (BACKPLATE) BY KAGAWA KATSUHIRO (1853-1917)**

The pouch and clasp, Edo period (1615-1868), first half of the 19th century; the backplate, Meiji (1868-1912) or Taisho era (1912-1926), late 19th/early 20th century

The pouch of red-dyed cotton with a design of carriage wheels and scattered flowers, the mae-kanagu (clasp) of iron, in the form of a flying Buddhist angel with highlights of inlaid enamel, the uraza (backplate) of gold, delicately engraved with the deity Fudo, signed Katsuihiro saku 勝廣 with impressed seal Edo-ha 江戸派 (Edo school); with a red-lacquered netsuke in the form of a nio (temple guardian deity) seated cutting his toenails, unsigned; and a tonbodama (coloured glass) ojime (bead); with wood tomobako storage box inscribed Tabako-ire fukuro kodai sarasa ojime tonbodama netsuke maki-e Fujin kanagu kodai shippo uraza kinmuko Raijin Kagawa katsuihiro saku 煙草入 袋古代更紗 緒締とんぼ玉 根付蒔絵風神 金具時代七宝 裏座 金無垢雷神 香川勝広作 (Tobacco pouch: The bag old calico; the bead coloured glass; the toggle lacquer, in the form of the Wind God [sic]; the clasp old enamel; the backplate pure gold, of the Thunder God [sic], by Kagawa Katsuihiro).

The pouch 7cm x 10.1cm (2¾in x 4in). (2).

£5,000 - 6,000

JPY760,000 - 920,000

US\$7,000 - 8,400

One of the greatest metalworkers of his time, Kagawa Katsuihiro was a student of both Shibata Zeshin and Kano Natsuo and a professor at Tokyo School of Art from 1903. In 1906 he was appointed Teishitsu Gigeiin (Artist-Craftsman to the Imperial Household). The unusual seal used here, Edo-ha, normally refers to a school of waka poetry but here seems to advertise the artist's proud antecedents in the Edo craft tradition.



281



(box inscription)



(uraza back plate)



(signature)





(signature)



(reverse)

282



282 \*

**A LACQUERED WOOD POWDER FLASK**

By Shibata Zeshin (1807-1891), Meiji era (1868-1912), circa 1870-1890  
Made from three pieces of wood and carved in the shape of a beanpod, the polished surface decorated in gold, silver and coloured *takamaki-e* and *hiramaki-e*, *tetsusabinuri* (lacquer imitating rusty iron) and shell inlay, depicting a trailing vine stem and leaves on one side and a praying mantis on the other, the interior hollowed to form a container, fitted with a gilt-metal closure and hanging cord; signed on the side with gold *hiramaki-e* characters *Zeshin*. 17cm (6 3/4in) long.

£18,000 - 25,000  
JPY2,700,000 - 3,800,000  
US\$25,000 - 35,000

283 \*

**A LACQUERED BAMBOO INRO**

The inro by Shibata Zeshin (1807-1891), the netsuke by Koma Kansai, Meiji era (1868-1912), circa 1870-1890  
A bamboo *inro* of rounded-rectangular section with external cord-runners, the exterior with veneer of mottled bamboo, decorated in gold, silver and coloured *takamaki-e* and *hiramaki-e*, on one side two *kaioke* (lacquered containers for shells used in *kaiawase*, the shell-matching game, see lots 563 and 564), one closed and one open revealing the shells within, the *kaioke* each decorated with stylised *chidori* (plovers) on a golden island surrounded by stylised waves, two shells lying alongside, the other side with two *tachibina* (standing paper dolls used in the Girls' Festival on the third day of the third month), one edge hinged and opening to reveal five drawers within, signed below one of the shells with gold *hiramaki-e* characters *Zeshin*; the *hako* (box) netsuke, in the form of box and *kabusebuta* (overhanging cover), decorated in gold and coloured *takamaki-e* and *hiramaki-e* with two *tachibina* dolls against a silvered brown background, signed with gold *hiramaki-e* characters *Kansai*. The inro 7.9cm x 5.8cm x 2.2cm (3 1/8in x 2 1/4in x 7/8in).

£18,000 - 25,000  
JPY2,700,000 - 3,800,000  
US\$25,000 - 35,000



(inro signature)

(netsuke signature)







(inro signature)



(netsuke signature)

284 \*

**A LACQUER TONKOTSU (TOBACCO OR LEFTOVERS BOX)**

The inro by Shibata Zeshin (1807-1891), the netsuke by Suzuki Tokoku (1846-1913), Meiji era (1868-1912), circa 1870-1890

A *tonkotsu* or single-case *inro* of rounded-rectangular section with internal cord-runners, decorated in gold and silver *hiramaki-e* and *takamaki-e*, *sabiage* (built-up technique), *seigaiha-nuri* (combed wave technique) and *subori* (carving into the lacquer surface) all on a dark-brown polished lacquer ground, depicting a river with (on one side) a *jakago* (basket of stones to reinforce the banks) and *susuki* (miscanthus or plume grass) and (on the other side) an open folding fan decorated with cloud, comma, wave and cloud motifs, the top and bottom with a variety of *takaramono* (motifs associated with the Seven Gods of Good Fortune) against a *tetsusabi-nuri* (rough iron texture) ground, signed on the fan side with incised characters *Zeshin*; with a wood netsuke in the form of a partially rolled hanging scroll depicting the heads and hands of *Kanzan* and *Jittoku* holding a scroll and broom, the *jiku* (scroll-ends) and liner to the *himotoshi*, signed with incised characters *Tokoku* with an inlaid seal *Bairyu*; stone *ojime*.  
The inro 6cm x 6cm x 2cm (2 3/8in x 2 3/8in x 3/4in).

£20,000 - 30,000  
JPY3,100,000 - 4,600,000  
US\$28,000 - 42,000



(inro signature)



(netsuke signature)

285 \*

**A LACQUER INRO IN THE FORM OF AN INK CAKE**

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

A two-case *inro* of rectangular section with internal cord-runners, the entire surface covered in black lacquer carved to resemble a chipped, antique Chinese ink stick, on one side the characters *Horodai* ('Precious Dew Tower', see below) in a central reserve surrounded by a frieze of ancient musical instruments and other motifs, on the other side light emanating from a ceremonial vessel known in Chinese as *tanting*, signed on the base in scratched characters *Zeshin*; the netsuke in the form of a fragment of ink inscribed on one side *ki* (breath, spirit) and with a relief design of pine branches on the other side signed with incised characters on one side *Zeshin* next to a cartouche reading *Chuwa*; elongated stone *ojime*.  
The inro 8.1cm x 5cm x 1.8cm (3¼in x 2in x ¾in).

For a *tonkotsu* of very similar design, see Sebastian Izzard, *Zeshin: The Catherine and Thomas Edson Collection*, San Antonio, San Antonio Museum of Art, 2007, cat. no. 11. The motifs on each side are taken from *Fangshi mopu* (Mr Fang's Ink Album), a Chinese collection of ink-cake designs first published in 1588 and much used as a source of inspiration by Zeshin's predecessor Ogawa Haritsu (1663-1747); for the *Horodai* inscription, believed to refer indirectly to a tower built by the Emperor Wu of the Han Dynasty to catch the early morning dew, see the reproduction from *Fangshi mopu* at <http://ctext.org/library.pl?if=gb&file=32799&page=35>

£40,000 - 50,000  
JPY6,100,000 - 7,600,000  
US\$56,000 - 70,000





**THE PROPERTY OF A GENTLEMAN**  
(Lots 286 - 290)

286 \* Y Φ

**A GOLD-LACQUER AND SHIBAYAMA-INLAID  
SAYA (SHEATH) INRO**

Meiji era (1868-1912)

The saya (sheath) in the form of a broad rounded-rectangular jar with a gold-lacquer ground elaborately decorated in typical Shibayama style and *shibuichi takamaki-e* with the immortals Rogyoku and Shoshi, each playing a *sho* (reed panpipes), the goddess seated on the back of a *ho-o* (phoenix) wearing flowing robes and a windblown scarf, her companion seated on the back of a dragon, the en-suite gold-lacquer three-case *inro* embellished in gold *hiramaki-e*, *e-nashiji* and *kirikane* with stylised trailing vines of morning glory, *unsigned*; with an ivory reticulated *manju* netsuke in the form of a chrysanthemum head, *unsigned*; a carved pierced peach stone *ojime*; with a silk brocade fitted storage box. 8.1cm x 9.5cm (3¼in x 3¾in). (2).

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



(signature)

287 \* Y Φ

**A GOLD-LACQUER AND SHIBAYAMA-INLAID  
FOUR-CASE INRO**

By Ryogetsu, Meiji era (1868-1912)

The rich gold-lacquer ground lavishly decorated in typical Shibayama style and gold *togidashi-e*, *hiramaki-e*, *kirikane* and *e-nashiji* with two boys on one side, the younger child holding a basket of fish as his companion sits on a large anchor tied with a tasselled rope, three plovers flying above, the other side depicting two fishermen on a boat, one throwing back his arms in surprise as he is startled by the large turtle caught at the end of his companion's rod, the interior of rich *nashiji*, signed in a shell reserve *Ryogetsu*; with a two-part ivory *manju netsuke* decorated in Shibayama style with a solitary butterfly hovering over a sprig of chrysanthemums, *unsigned*; with a fabric covered fitted storage box. 10.2cm (4in) high. (2).

£8,000 - 10,000

JPY1,200,000 - 1,500,000

US\$11,000 - 14,000





(signature)



288 \* Y Φ

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

Probably by Nakayama (Gosokusai) Teimin, born 1848, Meiji era (1868-1912)

The rounded rectangular body with a gold-lacquer ground inlaid with various materials in Shibayama style and lacquered in gold *hiramaki-e* and *e-nashiji* with an interior continuous scene of itinerant performers seated in front of a maple screen entertaining a child from a wealthy household on one side and a female servant holding a tray of sweets and teasing the performing monkey begging for its share on the other, the screen inscribed *Korin* with seal *Seisei*, the sides of the *inro* of rich *nashiji* lacquered with scattered *aoi-mon* (hollyhock crests), the base of the *inro* signed in a shell reserve *Nakayama*; with an ivory Shibayama-inlaid *ojime* and an ivory two-part *manju* netsuke decorated in *shishiaibori* (sunk relief) with two itinerant musicians, the reverse carved with two masks and signed *Ikkosai Kojitsu* with *kao*; with a silk brocade fitted storage box. 9.5cm (3¾in) high. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

Please see footnote to lot 647 for further information on the artist and for Nakayama Teimin's pupil Nobara Teimei, see lot 595.



289

289 \* Y Φ

**A GOLD-LACQUER AND SHIBAYAMA-INLAID  
FOUR-CASE INRO**

By Kakosai, Meiji era (1868-1912)

The gold-lacquer ground inlaid with various materials in Shibayama style and lacquered in gold *hiramaki-e* and *kirikane* with a woman seated in front of a mirror, at her toilette, her gorgeous kimono draped over a black-lacquer kimono stand behind her, the reverse with a solitary skylark inlaid in shell flying over a temple by a willow tree, the interior of rich *nashiji*, signed *Kakosai*; with a red-lacquer *manju* netsuke carved in low relief with chrysanthemum heads floating over a wave design; an ivory *ojime* in the form of a bamboo node applied with a brown cicada; *unsigned*; with a silk brocade fitted storage box. 10.2cm (4in) high. (4).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800



290

290 \*

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

Meiji era (1868-1912)

The vertical rounded body with a gold-lacquer ground lacquered in gold *hiramaki-e*, *takamaki-e*, and *kirikane* with differently shaped overlapping panels on both sides enclosing assorted bird-and-flower scenes including an eagle perched on rockwork in front of a waterfall, a sparrow flying among cherry branches, a pheasant perched on a plum tree and a crane flying above pine, the interior of rich *nashiji*, *unsigned*; with a gold-lacquer netsuke in the form of three overlapping fans decorated with bamboo and clouds, *unsigned*; with a blue silk brocade fitted storage box. 8.6cm (3 3/8in) high. (3).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800

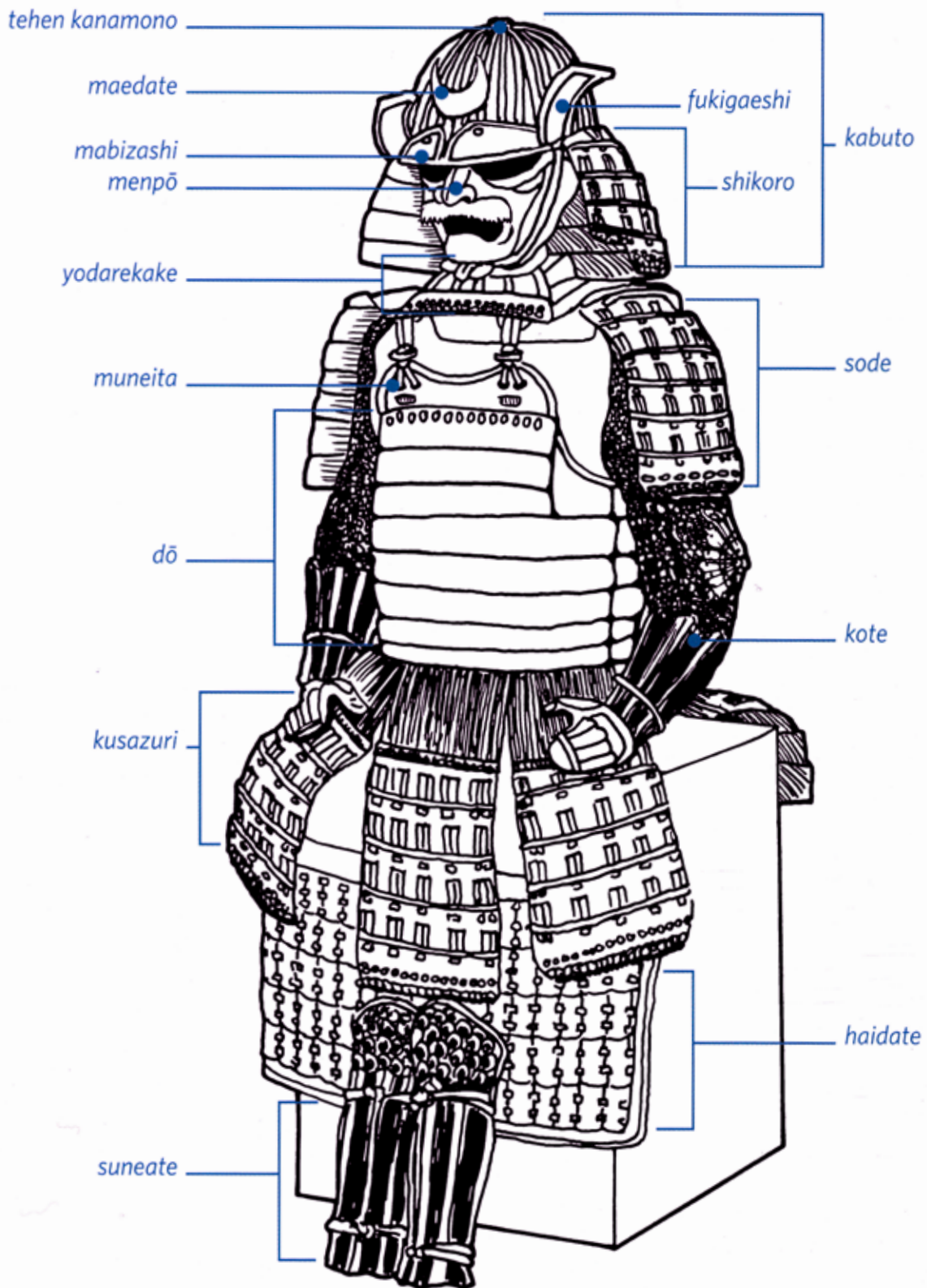


**ARMOUR, HELMETS AND MASKS,  
SWORD-FITTINGS, SWORDS AND  
OTHER MILITARY ACCOUTREMENTS**

Lots 291 - 363









## ARMOUR Various Properties

291 \* WT

### A HISHI-TOJI OKEGAWA-DO TOSEI GUSOKU ARMOUR

Edo period (1615-1868), 19th century

A 32-plate black-lacquer *sujibachi* of *koseizan* form with a *tosei mabisashi* embossed with eyebrows, the lining not disturbed, a five-lame *Hineno jikoro* of iron *kiritsuke kozane* with vestigial *fukigaeshi*, on the front a *maedate* of a large wooden disc lacquered in two shades of gold; a simple iron *hanbo* (half mask) with a four-lame *yodarekake* (throat guard) of *kiritsuke kozane*; the *nimaido* (chest armour) of leather *lyozane* reinforced with metal strips, the leather *kusazuri* of *kiritsuke kozane* with rectangles of mail under the *yurugi-ito*, on the front gilded *saihai* and *tenugui-no-kan* and a modern gilt moon and *ken* design; on the back a *gattari* and *machi-uke* for the *sashimono* (tall ornament at the back of the armour); *ko-sode* (shoulder guards) attached to the *do* by hinges; iron *shinogote*; *karutagane haidate*; and *shino suneate* (shin guards) the *abumizure* replaced by mail; lacquered black overall and laced in dark blue *kebiki odoshi*; together with a detachable hair fringe, an armour box and a wood stand.

Armour box 39cm x 38cm x 53cm (15 3/8in x 15in x 20 7/8in).

£4,000 - 5,000

JPY610,000 - 760,000

US\$5,600 - 7,000





292 \* WT

**A COMPOSITE MOGAMI DO TOSEI GUSOKU ARMOUR**

Edo period (1615-1868), 19th century

The 62-plate *sujibachi kabuto* (helmet) in russet iron, fitted with a five-stage gilt *tehen kanamono*, on either side giltwood leaf *wakidate* and on the front a wood dragon and *maedate* in the form of a sword, the six-lame *Hineno jikoro* with small *fukigaeshi*; russet-iron *hanbo* (half mask) with a three-lame *yodarekake* (throat guard) black lacquered with a gold lacquer *mon* on the lower plate; good-quality *mogami-do* (chest armour) of black lacquer iron with the *mune-ita*, *waki-ita*, *oshitsuke-no-ita* and *watagami* covered with stenciled leather; *kosode* (shoulder guard) black lacquered with gold lacquer *mon* on the lower plate; *shinogote* on the upper arm with pierced and gilded iron plates; leather *kawara haidate*; and *tsutsu suneate* (shin guard); laced overall in dark-blue *sugake odoshi*; together with an armour box and wood stand.

The armour box 40cm x 38cm x 54.5cm (15<sup>9</sup>/<sub>16</sub>in x 15in x 21<sup>1</sup>/<sub>2</sub>in).

£3,500 - 4,000

JPY530,000 - 610,000

US\$4,900 - 5,600



293 \* WT

**A TACHI-DO GUSOKU ARMOUR**

The helmet by Takayoshi, late Muromachi period (1333-1573), 16th century, the armour 19th century

The 62-plate *sujibachi*, signed *Takayoshi*, elegantly mounted in gilded copper with *shinodare* and *fukurin* on the front and rear plates and *fukurin* on four *suji* on either side and on the top a four-stage *tehen kanamono*, the five-lame *komanju jikoro* of *kiritsuke kozane*, the *fukigaeshi* leather covered with gilt *mon* (crest) of two cranes within a circle, a *maedate* in brass of stag antlers with a *gohei* (ceremonial wooden wand) in the centre and two applied pigeons on the front of the helmet; the russet iron *menpo* (half mask) with a hair moustache and a four-lame *yodarekake* (throat guard) of *kiritsuke kozane* worn over a matching *nodowa* (neck guard); *o-sode* (shoulder guards) of leather *honkozane* and iron hinged *shino-gote*; a *nimai-tachi-do* (chest armour) of *hon kozane* with matching *kusazuri* in six sections, a pouch beneath two of them and on the rear of the *do* an *agemaki* bow; leather *kawara haidate* and *shino suneate* (shin guards); black lacquered overall and laced in dark blue *kebiki odoshi*; together with two armour boxes and a wooden stand.

Each armour box 41cm x 36cm x 52cm (16in x 14 1/8in x 20 1/2in).

£8,000 - 10,000

JPY1,200,000 - 1,500,000

US\$11,000 - 14,000





(top view)



(signature)

294



(signature)



295

## HELMETS AND MASKS Various Properties

294 \*

### AN OKI-TENUGUI HACHI (HELMET)

By Haruta Mitsusada, late Muromachi (1333-1573) or Momoyama (1573-1615) period, 16th century  
The heavy russet-iron bowl of conventional form with vertical plates capped with two plates extending to the rear, the top plates heavily embossed with dragons and clouds which may be a reworking of the original ones, applied eyebrows on the front and a small *oharai-date*; on the outer left side of the helmet signed *Haruta Mitsusada saku*.

£3,000 - 4,000  
JPY460,000 - 610,000  
US\$4,200 - 5,600

295 \*

### A SUJI KABUTO (HELMET)

By Myochin Nobuie, late Muromachi period (1333-1573), 16th century  
The fine 62-plate russet-iron bowl signed *Myochin Nobuie*, mounted with a good quality five-stage *shakudo* and gilt *tehen kanamono* and a *shakudo fukurin* to the *mabisashi*.

£2,000 - 3,000  
JPY310,000 - 460,000  
US\$2,800 - 4,200



(reverse)

296 \*

**A MOMONARI (PEACH-SHAPED) KABUTO (HELMET)**

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

The classical peach-shaped bowl black lacquered and fitted with a shikoro divided vertically into three sections of iron kiritsuke kozane laced in green kebiki odoshi, on the front a maedate of a single gilded leather omodaka (water plantain) leaf with wakidate of gilded leather omodaka blossoms, the stems extending forward to cross the leaf; with wood tomobako storage box and leather cover with paper labels indicating that the helmet was an heirloom of the Mori family, an important samurai clan in western Honshu. (5).

£4,000 - 6,000

JPY610,000 - 920,000

US\$5,600 - 8,400





297

297

**A SUJI KABUTO (HELMET)**

Early to mid Edo period (1615-1868), 17th/18th century  
 The 62-plate bowl gold lacquered and mounted with a four-stage gilt-metal *tehen kanamono*, on either side gilded sockets overlaid with *karakusa* ('Chinese grasses') as mounts for a pair of gilt-metal leaf *wakidate*, black-lacquer iron five-lame *Hineno jikoro* with small gilt *fukigaeshi*. (4).

£3,500 - 4,500  
 JPY530,000 - 690,000  
 US\$4,900 - 6,300



298

298

**A KOBOSHI KABUTO (HELMET)**

Late Edo period (1615-1868), 19th century  
 The 62-plate russet-iron bowl with a five-stage gilt *tehen kanamono*, the *mabisashi* leather covered and secured to the bowl by three large gilt *kiku no byo* rivets, gilt *fukurin*, a three-lame *komanju jikoro* of overlapping iron plates lacquered brown and laced with dark blue *kebiki odoshi*, the *fukigaeshi* elongated leather covered to match the *mabisashi*.

£3,500 - 5,000  
 JPY530,000 - 760,000  
 US\$4,900 - 7,000

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



(signature)



(top view)

299

**A SUJI KABUTO (HELMET)**

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

The 62-plate russet-iron bowl, engraved on the inside *Kozuke Joshu no ju Hachiman*, mounted at the top with an elaborate six-stage *tehen kanamono* in gilt copper, red copper and *shakudo*, the *mabisashi* leather covered and mounted with a carved wood dragon *maedate*, a three-lame iron *komanju-jikoro* lacquered in an unusual textured stone-like finish, the lower plate partly lacquered in roughened black and gold, the *fukigaeshi* leather covered with a gilt *mon* (crest). (2).

£8,000 - 10,000

JPY1,200,000 - 1,500,000

US\$11,000 - 14,000





(side view)



300

300 \*

**A KAJI KABUTO (HELMET)**

Late Edo period (1615-1868), 19th century  
The leather bowl and *mabisashi* lacquered with textured *sabi-nuri* finish and overlaid with copper *fukurin*, false *hoshi* and surmounted by an elaborate multi-stage *tehen kanamono*, the copper *fukigaeshi* with a *shakudo* bellflower *mon* (crest); fitted at its lower edge with a deep cape of green cloth with a three-fan *mon* at the top and chevrons applied along the lower edge in black cloth.

£1,500 - 2,500

JPY230,000 - 380,000

US\$2,100 - 3,500

301 \*

**A SHIINARI KABUTO (HELMET)**

Late Edo period (1615-1868), 19th century  
A six-plate black-lacquer iron bowl, the front plate overlaid with three lacquered-metal *shinodare* each with a gilt *kiku-no-byo* rivet, the rear plate with two and a *kasa-jirushi-no-kan*, at the top an elaborate five-stage *tehen kanamono*, a metal *mon* (crest) *maedate* lacquered in black and gold on the front above a deep *tosei mabisashi*, on either side *wakidate* of black-lacquer buffalo horns with gilt tips, the five-lame *Hineno jikoro* in iron black lacquer and laced in blue *kebiki odoshi*, the *fukigaeshi* leather covered with a metal *mon* in black and gold lacquer. (3).

£4,000 - 6,000

JPY610,000 - 920,000

US\$5,600 - 8,400

302

**A KABUTO (HELMET)**

Late Edo period (1615-1868), 19th century  
The heavy shallow rounded bowl lacquered smooth with a narrow horizontal peak to the front, the black-lacquer iron *komanju jikoro* laced in dark blue *kebiki odoshi*, the small *fukigaeshi* with a gold-lacquer *manji mon* (crest), the *mon* (crest) is repeated boldly in gold lacquer on the top of the helmet, on the front a *maedate* formed as a disc with the crest at the centre and at the rear an *ushirodate* of two gilded bamboo leaves. (5).

£4,000 - 5,000

JPY610,000 - 760,000

US\$5,600 - 7,000

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



301



302





(reverse)



303

303

**A SHIINARI KABUTO (HELMET)**

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

The russet-iron bowl of six vertical plates secured with *zaboshi* and capped by two shaped plates showing Asiatic influence, on the front an applied, well-formed head of a dragon above a near horizontal peak, on the back of the bowl an applied cross motif, below the peak a deep brow plate embossed with red-lacquer eyebrows, a five-lame black-lacquer iron *Hineno jikoro* laced with dark blue *sugake odoshi*, the *fukigaeshi* leather covered with copper *fukurin*.

£5,500 - 7,000

JPY840,000 - 1,100,000

US\$7,700 - 9,900

304

**A NANBAN KABUTO (HELMET) AND A MENPO (HALF MASK)**

The kabuto Momoyama period (1573-1615),

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

The European cabasset made in one piece with lining studs around the lower edge and showing evidence of old repairs at the top, beneath the brim at the front an added black-lacquer brow plate, a five-lame *Hineno jikoro* in iron *kiritsuke kozane* lacquered gold and laced in bands of mauve, red and white; together with an associated red-lacquer *menpo* with hair moustache and chin tuft, the interior lacquered black, a five-lame *yodarekake* (throat guard) of iron *kiritsuke kozane* gold-lacquered and laced in bands of mauve, white and red. (2).

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$8,400 - 11,000



304

305 \*

**A MENPO (HALF MASK)**

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

The russet-iron *ressei* style mask well formed with well-defined nose and pronounced chin and deep wrinkles on the cheeks and beside the mouth; the nose detachable with turning pins, the ears riveted on and *odayori-no-kugi* beneath the chin, the interior red lacquered; the three-lame iron *yodarekake* (throat guard) laced with dark blue *sugake odoshi*.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800



305





306

306 \*

**A MENPO (HALF MASK)**

Edo period (1615-1868), 19th century

The red-lacquer *Okina-men* (old man's mask) modeled with wide open mouth and downturned nose and fitted with a hair moustache, the *odayori-no-kugi* unlacquered, a two-lame iron *yodarekake* (throat guard) red-lacquered and laced in dark blue *sugake odoshi* attached to the mask by a strip of printed leather.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

307 \*

**A SOMEN (MASK)**

Edo period (1615-1868), 19th century

The russet-iron mask forged in three pieces, the nose detachable with turning pins and the brow plate with hinges, the brow and cheeks embossed with eyebrows and wrinkles and the upper lip with a long hair moustache, the interior gold-lacquered, the three-lame iron *yodarekake* (throat guard) black-lacquered and laced with dark blue *sugake odoshi*.

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600



307



(reverse)



308 \*

**A SOMEN (MASK)**

Edo period (1615-1868), 19th century

An exceptional black-lacquer iron mask made in three pieces, the brow plate heavily embossed with eyebrows and wrinkles the upper edge rising to a peak pierced with holes to attach a hood and secured to the main mask by a peg and turning pins; the large main mask reaching well up the face and to the rear ending in large ears, the elegant nose detachable with turning pins with a hair moustache on the lower lip and a tuft of hair above the chin; under the chin are simple *odayori-no-kugi* and an *ase-nagashi-no-ana*; the interior lacquered red; with a wood storage box. (3).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$14,000 - 21,000

Accompanied by a certificate dated the tenth month of 1846, signed by Myochin Katsumi 弘化三年午十月明珍勝見

**Provenance:** Motoyama Hikokazu 本山彦一(1848-1932) collection. Ota Shiro 太田四郎 collection.

**Published:** Osaka Art Club 大阪美術倶楽部, *Shoindo iaihin nyusatsu mokuroku* 松陰堂遺愛品入札目録 (Auction Catalogue of the Shoindo [Motoyama Hikokazu] Collection), Osaka, 14 November 1933, lot no.225. Iida Kazuo 飯田一雄, *Katchumen: Mononofu no kaso* 甲冑面ものものの仮装 (Armour Masks: Samurai Disguise), Tokyo, Token Shunju 刀剣春秋, 2010, cat. no.142.

Kyoto National Museum 京都国立博物館, *Nihon no katchu* 日本の甲冑 (Armour of Japan), Kyoto, 1989, cat. no.143.

This important mask was formerly owned by the celebrated Meiji-era industrialist and parliamentarian Motoyama Hikokazu, founding President of the Mainichi Newspaper Company, and by Ota Shiro, who also made gifts of armour to Osaka Museum of History.





309



310



311



312

### TSUBA (SWORD GUARDS) Various Properties

309

#### TWO IRON SUKASHI (PIERCED) TSUBA

Ko-Shoami and Ko-Akasaka school, Muromachi (1333-1573) and Edo (1615-1868) periods, 16th and 18th century  
The first oval, carved and pierced with a large spider crab and bamboo leaves, *unsigned*, 8.3cm (3¼in); the second rectangular, carved with a symmetrical design of *chasen* (tea whisks), flying birds and ginger shoots, *unsigned*, 7cm (2¾in); with wood storage boxes. (6).

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

Each accompanied by a NBTHK Hozon certificate.

310

#### A KO-TOSHO TSUBA FOR A WAKIZASHI

Muromachi period (1333-1573), 15th century  
Round, pierced with a simple design of two mushrooms, the *nakago-ana* fitted with *semegane* (copper plugs for mounting), *unsigned*; with wood storage box.  
7.6cm (3in). (3).

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

Accompanied by a NBTHK Tokubetsu Hozon certificate.



313 (part lot)

311

**A KO-KINKO SHAKUDO TSUBA**

Momoyama period (1573-1615)  
Oval with exaggerated gold-ringed openings, the *nanako* ground pierced and carved in relief and inlaid in gold with clumps of chrysanthemums within a gold rim, *unsigned*; with wood storage box. 7.6cm (3in). (3).

£3,000 - 4,000  
JPY460,000 - 610,000  
US\$4,200 - 5,600

Accompanied by a NBTHK Hozon certificate.

**Provenance:** Miyake Hohaku collection (by repute).

312

**A YAGYU IRON SUKASHI (PIERCED) TSUBA**

Edo period (1615-1868), 18th century  
*Mokko*, carved and pierced with an oak leaf with veins in low relief, flanked by grasses, *unsigned*; with wood storage box. 7cm (2¾in). (3).

£3,000 - 4,000  
JPY460,000 - 610,000  
US\$4,200 - 5,600

Accompanied by a NBTHK Tokubetsu Hozon certificate.

313

**FIFTEEN IRON TSUBA**

Momoyama (1573-1615) to mid Edo period (1615-1868), late 16th to 18th century  
Comprising nine *sukashi* (pierced) *tsuba*, including a *Kyo-sukashi tsuba* with tea-ceremony wares; a *Kyo-Shoami tsuba* with a rain hat and snowflakes; another with falling maple leaves and ginger shoots; an Owari hexagonal *tsuba*; a *tsuba* of double lozenge form; an Edo *tsuba* with ginkgo leaves, signed *Edo Kanda no ju Ito Jin'emon Masakata*; a *Yoshiro-zogan tsuba* pierced with drawer handles; two other *tsuba*; a *Mito tsuba* inlaid with autumn flowers; four *Shoami tsuba*; and another *tsuba*.  
The smallest 6.4cm (2½in), the largest 8.2cm (3¼in). (15).

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





314 (part lot)



315

314

**EIGHT IRON TSUBA AND ONE BRASS TSUBA**

Edo period (1615-1868) and Meiji era (1868-1912), 17th to 19th century

Comprising four iron *sukashi tsuba*, one *Kyo-sukashi*, in the form of a crane with spread wings, *unsigned*, 7cm (2¾in); one Owari, pierced with flying birds and ginger shoots, *unsigned*, 7cm (2¾in); one Ko-Shoami carved with a crane over waves, *unsigned*, 7cm (2¾in); and one in the form of a crane, with gilt details, signed *Jakushi*, 7.6cm (3in); a large iron *tsuba* decorated in brass relief inlay with armour and a signpost amid clouds, *unsigned*, 8.5cm (3 3/8in); another *tsuba* inlaid with herons among reeds by a stream, signed *Hokkokusai Masahide*, 7.6cm (3in); two Mito *tsuba*, one carved and inlaid with Gama *rennin*, *unsigned*, 7.3cm (2 7/8in); the other with a kneeling sage, *unsigned*, 7cm (2¾in); an oval brass *tsuba* carved and partly pierced with an eagle about to attack a monkey hiding in a cave, signed *Hiroyoshi* with a *kao*, 6.7cm (2 5/8in). (9).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100

315

**A SHONAI SENTOKU TSUBA**

Edo period (1615-1868), 18th century  
Oval with a *shakudo* rim, the plate carved with simulated wood grain and inlaid with a dragonfly hovering over trailing *kikyo* (Chinese bellflowers) around a broken fence, in gold and silver relief inlay, *unsigned*; with wood storage box.  
8.3cm (3 1/4in). (2).

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



316

**A LARGE INLAID HIRATA TSUBA**

Edo period (1615-1868), 18th/19th century  
Oval, pierced with two *udenuki-ana* and inlaid with a praying mantis, three caterpillars, two wasps and seven ants in gilt-wired cloisonné enamel and gilt metal, *unsigned*; with wood storage box.  
8.5cm (3 3/8in). (2).

£2,500 - 3,000  
JPY380,000 - 460,000  
US\$3,500 - 4,200



316



317

**A DARK SHIBUICHI TSUBA**

By Tsuchiya Kanri, 18th century  
Oval, carved and inlaid with two cranes standing on undulating ground, the details in gold, copper and *shakudo*, the reverse with young cranes in the canopy of a pine tree above a stream, signed *Enjusai Kanri*; with wood storage box.  
7.3cm (2 7/8in). (3).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800



317



Accompanied by a NBTHK Tokubetsu Kicho certificate.

318

**A MITO IRON TSUBA**

By Michitoshi, Edo period (1615-1868), 18th century  
*Mokko* form, carved and inlaid with Kanzan and Jittoku standing by a stream and gazing up at the crescent moon, details in gold and copper relief inlay, signed *Michitoshi*; with wood storage box.  
8.5cm (3 3/8in). (3).

£700 - 800  
JPY110,000 - 120,000  
US\$990 - 1,100



318



Accompanied by a NBTHK *kanteisho* certificate.

The maker is probably Ichiryu Michitoshi, listed in Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H05070, where his work is described as resembling that of the Aizu Shoami school.





319



320



321

319

**A LARGE CHOSHU-STYLE IRON TSUBA**

By Okabe Tadamasu, Edo period (1615-1868),  
18th century

Round, carved in low relief with a mountainous  
Chinese landscape, a laden peasant crossing a  
bridge in the foreground and a boatman on a lake  
shown on the reverse; signed *Bansuiken Okabe  
Tadamasa saku*. 8.5cm (3 3/8in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400

For the maker, see Robert E. Haynes, *The Index of  
Japanese Sword Fittings and Associated Artists*,  
Ellwangen, Germany, Nihon Art Publishers, 2001,  
no.H09100.

320

**A SHIBUICHI TSUBA**

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

Oval, carved and inlaid with a tiger walking down a  
cliff to drink at a stream and at the foot of a waterfall, the  
reverse with rocks by a stream; inscribed *Banryuken  
Sadanaka* with a *kao*.  
7cm (2 3/4in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400



322



321

**A YANAGAWA-SCHOOL SHAKUDO  
SUKASHI (PIERCED) TSUBA**

Edo period (1615-1868), first half of the 19th century  
Oval, carved and pierced with a dragon amid storm clouds and slanting rain over turbulent water, details inlaid with gilt metal, the *ryohitsu* plugged with gilt metal, inscribed *Yanagawa Naomasa*; with wood storage box.  
7.6cm (3in). (2).

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

322

**A SHAKUDO SUKASHI (PIERCED) TSUBA**

By Masatoshi of Edo (Musashi Province), Edo period (1615-1868), late 18th/early 19th century  
Oval, pierced and carved partially in the round with chrysanthemum stems, leaves and blossoms embellished with dewdrops in gold, the rim with *rinzu* (textile-weave) designs in gold *nunome* (overlay), pierced with openings for *kozuka* (scabbard-mounted knife) and *kogai* (scabbard-mounted skewer), signed *Bushu no ju Masatoshi* (Masatoshi of Musashi Province).  
7.1cm (2¾in).

£2,000 - 3,000  
JPY310,000 - 460,000  
US\$2,800 - 4,200

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

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





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323

**AN IRON TSUBA**

By Jingo III (1691-1777) of Higo Province, Edo period (1615-1868), 18th century  
The oval plate carved and pierced with chrysanthemum petals within a pipe rim, the details inlaid with brass; signed *Yatsushiro Jingo saku*; with wood storage box.  
7.6cm (3in). (2).

£2,500 - 2,800  
JPY380,000 - 430,000  
US\$3,500 - 3,900

324

**A HIGO-SCHOOL IRON SUKASHI (PIERCED) TSUBA**

By Kamiyoshi Fukanobu (1786-1851) of Higo Province, Edo period (1615-1868), early 19th century  
Carved and pierced in the form of the crescent moon among dew-laden, wind-blown grasses, *unsigned*; with wood storage box.  
7.6cm (3in). (2).

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

The *tsuba* is punched with the typical line of holes beneath the *nakago-ana*, associated with Fukanobu, although the design is one derived from earlier Higo masters. For a *tsuba* of very similar design by Hayashi Shigemitsu, see Masayuki Sasano, *Early Japanese Sword Guards: Sukashi Tsuba*, London, Robert G. Sawers, 1974, p.231, pl.175.

325

**AN IRON TSUBA**

By Kamiyoshi Fukanobu (1786-1851) of Higo Province, Edo period (1615-1868), early 19th century  
The thin oval plate pierced with a symmetrical design of four drawer handles, the *nakago-ana* with copper plugs, partly obscuring the typical line of punched holes beneath, *unsigned*; with wood *tomobako* storage box bearing an inscription attributing the work to Fukanobu.  
8.2cm (3¼in). (2).

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



327



326

**TWO SOFT METAL TSUBA**

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

The first of copper, eight-lobed, with polished rim around an *ishime* textured plate pierced with an *udenuki-ana* and scrolled *ryohitsu*, unsigned, 7.9cm (3 1/8in); the second *shibuichi*, carved and inlaid with a dragon in a storm, lightning bolts inlaid on the reverse, signed *Seikaizan Sekkoku*, 6.7cm (2 5/8in); with one wood storage box. (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

327

**AN IRON TSUBA**

Attributed to Haruaki Hogen (1787-1857),

Edo period (1615-1868), 19th century

Almost circular with slightly raised rim, carved in relief and inlaid in gold, on one side a carp swimming among waterweed in a fast-flowing river with a water boatman above, on the other side three turtles in the river; signed *Haruaki Hogen* with gold-inlaid square seal *Haru*. 8.4cm (3 1/4in). (2).

£3,000 - 3,500

JPY460,000 - 530,000

US\$4,200 - 4,900

**Provenance:** Edward Gilbertson collection.

McNair Scott collection.

G. F. Hearn collection.

Edward Wrangham collection, sold in these rooms, 9 November 2010, lot 65.

Accompanied by an informal certificate signed by Dr Kazutaro Torigoe dated September 1965, stating the *tsuba* to be the genuine work of Haruaki.

For Haruaki (Kono Haruaki, also known as Haruaki or Shunmei Hogen), see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H 0076065. Another example, similar to the present lot but with only turtles in the design and pierced with openings for *kozuka* (scabbard-mounted knife) and *kogai* (scabbard-mounted skewer), is in the Baur collection; see B. W. Robinson, *The Baur Collection: Japanese Sword-Fittings and Associated Metalwork*, Geneva, Collections Baur, 1980, cat. no. D.1312.





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**A LARGE COPPER TSUBA**

By Tsuneyasu, Meiji era (1868-1912)

Almost circular with a raised rim, carved and inlaid with the Buddhist disciple Handaka Sonja seated holding a gnarled staff and an alms bowl from which a small dragon emerges on a vapour cloud, the reverse engraved with a fish banner for the Boys' Festival amid sunbursts and falling petals, signed and dated *Tenpo gen kanoé inu* (1830) *Tsuneyasu*; with a lacquer storage box, decorated on the polished black-lacquer ground with *mon* (crests) in rubbed gold *hiramaki-e*. The tsuba 10.5cm (4 1/8in), the box 23.5cm x 17.1cm (9 1/4in x 6 3/4in). (2).

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500

329

**A LATE COPPER TSUBA**

After Iwamoto Konkan, Meiji era (1868-1912)

In the form of Benkei crouching down beneath the weight of a large demon on his back, the reverse showing the huge head of a demon seen from the side, tied with a rope and with Benkei's sword below, the details inlaid with *shakudo*, gilt metal and silvered metal, inscribed *Iwamoto Konkan* with a *kao*; with wood storage box. 8.5cm (3 3/8in). (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800



330



331



## OTHER SWORD FITTINGS

### Various Properties

330

#### A KAGA GOTO MITOKOROMONO

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

Comprising a *shakudo kozuka* richly inlaid in gold and silver with Kosekiko riding over a bridge pursued by Choryo seated on a dragon and proffering a shoe, within a gilt frame, *unsigned*, with blade inscribed with the names and poems of the Six Immortal Poets; a *fuchi-gashira* of *shakudo nanako* similarly inlaid with the same subject, *unsigned*; and a pair of *menuki* of *shakudo* and gilt metal illustrating the same subject, with copper details, *unsigned*; with a wood storage box. (5).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800

331

#### A SET OF OMORI-SCHOOL WAKIZASHI FITTINGS

Edo period (1615-1868), 19th century

Comprising an oval *tsuba*, *shibuichi*, carved in high relief with a design of crashing waves inset with gilt-metal spray drops, signed *Omori Teruhide*; and a *fuchi-gashira* and *kojiri* carved and inlaid in similar style, *unsigned*; with a wood storage box.

The *tsuba* 6.7cm (2 5/8in). (4).

£2,000 - 2,500  
JPY310,000 - 380,000  
US\$2,800 - 3,500





332



332

**A SET OF SHAKUDO KOZUKA AND KOGAI**

Attributed to Chizuka Hisanori of Edo, Edo period (1615-1868), 18th century  
Each with a ground of simulated rushing water, richly inlaid in gold and silver with a dragon running amid breaking waves, the reverse and the *kogai* blade of thick cat-scratched gilt, inscribed *Hisanori* with a *kao*; with a fitted storage box. (3).

£2,000 - 2,500  
JPY310,000 - 380,000  
US\$2,800 - 3,500



333

**FIVE KOZUKA**

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

The first *shibuichi*, carved in sunk relief with a boy seated on an ox, playing a flute, slight inlaid details, signed *Ichimudo Terutatsu* with a *kao*; the second *shibuichi*, inlaid in various metals with a night watchman, signed *Masayuki (Shozui)*; the third *shibuichi*, engraved with a monkey-trainer in *katakiri* (engraving with an angled chisel emulating brushstrokes) and *kebori* (plain line engraving), signed *Furukawa Jochin* with a *kao*; the fourth brass, inlaid on the *ishime* ground with a *kinchaku* (purse) and *netsuke*, *unsigned*; the fifth silver, engraved with an egret perched on a rock by a stream, signed *Furukawa Jochin* with a *kao*. (5).

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

334

**A SHIBUICHI KOGAI**

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

Inlaid in high relief with a peony bloom and paulownia in gold and silver, signed *Kakodaji Sadataka* with a *kao*; with fitted wood storage box. (2).

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



333



334



335

335

**A LATE GOTO SHAKUDO KOGAI**

Edo period (1615-1868), 19th century  
The *nanako* ground inlaid with a feather in silver, gilt metal and *shakudo* within a polished frame, *unsigned*; with fitted wood storage box. (2).

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

336

**A SHIBUICHI KOZUKA**

Style of Yokoya Somin I, Edo period (1615-1868), mid 19th century  
The lightly hammered ground carved in relief with a *shishi* seen from the front, its eyes, claws and spots inlaid with gold and silver, *unsigned*; with a fitted wood storage box. (2).

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

337

**A SILVER KOZUKA**

By Kiyotsugu, Meiji era (1868-1912), late 19th century  
Carved in relief and inlaid with a macaque seated holding aloft a peach branch from the top of which is suspended a wasp nest, details inlaid with copper, signed *Kiyotsugu tsukuru* with a *kao*; with a fitted wood storage box. (2).

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

The maker is probably Takahashi Kiyotsugu, who lived in Shiba, Tokyo and died in 1894. See Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H03379.



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**TWO PAIRS OF MENUKI FOR A DAISHO**

By Yamazaki Ichiga, Edo period (1615-1868), early 19th century. Each in the form of Jizo Bosatsu seated on a wave-girt rock and wielding a staff with small bells and a dragon swimming in turbulent water, signed *Yamazaki Ichiga*; with a fitted wood storage box. (5).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800

For the maker, a student of Goto Jujo, see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H01671.

339 \*

**TWO METAL OBIDOME (SASH CLIPS)**

One by Katsura Mitsuharu (1871-1962), the other by Toyokawa Mitsunaga II (1850-1923), Taisho era (1912-1926), dated 1924. The first of *shibuichi*, in the form of two overlapping fans, one engraved and partially inlaid with a chrysanthemum bloom and foliage, the other engraved with a butterfly, backed with a silver plate, signed *Mitsuharu to*, 5.1cm (2in); the second of copper and gilt metal, in the form of a tasseled *uri* (gourd) and *chasen* (tea whisk) with details of inlaid *shakudo*, signed *Mitsunaga*, 4.5cm (1¾in); with wood *tomobako*

storage box inscribed *Senkoku kanagu junikagetsu no uchi junigatsu no zu* (Engraved metal fitting with picture for the twelfth month, one of the twelve months), the inside of the lid inscribed *Chasen-uri no zu, uraza Taisho kinoe-ne shoka Tohoku Sanjin Mitsuharu koku* (Backplate with picture of a tea-whisk-vendor, engraved by Tohoku Sanjin Mitsuharu, January 1924) with seal *Mitsuharu*; and *Shichijusan-o Mitsunaga* (Mitsunaga, aged 73) with two seals, one reading *Hakuzanshi*. (3).

£2,000 - 2,500  
JPY310,000 - 380,000  
US\$2,800 - 3,500

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

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



(signature)

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## SWORDS

### Various Properties

340 \*

#### A MOUNTED TANTO

Edo period (1615-1868), 19th century

The blade of *hira-zukuri* form, *suguba* and *masame hada*, the *ubu nakago* signed *Yoshi[...]* saku; *koshira-e* (mounting): the *saya* of polished black lacquer; the attached *tsuba*, *fuchi-gashira*, *kurikata* and *kojiri* of hammered gilt metal; the *shakudo nanako kozuka* carved and inlaid with grain, signed *Yoshioka Inabanosuke*; the *shakudo* and gilt-metal *menuki* in the form of grain; with a brocade bag.

The blade 24.5cm (9 5/8in) long; total length 40.5cm (16in). (2).

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500

341 \*

#### A MOUNTED TANTO

Edo period (1615-1868), 19th century

The blade of *hira-zukuri* form with *midare-ha* and indistinct *hada*; the *ubu-nakago* with one *mekugi-ana*, unsigned; *koshira-e* (mounting): the *saya* and *tsuka* of black *ishime* lacquer with a red-lacquer abstract design and embellished with *aogai* powder; the *fuchi-gashira*, *kozuka* and *kojiri* of *shakudo* with gilt-metal bamboo design; a gilt-metal *menuki* of *aoi-mon* (hollyhock crests), unsigned; with a brocade bag. The blade 21.2cm (8 3/8in) long, total length 38.3cm (15 1/8in). (2).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100



342

342 \*

**A GILT-METAL TANTO KOSHIRA-E (MOUNTING)**

Edo period (1615-1868), 19th century

The *saya* and *tsuka* of richly gilt metal, finely engraved in *kebori* and carved in low relief with a large flying *ho-o* (phoenix), the *fuchi-gashira* and *kurikata* of undecorated silver; the *menuki* of gilt metal in the form of a *minogame* (hairy-tailed tortoise) and crane, *unsigned*; with a cotton storage bag. *Total length 36.5cm (14 3/8in)*. (2).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,500 - 4,200



(signatures)



343

343 \*

**A MOUNTED TANTO WITH ASSOCIATED FITTINGS**

The blade by Motohira, Edo period (1615-1868), 19th century

The blade of *hira-zukuri* form, *gunome-ha* and indistinct *hada*; the *ubu nakago* signed and dated *Satsuyo-shi Motohira, Bunka gen hachigatsubi* (a day in the eighth month of 1804); *koshira-e* (mounting): the *saya* of black *ishime* lacquer; the *shibuichi tsuba* engraved with petals; the *shibuichi fuchi-gashira* carved with breaking waves; the *shakudo kozuka* carved and inlaid with a pine tree by the corner of a house, signed *Tomomitsu*; the gilt-metal and *shakudo menuki* each in the form of a hare and foliage; with a brocade bag. *The blade 27.3cm (10 3/4in) long, total length 43.8cm (17 1/4in)*. (2).

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500





344

344

**A TANTO BLADE WITH KOSHIRA-E (MOUNTING)**

The mounting by Muneyoshi, Edo period (1615-1868), 19th century  
The blade of *hira-zukuri* form, *suguba* and slight *midareha*, the *hada* of indistinct *itame*, the *o-suriage-nakago*, *unsigned*; in *shirazaya*; *koshira-e* (mounting): the *saya* of ribbed polished black lacquer; the fittings of *shibuichi*; the *kozuka* inlaid with a recumbent deer beneath pine trees; the *kogai* similarly inlaid with a stone lantern; the *fuchigashira*, *kurikata* and *kojiri* carved and inlaid with scrolling peonies, *unsigned*; the *kuchi kanamono* (mouth piece) signed *Muneyoshi motome ni ojite* (made by request), *Yashinaga* (the patron); with two silk bags. *The blade 28.5cm (11 1/4in) long; total length 42cm (16 1/2in).* (5).

£4,500 - 5,500  
JPY690,000 - 840,000  
US\$6,300 - 7,700

Accompanied by a NBTHK Tokubetsu Hozon certificate for the *koshira-e*.



345

345

**A FINELY MOUNTED AIKUCHI WITH KOTO BLADE**

The blade by Uda Kunimune, Muromachi period (1333-1573), 15th century, the *kozuka* and *kogai* by Naritoshi, 19th century  
The blade of *hira-zukuri* form, with regular *koshi-hi* to one side and *bo-hi* with *soe-hi* to the other, medium *sugu-ba* of *nioi* with profuse *nie* and *sunagashi*, the *hada* of tight *itame*, the *ubu nakago* with three *mekugi-ana*, signed *Uda Kunimune*; *koshira-e* (mounting): the *kozuka* and *wari-kogai* of pale *shibuichi*, delicately engraved and inlaid with butterflies and dragonflies among wild flowers by a stream, each with lines of a poem on the reverse, signed *Naritoshi* with a *kao*; the *fuchigashira*, *kurikata* and *kojiri* of silver with profuse chrysanthemums in relief with gold highlights; the *menuki* of silver, each in the form of three egrets; with silk storage bag. *The blade 31cm (12 3/8in) long; total length 46.4cm (18 3/8in).* (2).

£6,000 - 7,000  
JPY920,000 - 1,100,000  
US\$8,400 - 9,900



(signature)





(signature)

346



347



(sword fittings)

346

**A SHIN-SHINTO OSORAKU TANTO BLADE**

By Minamoto Kiyomaro, Edo period (1615-1868), 19th century  
The blade of *shinogi-zukuri* form with exaggerated *o-kissaki*, the *yokote* wider than the *hamachi*; with *gunome-midare-ha* of *nioi*; the *hada* of finely grained *itame* with *jinie* and *chikei*; the *ubu nakago* with one *mekugi-ana*, signed *Kiyomaro*; in *shirazaya*; with a storage bag.  
The blade 29.5cm (11 5/8in) long. (2).

£6,000 - 8,000  
JPY920,000 - 1,200,000  
US\$8,400 - 11,000

347 \*

**A TANTO KOSHIRA-E (MOUNTING)**

Edo period (1615-1868), 19th century  
The *saya* of black *ishime* lacquer with red and black *Negoro*-style lacquer striations; the fittings of *shibuichi*, the *tsuba*, *fuchi-gashira*, *kurikata* and *kojiri* of hammered *ishime*; the *kozuka*, signed *Hiromasa* with a *kao*, and *kogai*, signed *Toju*, both engraved with running dragons; the circular *menuki* carved on the *nanako* ground with *kiri-mon* (paulownia crests), *unsigned*; with a brocade bag.  
55.9cm (22in) long. (2).

£2,500 - 3,000  
JPY380,000 - 460,000  
US\$3,500 - 4,200

348 \*

**A WAKIZASHI KOSHIRA-E (MOUNTING)  
WITH ASSOCIATED FITTINGS**

Edo period (1615-1868), 19th century

The *saya* of black lacquer, inlaid all over with natural shell segments; the iron *tsuba* pierced with peonies within the half-pipe rim, signed *Choshu Hagi no ju Kaji saku*; the *shakudo fuchi-gashira* inlaid with peonies in gold and copper relief inlay; the *kozuka* similarly inlaid with a mass of chrysanthemums, *unsigned*; with a silk bag.

61cm (24in) long. (2).

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500

349 \*

**A WAKIZASHI KOSHIRA-E (MOUNTING)  
WITH ASSOCIATED FITTINGS**

Edo period (1615-1868), 19th century

The *saya* of brown and black lacquer, simulating wood grain, the upper section of ribbed black lacquer; the fittings of *shibuichi*; the *tsuba* oval, engraved in Yokoya style with bamboo and rocks; the *kozuka* inlaid with a female Buddhist deity holding a spray of flowers; the *fuchi-gashira*, *kurikata* and *kojiri* inlaid with *chidori* (plovers or dotterels) and breaking waves; the gilt-metal *menuki* in the form of a *shishi*, *unsigned*; with a brocade bag.

61cm (24in) long. (2).

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500



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350

**TWO WAKIZASHI**

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

The first with a blade of *shinogi-zukuri* form, *choji-midare-ha* and indistinct *hada*, unsigned; *koshira-e* (mounting): the *saya* of mottled black and red lacquer and associated iron and *shibuichi* fittings; the blade 52cm (20 5/8in) long; the second blade of similar form, with *choji-midare-ha*, unsigned, black-lacquer *saya* and part-iron fittings, the blade 53.3cm (21in) long. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

351 \*

**A KATANA KOSHIRA-E (MOUNTING)  
WITH ASSOCIATED FITTINGS**

Edo period (1615-1868), 19th century

The saya of mottled red and black lacquer decorated with scattered *kiku-mon* (chrysanthemum crests) in gold *takamaki-e*; the *tsuba* of *shakudo ishime* inlaid with scattered chrysanthemum blooms and foliage; the *shakudo nanako fuchi-gashira* inlaid in gilt metal with dragon medallions; the *menuki* of *shakudo* in the form of dragons; with a silk bag.

97.8cm (38½in) long. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

352

**A SHINTO KATANA BLADE**

By the Omi no kami Minamoto Hisamichi family,

Edo period (1615-1868), 17th century

Of *shinogi-zukuri* form, shallow *sori* and with *chu-kissaki*, *gunome-midare-ha* of *nioi* with profuse *nie* and *ashi*, the *hada* of *mokume*; the *ubu nakago* with one *mekugi-ana*, signed *Omi no kami Minamoto Hisamichi* with *kiku-mon* (chrysanthemum crest), in *shirazaya*; with silk storage bag.

69.8cm (27½in) long. (3).

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500

Accompanied by a NBTHK *ninteisho* certificate dated Showa 50 (1975).

The blade is probably by Hisamichi I, who worked from 1650 to 1673.



(signature)

351

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354



(353 - signatures)

(354 - signatures)

353 \*

**A MOUNTED BIZEN SHIN-SHINTO KATANA**

The blade by Yokoyama Kaganosuke Fujiwara Sukenaga and the *fuchi-gashira* by Omori Teruhide, Edo period (1615-1868), 19th century

The blade of slender *shinogi-zukuri* form, shallow *koshi-zori*, medium *gunome-ha* of *nioi*, *itame hada*, the *ubu nakago* with one *mekugi-ana*, signed *Bishu Osafuneshi Yokoyama Kaganosuke Fujiwara Sukenaga* with engraved *kiku* and *ichi kanji*; *koshira-e* (mounting): the *saya* (scabbard) of polished black lacquer, the iron *tsuba* of *Kyo-sukashi* type, pierced with winged insects; the *fuchi-gashira* of *shibuichi*, carved and inlaid in gilt metal with dragons in turbulent water, signed *Omori Teruhide saku*; the *menuki* of *shakudo* and gilt metal, in the form of running dragons.

The blade 65.5cm (25¾in) long, total length 95.3cm (37 5/8in).

£1,800 - 2,200

JPY270,000 - 340,000

US\$2,500 - 3,100





(355 - signature)

(355 - horimono)

354 \*

**A KOTO KATANA WITH KOSHIRA-E (MOUNTING)**

The blade by Osafune Kiyomitsu, Muromachi period (1333-1573), 16th century

The blade of *shinogi-zukuri* form, shallow *koshi-zori*, narrow *uguba* of *nioi* and *nie*, *mokume-hada*, the *ubu nakago* with one *mekugi-ana*, signed and dated *Bishu Osafune Kiyomitsu, Tenbun jukyunen hachigatsubi* (a day in the eighth month of the nineteeeth year of Tenbun [1550]); in *shirazaya*; *koshira-e* (mounting): the *saya* (scabbard) of dark olive-green lacquer sprinkled with powdered shell; the iron *sukashi* (pierced) *tsuba* by Kamiyoshi Fukanobu of Higo Province, pierced with plum blossoms; the *fuchi-gashira* of *shakudo* with scattered *karakusa* ('Chinese grasses') in gilt metal.

The blade 67.7cm (26 5/8in) long, total length 98cm (38 1/2in). (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200

355

**A MOUNTED SHINTO KATANA**

The blade by Tadayoshi, Edo period (1615-1868), 17th/18th century

The blade of broad *honzukuri* of shallow *sori* with extended *chu-kissaki*, *gunome-midare-ha* of *nie*, with delicate *uchinoke* and *kinsen*, *ko-itame hamon*, with fine *soe-hi* to one side and dragon and *tama horimono* to the other, the *ubu nakago* with one *mekugi-ana*, signed *Hizen no ju Mutsu no kami Tadayoshi*; *koshira-e* (mounting): the *saya* of black lacquer, diagonally ribbed and with a dragon in coloured lacquer chasing a flaming jewel in lacquer and silvered metal, iron *tsuba* of Mito type, with a dragon over breaking waves in relief, *fuchi-gashira*, *kurikata*, *koiguchi* and *kojiri* of iron with bamboo in silver *zogan*; gilt-metal *menuki* of tigers. The blade 73cm (28 3/4in) long; total length 107cm (42in).

£6,000 - 8,000

JPY920,000 - 1,200,000

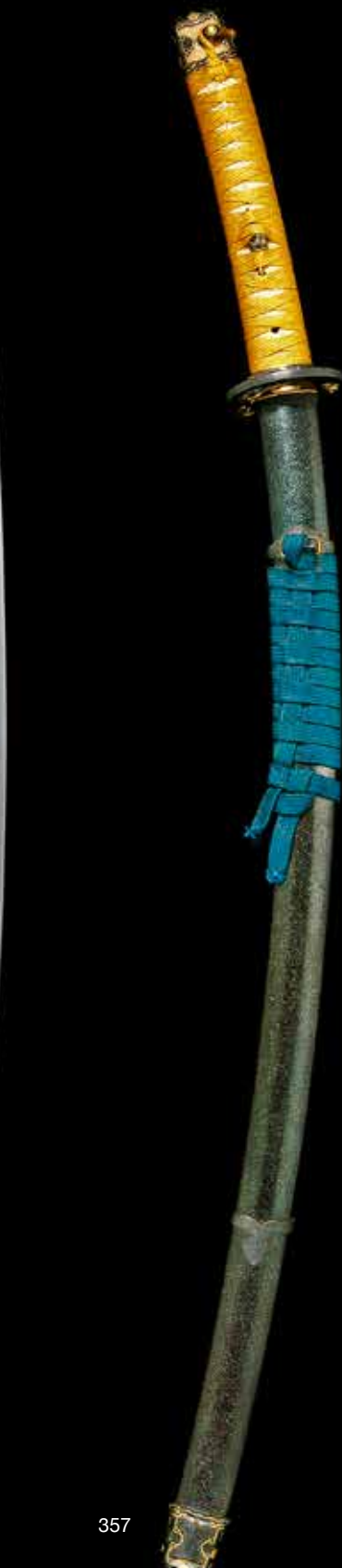
US\$8,400 - 11,000



355



356



357



(356 - signature)

356 \*

**A SHINTO KATANA BLADE WITH KOSHIRA-E (MOUNTING)**

The blade attributed to Tadamitsu, Edo period (1615-1868), 17th century

The blade of *shinogi-zukuri* form, narrow *suguba* of *nie* and with a tight *mokume hada*, the *o-suriage nakago* with four *mekugi-ana*, signed *Bishu Osafune[...]*; in *shirazaya*; *koshira-e* (mounting): the *saya* of black *ishime* lacquer; iron Higo fittings with dragons amid scrolling clouds in gold *zogan*; the *menuki* in the form of warriors in *shakudo* and gold; with silk and brocade bags. *The blade 61cm (24in) long; total length 97cm (38 1/8in)*. (5).

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$8,400 - 11,000

Accompanied by a NBTHK Hozon certificate attributing the blade to Tadamitsu.

357 \*

**A TACHI KOSHIRA-E (MOUNTING)**

Edo period (1615-1868), 19th century

The *saya* of black lacquer with shell powder throughout; the fittings of *shakudo nanako*; the *tsuba* oval, inlaid with armour, a *tachi*, stirrups, a quiver of arrows, a fan, a ladle and horse bits, inscribed *Goto Kanjo*; the *fuchi-gashira* and *kojiri* inlaid with gilt metal and silver medallions engraved with the *omodakamon* (water-plantain crests); the *shakudo* and gilt-metal *menuki* in the form of helmets; the remainder of the fittings of undecorated *shakudo nanako*; with a silk bag. *99.1cm (39in) long*. (2).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600



(signatures)

358

**A FINE SHINTO KATANA BLADE WITH MOUNTS**

The blade by Bitchu no kami Tachibana Yasuhiro, first generation, Edo period (1615-1868), circa 1660

The blade of *shinogi-zukuri* form with *komaru boshi*, *choji-ha* of *nie* with *choji-ashi* and *kinsuji*, the *hada* of broad *ko-itame*; the *ubu nakago* with *osujikai yasurime* and one *mekugi-ana*, signed *Bitchu no kami Tachibana Yasuhiro* with *kiku-mon*; in *shirazaya* with gold *habaki* and *sayagaki*; *koshira-e* (mounting): the *saya* (scabbard) of black *ishime* lacquer with polished *bishi-ju-mon*; iron Nanban *sukashi* (pierced) *tsuba* carved and pierced with exotic foliage derived from European leather designs; the *fuchi-gashira* with netting in relief; the Mino-Goto *menuki* of *shakudo* in the form of eggplants and foliage; the *kojiri* of iron, devoid of decoration; with two silk storage bags.

The blade 62.5cm (24 5/8in) long, total length 88.5cm (34 7/8in). (5).

£9,000 - 12,000

JPY1,400,000 - 1,800,000

US\$13,000 - 17,000

Accompanied by a NBTHK Hozon certificate dated 1998, attributing the work to Bitchu no kami Tachibana Yasuhiro.

The *sayagaki* by Tanobe Michihiro, dated 1998, also attributes the work to Bitchu no kami Tachibana Yasuhiro, with a full description of the blade, commenting on the fine *hamon*.





(signatures)

359

**A WELL-MOUNTED DAISHO (PAIR OF SWORDS) WITH OMORI KOSHIRA-E (MOUNTING)**

The katana blade probably Edo period (1615-1868), 17th century, the wakizashi blade 17th century  
 The katana blade of slender *shinogi-zukuri* form with *chu-kissaki*, mixed *gunome-choji-midare-ha* of *nioi* with *ashi* and *yo*, the *hada* of *itame/mokume*, with broad *bo-hi* to either side; the *suriage-nakago* signed illegibly; the wakizashi blade of *shinogi-zukuri* form with *chu-kissaki*, *gunome-midare-ha* with wide *nioi* line; the *hada* of *mokume* with *ji-nie*; the *ubu nakago* with *o-sujikai yasurime* and one *mekugi-ana*, signed and dated *Inoue Shinkai, Enpo sannen nigatsubi* (a day in the second month of the third year of Enpo [1675]) with *kiku-mon* (chrysanthemum crest); *koshira-e*: the *saya* of ribbed polished black lacquer; the iron *tsuba* carved in low relief with dragons in clouds within a rim inlaid with *rinzu* (textile-weave) patterns in gold overlay, unsigned; the *fuchi-gashira* carved in high relief with breaking waves and with silver spray, signed *Omori Teruhide*; the *kozuka* similarly carved and inlaid, unsigned; the gold *menuki* in the form of dragons. The katana blade 66cm (26in) long, total length of the katana 95cm (37 3/8in); the wakizashi blade 42.2cm (16 5/8in) long, total length of the wakizashi 66cm (26in). (2).

£15,000 - 18,000  
 JPY2,300,000 - 2,700,000  
 US\$21,000 - 25,000



360 \*

**A DAISHO (PAIR OF SWORDS)  
WITH KOSHIRA-E (MOUNTING)**

The blades, Edo period (1615-1868), 18th century,  
the *koshira-e* 19th century

The *katana* blade of *shinogi-zukuri* form, medium *suguba* of *nioi* and *nie*, *masame-hada*, a broad *hi* to either side extending into the *nakago* which bears four *mekugi-ana* (two plugged), *unsigned*; in *shirazaya*; the *wakizashi* blade of *hira-zukuri* form, narrow *choji-midareha* of *nie* with *sunagashi*, indistinct *hada* and a *koshi-hi* to one side, extending into the *suriage nakago* which bears two *mekugi-ana*, *unsigned*; in *shirazaya*; *koshirae*: the *saya* of *aogai-nashiji* lacquered with running *shishi* and peonies in gold and silver *takamaki-e*; the *tsuba* of iron with silver plates, the remainder of the *tachi*-style fittings of silver and all carved in relief with *maru-nichigai-hoshi-takanoha-mon*, *unsigned*; with four brocade bags. The *katana* blade 68.5cm (27in) long, total length of the *katana* 96cm (37<sup>3</sup>/<sub>4</sub>in); the *wakizashi* blade 48.2cm (19in) long, total length of the *wakizashi* 70cm (27 <sup>5</sup>/<sub>8</sub>in). (8).

£15,000 - 18,000

JPY2,300,000 - 2,700,000

US\$21,000 - 25,000

Each *shirazaya* with a *sayagaki*.



(side view)

361



362

**ACCESSORIES FOR SWORDS  
AND OTHER MILITARIA**  
**Various Properties**

361

**A KATANA ZUTSU (SWORD STORAGE CASE)**

Edo period (1615-1868), late 17th/18th century  
Black-lacquered, the slender body widening at the top to accommodate the *tsuba*, the ends of the case and cover with scattered shell inlay, lacquered over and decorated with *aoi-mon* (hollyhock crests) amid scrolling foliage in gold *hiramaki-e*, fitted with a sliding button lock; *unsigned*.  
103.5cm (40<sup>3</sup>/<sub>4</sub>in) long.

£2,500 - 3,000  
JPY380,000 - 460,000  
US\$3,500 - 4,200



362

**A LACQUERED WOOD KATANATATE  
(SWORD STAND)**

Showa era (1926-1989), circa 1931

Of typical form, the rich *nashiji* ground decorated with scattered clam shells for *kaiawase* (shell matching game) in gold and silver *takamaki-e*, two with designs of landscape in gold lacquer relief, *unsigned*; with wood *tomobako* storage box, the cover with a *hakogaki* reading *Showa rokunen rokugatsu muika kore o motomeru, Katanatate, nashiji Genjigai moyo, Ukitashi* (*Nashi-ji sword stand with the Tale of Genji, shell design, acquired by Mr Ukita on 6th June 1931.* 66cm (26in) high. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

363 \*

**A SET OF A YUMI (BOWS) AND TEN YA  
(ARROWS)**

Edo period (1615-1868), 19th century

The short bow of shaped wood, partly covered with gold and red-lacquered leather, with black highlights, the arrows with dark brown and gold-lacquered shaft and white feather flights, contained in an *ebira* (quiver) of wood and leather, the lower cup of leather, lacquered in gold with *mitsu-ogimaru-mon* and *kiku-mon* (chrysanthemum crests); with two wood storage boxes.

*The bow 75cm (25 1/2in) long, the arrows 88.7cm (24 7/8in) long. (15).*

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,500 - 4,200

The box with arrows inscribed *Shikobako* (box for carrying arrows).

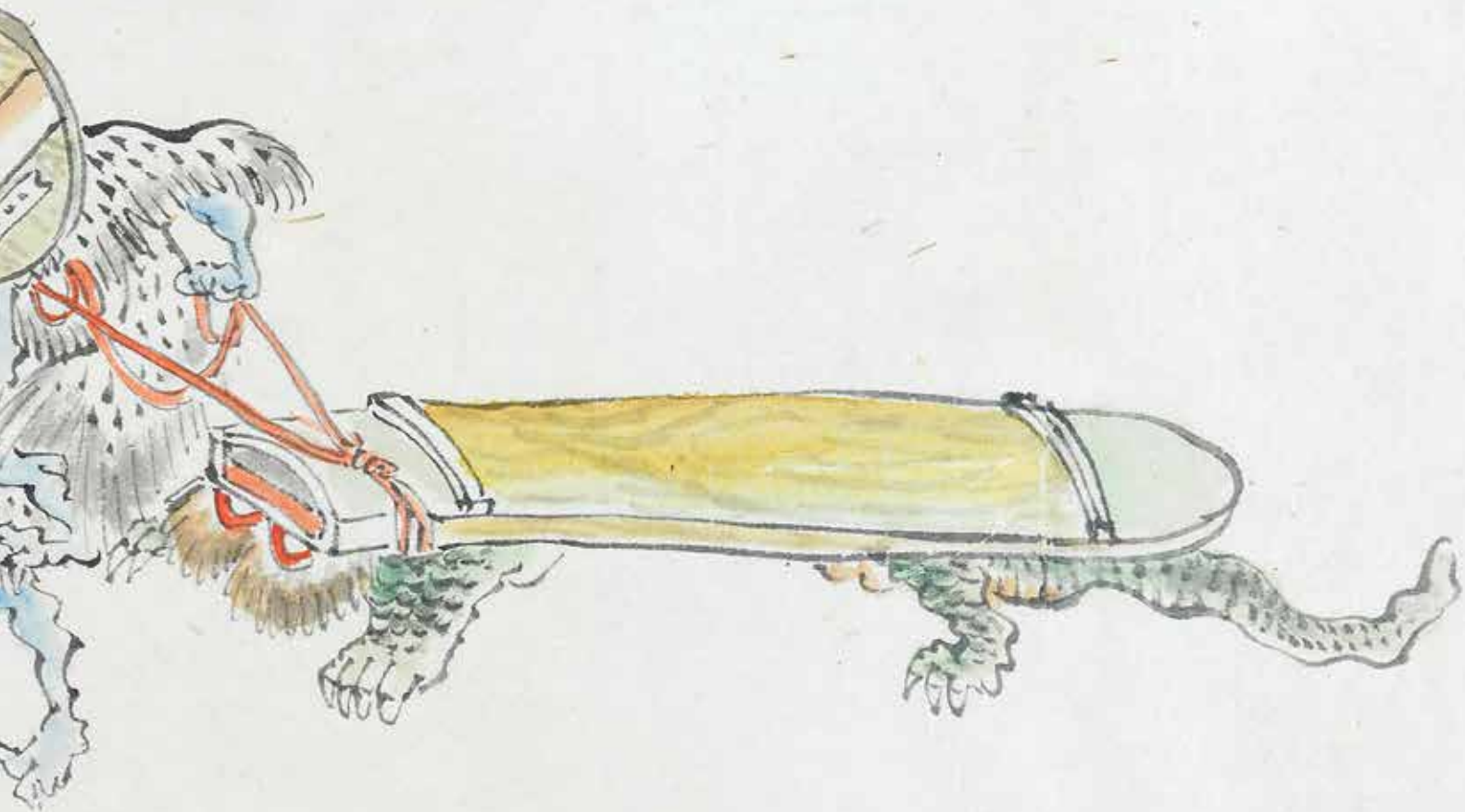


363



**EMBROIDERED WORKS OF ART,  
PAINTED SCREENS, HANGING  
SCROLLS, HANDSCROLLS,  
WOODBLOCK PRINTS AND ALBUMS**

Lots 364 - 422







364



365

## EMBROIDERED WORKS OF ART Various Properties

364 WT

### A FOUR-PANEL FOLDING SCREEN

Meiji era (1868-1912)

Embroidered on variously coloured floss silk threads, each rectangular panel decorated with a mass of tall bamboo stems issuing from rocks along the water's edge, one panel with a solitary egret descending on the water with a flock of egrets in flight on the upper right corner, above four smaller rectangular silk panels, unadorned, within a black-lacquered wood frame. 189cm x 296cm (74 3/8in x 116 1/2in).

£3,000 - 5,000

JPY460,000 - 760,000

US\$4,200 - 7,000

365 \*

### AN EMBROIDERED PAINTING

Anonymous, Meiji era (1868-1912)

Embroidered in various coloured floss silk threads, imitating a *kakeiku* (vertical hanging scroll) depicting a white hawk tethered to a wood perch and attempting to undo the silk cord with its beak; framed and glazed. 88cm x 33cm (34 5/8in x 13in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100



(The peacock embroidered wall hanging in situ at Clive Court in 1912),  
*photograph courtesy of owner.*

366

**A FINE SILK EMBROIDERED WALL HANGING**

Probably by a Kyoto textile workshop, Meiji era (1868-1912)

A large-scale tapestry depicting a peacock in a luxuriant verdant forest, perched on a flowering cherry branch demonstrating his full splendour with his tail feathers erect forming a shimmering fan in a mating display, all worked in the cut-velvet technique, handwoven with abundant use of genuine gold and other coloured threads of shades of green, brown, pink and blue, within a plain moss-green silk border; *unsigned*. Overall 196cm x 130cm (77 1/16in x 51 1/4in), image 170cm x 113.5cm (67in x 46 7/8in).

**£3,000 - 4,000**  
**JPY460,000 - 610,000**  
**US\$4,200 - 5,600**

**Provenance:** an English private collection.

## PAINTED SCREENS

### Various Properties

367 WT

#### ANONYMOUS, MACHI-ESHI STYLE

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

A six-panel folding screen (the left-hand screen of a pair) in *chubyobu* size and format, ink, colours and *moriage* (built-up) gold leaf on paper, depicting places and festivals mainly in western Kyoto (see below); *unsigned*. Overall: 92cm x 375cm (36¼in x 147 5/8in); image: 80cm x 364cm (36¼in x 147 5/8in).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$14,000 - 21,000

**Provenance:** acquired by the present owner's great uncle James Marshall (Scottish Chess Champion 1889-90) in Kobe in the late 19th century and thence by descent.

This detailed painting, with its many animated vignettes of life in Kyoto, is the left-hand half of a pair of screens of the *Rakuchu Rakugai* (literally, 'Inside and Outside Kyoto') type, depicting views in and around the old imperial capital. As with most later *Rakuchu Rakugai* compositions, the arrangement and selection of scenes roughly conforms to a pattern established by a pair of screens in the Shokoji Temple, Toyama Prefecture, registered by the Japanese Government as a *Juyo bunkazai* (Important Cultural Property), and datable to the latter part of the Keicho era (1596-1615).

As noted by leading *Rakuchu Rakugai* authority Professor Matthew McKelway of Columbia University, the Shokoji screens and their successors are divided between the western (left) and eastern (right) halves of the city, projected from around Aburanokoji and Horikawa Avenues which run along the foregrounds of both screens, as also seen in this example. Reading from right to left and top to bottom, the following are among the important places on the left-hand screen of the Shokoji pair listed by Professor McKelway and also present on this screen:

Panel 1: Kinkakuji Temple (The famous 'Golden Pavilion', with phoenix finial), Daitokuji Temple, Kamigamo Shrine (part)

Panel 2: Kitano Shrine

Panel 3: Ryoanji Temple (?)

Panel 4: The Shoshidai Mansion

Panel 5: Nijo Castle

The screen likely recalls an important event that symbolised the subordination of imperial to military (shogunal) power in the early seventeenth century. The elaborate *gissha* oxcart traveling from left to right in the fourth panel from the right is probably conveying Tokugawa Masako (also known as Kazuko), daughter of the second Tokugawa shogun Hidetada, to the Dairi (Imperial Palace, which would have been on the right-hand screen) for her marriage to Emperor Go-Mizuno-o in 1620. Grand progresses such as this are a feature of most later *Rakuchu Rakugai* sets and as such the wedding procession does not offer a clue as to the date of the present lot, where the strong focus on goings-on in and around the *machiya* (townhouses) in the foreground suggests a time when interest had shifted away from formal state occasions toward the lively opulence of everyday urban life.

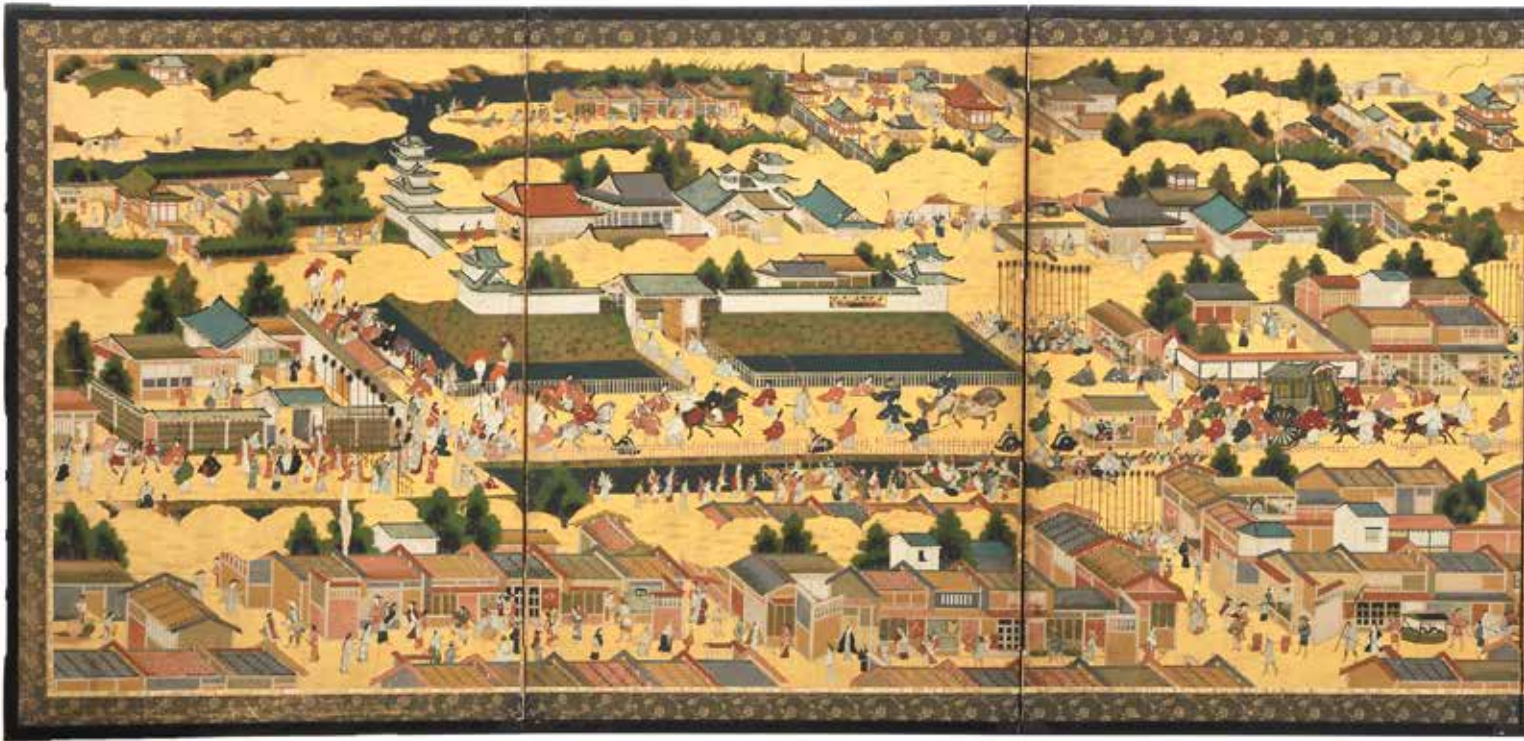
**Reference:** Matthew Philip McKelway, *Capitalscapes: Folding Screens and Political Imagination in Late Medieval Kyoto*, Honolulu, University of Hawai'i Press, 2006, fig. 7.4 and pp.186-7 and 234. Takeda Tsuneo (ed.), *Nihon byobu-e shusei* (Collected Japanese Screen Paintings), vol. 11, *Fuzokuga: Rakuchu rakugai* (Genre Painting: Views of Kyoto), Tokyo, Kodansha, 1978, especially pl. 46-47 (the Shokoji screens). A partial listing of known *Rakuchu rakugai* screens can be found at <https://ja.wikipedia.org/wiki/洛中洛外図>.





(detail)





367





368 \* WT

**ANONYMOUS**

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

A six-panel folding screen, ink, colours and *moriage* (built-up) gold-leaf on paper, painted with two carts on which rests respectively a ceramic vase and bamboo basket brimming over with seasonal flowers including hydrangeas, Chinese bellflowers, lillies, morning glories and embossed white chrysanthemum heads; *unsigned*. 171.2cm x 373cm (67 3/8in x 146 7/8in).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600

369 \* WT

**ANONYMOUS**

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

A six-panel folding screen, ink, colours and *moriage* (built-up) gold-leaf on paper, painted with a rattan bamboo basket brimming over with spring and summer blossoms including white plums, lillies, peonies and embossed white cherries resting on a sumptuous black lacquer cart beneath a canopy of pine; *unsigned*. 171.2cm x 375cm (67 3/8in x 147 5/8in).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600



368



369





370 \* WT

**ANONYMOUS**

Edo period (1615-1868)

A pair of six-panel screens, ink, mineral colours and *moriage* (built-up) gold leaf on a paper ground, each depicting overlapping fan cartouches enclosing various animal and figural scenes painted in a wide variety of style including Rinpa, Tosa, and Kano schools. Each screen approx., 170.5cm x 381cm (67 5/16in x 150in). (2).

£18,000 - 20,000

JPY2,700,000 - 3,100,000

US\$25,000 - 28,000











371

371 \* WT

**ANONYMOUS**

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

A pair of six-panel folding screens in standard format, ink and colours on paper, depicting a map of the world and a map of Japan, the continents of the world and the provinces of Japan distinguished by the use of different colours, the map of the world relatively accurate save for a large southern continent coloured in red and three smaller northern continents, the size of Japan exaggerated as is usual with maps of this type, extensively annotated with place names and, in the case of the map of Japan, listings of provinces and their revenues. Each screen 115.5cm x 289cm (40in x 113¾in). (2).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600

372

**NO LOT**

373 \* WT

**KISHI GANTAI (1782-1865)**

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

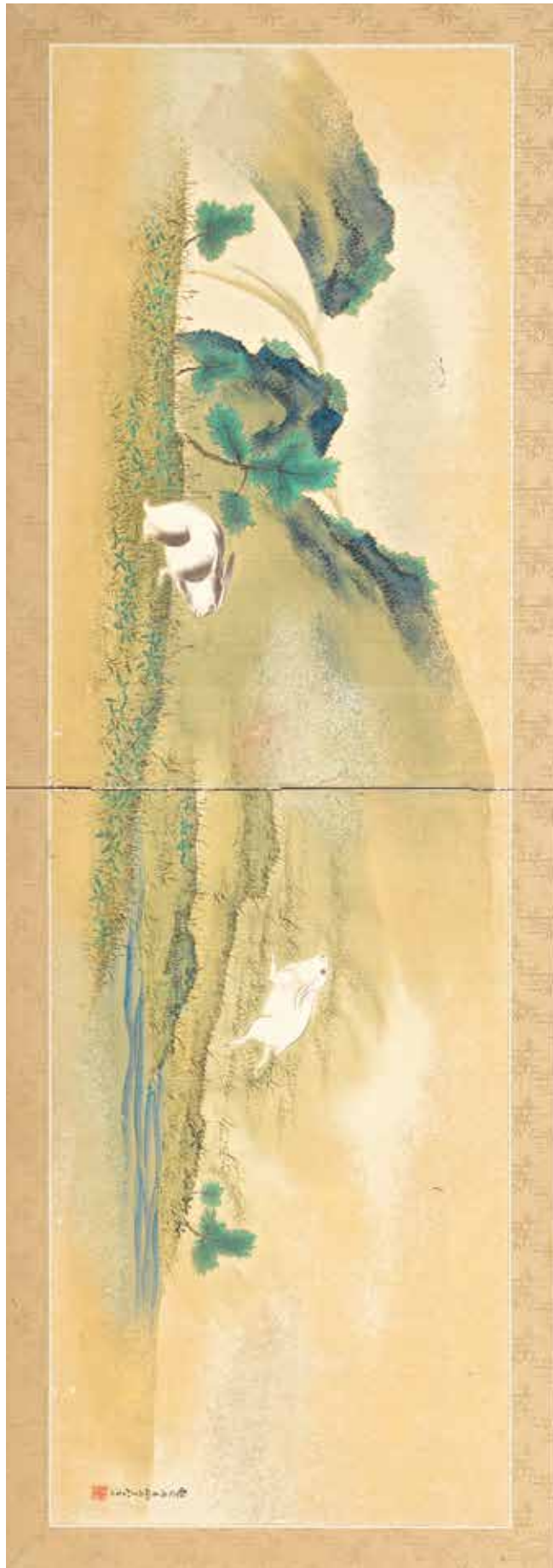
A two-panel folding screen, ink, *kirihaku* and colour on silk, decorated with a landscape scene of two rabbits leaping among young pine and warabi within undulating hills, signed *Echizen no kami Gantai jinen hachijuni* (Honorary Governor of Echizen, Gantai, aged 82) with seal *Gantai*; with wood storage box inscribed *Gantai hitsu, gokusaishoku wakamatsu ni usagi, hachijunisai hitsu* (Colourful painting of young pine and rabbits, painted by Gantai, aged 82).

71cm x 192cm (28in x 75 5/8in). (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700



373





374 WT

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

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

A six-panel folding screen, ink and gold leaf on paper, the left-hand screen of a pair, depicting a lively scene of horses gambolling on a mountainside, a large pine tree at left, peaks in the background, signed *Yosen Hogen hitsu* (Brushed by Yosen Hogen) with seal *Genshisai*. 170cm x 348cm (67in x 137in).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600

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

## PAINTED HANGING SCROLLS

### Various Properties

375

**ANONYMOUS**

Muromachi period (1333-1573), late 14th/early 15th century *Kakejiku* (vertical hanging scroll), ink, colours and gold on silk, a *raigo-zu* (image of deities welcoming the soul of a departed believer) depicting Amida Buddha and 12 *bosatsu* (bodhisattvas) descending on white-and-gold clouds on a blue background, all standing, Amida in the foreground, his right hand raised in the *semui-in* (*abhaya mudra*, a gesture of reassurance), to his right and left Seishi Bosatsu and Fudo Bosatsu, Jizo Bosatsu behind Fudo Bosatsu, the other nine *bosatsu* disposed vertically behind them, *unsigned*; with wood *futomaki* (roller) and wood storage box. Overall 165cm x 57.5cm (65in x 22 5/8in); image 91.3cm x 38cm (36in x 15in). (3).

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$8,400 - 11,000

**Provenance:** purchased at Sotheby's, New York, 4 June 1992, lot 2. A European private collection.



375



376 Y Φ

**YOSETSU (DATES UNKNOWN)**

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

*Kakejiku* (vertical hanging scroll), ink and colour on paper, mounted in silk, depicting Shoriken (in Chinese, Zhongli Quan), one of the eight principal Daoist immortals, crossing the sea on a sword, his robes billowing in the wind, signed *Yosetsu Masatane hitsu* (Brushed by Yosetsu Masatane) with seals *Masatane* and *Yosetsu*; with wood storage box. Overall 198cm x 54cm (78in x 21<sup>1</sup>/<sub>4</sub>in), image 102.5cm x 40.5cm (40<sup>3</sup>/<sub>8</sub>in x 16in). (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

The name Masatane has not been found in any documentary source, but an artist by the name of Yosetsu is recorded in *Honcho gain*, a compendium of artists' seals compiled in 1693 as volume 6 of *Honcho gashi* (A History of the Painters of Our Realm) by the painter Kano Eino (1631-1697). According to this work, Yosetsu was the adopted son or nephew of the great Kano Motonobu (1476-1559) and painted landscapes, figures and bird-and-flower compositions in the master's style (for the relevant page from *Honcho gain*, see <http://lab.inf.shizuoka.ac.jp/takamatsu/honchogain-21.htm>). Although the seals on the present scroll differ from those reproduced in *Honcho gain*, it is worth noting that the British Museum owns a hanging scroll of this same subject bearing the signature of Motonobu but now considered to be of late seventeenth or early eighteenth century date (inv. no. 1881,1210,0.1252). The present scroll, by contrast, is clearly of considerable age and could well have been produced in the Kano atelier during or shortly after the lifetime of Motonobu. Other works signed or sealed *Yosetsu*, with the seals reproduced in *Honcho gain*, are in the Museum of Fine Arts, Boston (inv. nos. 11.4462 and 11.6855).



377 Y Φ

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

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

*Kakejiku* (vertical hanging scroll), ink on paper, mounted in silk, depicting the Chinese poet and administrator Soshiki (in Chinese, Su Shi, 1036-1101) in exile, holding his staff and with his giant straw hat on his back, inscribed *Shohaku ga* (Painted by Shohaku) with seal *Soga Shohaku*; with wood storage box inscribed *Shohaku hitsu tsue jinbutsu* (Figure holding a staff, painted by Shohaku).

Overall 210cm x 65cm (82 5/8in x 25 5/8in);

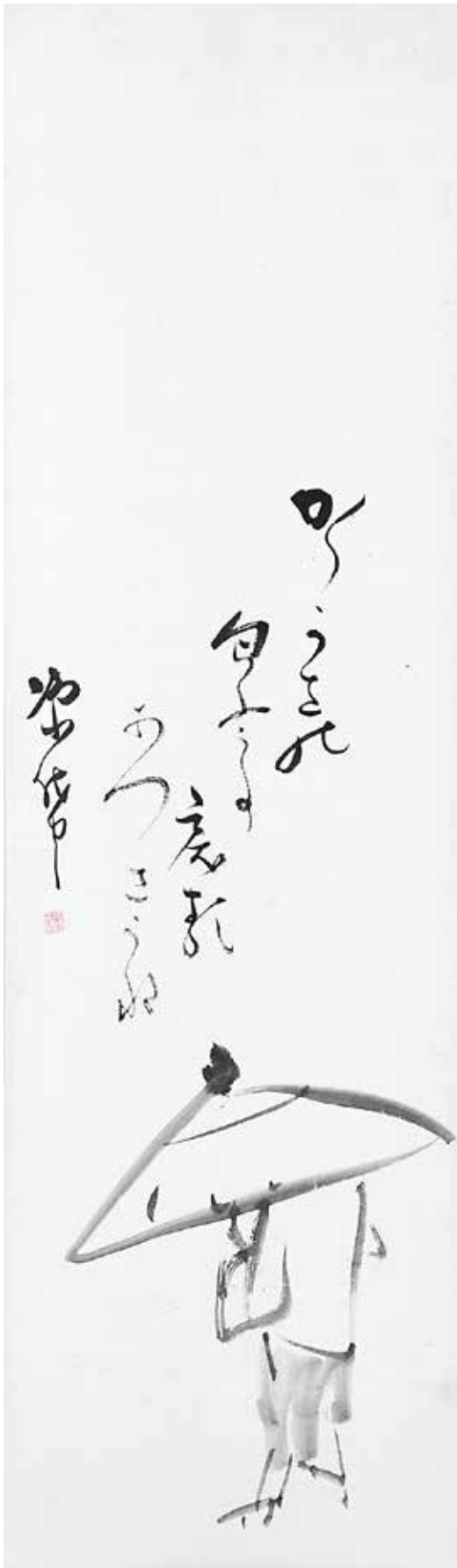
image 120cm x 51cm (47 1/4in x 20in). (2).

£600 - 800

JPY92,000 - 120,000

US\$850 - 1,100





378 \*

**TAKEBE AYATARI (1719-1774)**

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

*Kakejiku* (vertical hanging scroll), ink on paper, depicting a standing male figure holding an umbrella and wearing *geta* (wooden clogs) and inscribed with a haiku (see below), signed *Ryotai* with seal *Ryotai*; with wood storage box. Overall 158cm x 31.5cm (62 1/4in x 12 3/8in), image 94.6cm x 27.9cm (37 1/4in x 11in). (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

**Published, illustrated and exhibited:** Kakimori Bunko (ed.), *Haiga no tanoshimi - kinsei-hen* (The Joy of Haiga in the Modern Era), Hyogo, Kakimori Bunko, 2015, p.33, no.40.

The haiku reads:

からかさの匂ふて戻るあつさかな

*Karakasano / nioute modoru / atsusa kana*

In the summer heat / the scent of umbrella oil / comes straight back at me!

Ryotai was the *haimyo* (haiku name) of Takebe Ayatari (also known as Kitamura Ryotai), a poet, painter and promoter of *kokugaku* (nativist scholarship). Born in northern Japan, from the age of 20 he wandered throughout the country, eventually arriving at Nagasaki where he studied painting. In 1763 he abandoned haiku as a poetic form.

379 \*

**SAKAKI HYAKUSEN (1697-1752)**

Edo period (1615-1868), first half of the 18th century  
*Kakejiku* (vertical hanging scroll), ink on paper, depicting a *kasasagi* (magpie) perched on a trailing vine branch and inscribed with a haiku (see below), signed *Hassen Shujin* with seal; with two wood storage boxes. Overall 183cm x 40cm (72in x 15<sup>3</sup>/<sub>4</sub>in), image 107.4cm x 27.6cm (42<sup>1</sup>/<sub>4</sub>in x 10 7/<sub>8</sub>in). (3).

£3,500 - 4,000

JPY530,000 - 610,000

US\$4,900 - 5,600

**Published, illustrated and exhibited:** Kakimori Bunko (ed.), *Haiga no tanoshimi - kinsei-hen* (The Joy of Haiga in the Modern Era), Hyogo, Kakimori Bunko, 2015, p.32, no.38.

The haiku reads:

文月の空に継目やあまの川

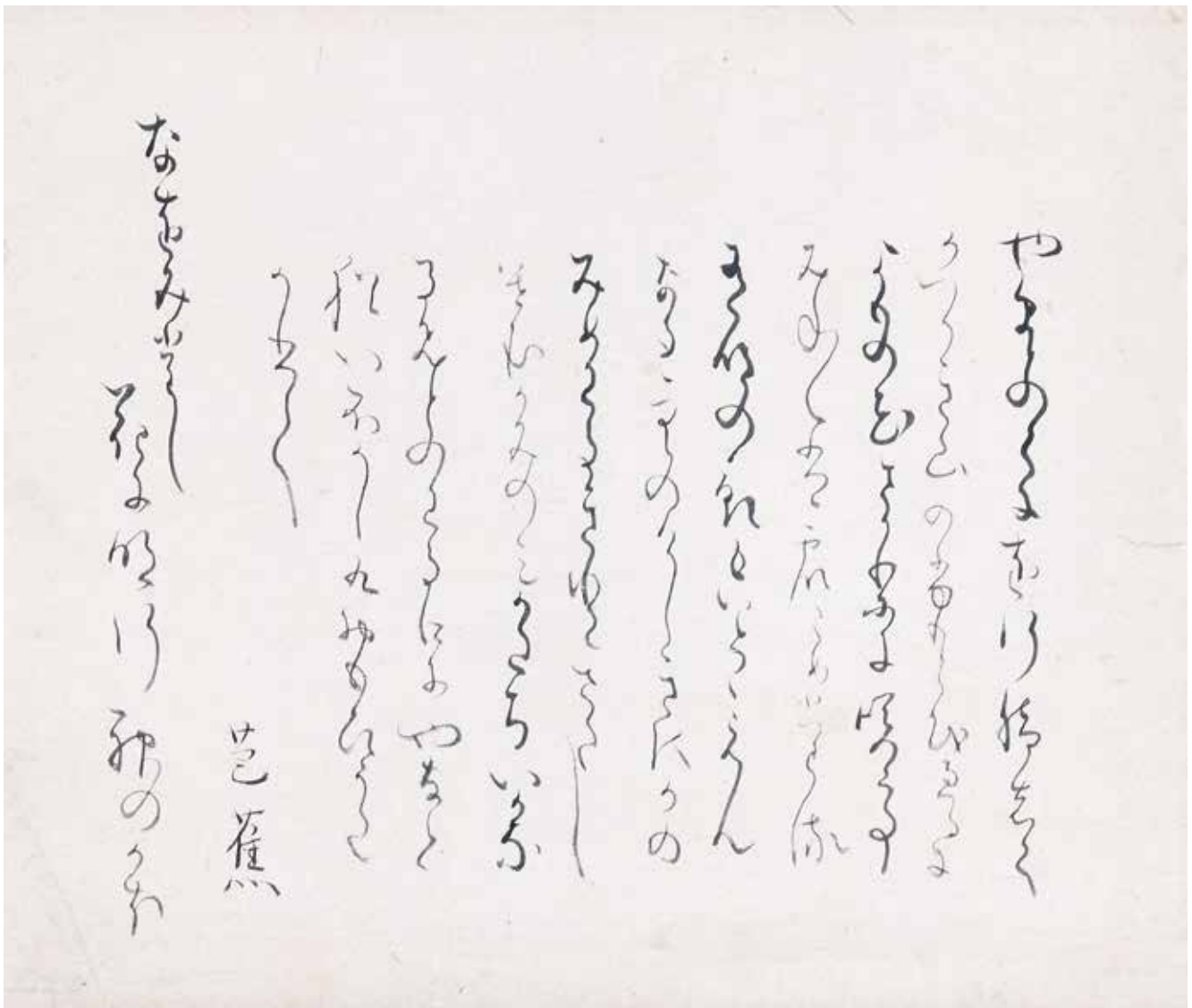
*Fumizuki no /sora ni tsugime ya / ama no kawa*

In the seventh month / a seam in the firmament: / the Milky Way!

Along with Gion Nankai and Yanagisawa Kien, Sakaki Hyakusen was one of the three leading artists of the early Nanga movement but also excelled at *haiga* painting.







380 \*

**MATSUO BASHO (1644-1694)**

Edo period (1615-1868), circa 1688

*Kakejiku* (hanging scroll in horizontal format), ink on paper, inscribed with a prose introduction and a poem by Matsuo Basho (see below), signed *Basho*; with fitted wood *tomobako* storage box inscribed outside *Basho-o hitsu ippuku* ばしょう翁筆一幅 (Scroll brushed by the venerable Basho), paper cover inscribed *Basho-o [...]* *Katsuragi yama zenbun hokku* ばしょう翁 [...] 葛城山前文発句 (Preamble and poem on Mount Katsuragi); the same information repeated on an accompanying document. Overall 100cm x 36.5cm (39 3/8in x 14 3/8in), image 26cm x 30.7cm (10 1/4in x 12 1/8in). (3).

£12,000 - 15,000

JPY1,800,000 - 2,300,000

US\$17,000 - 21,000

**Published, illustrated and exhibited:** Kakimori Bunko (ed.), *Basho seitan sanbyakunanajunen kinen Basho: Sanjunenkan no shinshutsu sakuhin o chushin ni* (Basho: A Celebration of His 370th Anniversary, Focused on Newly Discovered Works in The Last 30 Years), Hyogo, Kakimori Bunko, 2014, pp.55-56.

Written between autumn 1687 and summer 1688, the haiku poet Matsuo Basho's travel anthology *Oi no kobumi* (Notes from My Backpack) includes the following celebrated haiku on the deity of Mount Katsuragi:

なほみたし花に明行神の顔

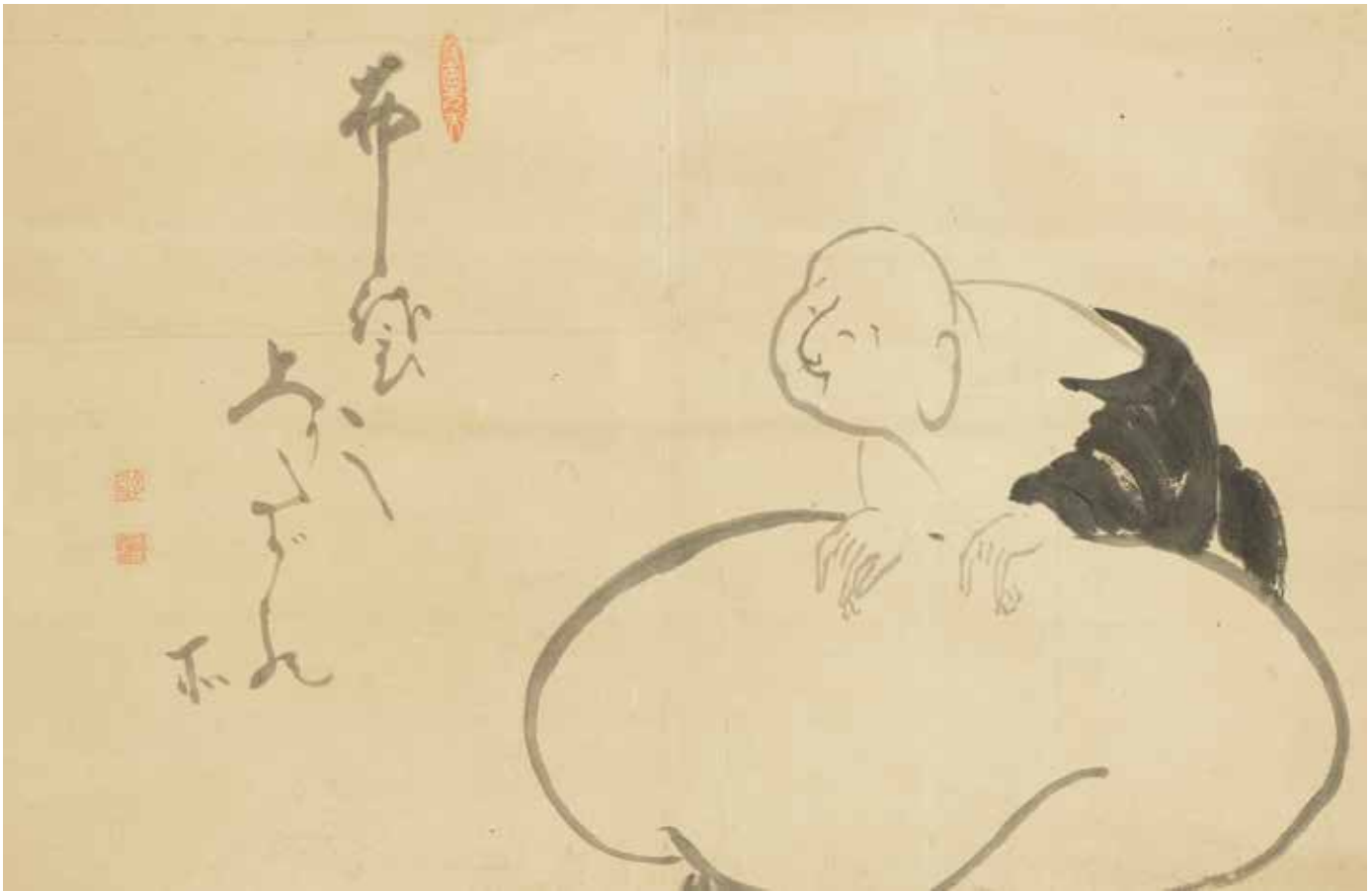
*Nao mitashi / hana ni ake yuku / kami no kao*

The haiku has been translated many times and the great English haiku specialist R. H. Blyth's version goes as follows:

Still, I would fain see / the god's face / in the dawning cherry blossoms

Blyth explains that a necromancer named En no Otsuno once asked the god Hitokotonushi to assist him in building a bridge between Katsuragi and Yoshino, but the god's face was so hideous that he could only appear at night to help with construction. See, R.H.Blyth, 'Basho', in *Haiku*, Tokyo, Hokuseido, 1951, pp.328-336, accessible at [terebess.hu/english/haiku/Blyth-on-Basho.doc](http://terebess.hu/english/haiku/Blyth-on-Basho.doc).





381

381 \*

**HAKUIN EKAKU (1685-1768)**

Edo period (1615-1868), 18th century  
*Kakejiku* (vertical hanging scroll), ink on paper, depicting Hotei with his characteristic Hakuin smile, balanced on his sack and with an inscription commenting on Hotei's pose, signed with three seals, one reading *Ryutoku sentei*; with an unrelated wood storage box. 34.5cm x 54cm (14in x 21½in). (2).

£3,500 - 4,500  
 JPY530,000 - 690,000  
 US\$4,900 - 6,300

Hakuin was prolific, both in his Zen writings and in his painting. Among the most influential Zen monks of all time, he invented the famous Zen riddle 'What is the sound of one hand clapping?' He devoted his early life to spreading Zen teachings among all classes, including the samurai elite, and began to communicate through paintings in earnest in his 60s. His 'mature' works, dating from his 80s, communicate his message with unadulterated energy through direct and rough brushwork.

382 \*

**SENGAI GIBON (1750-1837)**

Edo period (1615-1868), late 18th century/early 19th century  
*Kakejiku* (vertical hanging scroll), ink on paper, depicting a typical portrayal of the deified Sugawara no Michizane as a bearded tenjin going abroad to China, standing in Chinese robes wearing a stylised scholar's cap and holding a branch of flowering plum, with a poem above inscribed *Kochi fukeba / Morokoshi mademo / nioiken / ume no aruji no / sode no hitoeda* (The fragrance of a plum branch in the sleeve of my lord reaches even to China when the spring wind blows), signed with seal *Sengai*; with wood storage box titled *Sengai Osho Toto Tenjin no zu* (Picture of a *Tenjin* going to China by monk Sengai) and a piece of paper with an inscription. 93.5cm x 29.2cm (36¾in x 11½in). (3).

£1,500 - 2,000  
 JPY230,000 - 310,000  
 US\$2,100 - 2,800

The theme presented here, *Toto Tenjin* (Tenjin's Crossing to China) alludes to the legend of the exiled Heian-period statesman Sugawara Michizane (845-903) travelling to China. The plum was supposedly Michizane's favourite flower and he is often represented with a spray of blossoming prunus. This image was a popular theme among Zen painters. For another very similar painting by the artist, see the exhibition catalogue, *Sengai: Masterpieces of Zen Paintings from the Idemitsu Collection*, Tokyo, Idemitsu Museum of Arts, 2007, p.70, pl.45.





382



383

383 \*

**SENGAI GIBON (1750-1837)**

Edo period (1615-1868), late 18th century/early 19th century  
*Kakejiku* (vertical hanging scroll), ink on paper, depicting three *hikyaku* (couriers) all wearing a *fundoshi* (loincloth) and rushing to cross the river, one carrying a courier box on his back, a three-line inscription of the Analects of Confucius (in Japanese, Koshi; 551-479 BC) above, reading *Shi senjo ni arite iwaku, ikumono wa kakuno gotokikana chuya o okazu* (Confucius, standing on the river bank said 'Time goes on

like this river flowing away endlessly day and night'), followed by a two-line inscription by Sengai (Even a river can be stopped in its flow but stopping the *hayabikyaku* [express courier] is not possible), signed *Gai[...]* with two seals, one reading *Sengai*; with wood storage box. 128.5cm x 54.2cm (50 1/2in x 21 3/8in). (2).

£1,500 - 2,000  
 JPY230,000 - 310,000  
 US\$2,100 - 2,800



384

**ATTRIBUTED TO  
UNKOKU TOYO (1612-1668)**

Edo period (1615-1868),  
late 17th century/18th century  
*Kakejiku* (vertical hanging scroll),  
ink and colour on paper, depicting  
an exotic blue bird perched on a  
snow-covered branch with smaller  
branches trailing down from above  
and a berried plant beneath,  
signed with two seals *Unkoku*  
and *Toyo*; framed and glazed.

Overall 156cm x 54.5cm  
(61 3/8in x 21 3/8in),  
image 68.3cm x 41cm  
(26 7/8in x 16 1/8in).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200

**Published, illustrated and exhibited:**

Milne Henderson, *Bird and Flower  
Painting Muromachi Momoyama  
Edo Periods*, London, Milne  
Henderson, 1981.

384



385

385 \*

**ANONYMOUS**

Meiji (1868-1912) or Taisho (1912-1926) era  
*Kakejiku* (vertical hanging scroll), ink and colour on silk, depicting a pair of birds perched on the branches of a blooming autumnal maple tree, *unsigned*; with a wood storage box.

Overall 212cm x 76.5cm (83 $\frac{1}{2}$ in x 31 1/8in),  
 image 141cm x 57cm (55 $\frac{1}{2}$ in x 22 $\frac{1}{2}$ in). (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700



386

386

**AFTER MORI SOSEN**

Meiji era (1868-1912)

*Kakejiku* (vertical hanging scroll), ink and slight colour on silk, depicting a group of fifteen monkeys by a waterfall, the head monkey and others clinging on overhanging flowering cherry branches, while their companions gather together on the edge of the cliff above; inscribed *Sosen sha* with two seals.

Overall 225cm x 86cm (88 5/8in x 33 7/8in),  
 image 135cm x 70cm (53 1/8in x 27 $\frac{1}{2}$ in).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100





387

387 Y Φ

**WATANABE SEITEI (1851-1918) AND OTHERS**

Meiji (1868-1912), Taisho (1912-1926) and Showa (1926-1989) eras, late 19th to mid 20th century

Comprising three *kakejiku* (vertical hanging scrolls): the first by Seitei, ink and slight colour on paper, depicting a lone heron standing in water, signed *Seitei* with seal *Seitei*, with wood *tomobako* storage box (severely damaged) titled, signed and sealed by the artist, 111cm x 29cm (43 5/8in x 11 3/8in); the second, ink and slight colour on silk depicting an *onagadori* (long-tailed cock) perched on a flowering plum branch, signed *Shiho* with seal *Shiho hitsu*, with wood storage box titled *Onagadori, Shiho hitsu*, 107.5cm x 40cm (42 3/8in x 15 3/4in); the last by Hidetsune, ink and slight colour on silk, depicting a pair of chickens beneath flowering plum branches and beside sheaves of rice, signed *Hidetsune* with seal, 113cm x 32.5cm (44 1/2in x 12 3/4in). (5).

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

Watanabe Seitei (also pronounced Shotei) was a pupil of the leading eclectic painter Kikuchi Yosai (1788-1878). He was among the first Japanese artists to visit Europe and America and was awarded a silver medal at the 1878 Paris Exposition. Combining Western naturalism with the delicate use of colours and washes he learned from Yosai, Seitei pioneered a new approach to bird-and-flower painting.



388



389 (part lot)

388 Y Φ

**SUZUKI KASON (1860-1919)**

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

*Kakejiku* (vertical hanging scroll), ink and slight colour on silk, depicting a pair of ducks standing on the banks of a lake beside stalks of wild chrysanthemums; signed *Kason* with seal *Kason*, with wood storage box. Overall 201cm x 60cm (79 1/8in x 23 5/8in), image 111cm x 40cm (43 3/4in x 15 3/4in). (2).

After periods of study under artists of various traditional schools Suzuki Kason forged a distinctive style which he mostly deployed in bird-and-flower painting. He won a prize at the very first Bunten exhibition in 1907 and a gold medal for a painting of ferry boat in the rain that was shown at the Japan-British Exposition held at Shepherd's Bush in 1910. He was also active as an illustrator, working for the novelists Ozaki Koyo and Koda Rohan; for a painting by Suzuki Kason and a text by Koda Rohan, please see the collaborative erotic album, lot 406.

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700



389 (part lot)

389

**HIRAI BAISEN (1889-1969)**

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

Comprising a set of four and two single *kakejiku* (vertical hanging scrolls): the set of four ink and colour on silk depicting famous places in Kyoto in the four seasons: the rightmost scroll depicting the Yasaka Pagoda at Hokanji Temple in Higashiyama in spring, the second depicting a lone oarsman on a boat on the Uji River in summer, the third a man paddling a raft on the Hozu River at Arashiyama in autumn, the left-hand scroll depicting a snow-laden bridge and dwellings along Kamo River in winter, all signed *Baisen* with seal *Baisen*, all with wood *tomobako* storage boxes titled, signed and sealed by the artist, with outer lacquered wood boxes, each approx., 121cm x 27cm (47 5/8in x 10 3/4in); the fifth another hanging scroll, ink and slight colour on paper depicting a man paddling a raft on the Hozu River at Arashiyama,

signed *Baisen* with seal *Baisen*, with wood *tomobako* storage box titled, signed and sealed by the artist, 124.5cm x 30.5cm (49in x 12in); the sixth ink and slight colour on paper depicting a passenger in a pleasure boat in Arashiyama, signed *Baisen* with seal *Baisen*. 37.2cm x 42.2cm (16 5/8in x 14 11/16in). (15).

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

An important figure in the Kyoto art world, Hirai Baisen graduated from Kyoto Municipal School of Fine Arts and Crafts in 1906 and then studied under the influential painter Takeuchi Seiho (1864-1942). He won a prize at the first national Bunten exhibition in 1907 and showed his work at the Bunten and its successors until 1943.





390

390 Y Φ

**KONOSHIMA OKOKU (1877-1938)**

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century *Kakejiku* (vertical hanging scroll), ink and slight colour on silk, depicting a stag walking over a snow-covered field, looking towards the left, signed *Okoku* with seal *Okoku*; with wood *tomobako* storage box titled *Setchu koroku* (Lone deer in the snow), the inside of the lid signed *Okoku dai* (titled by Okoku) with seal *Okoku*.

Overall 204cm x 61.5cm (80 1/4in x 24 1/4in),  
image 115cm x 42cm (45 1/4in x 16 1/2in). (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

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



391

391 Y Φ

**KONOSHIMA OKOKU (1877-1938)**

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century *Kakejiku* (vertical hanging scroll), ink and slight colour on silk, depicting a solitary black bear foraging for food on a snow-covered hill, with stalks of *kumazasa* in the foreground, signed *Okoku ga* with seal *Okoku*; with wood *tomobako* storage box titled *Setchu kuma no zu* (Lone bear in the snow), the inside of the lid signed *Okoku dai* (titled by Okoku) with seal *Okoku*.

Overall 188cm x 65.5cm (74in x 25 3/4in),  
image 112cm x 42cm (44 1/8in x 16 1/2in). (2)

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700



392 WT

**ANONYMOUS**

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

Four *kakejiku* (vertical hanging scrolls), ink and colour on silk with silk-embroidered details, each depicting a bird-and-flower scene, respectively, two *shijukara* (Japanese tit) and wind-swept flowering cherry branches; two carps swimming among aquatic plants and shrimps; two crickets perched on *susuki* (plume grass) leaves among autumnal plants beneath the full moon; a group of sparrows flocking to sheaves of rice; each *unsigned*; each mounted as a framed panel. Each approx. overall 166.5cm x 71.5cm (65 5/8in x 78in), image 135.5cm x 53.5cm (53 3/8in x 21 1/8in). (4).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

393 Y Φ

**YAMAMOTO SHOUN (1870-1965)**

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

*Kakejiku* (vertical hanging scroll), ink, colour and gold on silk, depicting Shoki the Demon-Queller, standing with his sword drawn, looking at a demon escaping on a cloud at the upper left, signed *Shoun hitsu* with two seals, one reading *Shoun*; with wood storage box (partially damaged). Overall 212cm x 69cm (83 1/2in x 27 1/8in), image 128cm x 50cm (50 3/8in x 19 5/8in). (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200

A native of Kochi Prefecture, Yamamoto Shoun started his artistic training at the age of nine and briefly made his living as a decorator of ceramics before entering the studio of Taki Katei (see lot 406) in 1888. He spent two decades working mainly as a news illustrator but also made his debut as a Nihonga painter in 1896 with a scroll of Cranes and Pine shown at the first exhibition of the *Nihon Kaiga Kyokai* (Japan Painting Association).

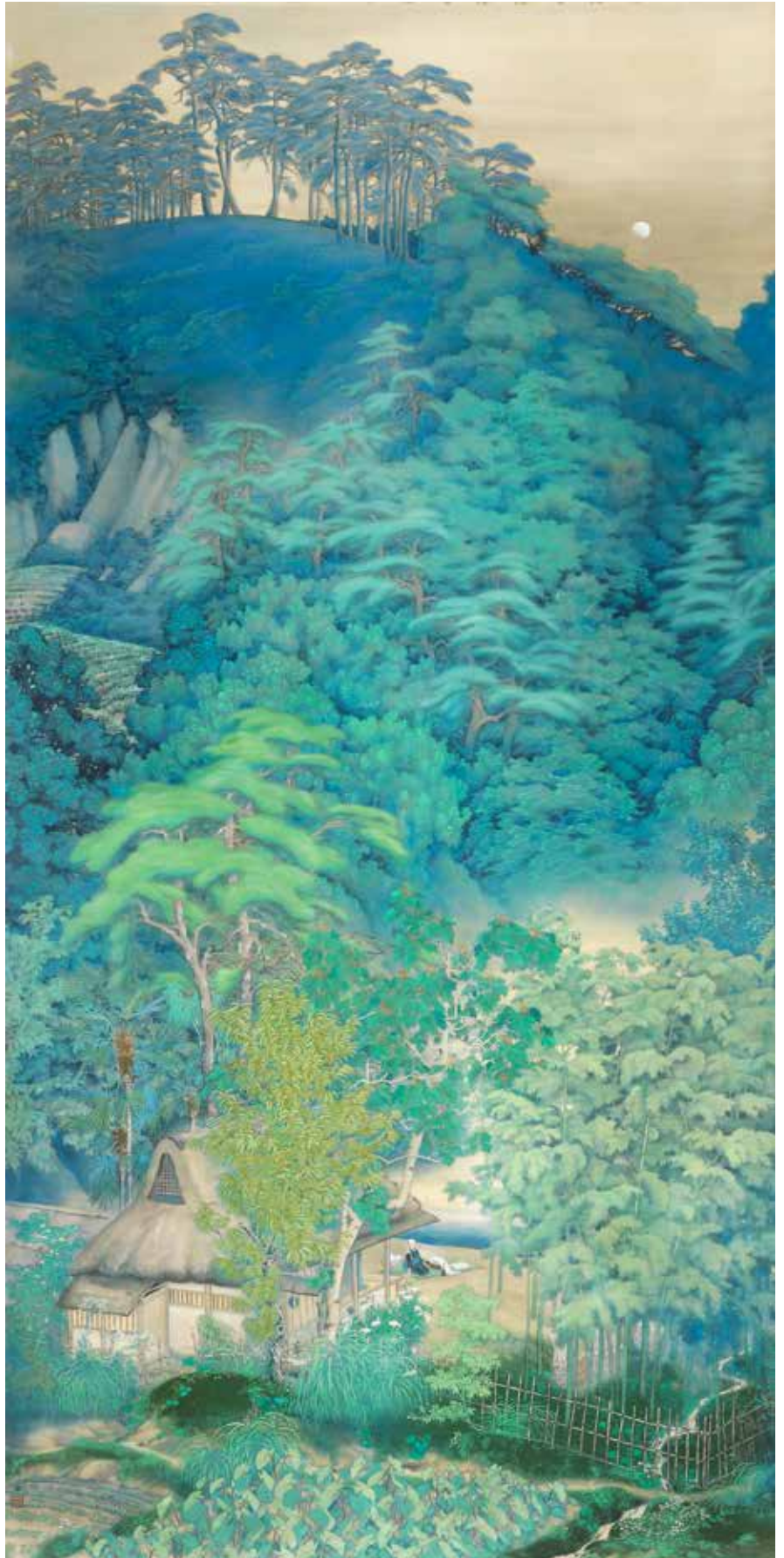


393





394



395

394

**KONOSHIMA OKOKU (1877-1938)**

Taisho era (1912-1926), circa 1913.

*Kekejiku* (vertical hanging scroll), ink on paper depicting a large crow perched on a branch, signed *Okoku* with seal *Okoku*, with wood *tomobako* storage box inscribed *Taisho ninen nigatsu saku Konoshima Okoku Kan'a no zu* (Picture of a crow in the cold by Konoshima Okoku, February 1913), the inside of the lid with an inscription by Ito Sukeo, with his signature and seals, to the effect that the painting was purchased at the Art Department of the Takashimaya Department Store, Osaka in spring 1913.

Overall 201cm x 44.5cm (79 1/8in x 17 1/2in),  
image 135cm x 30.5cm (53 1/8in x 12in). (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

395 \* WT

**KATO KOKUDO**

Probably Taisho (1912-1926) or Show (1926-1989) era

*Kekejiku* (vertical hanging scroll), ink and colour on silk, depicting a moonlit rural and domesticated scene, with a woman in the foreground pounding cloth on a fulling block in front of a ripe taro garden by a secluded thatched dwelling, surrounded by a glorious proliferation of luxuriant verdant trees including pine, *sugi* (Japanese cedar), chestnut and *sotetsu* (Japanese sago palm), which occupy almost the entire space of the painting; signed *Kokudo* with seal *Kokudo*; with wood *tomobako* storage box titled *Gekka sansui* (Landscape under the Moon). Overall 304cm x 140cm (119 5/8in x 55in),  
image 241.5cm x 115cm (94 7/8in x 45 1/4in). (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200

There is scant information available concerning this artist apart from the fact that he was a pupil of Kawai Gyokudo (1873-1957).

396 \*

**TERAGUCHI KANZAN**

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

*Kekejiku* (vertical hanging scroll), ink and colours on silk, depicting a standing female ghost holding a baby under a ginkgo tree by a lantern; signed *Kanzan* with two seals *Kanzan*.

Overall 205cm x 55.5cm (80 3/4in x 22 1/4in),  
image 104.5cm x 41.5cm (41 1/8in x 16 3/8in).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600



396



397 \*

**SHIBATA ZESHIN (1807-1891)**

Edo period (1615-1868) or Meiji era (1868-1912), circa 1850-1890  
*Kakejiku* (vertical hanging scroll), ink and colours on silk, depicting a carp leaping from a stream with waterweed in the foreground, signed *Zeshin* with seal *Tairyukyo*; with wood *tomobako* storage box inscribed *Yuri zu Senshi Tairyukyo Zeshin hitsu* 游鯉図先師対柳居是真筆 (Painting of a swimming carp by my master Tairyukyo Zeshin).

Overall 182cm x 34.5cm (71 5/8in x 13 5/8in),  
 image 91.5cm x 32.5cm (36 x 12 3/4in). (2).

£3,000 - 5,000

JPY460,000 - 760,000

US\$4,200 - 7,000

**Provenance:** Hayashi Tadamasa collection (by repute).  
 Kiyomoto Enjutayu collection.

Published: Tokyo Bijutsu Kurabu 東京美術倶楽部 (Tokyo Art Club),  
*Kiyomoto Enjutayu aiganhin nyusatsu* 清元延壽太夫愛玩品入札  
 (Auction Catalogue of the Kiyomoto Enjutayu Collection),  
 Tokyo, 6 November 1939, lot no. 140.

Kiyomoto Enjutayu V (1862-1943) was a renowned kabuki actor and playwright.

398 \*

**SHIBATA ZESHIN (1807-1891)**

Meiji era (1868-1912), circa 1870-1890

Album leaf mounted as a *kakejiku* (vertical hanging scroll), *urushi* (lacquer) on paper, depicting a sparrow perched on the trunk of an oak tree with a branch, leaves, and blossoms above, signed *Zeshin* with seal *Koma*; with fitted wood *tomobako* storage box inscribed outside *Kashiwabana suzume urushi-e shi Zeshin hitsu* 柏花雀漆絵師是真筆 (Lacquer painting of oak flowers and sparrow by my master Zeshin), inscribed inside *Taishin haisho* 泰真拝書 (Respectfully inscribed by Taishin) with seal *Koma* 古満. Overall 131cm x 33cm (51 1/4in x 13in); image 19cm x 17cm (7 1/2in x 6 3/4in). (3).

£12,000 - 15,000

JPY1,800,000 - 2,300,000

US\$17,000 - 21,000

Accompanied by a silk slip dated August 1900 and inscribed with an authentication by Shoji Chikushin (1854-1936), a leading pupil of Zeshin.





398

漆繪柏花雀之量  
 色孤似  
 右丁之師對新居是眞正者也  
 明治庚子仲秋  
 新居真眞書

對新居古蹟是念  
 漆画杯為之圖  
 新居真眞  
 新居真眞

柏花雀漆繪  
 師是真眞

新居真眞書

(398 - authentication by Shoji Chikushin)

(398 - box inscriptions)

399 \*

**SHIBATA ZESHIN (1807-1891)**

Meiji era (1868-1912), circa 1870-1890

The mount by Shoji Chikushin (1854-1936) and the *jiku* (rollers)

by Shoji Hoshin (1898-1993), both Showa era (1926-1989), circa 1930

*Kakejiku* (vertical hanging scroll), ink, colours and gold on silk, depicting

Lady Murasaki Shikibu, author of *Genji monogatari* (The Tale of Genji),

seated at a desk with paper, writing set and incense burner, composing

her great novel, signed *Zeshin* with pot-shaped seal *Zeshin*; the mount

signed *Chikushin* with seal *Yukei*; the lacquered *jiku* (rollers) decorated

with maple leaves, signed *Hoshin*; accompanied by three documents:

a certificate by Ikeda Shinsai (dates unknown) dated 18 December

1892; a certificate by Shoji Chikushin dated *Taisho hino-e-tora chushun*

(February 1926); and an exhibition slip documenting that the two

paintings were owned at one time by Mr Kubota Yahei; also with wood

*tomobako* inscribed outside *Migi Sei Shonagon hidari Murasaki Shikibu*

*sofuku* 右清少納言左紫式部双幅 (Pair of scrolls, the right-hand scroll

Seishonagon, the left-hand scroll Murasaki Shikibu), inscribed inside

*Senshi Zeshin-o hitsu Oshin kan* 先師是真翁筆応真鑑 (Certified by

Oshin as the work of my master Zeshin) with two seals, the second

*Oshin* 応真. Overall 219cm x 57.4cm (6'10in x 22 5/8in);

image 119cm x 41.6cm (48 7/8in x 16 3/8in). (6).

**Provenance:** Kubota Yahei collection.

The Hasegawa Family

**Published:** Tokyo Bijutsu Kurabu 東京美術倶楽部 (Tokyo Art Club),

*Hasegawa-ke shozohin nyusatsu* 長谷川家所蔵品入札 (Auction

Catalogue of the Hasegawa Collection), Tokyo, 21 September 1925,

lot no.70.

At the time of its sale in 1925 (documented above), this scroll was still

accompanied by another scroll (since lost) depicting Sei Shonagon

and was in different mounts from the present elaborately painted set,

which must have been prepared by Shoji Chikushin and Shoji Hoshin

shortly thereafter.

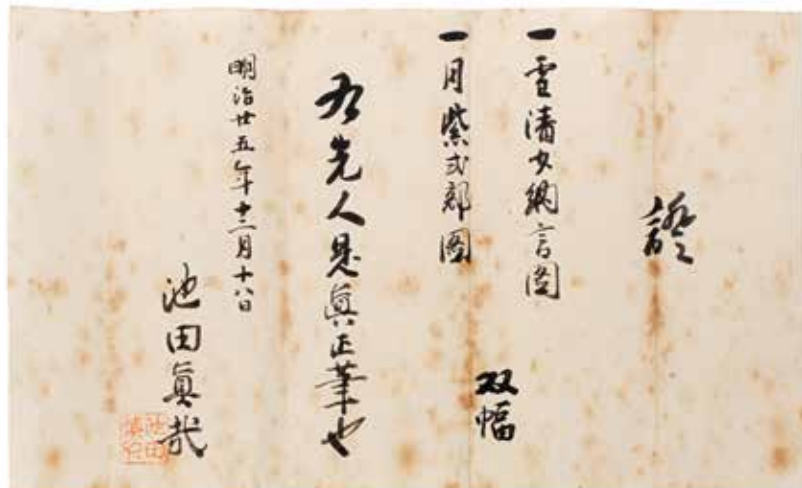
£15,000 - 20,000

JPY2,300,000 - 3,100,000

US\$21,000 - 28,000



(certificate by Shoji Chikushin)



(certificate by Ikeda Shinsai)



(The original image in the 1925 Tokyo Bijutsu Kurabu auction catalogue of the Hasegawa Collection)



(box inscription)







400 (part lot)



401 (part lot)

**PAINTED ALBUMS AND MAKIMONO  
(HORIZONTAL NARRATIVE HANDSCROLLS)  
Various Properties**

400 \*

**ANONYMOUS**

Edo period (1615-1868), second half of the 17th century  
An album in *orihon* (accordion) format comprising eight scenes probably taken from a *makimono* (handscroll) depicting an unidentified story of court life, ink, mineral colours and gold on paper decorated with gold leaf, the endpapers decorated with gold leaf, the boards covered in silk brocade; with wood storage box. Overall 37.3cm x 57.4cm (14 5/8in x 22 5/8in); images each 31.6cm x 51.8cm (12 1/2in x 20 3/8in). (2).

£3,500 - 4,500  
JPY530,000 - 690,000  
US\$4,900 - 6,300

401 \*

**ANONYMOUS**

Meiji era (1868-1912)

*Makimono* (horizontal narrative handscroll), ink and slight colour on paper, with a title slip *Hyakki yako emaki* (Illustrated volume of the night parade of 100 demons) with an opening scene of a group of women huddled around a *hibachi* (brazier), recounting ghost stories as a procession of monsters, goblins and demons emerge from the darkness before being driven away by the rising sun shown at the end of the scroll, *unsigned*; with a paper storage box. 30.5cm x 698cm (12in x 274 1/8in). (2).

£3,000 - 4,000  
JPY460,000 - 610,000  
US\$4,200 - 5,600





(scroll 1)



(scroll 2)



(scroll 3)



(part lot)

(scroll 3)

402 \*

**A SET OF THREE NARRATIVE SCROLLS**

Edo period (1615-1868), dated 1857

Three *makimono* (horizontal narrative handscrolls), ink and mineral colours on paper, depicting the story of the Ako Vendetta (also known in Japanese as Chushingura and in English as The Loyal League, or The Story of the 47 Ronin); the first scroll with introduction by Fujita Seizan dated to the first month of the fourth (snake) year of Ansei (1857) and with several episodes including the key event where Asano Naganori, lord of the Ako domain, is deliberately provoked into drawing his sword in the main corridor of the shogun's castle, 28cm x 773cm (11in x 304 3/8in); the second scroll with further brief texts and numerous episodes covering Asano's loyal followers' lengthy preparations and other incidents leading up to the successful night attack on the Edo mansion of Kira Kozuke-no-suke Yoshinaka, 27.7cm x 670cm (11in x 263 7/8in); the third scroll with further stages in the night attack, the condemnation to death of the Ronin (including a listing of their names), their ritual suicide, and other episodes; 27.8cm x 753cm (11in x 296 1/2in); with fitted wood *tomobako* storage box inscribed *Ako gishi den zue* 赤穂義士伝図画始中終三卷 (The Story of the Virtuous Samurai of Ako, in three scrolls) and dated to the second month of the fifth year of Ansei (1858). (4).

£7,000 - 9,000

JPY1,100,000 - 1,400,000

US\$9,900 - 13,000

This professionally painted set of scrolls testifies to the enduring popularity of the story of the 47 Ronin during the middle years of the nineteenth century, when kabuki plays on Chushingura themes enjoyed stellar box-office figures and inspired numerous woodblock prints by Utagawa Kuniyoshi and his contemporaries. Painted versions, however, are comparatively rare.





(scroll 1)



(scroll 1)



(scroll 2)



(scroll 1)



(scroll 2)



(scroll 2)



(scroll 3)



(scroll 3)



403

403 Y Φ

**ATTRIBUTED TO TSUKIOKA SETTEI (1726-1786)**

Edo period (1615-1868), 18th century  
*Makimono* (horizontal narrative handscroll), ink, colour, gold and mica on silk, depicting 12 scenes of couples making love, including a princess and a courtier seated beside a curtain intimately discussing the contents of a book, a samurai and a middle-class young lady, a geisha and a kabuki actor and a young man and a house maid, *unsigned*; with wood *tomobako* storage box titled *Higi no zu Tsukioka Settei hitsu* (Erotic paintings, painted by Tsukioka Settei). 27.8cm x 614.5cm (11in x 241 7/8in). (2).

£4,000 - 6,000

JPY610,000 - 920,000

US\$5,600 - 8,400

**Provenance:** a European private collection.

404 \*

**ATTRIBUTED TO ITO SEIU (1882-1961)**

Taisho (1912-1926) or Showa (1926-1989) era, mid-20th century  
*Makimono* (horizontal narrative scroll), ink and colours on silk, depicting a variety of satirical demonic fantasies of sex and violence, *unsigned*; with a storage box. 8.6cm x 156cm (3 3/8in x 61 3/8in). (2).

£1,500 - 2,500

JPY230,000 - 380,000

US\$2,100 - 3,500





Ito Seiu (original name Hajime) was born in the Asakusa district of Tokyo, the son of a metalworker. He enjoyed a varied artistic education in metalwork, ivory-carving and sculpture before leaving home to study the Rinpa style of painting with Nozawa Teiu. Around 1910 he started his career as a newspaper illustrator and after the Kanto Earthquake of 1923 embarked on a career as a playwright. He is also known as a satirical painter and the 'father of bondage painting', using several female models including Sasaki Kaneyo who would later work with the well-known artists Takehisa Yumeji and Fujishima Takeji. He fell foul of government censors during the 1930s and much of his work was destroyed during the Tokyo air raids of spring 1945; his surviving paintings are rare. For further information see 'Maboroshi no seme-eshi Ito Seiu (Ito Seiu, Painter of Bondage Fantasies)', *Geijutsu shincho* (April 1995), pp.1-67. A bondage painting by Seiu was sold in these rooms, 6 Nov 2014, lot 157.

Illustrated on pages 162-163.

405 \*

**ANONYMOUS, OSAKA SCHOOL**

Edo period (1615-1868), mid/late 19th century  
*Makimono*, (horizontal narrative handscroll), ink, colour and gold on silk, depicting nine scenes of love-making between couples of different social classes including a samurai and a courtesan, a townsman and his wife and a young girl and an older man, *unsigned*; with an inscribed wood storage box. 34.1cm x 437cm (13 3/8in x 172in). (2).

£700 - 900

JPY110,000 - 140,000

US\$990 - 1,300

Illustrated on pages 162-163.





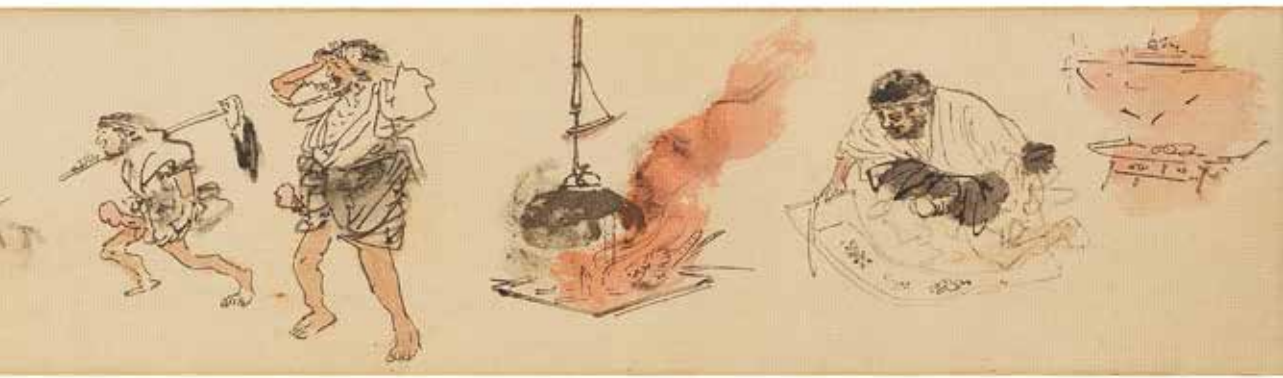
404



405



405







(the title slip and the envelope addressed to Mr Nakagawa Takeo)



(cover of album)

406 \*

**TAKI KATEI (1830-1901), KUBOTA BEISEN (1852-1906), NOGUCHI SHOHIN (1847-1917), TERASAKI KOGYO (1866-1919), MIYATO SHOSAI (1857-1906), TAKEUCHI KEISHU (1861-1942), YAMANAKA KODO (1869-1945), MISHIMA SHOSO (1852-1914), TSUTSUI TOSHIMINE (B. 1865), KAJITA HANKO (1870-1917), MIZUNO TOSHIKATA (1866-1908), OGATA GEKKO (1859-1920), SUZUKI KASON (1860-1919), TOMIOKA EISEN (SOSAI, 1864-1905), KOBORI TOMONE (1864-1931), WATANABE SEITEI (1851-1918) AND SUZUKI SHONEN (1849-1918)**

Meiji era (1868-1912), 1896

*Mumeicho* 無名帖 ('Anonymous Album'), a New Year collaboration between the 17 artists listed above, the silk brocade covers decorated with a repeating pattern of New Year sake offerings on a *sanbo* stand, *shimadai* ('island trays') with images of the old couple Jo and Uba, and other auspicious motifs, bound in *orihon* format; opening with a title page dated spring of the *hinoe-saru* 丙申春三月 year (=1896) and inscribed *Mumei* 無名 (Anonymous) and *Meikaku to saku ten* 鳴雀東作篆 with seal 鳴雀 *Meikaku* (the calligrapher Kusakabe Meikaku 日下部鳴鶴, 1838-1922); two prefaces by unidentified authors; paintings as follows: Ducks, by Taki Katei 滝和亭; Two Deer, by Kubota Beisen 久保田米僊; Peony and Butterfly, by Noguchi Shohin 野口小蘗; Chinese Lovers, by Terasaki Kogyo 寺崎広業; Japanese Lovers with a Covered Lantern, by Miyato Shosai 宮戸松齋; Lovers Kissing by a Window, by Takeuchi Keishu 武内桂舟; Heian-Period Lovers and Autumn Plants, by Yamanaka Kodo 山中古洞; An Unscrupulous Doctor Visits a Female Patient, by Mishima Shoso 三島蕉窓; Lovers by an Outdoor Curtain, by Tsutsui Toshimine 筒井年峰; Yearning Woman by a Screen, by Kajita Hanko 梶田半古; Medieval Lovers by a Cherry Tree, by Mizuno Toshikata 水野年方; Lovers Beneath a Mosquito Net, by Ogata Gekko 尾形月耕; Hidari Jingoro Pausing from Carving a Cat to Arouse His Lover, by Suzuki Kason 鈴木華邨; Demon Lover Seizing a Goddess, by Tomioka Eisen 富岡永洗 (signed Sosai 藻齋);

Aroused Fukurokuju and Benten, by Kobori Tomone 小堀鞠音; Pair of Cranes, by Watanabe Seitei 渡辺省亭; and Pair of *Minogame* (hairy-tailed turtles), by Suzuki Shonen 鈴木松年; the paintings followed by a *waka* poem by Viscount Fukuba Yoshishizu 福羽美静 (1831-1907), a colophon by the novelist Koda Rohan 幸田露伴 (1867-1947) and a colophon by the translator and scholar of Chinese literature Morita Shiken 森田思軒 (1861-1897), with a detached title slip titled *Mumeicho* 無名帳 (Anonymous Album), dated *hinoe-ne* 丙子 (1900), inscribed *Youndochu* 養雲洞中 (At the Cloud-Nourishing Grotto) and signed *Enryo koji* 鴛梁居士 (a name used by the seal-carver Yamamoto Haiseki 山本拜石, 1829-1912); contained within an outer brocade-covered *chitsu* wrapper decorated with cranes and clouds; with wood *tomobako* storage box; and with several other letters and documents including an envelope addressed to a Mr Nakagawa Takeo 中川毅夫 of Yotsuya Minami Teramachi 四谷南寺町 and bearing the stamp of Fukuba Yoshishizu, author of the *waka* poem; a listing of the album's contents in a paper wrapper entitled *Mumeicho mokuroku* 無名帖目録 (Catalogue of the anonymous album) with the additional information that there was a silk wrapper by the painter Takano Kou 高野耕雨 (1868-1931).

4.1cm x 21.5cm x 29.1cm (1 5/8in x 8 1/2in x 11 1/2in). (4).

£5,000 - 6,000  
JPY760,000 - 920,000  
US\$7,000 - 8,400

Comprising 12 increasingly explicit scenes book-ended by five innocent leaves depicting traditional themes in the late-Shijo manner, this exquisitely executed private New Year collaborative album by leading painters, print designers and illustrators throws fascinating light on the world of high-Meiji art and literature and offers rich opportunities for future research.





(preface)



(title page)



(colophon by Koda Rohan)



(colophon by Morita Shiken)



(Noguchi Shohin)



(Kubota Beisen)



(Yamanaka Kodo)



(Takeuchi Keishu)



(Mizuno Toshikata)



(Kajita Hanko)



(Kobori Tobone)



(Tomioka Eisen)



(Miyato Shosai)



(Terasaki Kogyo)



(Tsutsui Toshimine)



(Mishima Shoso)



(Suzuki Kason)



(Ogata Gekko)



407

**ATTRIBUTED TO YOKOYAMA TAIKAN (1868-1958)**

The Pont Saint Michel, Paris, Meiji era (1868-1912), circa 1908 or earlier, probably after Albert Marquet (1875-1947)

Unmounted, ink on silk, depicting the Pont Saint Michel, Paris, the Pont Neuf in the background, to the left the Quai des Grands Augustins, to the right the Quai des Orfèvres and the Palais de Justice, inscribed at lower left *Taikan* with seal. 39.8cm x 55.3cm (15 5/8in x 21 3/4in).

**£6,000 - 7,000**

**JPY920,000 - 1,100,000**

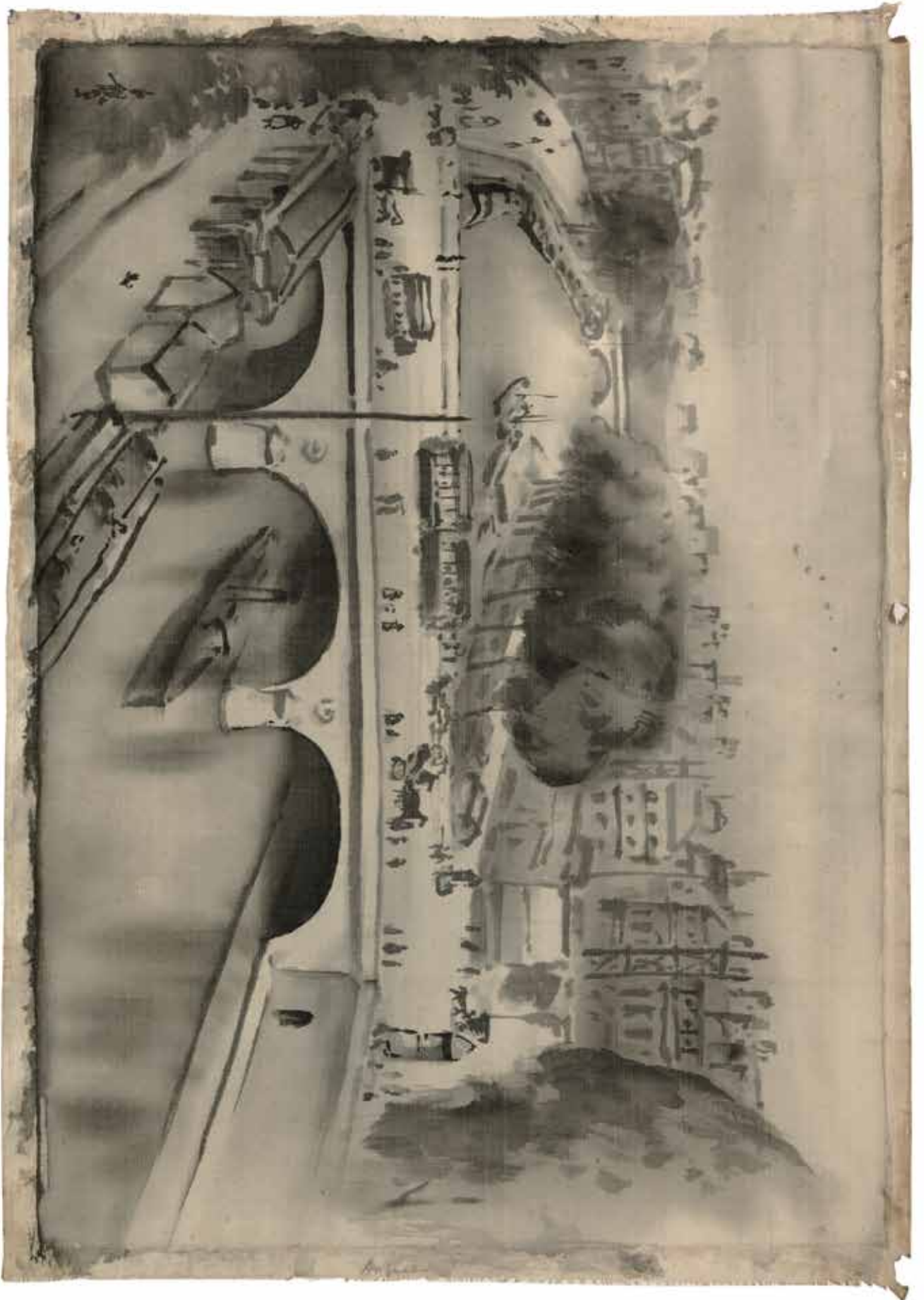
**US\$8,400 - 9,900**

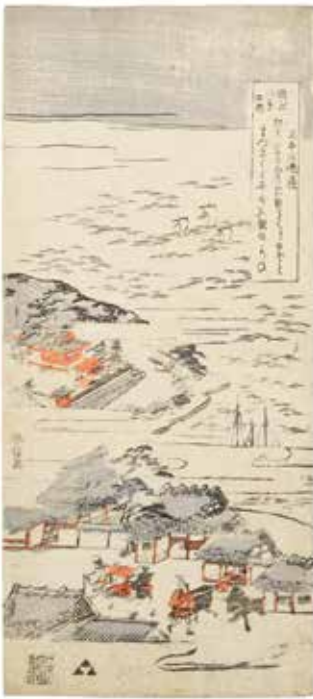
**Provenance:** Galerie Bailly, Paris.

Purchased in 1994 directly from the above by the present owner.

The masterly brushwork and in particular the handling of ink wash in the trees and the foreground river suggest that this Parisian scene is very likely the work of Nihonga titan Yokoyama Taikan, one of the dominant figures in early- to mid-twentieth-century Japanese art. It is fascinating to discover that the painting is very close, in nearly every detail including the position of mobile elements such as people, carts, buses and boats, to a work by Albert Marquet (1875-1947), Fauvist painter and lifelong friend of Henri Matisse, whose studio at 19 Quai Saint Michel Marquet took over, working there for most of his career. From the studio, Marquet painted innumerable views of the Pont Saint Michel; of these one in particular, in the Pushkin State Museum of Fine Arts, Moscow (<http://www.the-athenaeum.org/art/detail.php?ID=62871>), dating from 1908, features a post in the foreground and tall wooden structures at top right, perhaps the scaffolding for an incomplete wing of the Palais de Justice. These details, absent from later versions such as that in the Los Angeles County Museum of Art (1910, inv. no. M.61.41.2; <http://collections.lacma.org/node/233410>), are faithfully reproduced in Taikan's version (in fact, he exaggerated the post's height). Taikan appears to have visited Paris only once, in June 1905, but it is interesting to note that around 1906 Marquet 'under the influence of Japanese brush paintings . . . devised a remarkably animated and spontaneous form of India ink drawing' (<http://www.tate.org.uk/art/artists/albert-marquet-2332>). Conceivably, then, Taikan met Marquet during his brief stay in the French capital and introduced him to the potential of Japanese ink. It is even possible, perhaps, that the present lot is the original version of the Pont Saint Michel view, one that Marquet would repeat for the next four decades.

For Taikan's European travels, see Kokuritsu Shinbujitsukan (The National Art Centre, Tokyo), *Botsugo gojunen Yokoyama Taikan: Aratanaru Densetsu e* (Yokoyama Taikan Fifty Years On: A Legend in the Making), Tokyo, Kokuritsu Shinbujitsukan and Asahi Shinbunsha, 2008, p.197.





(Mii)



(Seta)



(Awazu)



(Yabane)



(Karasaki)



(Hira)



(Katada)



(Ishiyama)

408



**WOODBLOCK PRINTS**  
**Various Properties**

408

**SUZUKI HARUNOBU (1725-1770)**

Edo period (1615-1868), circa 1760  
 Eight *hosoban benizuri-e* prints from the series *Omi hakkei* (Eight Views of Omi), a complete set, comprising *Yabase kihan* (Returning Sails at Yabase), *Awazu seiran* (Clearing Weather at Awazu), *Seta sekisho* (Sunset Glow at Seta), *Mii bansho* (Evening Bell at Mii Temple), *Karasaki yau* (Night Rain at Karasaki), *Hira bosetsu* (Twilight Snow at Mount Hira), *Katada rakugan* (Descending Geese at Katada) and *Ishiyama shugetsu* (Autumn Moon at Ishiyama Temple), with publisher's seal of Urokogataya Mogobei, all signed *Suzuki Harunobu ga/Harunobu ga*. Each approx. 31cm x 14cm (11 3/16in x 5 1/2in). (8).

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

409

**KATSUSHIKA HOKUSAI (1760-1849)**

Edo period (1615-1868), circa 1830-1833  
 Three *oban yoko-e* prints from the series *Fugaku Sanjurokkei* (36 Views of Mount Fuji), depicting *Soshu Shichiri-ga-hama* (Shichiri beach in Sagami Province), *Sunshu Ejiri* (Ejiri in the Suruga Province) and *Joshu Ushibori* (Ushibori in Hitachi Province); all published by Nishimuraya Yohachi, all signed *Zen Hokusai litsu hitsu*. The smallest 25.5cm x 36.5cm (10in x 14 3/8in), the largest 25.7cm x 38cm (10 1/8in x 14 15/16in). (3).

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



409



409



409



410 (part lot)



411

410

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

Edo period (1615-1868), late 1850s

Comprising five *oban tate-e* prints: three by Hiroshige, one of *Yokkaichi* from the series *Gojusantsugi meishozue* (Famous Places of the Fifty-three Stations) and two sheets depicting Otsuki Plain in Kai Province and Shichiri Beach in Sagami Province from the series *Fuji sanju rokkei* (36 Views of Mount Fuji), all published by Tsutaya Kichizo, signed *Hiroshige hitsu/ga*; two prints by Hiroshige II, depicting drying flounders in Wakasa Province, and Kubodani Harbour in Sanuki Province from the series *Shokoku meisho hyakkei* (100 Views of Famous Places in the Provinces), published by Uoya Eikichi, signed *Hiroshige ga*.

*The smallest 36.2cm x 23.5cm (14 1/4in x 9 1/4in), the largest 37cm x 24.4cm (14 5/8in x 9 5/8in). (5).*

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100

411

**ANDO HIROSHIGE (1797-1858)**

Edo period (1615-1868), 1851

An *oban tate-e* print of *Kameido Tenjin keidai* (Inside Kameido Bridge Shrine) from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), depicting the arched bridge spanning a large pond with trailing wisteria in the foreground and figures resting on the distant bank, published by *Uoya Eikichi*; signed *Hiroshige hitsu*.

*36.5cm x 25.4cm (14 3/8in x 10in).*

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,700 - 2,500





412

**ANDO HIROSHIGE (1797-1858)**

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

Five *oban* prints: three *oban yoko-e* prints of Kanagawa, Mishima and Shirasuka from the Hoeido *Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series; one *oban tate-e* print of Kanasugi Bridge in Shibaura from the series *Meisho Edo hyakkei* (100 Famous Views of Edo); one *oban yoko-e* print of Atagoyama in Shiba from the series *Toto meisho* (Famous Place in the Eastern Capital), variously published, signed *Hiroshige ga/hitsu*.

The smallest 22cm x 34.5cm (8 5/8in x 13 9/16in),  
the largest 24.5cm x 38cm (9 5/8in x 14 15/16in). (5).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700







413 (part lot)

413

**ANDO HIROSHIGE (1797-1858)**

Edo period (1615-1868), early 1830s

Three *oban yoko-e* prints from the Hoeido *Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series: the first of *Shinagawa, Shoko detachii* (Shinagawa, Daimyo's departure), no.2, 23.5cm x 35.5cm (9 1/4in x 14in), the second of *Oiso, Tora ga ame* (*Tora's rain*, Oiso) (Shinmachi Bridge, Hodogaya), no.9, 24cm x 36cm (9 7/16in x 14 1/8in); the third of *Hara, Asa no Fuji* (Mount Fuji in the morning, Hara), no.14, 23.7cm x 36cm (9 3/8in x 14 1/8in); the fourth of *Kawasaki, Rokugo watashi-bune*, (Rokugo Ferry, Kawasaki), no.3, 23.5cm x 35.5cm (9 1/4in x 14in); the fifth of *Ejiri, Miho enbo* (Distant view of Miho, Ejiri), no.19, 23cm x 35.3cm (9 1/16in x 13 7/8in); the last of *Kakegawa, Akibayama enbo* (Distant view of Mount Akiba, Kakegawa), no.27, 24cm x 26.2cm (9 7/16in x 10 3/8in); all published by Takenouchi Magohachi, the second and the third with censor's seal *kiwame*, all signed *Hiroshige ga*, each print within a card mount. (6).

£1,500 - 1,800

JPY230,000 - 270,000

US\$2,100 - 2,500

**Provenance:** the second purchased at Christie's, London, 12 December 1978, lot 90.

The third purchased at Christie's, London, 12 December 1978, lot 91.

The fourth purchased from Richard Kruml, London, 1978.

The fifth purchased at Sotheby's, London, 19 June 1977, lot 71.

The sixth purchased at Sotheby's, London, 22 March 1978, lot 307.



414 (part lot)





415 (part lot)



415 (part lot)



415 (part lot)

414

**ANDO HIROSHIGE (1797-1858)**

Edo period (1615-1868), early 1830s

Nine *oban yoko-e* prints from the Hoeido *Tokaido gojusantsugi* series (53 Stations on the Tokaido Road): the first depicting *Nihonbashi, Gyoretsu furidashi* (Daimyo procession setting out at Nihonbashi), no.1, second state, 23cm x 23.5cm (9 1/16in x 14in), the second depicting *Numazu, Tasogare no zu* (Twilight at Numazu), no.13, 22cm x 34.5cm (8 5/8in x 13 5/8in); the third of *Fuchu, Abekawa* (Abe River, Fuchu), no.20, 23.5cm x 36cm (9 1/4in x 14 1/8in); the fourth of *Fujisawa, Yugyoji* (Yugyoji temple, Fujisawa), no.7, 23.5cm x 36cm (5 3/8in x 14 3/16in), the fifth of *Hiratsuka, Nawatemichi* (Nawate Road, Hiratsuka), no.8, 28.3cm x 36cm (9 3/16in x 14 3/16in), the sixth of *Odawara, Sakawagawa* (Sakawa River, Odawara), no.10, 23.7cm x 35.8cm (9 1/8in x 14 1/8in); the seventh of *Hamamatsu, Fuyugare no zu* (Winter view, Hamamatsu), no.30, 23cm x 35cm (9 1/16in x 13 3/4in); the eighth of *Maisaka, Imagire shinkei* (Imagire Promontory, Maisaka), no.31, 23.5cm x 36cm (9 1/4in x 14 1/8in); the last of *Futagawa, Sarugababa* (Monkey Plateau, Futagawa), no.34, 23cm x 35.5cm (9 1/16in x 14in); variously published by Takenouchi Magohachi/Takenouchi Magohachi and Tsuruya Kiemon, all signed *Hiroshige ga*, each print within a card mount. (9).

£1,800 - 2,500

JPY270,000 - 380,000

US\$2,500 - 3,500

**Provenance:** the first purchased at Sotheby's, London, 20 May 1977, lot 99.

The third purchased at Christie's, London, 12 December 1978, lot 94.

The fourth purchased at Sotheby's, London, 20 May 1977, lot 98.

The fifth purchased at Christie's, London, 14 December 1977, lot 232.

The sixth purchased at Christie's, London, 12 December 1978, lot 91.

The ninth purchased at Christie's, London, 10 November 1976, lot 66.

**Illustrated on page 175.**

415

**ANDO HIROSHIGE (1797-1858)**

Edo period (1615-1868), early 1830s

Four *oban yoko-e* prints from the Hoeido *Tokaido gojusantsugi* series: the first of *Kawasaki, Rokugyo watashi-bune* (Rokugyo Ferry, Kawasaki), no.3; the second of *Oiso, Toraga ame* (Tora's rain, Oiso), no.9; the third of *Mishima, Asagiri* (Morning mist, Mishima), no.12; the last of *Nissaka, Sayo no nakayama* (Sayo Pass, Nissaka), no.26; published by Takenouchi Magohachi/Takenouchi Magohachi and Tsuruya Kiemon, all signed *Hiroshige ga*, each framed and glazed. *Each approx. 23.5cm x 36cm (9 1/4in x 14 1/4in)*. (4).

£2,500 - 3,500

JPY380,000 - 530,000

US\$3,500 - 4,900

**Provenance:** an English private collection.





416

**KITAGAWA UTAMARO (1753-1806) AND KUBO SHUNMAN (1757-1820)**

Edo period (1615-1868), late 18th century and early 19th century  
 Comprising one triptych and *oban* prints: the triptych depicting a parody of the story of Yoritomo releasing cranes at Yuigahama, published by Izumiya Ichibei, signed *Utamaro hitsu*, 37cm x 75.5cm (14 9/16in x 29 3/4in) combined size; the right sheet of the Jewel River in Ide Province from a hexptych depicting *Mutamagawa* (The Six Jewel Rivers), published by Fushimiya Zenroku, signed with seal *Shunman*, with two collectors' seals on verso, 25.5cm x 38.2cm (10in x 15 1/16in). (4).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700





417 (part lot)

417  
**KATSUKAWA SHUN'EI (1762-1819), UTAGAWA KUNIYOSHI (1797-1861), KEISAI EISEN (1790-1848), UTAGAWA KUNISADA (1786-1864), OHARA KOSON (1877-1945) AND OTHERS**

Edo period (1615-1868) to Showa era (1926-1989), late 18th to mid-20th century  
 Comprising 26 prints of various sizes and formats, some incomplete sheets from triptychs: two prints by Shun'ei on the same subject of townsmen catching fireflies, one a fan print and the other a black outline version in *chuban* size, the latter with the collector's seal of Hayashi Tadamasu; one *oban* of a beauty standing near the Yatsushashi Bridge by Kuniyoshi; one of a seated high-ranking courtesan by Eisen; 15 *oban* single and one diptych print by Kunisada (Toyokuni III), the majority depicting kabuki actor prints, including one *bijin-ga* from the series *Edo meisho hyakunin bijo* (Famous Places in Edo Compared with 100

Beautiful Women), three bust portraits of actors, each depicted within a mirror, sake cup or a fan, two prints of Futagawa and Ishibe from the so-called series *Yakusha mitate Tokaido gojusanstugi* (Actors at the 53 Stations of Tokaido), a diptych from part of a triptych, actors on a boat and three prints from the *Nisemurasaki inaka Genji* (False Murasaki and Rural Genji) series; one *oban kabuki* actor print of Sawamura Tanosuke by Kunisada II; two small prints, titled *Hyakunin bijo* (Hundred Beauties) without signature; three *chuban* Meiji-era bird-and-flower prints comprising two by Koson and one by Hodai; all variously published, variously signed expect for three prints. *The smallest 19cm x 12.8cm (7½in x 5 1/16in), the largest 34.5cm x 47.5cm (13 5/8in x 18¾in).* (26).

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





418 (part lot)

418

**ANDO HIROSHIGE (1797-1858), UTAGAWA KUNIYOSHI (1797-1861), UTAGAWA KUNISADA (1786-1864), YOSHU CHIKANOBU (1838-1912) AND OTHERS**

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

Comprising 31 *oban* single prints, the majority incomplete sheets from triptychs, five diptychs from triptychs, 19 triptychs, three *chuban*, one *aiban*, two water-colour paintings and ten facsimiles: eight *oban* by Hiroshige, five prints from the series *Edo meisho hyakkei* (Hundred Famous Views of Edo), *Kameido umeyashiki* (The Plum Garden at Kameido Shrine), *Sumida-gawa Suijinnomori Massaki* (The View of Suijin Grove), *Teppozu Inaribashi Minato Jinja* (Inari Bridge and the Minato Shrine in Teppozu), *Tsuki no misaki* (The Moon Headland) and *Meguro Shin-Fuji* (New Fuji in Meguro), two prints from the Hoeido *Tokaido gojusantsugi* (53 Stations on Tokaido Road) series, *Hamamatsu* and *Okitsu* one print *Mitsuke* from the upright Tokaido series; one *oban* print from the series *Sohitsu gojusantsugi* (53 Stations by Two Brushes) and one *Genji-e* triptych the joint work of Hiroshige and Toyokuni III; one *oban* of Sumida River from the series *Edo meisho* (Famous Places in Edo) by Hiroshige II; one *oban* and two triptychs by Kuniyoshi, including one depicting three beauties and one fisherman looking at an octopus and a *fugu* fish quarrelling in front of them; 16 *oban*, three diptychs and six triptychs and two *chuban* prints

of *bijin-ga*, *kabuki-e*, *Genji-e* and landscape by Kunisada (Toyokuni III), including one *oban* from the series *Edo meisho hyakunin bijo* (Famous Places in Edo, Compared with 100 Beauties), four *oban* from the series *Genji mitate hakkei no zu* (Genji Compared with Imaginary Eight Views) and one triptych depicting a sumo match; one *oban*, one diptych and one triptych of *genji-e* by Kunisada II; three *oban bijin-ga* by Eizan, Eizen and Sadahide respectively; two landscapes, one *chuban* by Yoshiyuki and one *aiban* by Isshosai; one diptych by Kunihiko depicting two ladies; two triptychs by Chikanobu from the series *Tokugawa jidai kifujin no zu* (High-Ranking Ladies of the Tokugawa Era); two triptychs by Kuniteru; further five triptychs by Yoshitoshi, Yoshikazu, Yoshiiku, Yoshitora and Yoshifuji, respectively; together with two *shikishiban* water-colour paintings of a beautiful lady and ten facsimile prints after artists including Hokusai, Koryusai and Eisen, variously published, variously signed. *the smallest 24.5cm x 18cm (9 5/8in x 7 1/8in), the largest 36cm x 73cm (14 1/8 in x 28 3/4in)*. (91).

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

**Provenance:** a European private collection.





419



419



419

419  
**KISAI EISEN (1790-1848), KIKUKAWA EIZAN (1787-1867)  
 AND TSUKIOKA YOSHITOSHI (1839-1892)**

Edo period (1615-1868) or Meiji era (1868-1912), mid to late 19th century, one dated 1865

Comprising three *oban* prints: one *bijin-ga* by Eisen, titled *ureshiso* (The contented type) from the series *Imayo Bijin Junikei* (Twelve Scenes of Modern Beauties), published by Izumiya Ichibei, with censor's seal *kiwame*, signed *Keisai Eisen ga*, 38cm x 25.7cm (15in x 10 1/8in); the second *bijin-ga* by Eizan depicting Hanamurasaki of the Tamaya from the series *Seiro meika awase* (Beauties of the Yoshiwara Compared to Famous Flowers), published by Wakasaya Yoichi, censor's seal *kiwame*, signed *Kikukawa Eizan hitsu*, 38cm x 25.7cm (15in x 10 1/8in); the last by Yoshitoshi depicting Mashiba Dairyo Hisayoshi from the series *Wakan hyaku monogatari*, (One Hundred Ghost Stories of China and Japan), published by Daikokuya Kin'nosuke, with date ox 2 (1865) and censor's seal *aratame*, signed *Ikkaikai Yoshitoshi ga*, 36cm x 25cm (14 1/8in x 9 7/8in). (3).

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

420  
**TSUKIOKA YOSHITOSHI (1839-1892)**

Meiji era (1868-1912), late 1880s  
 An *oban* vertical diptych titled *Hakamadare Yasusuke Kidomaru jutsu kurabe no zu* (Competition of magic tricks between Hakamadare Yasusuke and Kidomaru), depicting Kidomaru in deep concentration to summon forth four eagles in the fight against Yasusuke's giant serpent on which the latter is standing, probably published by Hasegawa Tsunejiro, signed *Oju Yoshitoshi ga*.

The upper sheet 35.7cm x 24.4cm (14 1/16in x 9 5/8in),  
 the lower sheet 36.1cm x 24.4cm (14 1/4in x 9 5/8in). (2).

£700 - 1,000  
 JPY110,000 - 150,000  
 US\$990 - 1,400



420



421

**KAWASE HASUI (1883-1957) AND OHARA KOSON (1877-1945)**

Taisho (1912-1926) to Showa (1926-1989) eras,  
two dated 1924 and 1942

Comprising two *oban* and one circular print: the circular print by Hasui titled *Tokyo junikagetsu, Azabu Ninohashi no gogo* (Afternoon at Nino Bridge, Azabu, from the series 'Twelve months of Tokyo'), dated *Taisho jusan* (1924), published by Watanabe Shozaburo, signed *Hasui*, within a card mount, 28.5cm (11 1/4in) diam.; the second *oban yoko-e* by Hasui titled *Tokaido Nissaka* (Nissaka, Tokaido Road) from the series *Tokaido fukei senshu* (Selection of Views of the Tokaido Road), dated *Showa jushichinen saku* (1942), with publisher's seal of Watanabe Shozaburo, signed *Hasui*, 26.8cm x 39cm (10 9/16in x 15 3/8in); the last *oban tate-e* by Koson, depicting a carp swimming beneath a trailing branch of white wisteria and a hovering bee, published by Kawaguchi, signed *Hoson*, 37cm x 26.8cm (14 1/8in x 10 9/16in). (3).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800





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

Edo period (1615-1868), dated 1863 and 1864

An album of *chuban Tate-e* wood block prints titled *Tokaido* (Tokaido Road), depicting the journey of the 14th shogun Iemochi of the Tokugawa shogunate to the capital in 1863, containing 56 prints of the post stations, probably a complete set, each sheet depicting the procession or the shogun and his servants in a landscape related to the station, two prints with the publisher's seal Itoya Shobei, some with a date seal, all signed *Hiroshige ga/hitsu* except for one. The 55 stations (two locations in Kyoto) in order, starting from the right to left as mounted in the album:

1. Nihonbashi
2. Shinagawa
3. Kawasaki
4. Kanagawa
5. Hodogaya
6. Totsuka
7. Fujisawa
8. Hiratsuka
9. Oiso
10. Odawara
11. Hakone
12. Mishima
13. Numazu
14. Hara
15. Yoshiwara
16. Kanbara
17. Yui
18. Okitsu
19. Ejiri
20. Fuchu
21. Mariko
22. Okabe
23. Fujieda
24. Shimada
25. Kanaya
26. Nissaka
27. Kakegawa
28. Fukuroi
29. Mitsuke
30. Hamamatsu
31. Maisaka
32. Arai
33. Shirasuka
34. Futagawa
35. Yoshida
36. Goyu
37. Akasaka
38. Fujikawa
39. Okazaki
40. Chiryu
41. Narumi
42. Miya
43. Kuwana
44. Yokkaichi
45. Ishiyakushi
46. Shono
47. Kameyama
48. Seki
49. Sakashita
50. Tsuchiyama
51. Minakuchi
52. Ishibe
53. Kusatsu
54. Otsu
55. Sanjo Ohashi
56. Kyo Ouchi (The Heian Palace)

Each sheet approx., 24.7cm x 18.3cm (9<sup>3</sup>/<sub>4</sub>in x 7<sup>1</sup>/<sub>4</sub>in).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600



(16)



(32)



(28)



(part lot)



(48)

Provenance: a European private collection.





(11)



(7)



(1)



(24)



(20)



(18)



(40)



(39)



(37)

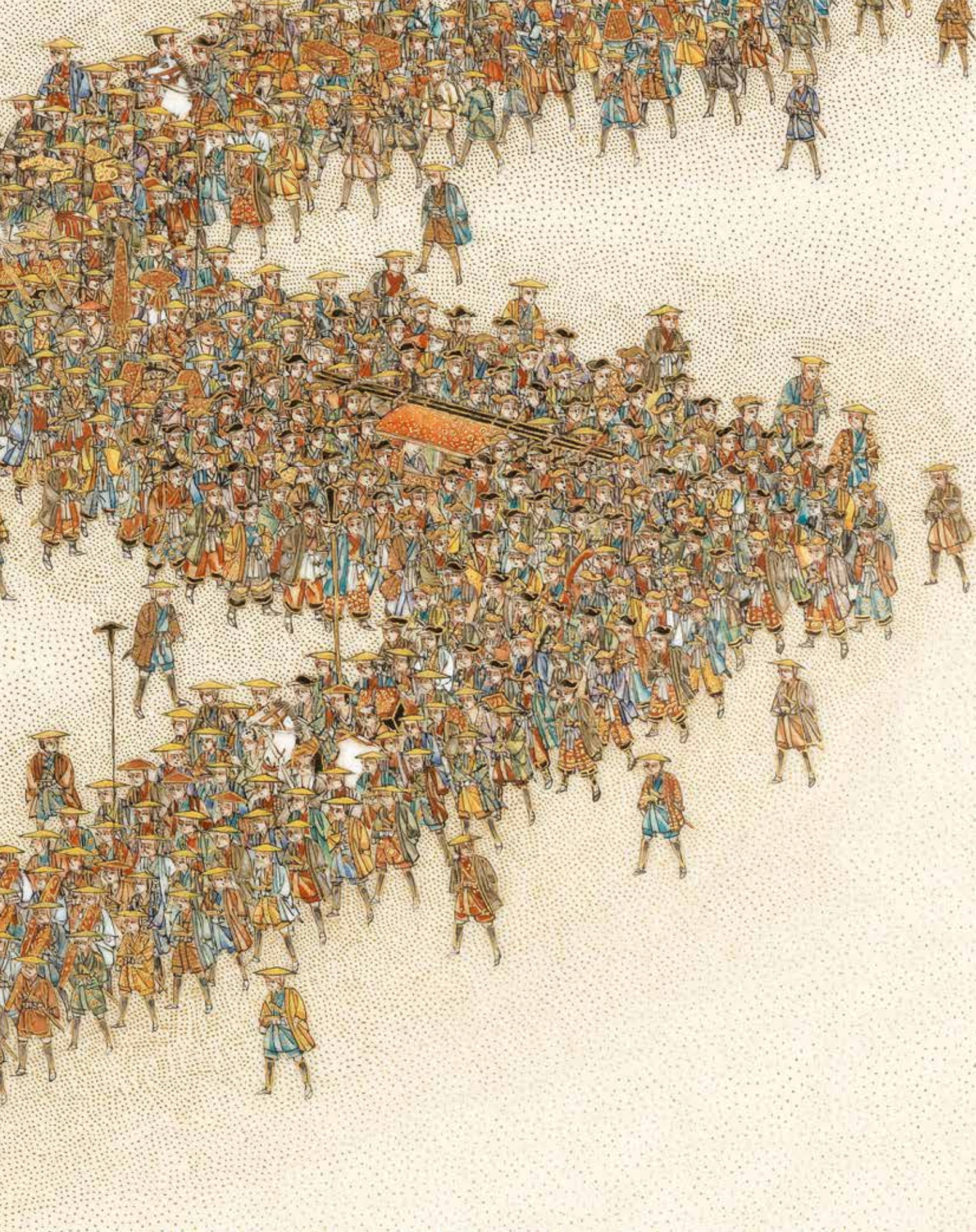


# AFTERNOON SESSION

Lots 423 - 647 (from 14.30)











423

## CERAMICS

### Various Properties

423 \*

#### AN EARTHENWARE STORAGE VESSEL

Jomon period (10,000-300 BC), first millennium BC  
The imposing earthenware body in the form of an inverted truncated cone, the lower section of the exterior undecorated, the upper section worked with abstract motifs typical of the late Jomon period, the rim with two pierced lugs; with wood storage box and stand. 43cm x 36cm (16 7/8 x 14 1/8in). (3).

£4,000 - 5,000

JPY610,000 - 760,000

US\$5,600 - 7,000

424 \* WT

#### A LARGE ECHIZEN-WARE STORAGE JAR

Edo period (1615-1868), 18th/19th century  
Of classic high-shouldered form with short neck and out-turned mouth, the reddish body carefully brushed with a striated black glaze, liberal deposits of ash glaze on the shoulder falling in places all the way to the foot; with a later copper-lined bamboo *otoshi* (water-container for flowers).

64.5cm (25 3/8in) high. (2).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600



424

425

#### A NABESHIMA POLYCHROME SAUCER DISH

Edo period (1615-1868), late 17th/early 18th century  
Painted with peony blossoms and foliage afloat on *seigaiha* (stylised waves), in underglaze blue, iron-red, green and ochre enamels, the underside painted with three groups of *shippo-tsunagi* (linked-cash) above a high foot decorated with a combed design; with a wood storage box.

5.4cm x 19.9cm (2 1/8in x 7 7/8in). (2).

£15,000 - 20,000

JPY2,300,000 - 3,100,000

US\$21,000 - 28,000

For the design, see Fujio Koyama, *Toji taikei* (Complete Collection of Far Eastern Ceramics), vol.21, *Nabeshima*, Tokyo, Heibonsha, 1974, illustrated on the front cover and on p.16, no.24; *Imari, Nabeshima*, Tokyo, Kurita Bijutsukan, 1985, p.136, no.127; *Nihon no toji*, vol.10, *Nabeshima*, Tokyo, 1988, pp.38-39, no.20; *Japanese Ceramics in the Toguri Collection*, Tokyo, Toguri Museum of Art, 1988, p.243, no.331; and the exhibition catalogues, *Iro Nabeshima*, commemorative exhibition, Fukuoka, Asahi Shinbun, 1982, p.42; *Les Cadeaux au Shogun, Porcelaine Précieuse des Seigneurs de Nabeshima*, Paris, Espace des Arts Mitsukoshi Étoile, 1997-98, p.143, nos.58 and 59; *Nabeshima Ware, Designs that Inspire Pride*, Tokyo, Suntory Museum of Art, 2010, pp.156-7, nos.119 and 120.



(reverse)



425



(side view)





426

**LATER CERAMICS**  
**Various Properties**

426

**A RECTANGULAR PORCELAIN PLAQUE**

Meiji era (1868-1912)

Painted in underglaze black, white and yellow, the foreground with two egrets wading among tall stems of irises, some details of the white petals in low relief and lightly incised, the full moon in the distance partially obscured by clouds of mist, within a paulownia-wood frame; *unsigned*. Overall 81cm x 67cm (31 7/8in x 26 3/8in), the plaque 56cm x 43cm (22in x 17in).

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

427 \*

**A PORCELAIN BLUE AND WHITE FOUR CABRIOLE-LEGGED SQUARE BOX AND COVER**

Meiji era (1868-1912), circa 1900

Painted in underglaze blue with an all-over design of peony heads interwoven among *karakusa* ('Chinese grasses'), the interior of the lid decorated with a skylark flying beneath a trailing branch of cherry blossoms; *unsigned*.

14cm x 21.5cm x 21.5cm (5 1/2in x 8 1/2in x 8 1/2in). (2).

£1,500 - 2,000  
 JPY230,000 - 310,000  
 US\$2,100 - 2,800



427



(428 - inscription)

428 \*

**A RECTANGULAR WAISTED FORM STONEWARE  
MIZUSASHI (FRESH-WATER JAR)**

After Kenzan, 19th century

The pale-grey glaze moulded in relief with an attendant ferrying a scholar across a Chinese snow-covered lakescape, the base inscribed *Joso Hoei kinoto-tori Yoshu kenzan Intoku kore o tsukuru* (Kenzan Intoku in Yoshu made this in 1705) with two seals *Sho* and *Ko*; with an unrelated black-lacquer square lid and wood storage box, the outside titled *Mizusashi* (water jar), inscribed inside by the renowned collector Masuda Don'ō (Takashi, 1848-1938) *Ogata Kenzan Hoei kinoto-tori doshi tukuru, wagaie no juho . . . hinoe-tatsu kugatsu Masuda Don'ō kore o shirusu* (Made by Ogata Kenzan in 1705, .... recorded by Masuda Don'ō in September 1916).  
14cm (5½in) high. (3).

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



428



429



(429 - signature)



(430 - signatures)



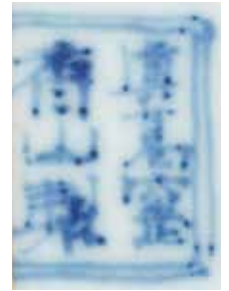
430







431



(signature)

429

**A PORCELAIN SQUAT GLOBULAR KORO (INCENSE BURNER) AND COVER**

By Makuzu Kozan, Meiji era (1868-1912)

Raised on three moulded feet, modelled in relief with six large lotus leaves encircling the body, painted in underglaze celadon green on a midnight-blue ground, the cover pierced with three reticulated formal lotus leaves and surmounted by a lotus-pod finial, the base signed in underglaze blue *Makuzu Kozan sei*; with separate integral three-legged wood stand carved with rippling water.

22.5cm x 22cm (8 5/8in x 8 3/4in) including stand. (3).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100

430

**TWO PORCELAIN VESSELS**

By Makuzu Kozan, Meiji (1868-1912) and Taisho era (1912-1926)

Comprising one of compressed spherical form set on tripod feet, decorated in white enamels and underglaze green and brown with a mass of *suisen* (daffodils), with fitted pierced hardwood cover carved with daffodils and surmounted by a finial in the form of a bud, signed on the base in underglaze blue *Makuzu Kozan sei*, 10.2cm x 14cm

(4in x 5 1/2in); the second a small meiping-shaped vase, painted in underglaze white and green with an all-over design of daffodil buds, signed on the base in underglaze blue *Makuzu-gama Kozan sei*, 12cm (4 3/4in) high. (3).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

431

**A PORCELAIN TEAPOT IN THE FORM OF A KABUTO (HELMET)**

By Makuzu Kozan, Meiji era (1868-1912)

The whimsical 'helmet bowl' mounted with a *shikoro* (neck guard) decorated with a coiled scaly dragon on either side painted in yellow enamel on a coral ground, the front applied with a spout modelled as a scaly dragon *maedate* (frontal crest), the back applied with a simulated double ring bamboo handle representing the *ushirodate* (rear crest), the cover surmounted by a chrysanthemum floret *tehen kanamono* (finial); signed on the base in underglaze blue *Makuzu gama Kozan sei*. 11.5cm x 16.5cm (4 1/2in x 6 1/2in) high. (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200



432



433

## SATSUMA EARTHENWARE Various Properties

432

### TWO SATSUMA COVERED VESSELS AND ONE KUTANI PORCELAIN KORO (INCENSE BURNER) AND COVER

Meiji era (1868-1912)

Comprising two Satsuma pieces painted in enamels and gilt, the first of lobed circular form supported on three feet, the cover decorated with a daimyo procession and all its paraphernalia, the sides of the box with flowering wisteria, maple leaves and bamboo, signed *Satsuma* beneath the Shimazu crest, *8cm x 15.5cm (3 1/8in x 6 1/8in)*; the second a Satsuma rectangular reticulated box, the cover and body inset with oval panels enclosing different figural, bird-and-flower and landscape scenes, the inside of the cover with a sprig of *fuyo* (rose mallow) and camellia, signed on the base *Shozan Seizo* with two seals of the painter *Shun* and *Zan*, *8.5cm x 13.2cm x 10cm (3 3/8in x 5 1/8in x 4in)*; the last a Kutani porcelain incense burner, decorated in Satsuma style, the body finely painted with four landscape scenes, the en-suite cover pierced and surmounted by a finial in the form of a seated *shishi*, signed on the base *Kutani Kaburagi sei*, *14.5cm x 11cm (5 3/4in x 4 1/2in)*. (6).

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





(top view)



434

433

**A GLOBULAR SATSUMA EWER AND COVER**

By Shozan, Meiji era (1868-1912)

Boldly decorated in enamels and gilt, with an entwined three-clawed dragon handle and spout, the lower section of the body painted with two *aoi-mon* (hollyhock crests) of the Tokugawa shogunate over a ground of densely clustered overlapping fans, the shoulder with a band of smaller *aoi-mon* interwoven among stylised floral designs beneath a neck of wisps of clouds and a lappet border, the cover similarly decorated with a tear-shaped finial; the base signed in gilt *Seiuntei Shozan* with seal. 27cm (10½in) high. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700



434

**A CYLINDRICAL RETICULATED SATSUMA VESSEL AND COVER**

By Okamoto Ryozan, Meiji era (1868-1912)

Finely painted in enamels and gilt, the body inset with two foliate-shaped panels, one depicting a large black bird perched on a flowering plum hanging over a clump of daffodils, the other with women and children enjoying the cherry-blossom-viewing outing, the circular domed cover similarly inset with a foliate panel painted with an outdoor scene consisting of a group of travellers, itinerant entertainers, women and children; signed on the base *Ryozan* with the Yasuda Company trade mark. 15.5cm (6 1/8in) high. (2).

£5,000 - 6,000

JPY760,000 - 920,000

US\$7,000 - 8,400





435



437



436



(interior)

435 \*

**A TALL OVOID SATSUMA VASE**

By Bizan, Meiji era (1868-1912)

Decorated in enamel and gilt with an all-over design of a mass of densely cluttered chrysanthemum blossoms of various sizes and types; signed on the base in a rectangular reserve *Bizan*.

35.5cm (14in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

436

**TWO SATSUMA SAKAZUKI (SAKE CUPS)**

Meiji era (1869-1912)

Each decorated in enamels and gilt, the first with the interior painted with a humorous image of several *karako* (Chinese boys) surrounding Jurojin, God of Longevity, one boy performing a handstand on Jurojin's exaggeratedly high forehead, *unsigned*, 2.5cm x 6.4cm (1in x 2½in); the second decorated with an outdoor gathering of a group of Chinese court ladies within a circular band of *tsunagi-shippo* (linked-cash) patterns, the outer border with overlapping maple leaves and different species of insects, *unsigned*, 2.5cm x 7.1cm (1in x 2¾in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

438



437

**A LARGE OVOID SATSUMA VASE**

Meiji era (1868-1912)

Decorated in coloured enamels and gilding with two large panels, one depicting Ryujin with his daughter Otohime seated while Tawara Toda releases an arrow, accompanied by Tachibana Hime and a warrior, possibly intended for Nitta Yoshisada on the seashore, the other panel painted with four legendary figures in earnest discussion beneath pine branches, one carrying a tied purse, all reserved on a ground of elaborate repeated brocade designs and smaller panels of large birds perched on branches, the shoulder with *tengu* and demons, the neck similarly decorated with Enma (the God of Hell) and repeated stylised foliate and brocade designs, *unsigned*; with wood stand. 61cm (24in) high. (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

438

**A LOBED-RIM SATSUMA BOWL**

By Matsumoto Hozan, Meiji era (1868-1912)

Intricately decorated in enamels and gilt, the interior possibly depicting Tokugawa Iemitsu and his retainers in front of the heavily decorated Yomeimon Gate at the Toshogu Shrine in Nikko, overseeing the lavish procession elaborately painted on the exterior that accompanied the relocation of the divine spirit of his grandfather, Tokugawa Ieyasu from Mount Kuno to the Toshogu in 1617; the base signed with seal *Nippon Hozan*. 6.2cm x 12.6cm (2 3/8in x 5in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700





(reverse)



439



440

439

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

By Dozan, Meiji era (1868-1912)

Decorated in enamels and gilt, the body with two large rectangular panels enclosing two different indoor scenes, one showing members of a samurai household admiring a floor screen painted with an elaborate daimyo procession and the other depicting ladies with children receiving gifts from guests, separated by other figure and landscape scenes, the shoulder with *aoi-mon* (hollyhock crests) and *sagarifuji-mon* (trailing wisteria crests) interwoven among densely clustered brocade and applied with two bracket handles, the spreading foot with stylised sprays of flowers, the pierced domed cover similarly decorated and surmounted by a finial in the form of a chrysanthemum bud and foliage; signed on the base *Dozan*. 22.2cm (8¾in) high. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700





441

440

**A RECTANGULAR SATSUMA DISH**

By Kaizan, Meiji era (1868-1912)

Intricately decorated in enamels and gilt with the central panel decorated with an elaborate depiction of *Dainehan* (The Death of the Buddha), showing numerous laypersons, monks, deities, birds and animals gathered in lamentation around the dais on which the golden-hued corpse of the Buddha reclines, descending from the top left a group of his disciples with his mother Queen Maya in the centre, bordered by tea-ceremony utensils and scholars' objects including tea jars, calligraphy handscrolls, fans, a *koto* (Japanese harp) and a go board interwoven among brocade roundels, the underside with a procession of *tennyo* (celestial maidens) in flight playing a musical instrument; signed on the base with seal *Kaizan sei*.

3.2cm x 23.6cm x 15cm (1¼in x 9¼in x 5 7/8in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

441

**A FINE AND EXCEPTIONALLY LARGE BALUSTER SATSUMA VASE**

By Dozan, Meiji era (1868-1912)

Finely decorated in enamels and gilt with two rectangular gold-sprinkled panels enclosing two contrasting scenes, one depicting a lively summer festival scene showing numerous dancing on the shores of a lake with tea stalls beyond, the other painted with a family outing during the cherry-blossom-viewing season with ladies and children in the foreground within a garden setting beside a lake with hills and ducks in the distance, each panel framed by a pheonix, dragon and chicken roundels painted in gilt, all reserved on a dark blue ground, the neck similarly decorated with formalised flower heads interwoven among *karakusa* ('Chinese grasses'); signed on the base *Dai Nippon Kyoto-shi Dozan zo*; with wood stand.

56cm (22in) high. (2).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$11,000 - 17,000

**Provenance:** a Scottish private collection.



(reverse)

442



443

442

**A LARGE BROAD BALUSTER SATSUMA VASE**

By Matsumoto Hozan, Meiji era (1868-1912)  
 Decorated in coloured enamels and gilt with two large rectangular gold-sprinkled grey enamel panels, one depicting in the foreground numerous family groups enjoying the cherry-blossom-viewing festival and being entertained by itinerant performers, pleasure boats on a river in the background, the other panel depicting a mother and her two daughters visiting a temple located along the banks of a river, reserved on a blue ground, painted in gilt with flying phoenixes and formalised flowerheads interwoven among *karakusa* ('Chinese grasses'); the base signed *Dai Nihon Matsumoto Hozan seizo*, with the Yasuda Company trade mark.  
 42cm (16½in) high.

£2,000 - 3,000  
 JPY310,000 - 460,000  
 US\$2,800 - 4,200

**Provenance:** a Scottish private collection.





444

443

**A SATSUMA KORO (INCENSE BURNER) AND COVER  
IN THE FORM OF A HANDSCROLL**

By Nanryu, Meiji era (1868-1912)

Painted in enamels and gilt, the front decorated with a *kusudama* (decorative tasselled ball) lying beside an elaborately tasselled *sudare* (bamboo blind), the reverse with a butterfly hovering above clumps of chrysanthemums growing behind a brocade *maku* (curtain), the silver cover with radiating openings around a central silver stylised chrysanthemum; signed on the base *Satsumayaki Kinshuen Nanryu* (Satsuma ware by Nanryu in Kinshuen).  
5.1cm x 10.5cm (2in x 4 1/8in). (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

444 \*

**A CIRCULAR SATSUMA DISH**

By Sozan, Meiji era (1868-1912)

Finely decorated in enamels and gilt with a central five-petalled cartouche enclosing a Daimyo procession depicting a winding formation of tightly grouped samurai on horseback and retainers on foot carrying banners and other paraphernalia, the feudal lord being carried in a *kago* (palanquin), painted in diminishing size creating an impression of perspective, reserved on a blue ground of stylised maple and other foliage, signed in gilt on the underside with seal *Sozan ga*; with velvet covered storage box. 22.1cm (8 5/8in) diam. (2).

£4,000 - 5,000

JPY610,000 - 760,000

US\$5,600 - 7,000









(reverse)

446



445

**AN UNUSUALLY LARGE RECTANGULAR SATSUMA TRAY**

By Okamoto Ryozan, Meiji era (1868-1912)

Intricately and finely enamelled with an outdoor leisurely scene during the *hanami* (cherry-viewing) season depicting young women from a wealthy household accompanied by their children and servants strolling along the banks of a lake whilst other figures can be seen on the opposite side entering a teahouse, bordered by ten cream-ground roundels enclosing assorted fruits with fish and/or crustaceans alternating with Bugaku dance implements interspersed among a mass of densely clustered chrysanthemum blooms, the underside of the tray decorated with a sparse arrangement of various crests including *aoi-mon* (hollyhock crests), *budo-kiri-mon* (grape and paulownia crests) and *maru-ni-umebachi-mon* (plum blossom crests); signed on the base *Dai Nippon Ryozan kore o tsukuru* with seal *Kyoto Tojiki Goshi Gaisha* beneath the Yasuda Company trade mark; the reverse fitted with a brass mount for suspension.

5.6cm x 46.2cm x 31.2cm (2¼in x 18 1/8in x 12¼in).

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$8,400 - 11,000

**Provenance:** a European private collection, acquired between 1960-70, and thence by descent.

446 \*

**A TALL OVOID SATSUMA VASE**

By Kinkozan, Meiji era (1868-1912)

Finely decorated in enamels and gilt with two large rectangular cream panels enclosing two contrasting scenes, one depicting a cockerel and hen foraging for food besides flowering shrubs of chrysanthemums, rose mallow, peonies and morning glories growing beside a stream, the other panel with a bustling outdoor scene in Edo, depicting travellers, traders, itinerant entertainers, porters carrying boxes and other passers-by crossing over a bridge and going about their daily business, two large teahouses on the left foreground and ferry boats and mountains in the distance, separated by stylised bamboo, pine, plum and other auspicious motifs reserved on a blue ground, the foot with a wide continuous band of maple leaves floating on tumultuous waters; signed on the base with gilt seal *Kinkozan zo* with impressed mark *Kinkozan zo*.

44.5cm (17½in) high.

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$8,400 - 11,000



(reverse)

447



448



449



447

**A PEAR-SHAPED SATSUMA VASE**

Painted by Mitsutoshi for the Kinkozan Company, Meiji era (1868-1912)

Decorated in enamels and gilt, the body decorated with two large rectangular panels, each enclosing a contrasting scene, one depicting a family of chickens foraging for food among tall stems of bamboo and flowering shrubs of chrysanthemum and *fuyo* (rose mallow) growing beside a stream, the other showing throngs of revellers enjoying the *hanami* (cherry-blossom-viewing) season, including drunken men, priests, entertainers and families gathered inside and approaching an imposing tea-house nestled beneath the branches of large flowering cherry trees, all reserved on a blue ground decorated with stylised chrysanthemum heads strewn over a stream, the neck applied with two handles in the form of elephant heads; signed on the base within two overlapping *shikishi* (square-shaped poem-cards) *Dai Nippon Kyoto Awata Kinkozan zo* (made by Kinkozan in Awata, Kyoto, Great Japan) and *Mitsutoshi ga* (painted by Mitsutoshi). 15.5cm (6 1/8in) high.

£2,500 - 3,000  
JPY380,000 - 460,000  
US\$3,500 - 4,200



448

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

By Kinkozan, Meiji era (1868-1912)

Decorated in enamels and gilt, the body with a central band enclosing a continuous outdoor garden scene of a mother and several children playing among autumnal plants and flowers garden, the shoulder with vertical bands decorated with stylised and repeated geometric motifs, the cover pierced with eight petals and surmounted by a finial in the form of a chrysanthemum bud; the base signed with impressed seal *Kinkozan zo*. 9cm (3 1/2in) high. (2).

£700 - 900  
JPY110,000 - 140,000  
US\$990 - 1,300

449

**A SATSUMA BOTTLE VASE**

By Kinkozan, Meiji era (1868-1912)

Decorated in enamels and gilt with an all-over design of a mass of tightly clustered stylised chrysanthemum heads interwoven among 'Chinese grasses' reserved on a dark ground; signed in gilt on the base *Kinkozan zo*. 14cm (5 1/2in) high.

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



450

**TWO SATSUMA PLATES**

One by Kinkozan, Meiji era (1868-1912)

Each decorated in enamels and gilt, the first depicting (probably) Shizuka Gozen, the mistress of Minamoto no Yoshitsune (1159–1189), forced to dance in front of her captor Minamoto no Yoritomo whilst three of Yoshitsune's retainers are shown approaching the gate in an attempt to rescue her, all within a rectangular panel above shrubs of autumnal flowers and grasses including peony, lily and *kikyo* (Chinese bellflowers), reserved on a ground of densely clustered white enamel chrysanthemum heads, signed *Kinkozan zo*, 22.5cm (8 7/8in) diam.; the second plate with two overlapping panels each enclosing a different scene, one with a beautiful lady and her two children strolling along the banks of a lake, the other showing a dignitary and his retainers beseeched by a female servant as she holds forth a branch of flowers; unsigned, 21.6cm (8 1/2in) diam. (2).

£3,000 - 4,000  
JPY460,000 - 610,000  
US\$4,200 - 5,600

450



(453 - detail)



451



452

451

**A TRUMPET-SHAPE SATSUMA VASE**

By Yabu Meizan, Meiji era (1868-1912)

Finely decorated in enamels and gilt with a view of the *Kinkakuji*, the famous temple of the Golden Pavilion in Kyoto, shown rising from a large pond, nestled in a magnificent landscape garden surrounded by pine trees and tiny rock islands, the roof surmounted by a bronze phoenix ornament; signed in gilt on the base with seal *Yabu Meizan*. 21.6cm (8½in) high.

£6,000 - 8,000  
JPY920,000 - 1,200,000  
US\$8,400 - 11,000





453

452

**A SATSUMA NATSUME (TEACADDY)**

By Yabu Meizan, Meiji era (1868-1912)

Finely decorated in enamels and gilt, the cover painted with a solitary sparrow perched on maple branches with red autumn foliage, the design continuing down the sides of the box, reserved on a crackled cream ground; signed on the base with gilt seal *Yabu Meizan*.

5.7cm (2<sup>1</sup>/<sub>4</sub>in) high. (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200

453

**A SATSUMA VESSEL FOR A SINGLE FLOWER VASE**

By Yabu Meizan, Meiji era (1868-1912)

The exaggerated ovoid body finely decorated in enamels and gilt and set on three scalloped feet, the sloping shoulder decorated with branches of blossoming maple leaves above a central wide band enclosing a continuous scene of Miho no Matsubara (Miho Pine Grove) with sailing boats in the foreground and snow-decked Mount Fuji looming in the distance, the foot with blooming stalks of clematis; signed on the base with gilt seal *Yabu Meizan*.

12cm (4<sup>3</sup>/<sub>4</sub>in) high.

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$8,400 - 11,000



The *shita-e* (preliminary design) taken from Hayashi Toshimitsu (ed.), *Shippo no monyo*, Kyoto

## CLOISONNÉ ENAMEL WORKS OF ART

### Various Properties

454

#### A PAIR OF CLOISONNÉ ENAMEL OVOID VASES

By Hayashi Kodenji, Meiji era (1868-1912)

Each intricately worked in silver wire of varying gauge, one with an egret swooping above *kohone* (nuphar or spatterdock) and other aquatic plants, the other with a pair of egrets wading in water, their feathers delicately worked in sculpted and tapered wire, all reserved on a midnight-blue ground; each vase applied with gilt metal rims and feet; each signed *Aichi Hayashi saku* with the stamped lozenge-seal of Hayashi Kodenji and engraved Edward & Sons, Glasgow.  
*Each vase 25.5cm (10in) high. (2).*

£15,000 - 20,000  
 JPY2,300,000 - 3,100,000  
 US\$21,000 - 28,000

**Provenance:** Mr K. Hayashi of Nagoya.

A Scottish private collection.

These are the same pair of vases, catalogued as 'A pair of vases, dark blue ground, with white storks, standing in one, in flight on the other', included in the Glendining's auction sale in London, 19th April 1912, lot 182. This entire selling exhibition consisted of cloisonné enamels offered for sale by Mr K. Hayashi of Nagoya and was organized by the large retail company, Edward & Sons of Glasgow.

The *shita-e* (preliminary design) for the one of the vases, reproduced here, was hand-written by one of *shita-e shi* (painters for preliminary design) working for Hayashi Kodenji in Kyoto, see Hayashi Toshimitsu (ed.), *Shippo no monyo*, Kyoto, Maria Shobo, 1977, no.122.





(signature)





455



456



457

455 \*

**A CLOISONNÉ ENAMEL GLOBULAR SINGLE FLOWER VASE**

Style of Hayashi Kodenji, Meiji era (1868-1912)

Worked in silver wire of varying gauge with ten butterflies of different sizes and species reserved on a midnight blue ground, the narrow neck with a band of tightly clustered stylised tiny butterflies, the foot with a band of dense lappets, applied with a silver rim and foot; *unsigned. 16.5cm (6½in) high.*

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800





(reverse)



458

456

**A CLOISSONNÉ ENAMEL TALL BALUSTER VASE**

Meiji era (1868-1912)

Decorated in the style of Namikawa Sosuke, worked in *musen* (wireless) technique with leafy stems of red, white and yellow peonies, reserved on a dark-green celadon ground; *unsigned*.

34.2cm (13½in) high.

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200

457

**A CLOISSONNÉ ENAMEL OVOID VASE**

Meiji era (1868-1912)

Worked in silver wire with all-over design of flowering overlapping stalks of white *kogiku* (small chrysanthemums) growing over a lime-green ground; *unsigned*.

37cm (14½in) high.

£1,400 - 1,600

JPY210,000 - 240,000

US\$2,000 - 2,300

458

**A CLOISSONNÉ ENAMEL GLOBULAR KORO (INCENSE BURNER) AND COVER**

Meiji era (1868-1912)

The globular body raised on three supports and decorated in opaque and translucent polychrome enamels incorporating flecks of aventurine with a dragon, *shishi* (Chinese lion) and *ho-o* (phoenix) roundel silhouetted against a semi-translucent ground, the shoulder and divison beneath the roundels with smaller roundels enclosing stylised birds, butterflies and rain dragons interwoven among *karakusa* ('Chinese grasses'), all beneath a band of lappets framing stylised *chidori* (plovers or dotterels) flying above rough water, the cover similarly worked with abstract and foliate motifs surrounding a knob in the form of a peony bud; *unsigned*.

16cm (6¼in) high. (2).

£1,500 - 2,500

JPY230,000 - 380,000

US\$2,100 - 3,500



459



460



461

459

**A CLOISONNÉ ENAMEL ROUNDED-RECTANGULAR VESSEL AND COVER**

Meiji era (1868-1912)

Worked in silver wire of varying gauge, the body with two elaborate cartouches, each with a different scene, one depicting an *uguisu* (bush warbler) in flight amidst flowering branches of spring plum blossoms, *suisen* (daffodils) and *nogiku* (wild chrysanthemums) growing along the banks of a river, the other showing a summer scene of a *hototogisu* (lesser cuckoo) flying amidst trailing wisteria, tall stems of irises and wild chrysanthemums, separated by vertical bands of geometric and formal foliate motifs and stylised *ho-o* (phoenix) and dragon roundels on a midnight-blue ground, the fitted cover similarly worked with stylised butterflies and chrysanthemum heads; *unsigned*.

18cm x 15cm (7 1/16in x 5 7/8in). (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200





462

460 \*

**TWO CLOISSONNÉ ENAMEL VASES**

Meiji era (1868-1912)

Each vase worked in silver wire of varying gauge, one with an all-over design of a *shijukara* (Japanese tit) perched amidst seasonal flowers including morning glory, chrysanthemums, *shukaido* (hardy begonia) and clematis with a solitary butterfly hovering on the reverse, all reserved on a light-grey ground, the tall "trumpet" neck encircled with folded brocade depicting floral motifs, the lobed foot similarly decorated with a matching design, *unsigned*, 24.2cm (9 1/2in) high; the other with a mass of dense seasonal clumps of flowers including irises, *kikyo* (Chinese bellflowers), chrysanthemums, lilies and *fuyo* (rose mallows) beneath a flowering maple tree, all reserved on a midnight-blue ground, signed on the base *Kyo* within a cherry-shaped cartouche, 25.5cm (10in) high. (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

461

**A SILVER AND CLOISSONNÉ ENAMEL BOX AND COVER**

Meiji era (1868-1912)

The cover worked in silver wire with a single sprig of a peony blossom reserved on a cream ground, the interior and underside of the box lacquered in *nashiji*, *unsigned*. 5cm x 14.5cm x 11.2cm (2in x 5 3/4in x 4 3/8in). (2).

£600 - 800

JPY92,000 - 120,000

US\$850 - 1,100



463



(reverse)

464



462 \*

**TWO RECTANGULAR CLOISSONNÉ ENAMEL BOXES AND COVERS**

Attributed to Hayashi Tanigoro, Taisho era (1912-1926), circa 1912-17  
Each worked in silver wire with a matching design of a central formal foliate motif on respectively a pink and green ground, the rims of each box applied in silver; each box signed in silver wire on the underside within a rectangular reserve *Yuhō/Ariyoshi*.  
Each box 3.6cm x 10cm x 8.7cm (1 3/8in x 4in x 3 3/8in). (4).

£2,000 - 3,000  
JPY310,000 - 460,000  
US\$2,800 - 4,200

Illustrated on page 211.

A very similar blue enamel box and the same mark alleged by Coben to be that of Hayashi Tanigoro is illustrated by Lawrence A. Coben and Dorothy C. Ferster, *Japanese Cloisonné: History, Technique, and Appreciation*, New York, Weatherhill, 1982, p.99 and p.209, respectively.

463 \*

**A ROUNDED-RECTANGULAR CLOISSONNÉ ENAMEL BOX AND COVER**

Meiji era (1868-1912)  
The cover worked in silver wire with Okame seated and holding up an *origami* model of a crane which she teasingly dangles out of reach from a kitten crawling at her feet, reserved on a turquoise-blue ground, the interior lined in silk brocade, the rims applied in silver; *unsigned*.  
5.6cm x 13.5cm x 10.1cm (2 1/4in x 5 1/4in x 4in). (2).

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

Illustrated on page 211.

464\*

**A SMALL OVOID CLOISSONNÉ ENAMEL VASE WITH EN-SUITE COVER AND COVER**

By Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912)  
Intricately worked in silver and gold wire with an all-over design of overlapping stylised foliate roundels, butterflies and scrolling floral vines scattered over eight differently coloured vertical panels, the neck and foot with a band of repeat stylised flowerheads on a light-blue ground, the domed cover similarly decorated and surmounted by a finial in the form of a gilt-metal chrysanthemum bud, the base signed with chiselled characters on a silver plaque *Kyoto Namikawa*; applied with a gold rim and foot; with a wood storage box. 12.2cm (4 3/4in) high. (3).

£15,000 - 20,000  
JPY2,300,000 - 3,100,000  
US\$21,000 - 28,000



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.



(reverse)



465

465 \*

**A SMALL CLOISONNÉ ENAMEL VASE WITH EN-SUITE COVER**

By Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912)

Intricately worked in silver and gold wire with an all-over design of overlapping stylised foliate roundels and scrolling floral vines scattered over alternating coloured vertical panels of speckled reddish-brown, midnight-blue and lime green, the neck with a narrow band of scrolling arabesque motifs, the foot with a horizontal band of lappets, with details flecked with aventurine, the domed cover similarly decorated with repeat stylised floral motifs and surmounted by a finial in the form of a gilt-metal chrysanthemum bud, the base signed with chiselled characters on a silver plaque *Kyoto Namikawa*; applied with gold rim and foot; with a wood storage box. 14cm (5½in) high. (3).

£15,000 - 20,000

JPY2,300,000 - 3,100,000

US\$21,000 - 28,000

466 \*

**A CLOISONNÉ ENAMEL CIRCULAR BOX AND COVER**

Attributed to Namikawa Yasuyuki, Meiji era (1868-1912)

Intricately worked in silver and gold wire, the cover with a round panel enclosing a butterfly hovering over a sprig of chrysanthemums surrounded by a band of repeated *hanabishi* and diaper motifs on a black ground, the box similarly decorated with identical repeated foliate motifs above a border of lappets simulating chrysanthemum petals, applied with gold rims, *unsigned*; with wood storage box. 7.3cm (2 7/8in) diam. (3).



466

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$11,000 - 17,000



467



468

467

**A TANTO BLADE WITHIN CLOISSONNÉ ENAMEL MOUNTS**

The cloisonné mounts Meiji era (1868-1912),

the blade Edo period (1615-1868), 19th century

The blade of *hira-zukuri* form, with *bo-hi* to either side, indistinct *ha*, the *hada* of vague *itame*, the mounts worked throughout in silver wire, the *saya* (sheath) decorated with overlapping variations of *sasa-rindo-mon*, *maru-ni-mokko-mon* and *hanabishi-mon* and chrysanthemum blossoms floating on stylised rippled water, the *tsuka* (hilt) with other repeated foliate crests on a ground of *karakusa* ('Chinese grasses'), the sides with a band of repeated geometric and foliate motifs on a yellow ground, fitted with plain silver mounts; *unsigned*.

*Total length 39cm (15 3/8in).*

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100





(signature)

469

468 \*

**A CLOISSONNÉ-ENAMEL BALUSTER VASE**

Attributed to the Ando Jubei Company, Meiji era (1868-1912)  
 Worked in silver wire with opaque and translucent enamels with details flecked with aventurine, the upper body with horizontal bands enclosing stylised repeat foliate motifs above shield-shaped panels of mythological dragons alternating with birds, the foot with a band of flower heads, *unsigned*; with *tomobako* titled *Tenpyo jidai mon shippo kabin* (Cloisonné vase with designs from the Tenpyo era [710-794]), signed *Jubei zo* with seal *Ando-shi kinsei* (Respectfully made by Ando), the inside of the lid with an inscription.  
 30.5cm (12in) high. (2).

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

469

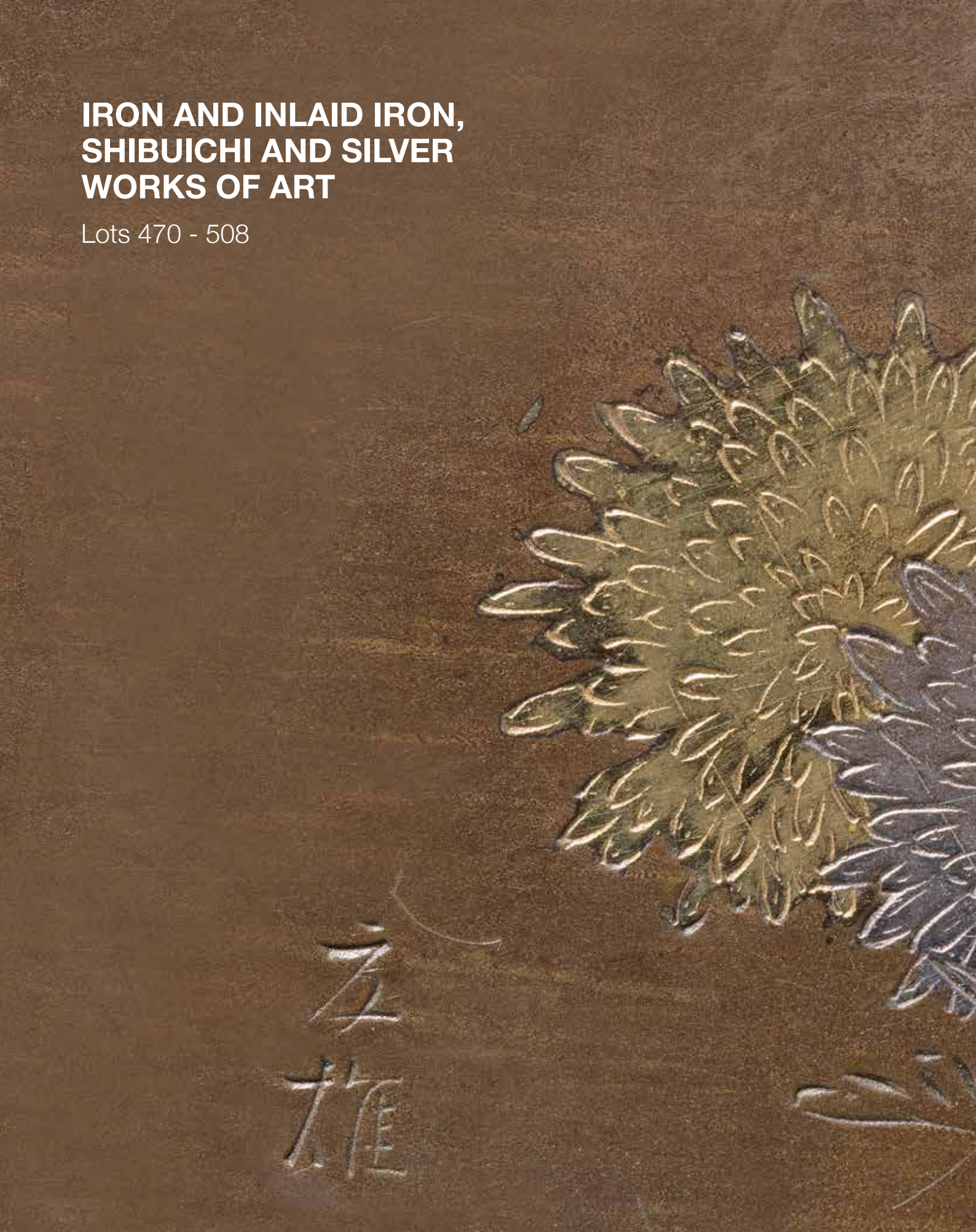
**A SETO PORCELAIN AND CLOISSONNÉ ENAMEL OVOID VASE**

The porcelain by Kawamoto Masukichi and the cloisonné by Takeuchi Chubei, Meiji era (1868-1912)  
 Decorated with a continuous scene of three black crows in flight amidst stems of bamboo on a blue ground, between formal borders of formalised descending foliate motifs, the foot painted in underglaze blue with a band of repeat stylised floral heads interwoven among *karakusa* ('Chinese grasses'); signed on the base *Seto Kawamoto Masukichi sei, Dai Nippon seizo Shippo Gaisha konin Takeuchi Chubei*.  
 26cm (10¼in) high.

£1,500 - 2,000  
 JPY230,000 - 310,000  
 US\$2,100 - 2,800

**IRON AND INLAID IRON,  
SHIBUICHI AND SILVER  
WORKS OF ART**

Lots 470 - 508











(signature)



470



471

### IRON WORKS OF ART

Property from a German Private Collection

(Lots 470 - 476)

470

#### AN HAMMERED IRON KORO (INCENSE BURNER) AND COVER

By Harukage/Shunkei, Meiji era (1868-1912)

The globular squat russet-iron body raised on three short integral feet and decorated in low relief with Fukurokuju (God of Longevity) seated among rocks and holding a gnarled staff, the cover pierced and carved with three bats, the interior with a cylindrical removable silver liner; signed on the reverse with chiselled characters *Harukage/Shunkei* with a *kao*. 12.2cm (4¾in) high. (3).

£3,000 - 5,000

JPY460,000 - 760,000

US\$4,200 - 7,000



471

**AN IRON BOX AND COVER IN THE FORM OF AN AUBERGINE**

By Myochin Munetsugu, Edo period (1615-1868), mid-19th century  
The cover applied in relief with a *shoryo batta* (oriental long-headed locust) crawling over the surface of the vegetable, the underside with chiselled signature *Myochin Munetsugu*.  
3.5cm x 12.2cm (1 3/8in x 4 3/4in). (2).

£1,800 - 2,500

JPY270,000 - 380,000

US\$2,500 - 3,500

Myochin Munetsugu is probably the artist recorded in Wakayama Takeshi 若山猛, *Kinko jiten* 金工事典 (Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha 刀剣春秋新聞社, 1999, p.955, as being a maker of iron plate *tsuba*, active during the late Edo period in Owari Province (present day Aichi Prefecture).



472

472

**AN IRON RECTANGULAR BOX AND COVER**

Meiji era (1868-1912)

The hinged cover decorated in relief with a *koorogi* (cricket) crawling over a leafy *uri* (squash), the front clasp in the form of a crab, the two back hinges in the form of butterflies; *unsigned*.  
4.1cm x 10.3cm x 7.8cm (1 9/16in x 4 1/16in x 3in).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,700 - 2,100



473

473

**AN IRON CIGARETTE CONTAINER**

Meiji era (1868-1912)

The hinged cover decorated in low relief and silver relief inlay with tall irises, the reverse with a single bud, the interior lined in gold, applied with silver rims; *unsigned*.  
1.5cm x 9cm x 6.1cm (5/8in x 3 1/2in x 2 3/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100



474

474

**AN INLAID IRON OCTAGONAL BOX AND COVER**

By Katsunari, Meiji era (1868-1912)

The cover decorated in silver and gilt relief inlay with two egrets wading amongst reeds and another in flight, the rims and interior lined in silver, signed with chiselled signature *Katsunari koku* with gold seal *Katsu*.  
2.9cm x 9.5cm (1 1/8in x 3 3/4in). (2).

£3,000 - 4,000

JPY460,000 - 610,000

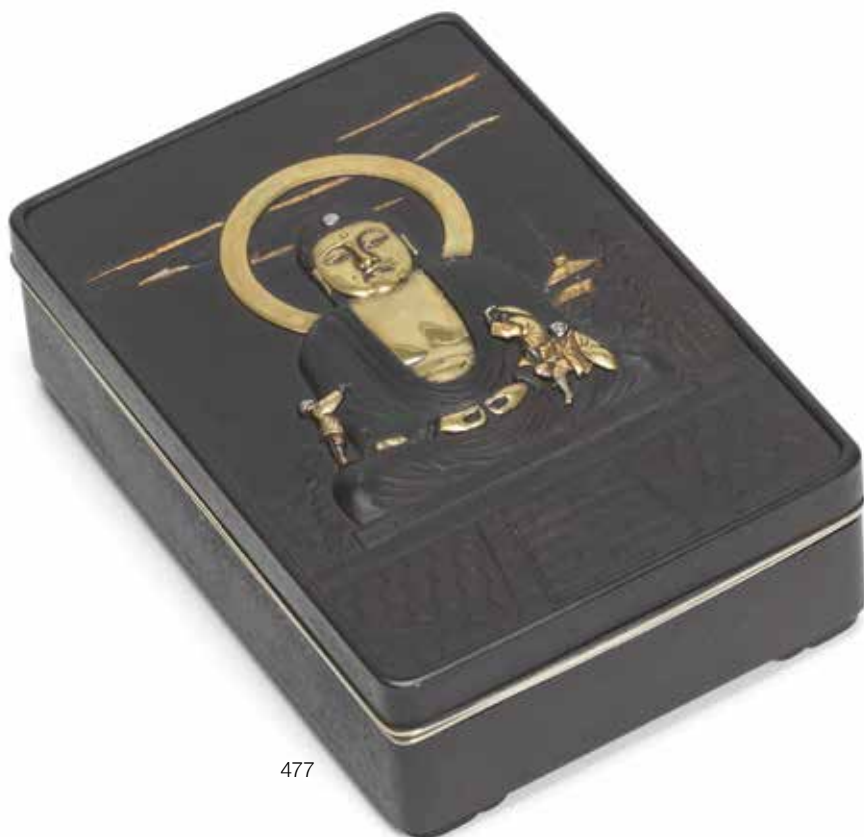
US\$4,200 - 5,600



475



476



477

475  
**AN INLAID IRON KIDNEY-SHAPED  
 BOX AND COVER**

Meiji era (1868-1912)

The cover decorated in gold flat inlay with a solitary wasp hovering over a sprig of loquat, applied with silver rims, the design extending over the sides of the box; *unsigned*.

3.2cm x 10.6cm (1 1/4in x 4 1/8in). (2).

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

476  
**AN INLAID IRON SQUARE BOX AND COVER**

By Satoshi, Taisho (1912-1926)  
 or Showa (1926-1989) era

The slightly domed faceted cover decorated in gold flat inlay with a single stylised four-petalled floret, the sides of the cover with repeated formal *aoi* (hollyhock) leaves enclosed within lozenge-shaped cartouches floating among stylised wave-patterns; the underside signed with a single chiselled Chinese character *Satoshi*.

3cm x 10.2cm x 10.2cm (1 1/8in x 4in x 4in). (2).

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





478



## OTHER PROPERTIES

477

### A SMALL RECTANGULAR INLAID IRON BOX AND COVER

By Katsuharu, Meiji era (1868-1912)

Raised on four bracket feet, cast and inlaid with pilgrims in gilt, silver and iron relief, clambering over a *Daibutsu* (Great Buddha statue) seated in meditation with a gilt-metal halo, on a stepped plinth, a pagoda nestled among trees in the distance with clouds above, the interior lined with gilt metal and the rims mounted with silver; signed *Katsuharu* with seal. 3.8cm x 12.4cm x 8.5cm (1½in x 4 7/8in x 3 3/8in). (2).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,500 - 4,200

For a *kanamono* (pouch clasp) of the same design, see Oliver Impey and Malcolm Fairley (eds.), *The Nasser D. Khalili Collection of Japanese Art, Meiji no Takara, Treasures of Imperial Japan, Metalwork Part II*, London, Kibo Foundation, 1995, no.141.

478

### A PAIR OF INLAID IRON BALUSTER VASES

Meiji era (1868-1912)

The body of each vase boldly worked in *katakiri-bori* (engraving with an angled chisel emulating brushstrokes) and chiselled in relief of silver, gold, *shibuichi* and *shakudo* with an almost identical design of two *tanchozuru* (Japanese red-crested cranes) foraging for food among assorted seashells strewn on the seashore at low tide, another crane flying past on the reverse, the neck of the waisted neck and foot inlaid in gold overlay with a stylised flower head interwoven among *karakusa* ('Chinese grasses'), the mouth of both vases similarly inlaid in gold flat inlay with repeated scroll motifs and foliage; both vases *unsigned*. Each vase 32cm (12½in) high. (2).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$14,000 - 21,000



479

**INLAID IRON WORKS OF ART**  
**Property of a European Family**

(Lots 479 - 484)



480

479

**AN INLAID IRON BOX AND COVER IN THE FORM OF A BOAT**

By Komai of Kyoto, Meiji era (1868-1912)

The cover applied in chiselled inlay relief with tightly clustered bundles of assorted root vegetables including *sakurajima daikon* (giant radish), carrot and *hassaku* (citrus) in gilt and silver, the sides of the boat inlaid in silver overlay with repeated diaper and flower-head motifs; signed on the base in gold *Kyoto no ju Komai sei*.

5.1cm x 16cm (2in x 6¼in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

**Provenance:** a European private collection, acquired between 1960 and 1970, and thence by descent.



481

480

**AN INLAID IRON SMALL ROUNDED-SQUARE BOX AND COVER**

By Moriguchi of Kyoto, Meiji era (1868-1912)

Worked in typical gold and silver overlay, the cover inset with a gold-outlined lobed rectangular panel decorated with a sparrow flying over flowering stalks of windswept peonies, bordered by a chrysanthemum heads interwoven among *karakusa* ('Chinese grasses'), the sides of the box inlaid with geometric and foliate motifs; signed on the base in low silver relief *Moriguchi*. 2.3cm x 7.1cm x 6cm (¾in x 2¾in x 2 3/8in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

**Provenance:** a European private collection, acquired between 1960 and 1970, and thence by descent.





(reverse)



482

481

**AN INLAID IRON RECTANGULAR MINIATURE BOX AND COVER**

By Komai of Kyoto, Meiji era (1868-1912)

The cover worked in typical gold overlay, inset with a lobed panel depicting shrines and thatched rural retreats nestled in a pine-clad lakescape, reserved on a ground of dense vine leaves, the sides of the box decorated in silver overlay with repeated stylised foliate, *shippo-tsunagi* (linked-cash) and geometric motifs; signed on the underside in gold *Kyoto Komai*. 1.7cm x 5.1cm x 4cm (5/8in x 2in x 1 1/2in). (2).

£700 - 900

JPY110,000 - 140,000

US\$990 - 1,300

**Provenance:** a European private collection, acquired between 1960 and 1970, and thence by descent.

482

**AN INLAID IRON LARGE BALUSTER VASE**

Attributed to the Komai workshop of Kyoto, Meiji era (1868-1912)

The body overlaid with two elaborate gold-outlined panels, each decorated in gold and silver chiselled relief inlay and enclosing a different rural scene, one with depictions of the various stages of silk production, showing a woman in the lower foreground hand-spinning thread from cocoons whilst her two companions transfer the grown silkworms to bamboo mats to feed them, a man in the background placing bundles of woven silk on a wheelbarrow; the other panel showing a vibrant spring scene of a waterfall cascading down rocks into a river on the banks of which grow irises and dandelions, a ladder propped against a tree in the foreground and plovers in flight over the rising sun in the distance, reserved on a ground of repeated diaper, fragmented *rinzu* (textile-weave), geometric and foliate motifs decorated in silver overlay, the neck with triangular lappets enclosing stylised flower heads intertwined among *karakusa* ('Chinese grasses'), the upper rim with a band of key-fret pattern worked in gold overlay; *unsigned*. 42.2cm (16 1/2in) high.

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$14,000 - 21,000

**Provenance:** a European private collection, acquired between 1960 and 1970, and thence by descent.



483



484

483

**AN INLAID IRON CIRCULAR FOLIATE DISH**

By Moriguchi of Kyoto, Meiji era (1868-1912)

Inset with a central gold-outlined panel depicting three *karako* (Chinese children) parodying a Korean boating trip across a lotus pond, predominately worked in chiselled relief of copper, gilt and *shibuichi* with details of gold overlay, one child ferrying his two companions, surrounded by four petal-shaped panels enclosing views of thatched huts and shrines alternating with bird-and-flower scenes, reserved on a ground of *rinzu* (textile-weave design) inlaid in silver overlay within an outer geometric border; signed in gold on the base within a square cartouche *Kyoto Moriguchi*. 30.5cm (12in) diam.

£4,000 - 6,000

JPY610,000 - 920,000

US\$5,600 - 8,400

**Provenance:** a European private collection, acquired between 1960 and 1970, and thence by descent.





(reverse)

485



484

**AN INLAID IRON RECTANGULAR SMALL BOX AND COVER WITH INTEGRAL DRAWER**

By Komai of Kyoto, Meiji era (1868-1912)

Worked in predominately gold overlay, the cover decorated with a panoramic view of Ashinoko (Lake Ashi in Hakone) with sailing- pleasure- and fishing-boats in the foreground, rural retreats, a pagoda nestled among pine trees with a snow-decked Mount Fuji looming in the distance bordered by vine leaves, the front, reverse and sides of the box decorated with overlapping circular panels enclosing different scenes including the famous *torii* gate at the Itsukushima Shrine, phoenix, famous landmarks and shrines in Kyoto and other birds among seasonal flowers, the detachable en-suite drawer depicting stylised butterflies, all reserved on a ground of dense vine leaves; signed on the underside in gold within a rectangular reserve *Kyoto Komai sei* around the single character *Raku*. 5.6cm x 7.2cm x 5.1cm (2 1/4in x 2 13/16in x 2in). (3).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200

**Provenance:** a European private collection, acquired between 1960 and 1970, and thence by descent.

**OTHER PROPERTIES**

485

**AN INLAID IRON ROUNDED-SQUARE VASE**

By Komai of Kyoto, Meiji era (1868-1912)

Worked throughout in the typical Komai-style of silver and gold overlay, with overlapping fan-shaped and foliate cartouches enclosing seasonal plants and flowers including chrysanthemum, peony, wisteria and *yamabuki* (Japanese kerria) reserved on a ground of fragmented *rinzu* (textile-weave) and repeat *hanabishi* diaper designs upon which are superimposed alternating long and short silver-outlined petal-shaped panels of similar seasonal flowers and formal diaper motifs, the rim, neck and foot with a narrow band of dense fruiting vines; the side of the vase signed in gold *Kyoto no ju Komai sei* within a rectangular reserve. 28.5cm (11 1/4in) high.

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$8,400 - 11,000



486



487



488

486

**AN INLAID IRON CIRCULAR DISH**

Attributed to the Komai workshop of Kyoto, Meiji era (1868-1912) Supported on a circular foot and worked throughout in the typical Komai style of silver and gold overlay with a central circular panel of a cluster of autumnal flowers including *asagao* (morning glory), *hagi* (bush clover), *ominaeshi* (valerian), *fujibakama* (thoroughwort) and *nadeshiko* (pinks), bordered by radiating irregular panels enclosing other seasonal flowers and different scenes, separated on a ground with a variety of geometric patterns; *unsigned*. 25.7cm (10in) diam.

£1,500 - 2,000  
 JPY230,000 - 310,000  
 US\$2,100 - 2,800





489



487

**AN INLAID IRON CIRCULAR FOLIATE DISH**

By Komai of Kyoto, Meiji era (1868-1912)

Worked throughout in the typical Komai style of silver and gold overlay with a central circular panel enclosing seasonal flowering shrubs of peony, irises, plum, cherry blossoms and pinks from which radiate irregular-shaped swirling panels depicting alternating designs of fragmented *rinzu* (textile-weave) patterns and repeated geometric floral motifs, surrounded by a border of fruiting vine; the underside signed in gold low relief *Kyoto no ju Komai sei* within a rectangular reserve. 34.1cm (13 3/8in) diam.

£3,000 - 4,000  
JPY460,000 - 610,000  
US\$4,200 - 5,600

488

**AN INLAID IRON SMALL VASE**

By Hamada, Meiji era (1868-1912)

Worked throughout in the typical Komai style of silver and gold overlay with a continuous design of a three-clawed dragon writhing among stylised wisps of cloud, between narrow bands of key-fret, the foot with a wide band of repeated geometric motifs, the base signed in gold low relief *Hamada sei*.

12.1cm (4 3/4in) high.

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800

489 \*

**A PAIR OF ENAMELLED AND INLAID IRON QUATRELOBED RECTANGULAR VASES**

Probably made by the workshop of Hirata, Meiji era (1868-1912)

The body of each vase decorated with an identical design of a sparse and formal arrangement of sprigs of peony blossoms of orange and white peonies, the coloured flowers worked in gold-wire repoussé enamel contrasting with others worked in gold relief inlay, the short lobed neck of each vase applied with two *kiri-mon* (paulownia crests) in cloisonné enamel, the shoulder of each vase applied with two iron elephant-trunk-shaped handles suspended with a loose ring handle; each vase *unsigned*; with a wood storage box. 21.5cm (8 1/2in) high. (3).

£15,000 - 20,000  
JPY2,300,000 - 3,100,000  
US\$21,000 - 28,000



(reverse)



490

**TETSUBIN (IRON KETTLES)**  
**Various Properties**

490 \*

**AN INLAID TETSUBIN (IRON KETTLE)**  
**WITH BRONZE COVER**

Meiji era (1868-1912)

Of squat rounded form, the iron body worked in silver and gold relief inlay with an exotic long-tailed bird flying towards a cherry tree on one side and a second bird and two butterflies hovering over a trailing branch of cherry on the other, the overhead iron handle similarly inlaid with wisps of cloud, the bronze cover surmounted by a knob in the form of a bud attached to a pierced cherry-blossom base; *unsigned*. 11.2cm (4 3/8in) high excluding handle. (2).

£3,000 - 5,000

JPY460,000 - 760,000

US\$4,200 - 7,000

491 \*

**AN INLAID TETSUBIN (IRON KETTLE)**  
**WITH BRONZE EN-SUITE COVER**

The kettle and cover by the Kinjudo Company, Meiji era (1868-1912)

The iron body worked in silver and gold flat relief inlay with a spray of stylized autumnal grass including *kiri* (paulownia), *susuki* (plume grass) and *nadeshiko* (pinks) on either side, the side of the kettle signed *Kinjudo zo* in low relief; the bronze cover surmounted by a knob in the form of a bud attached to a pierced silver stylised flower-head, the inside of the lid signed with chiselled cursive characters *Kinjudo zo*; the overhead lobed iron handle similarly inlaid with a butterfly hovering over a spray of stylised flowers. 11.3cm (4 3/8in) high excluding handle. (2).

£3,000 - 5,000

JPY460,000 - 760,000

US\$4,200 - 7,000



491





492



492 \*

**THREE TETSUBIN (IRON KETTLES) AND COVERS**

Meiji era (1868-1912)

The first of squat globular section, the body textured and cast with lotus flowers growing in a pond, the bronze handle suspended from two ring handles in the form of the heads of mythological creatures, similarly cast with a crab crawling over lotus stalks, the side of the kettle signed in a rectangular reserve *Kibundo* and stamped on the base with an indecipherable seal, the inside of the mottled cover signed in chiselled cursive characters *Ryubundo*, 21cm (8 1/4in) high including handle; the second kettle of cylindrical form, cast in low relief with a Chinese scholar holding a fan and cooling off at the foot of a waterfall, the reverse carved with a five-line Chinese poem

in low relief, the lid engraved with a sparrow flying among sprays of chrysanthemum and signed on the inside in chiselled cursive characters *Ryubundo*, 25cm (9 7/8in) high including handle; the third kettle in the form of a treasure sack tied at the neck with a tasselled rope, the body cast with fragmented *rinzu* (textile-weave) patterns, with a fitted iron cover similarly decorated and surmounted by a finial in the form of an elaborately tied key, the side of the kettle signed with seal *Ueda zo*, 22.2cm (8 3/4in) high including handle. (6).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800



(reverse)

493

**AN INLAID TETSUBIN (IRON KETTLE) AND COVER**

The kettle by Amemiya, the cover by Ryubundo, Meiji era (1868-1912)  
 Of tapering globular form, the iron body inset with two lobed panels  
 inlaid in typical Komai-style gold and silver overlay with favourite  
 landmarks, one side depicting the famous torii gate at the Itsukushima  
 Shrine and the other with a nocturnal scene of an arched bridge  
 leading to a small pavilion nestled in landscaped gardens surrounding  
 a pond, the whole reflected in the water by the full moon, a sailing  
 boat in the foreground, the side signed with a seal *Amemiya* just above  
 the base, the inside of the bronze cover signed in chiselled cursive  
 characters *Ryubundo zo* and surmounted by a knob in the form of a  
 stylised bud. 24.5cm (9 5/8in) high, incl. handle. (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200





(reverse)



494

**AN INLAID TETSUBIN (IRON KETTLE)  
WITH BRONZE EN-SUITE COVER**

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

Of tapering globular form, the iron body decorated in silver and gold high relief inlay with stems of peony issuing from rocks on one side and two butterflies on the reverse, the lower side of the body signed *Kinjudo zo* in low relief; the bronze en-suite cover surmounted by a silver knob in the form of a stylised bud, and signed on the inside with chiselled characters *Kinjudo zo*.

14.3cm (5 3/8in) excluding handle. (2).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$11,000 - 17,000



495



496

495

**TWO IRON KETTLES**

One by Shokado, Meiji era (1868-1912)

The larger kettle globular, plain and unadorned, *unsigned*, 19.5cm (7 5/8in) high excluding handle; the second with the body cast in low relief with a rural landscape depicting thatched dwellings beneath pine branches, the en-suite iron cover surmounted by a knob in the form of a pine cone, the side of the kettle signed *Nanbu* and *Shokado* within an oval reserve, 26.5cm (10 1/2in) high including handle. (4).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

496

**AN IRON SAKE EWER AND COVER**

Meiji era (1868-1912)

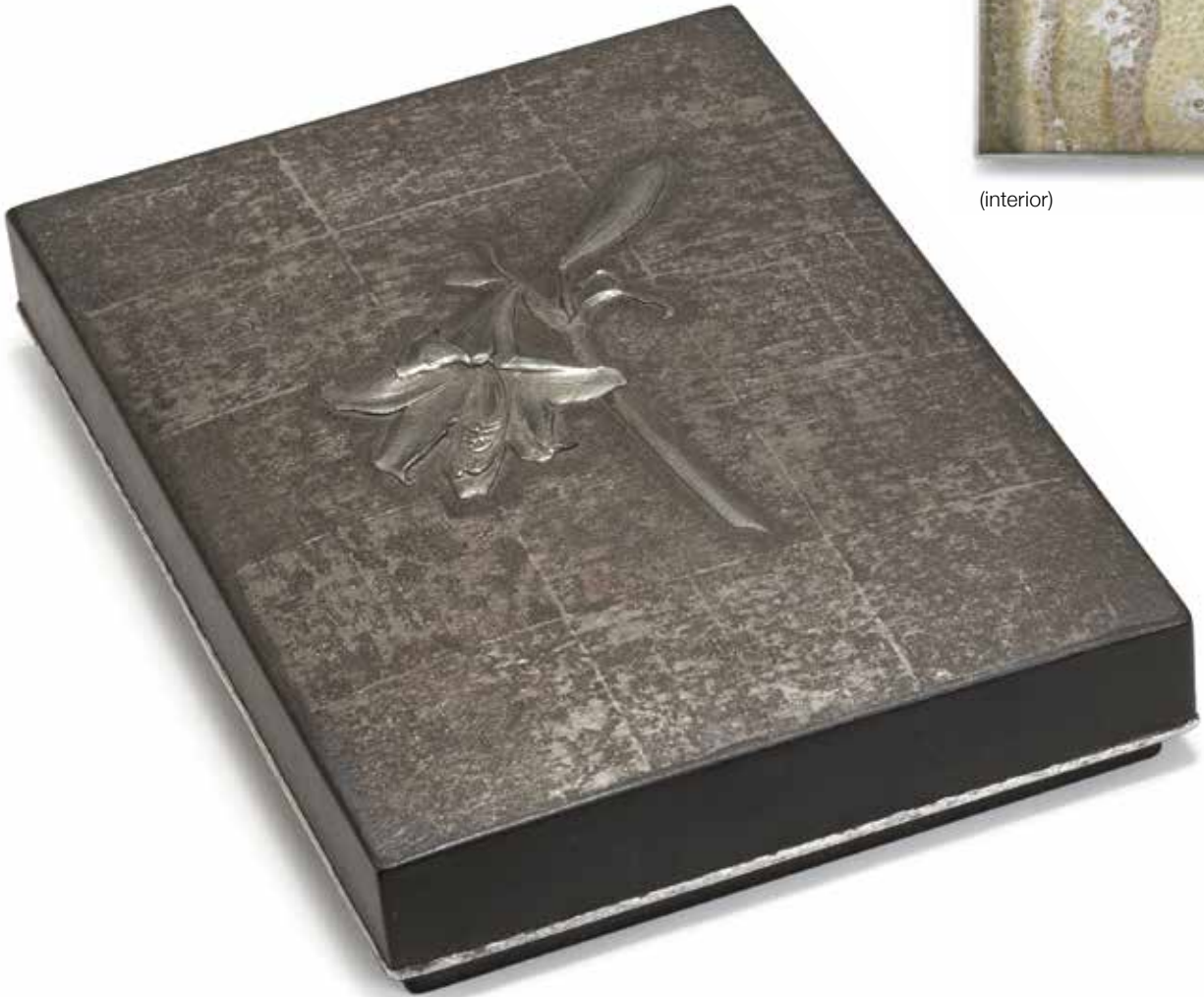
The square iron body raised on three short stubby feet, carved in low relief with chrysanthemum heads floating on meandering stream, the black-lacquer cover decorated in gold *hiramaki-e*, *e-nashiji* and gold *takamaki-e* with a matching design; the rim fitted with three iron mounts in the form of chrysanthemums from which the bracket iron handle is fixed, *unsigned*; with wood storage box inscribed *Maki-e buta choshi-ire* (container for sake ewer with *maki-e* lid) 16cm (6 1/4in) high, including handle. (3).

£1,800 - 2,500

JPY270,000 - 380,000

US\$2,500 - 3,500





(interior)

497 \*

**A SILVER- AND ALUMINIUM-COVERED  
IRON DOCUMENT BOX**

By Kobayashi Shomin (1912-1994),  
Showa era (1926-1989), circa 1960-1990

A rectangular box and *kabusebuta* (overhanging lid), the sheet-iron body decorated on the top of the lid in silver overlay with a hatched pattern divided into 15 squares incised with butterflies and radiating circles and surmounted by a large lily executed in repoussé silver and surrounded by a border of plain iron; the interior of both box and lid covered in sheet aluminium applied with a punched pattern and inlaid with copper and copper-alloy textile-weave designs, silver rims, signed on the base with chiselled characters *Shomin saku*; with wood *tombako* storage box inscribed *Hanamon Ginzogan tebunko* 花文銀象嵌手文庫 (Document box with silver-inlaid floral motif), inside of the lid signed *Shomin saku* with seal.

6.4cm x 21.9cm x 31cm (2½in x 8 5/8in x 12¼in). (3).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800

Born in Aomori in northern Japan, Kobayashi Shomin first showed his work at national level at the special exhibition held in 1940 to mark the 2600th anniversary of the Imperial Family, participating thereafter in the Shin Bunten and Nitten exhibitions and, later, in the *Nihon Gendai Kogei Bijutsu Ten* (Japan Contemporary Art-Craft Exhibition). In 1985 he was awarded the Kyoto Prefecture Cultural Prize. He was especially admired for his innovative use of aluminium and his work in the *uchidashi* (repoussé) technique, as seen in the lily on the cover of this box, which overall is an effective combination of a traditional motif with patterns reminiscent of 1950s textile design.

For further details of his career, see *Nihon bijutsu nenkan* 日本美術年鑑 (Yearbook of Japanese Art), 1995, p. 359, reproduced at Tokyo Bunkazai Kenkyujo 東京文化財研究所 (National Research Institution for Cultural Properties, Tokyo), 'Kobayashi Shomin 小林尚瑛', last updated 14 December 2015, accessible at <http://www.tobunken.go.jp/materials/bukko/10516.html>.



(reverse)

498



## SHIBUICHI AND SILVER WORKS OF ART Various Properties

498 \*

### A SHIBUICHI ALMS BOWL AND COVER

By Kagawa Katsuhiko Meiji era (1868-1912), 1908

The front of the bowl engraved with a six-man single-oar crew sculling an *oshibune* (express delivery boat for transporting fish), the details of the straw skirts of the rowers inlaid in gold flat relief, the interior lined in silver, the side inscribed and signed *Meiji tsuchinoe-saru yayoibi Todai Kagakuen ni oite motome ni ojite Katsuhiko kizamu* (Made to order, Katsuhiko engraved this at Todai Kagakuen on this day of the third month in the *tsuchinoe-saru* year in Meiji [1908]) with seal *Nagamatsu*, with later black-lacquer cover; with wood storage box. 10.9cm x 16cm (4 1/4in x 6 1/4in). (3).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,500 - 4,200

A student of both Shibata Zeshin and Kano Natsuo, Kagawa Katsuhiko was a professor at Tokyo School of Art from 1903 and was appointed *Teishitsu Gigeiin* (Artist-Craftsman to the Imperial Household) in 1906.



499

499

### A SMALL RECTANGULAR SHIBUICHI BOX AND COVER

Meiji era (1868-1912)

The cover decorated in flat inlay of various metals with a solitary Sanbaso dancer attired in typical jacket with plum flowers and a *hakama* skirt with pine and bamboo leaves, the four corners of the cover applied with *shakudo* mounts; *unsigned*.

1.3cm x 9.2cm x 5.6cm (3/8in x 3 9/16in x 2 3/8in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100





500

500 \*

**A PAIR OF INLAID OVOID SILVER VASES**

By Kako for the Hattori Company, Meiji (1868-1912) or Taisho (1912-1926) era

Each vase delicately engraved with discrete details inlaid in copper and gilt flat relief, one vase decorated with a sparrow perched among stalks of flowering coral berries on one end of a *sozu* (bamboo segmented tube used as a water fountain in Japanese gardens) with the water shown trickling down, the other vase depicting stalks of daffodils, the side of each vase signed with chiselled characters *Kako sen* with seal, the base of each vase stamped *Jungin Hattori sei* (Real silver, made by Hattori); with a wood storage box.  
*Each vase 24.2cm (9½in) high. (3).*

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,500 - 4,200

501 \*

**AN INLAID SILVER PEAR-SHAPED VASE**

By Kobayashi Bikyo for the Hattori Company, Meiji (1868-1912) or Taisho (1912-1926) era

The body decorated in *kebori* and carved in low relief with discrete details of gold and *shibuichi* flat inlay of a Chinese pavilion nestled amongst a cluster rocks and pine in the foreground, overshadowed by towering mountain peaks picked out in light *katakiribori* (engraving with an angled chisel emulating brushstrokes) soaring in the distance, the reverse signed with chiselled characters *Bikyo koku* with seal *Shoshu*, the base stamped *Jungin Hattori sei* (pure silver made by Hattori); with separate circular hardwood stand and wood *tomobako* storage box, inscribed on the outside *Ginsei kabin* (Silver Flower Vase), the inside of the lid signed *Shoshusai Kobayashi Bikyo* with seal *Bikyo*.  
*26.3cm (12 3/8in) high. (3).*

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200

Although the name *Bikyo* 美鏡 appears not to be recorded in *Wakayama Takeshi* 若山猛, *Kinko jiten* 金工事典 (Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha 刀剣春秋新聞社, 1999, the second character *Kyo* 鏡 suggests that the artist was a pupil of the famous metalworker *Tsukada Shukyo* 塚田秀鏡 (1848-1918).



501



502



503





504



(signature)



(box inscription)

502 \*

**A SMALL PAIR OF INLAID SILVER VASES**

Meiji era (1868-1912)

Each vase worked in *katakiribori* (engraving with an angled chisel emulating brushstrokes) with a complementary design, one with a peacock perched on the edge of a rock with extensive long feathers forming its tail trailing behind, the other vase with a peahen strutting beside shrubs of peonies, the neck of each vase worked in *shakudo* flat inlay with a band of stylised repeated butterflies, the foot of each base similarly inlaid with a band of keyfret, the shoulder of each vase fitted with two handles in the form of heads of mythological beasts, the base of each vase with signature in seal form possibly reading *Kyoryu*; with two wood storage boxes.

Each vase 18cm (7 1/16in) high. (4).

£2,800 - 3,500

JPY430,000 - 530,000

US\$3,900 - 4,900

503 \*

**A SILVER BOX AND COVER WITH EN-SUITE SILVER TRAY**

By Toshinobu, Meiji (1868-1912) or Taisho (1912-1926) era

The cover engraved with a moonlit scene of three plovers flying over low tide, the design continuing over the sides, signed with chiselled characters *Toshinobu koku*, the underside stamped *ginsei* (made of silver), 4cm x 10.7cm x 8.6cm (1 1/2in x 4 1/4in x 3 3/8in), with en-suite detachable silver tray, 1.5cm x 14.6cm x 12.5cm (5/8in x 5 3/4in x 4 7/8in); with wood storage box. (4).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

504 \*

**A SILVER INCENSE BOX WITH A SHIBUICHI COVER**

By Kano Natsuo (1828-1898) Meiji era (1868-1912), circa 1890

A polished silver circular *kogo* (incense box) and cover, the lid inset with a circular *shibuichi* plaque decorated in *katakiribori* (engraving with an angled chisel emulating brushstrokes) and gold and silver inlay with chrysanthemums and bamboo, signed *Natsuo* and stamped on the base *ginsei* (real silver), with fitted wood *tomobako* storage box inscribed outside *Kogo* 香合 (Incense box); inscribed inside *Senshi Kano Natsuo saku kogo shi Unno Tateo Mitsuhashi Kunitami kan* 先師加納夏雄作香合師海野建夫三橋国民鑑 (An incense box by our late master Kano Natsuo; Unno Tateo and Mitsuhashi Kunitami) with a red seal. 6.8cm (2 5/8in) diam. (3).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$11,000 - 17,000

**Published:** Yoshida Teruzo 吉田輝三 and Ikeda Suematsu 池田末松, *Kano Natsuo meihinshu* 加納夏雄名品集 (Collected Masterpieces of Kano Natsuo), Tokyo, Yuzankaku 雄山閣, 1972, cat. no.98.

The storage box containing this incense box was inscribed by two leading metalworkers, Unno Tateo (1905-1982) and Mitsuhashi Kunitami (born 1920). The former was the son of the great metalworker Unno Yoshimori, while the latter sustained serious injury during wartime service in New Guinea and wrote a best-selling book describing his experiences before becoming Tateo's pupil.



(reverse)



505



506

505 \*

**AN INLAID RECTANGULAR SILVER PLAQUE**

By Teruaki, Meiji era (1868-1912)

Carved in varying degrees of relief and decorated in inlay of copper, gilt and *shibuichi* relief with a three-flawed dragon partially enveloped in swirling clouds clutching a jewel on one side confronting a snarling tiger on the reverse, signed with chiselled characters *Teruaki* with seal *Teru*; within a hardwood frame set on a detachable hardwood stand; unsigned. 15.2cm x 17.5cm (6in x 6 7/8in) including stand. (2).

£2,000 - 3,000  
 JPY310,000 - 460,000  
 US\$2,800 - 4,200

506 \*

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

Meiji era (1868-1912)

Naturalistically chiselled, modelled as a hawk, standing with its head raised and alert, the bird's beak of *shakudo*, its eyes double inlaid in gilt with *shakudo* pupils, a section on its back, pierced and removable forming the cover, unsigned; with wood *tomobako* storage box inscribed *Nanryo taka koro* (A Refined Silver Incense Burner of a Hawk). 18.5cm x 23.5cm (7 1/4in x 9 1/4in). (3).

£4,000 - 5,000  
 JPY610,000 - 760,000  
 US\$5,600 - 7,000





507

507 \*

**A SILVER JIZAI (FULLY ARTICULATED) OKIMONO  
OF A KAMAKIRI (MANTIS)**

By Ejiro Kawamura, Taisho (1912-1926) or Showa era (1926-1989)  
Realistically rendered, the leg joints, head, wings and antennae  
intricately constructed of smoothly moving parts, signed *Kanenaga  
saku*; with wood *tomobako* storage box titled *Kamakiri* (mantis), the  
inside of the lid inscribed *Gifuken Sekishi Fujiwara Kanenaga* (Fujiwara  
Kanenaga, Seki City, Gifu Prefecture) with seal.  
9.7cm (3<sup>3</sup>/<sub>4</sub>in) long. (2)

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,700 - 2,500

Fujiwara Kanenaga (dates unknown) was the art-name of Ejiro  
Kawamura who was known as a swordsmith and skilled in metalwork.  
He also demonstrated a talent for making pocket knives and metal  
sculpture and succeeded in the edged-tool production of the first  
chromium steel in Japan; see <http://ohmura-study.net/212.html#2>

508

**A SILVER JIZAI (FULLY ARTICULATED) OKIMONO  
OF A KAMAKIRI (PRAYING MANTIS)**

By Takase Torakichi (Kozan, 1869-1934) of Kanazawa, Meiji  
(1868-1912) or Taisho (1912-1926) era, early 20th century  
Realistically rendered, the leg joints, head, wings, tail and antennae  
intricately constructed of smoothly moving parts, the underside of one  
wing signed *Kozan*.  
5.5cm x 9.1cm (2 1/8in x 3 1/2in).

£7,000 - 8,000

JPY1,100,000 - 1,200,000

US\$9,900 - 11,000

The eldest son of Takase Kanatake, in 1883 Kozan started working in  
the export department of Ikeda Seisuke's ceramic company in Kobe  
before transferring in 1887 to the metalwork division of Ikeda's Kyoto  
branch, where he studied under Tomiki Isuke. In 1893, he started his  
own business selling metalwork both domestically and abroad. In 1910  
the Crown Prince travelled to Kyoto and purchased several of Kozan's  
astonishingly realistic articulated insects.



508





**BRONZE, INLAID BRONZE  
WORKS OF ART AND OTHER  
METALWORK**

Lots 509 - 555





509

**BRONZE VESSELS**  
**Property from a European**  
**Private Collection**  
 (Lots 509 - 518)



510

509  
**FOUR BRONZE VASES**

Edo period (1615-1868)

Each plain and unadorned, the first with a squat globular body and trumpet neck, *unsigned*, 23.1cm (9 1/16in) high; the second with a compressed exaggerated circular lower body and tall neck applied with two handles in the form of mythological creatures, *unsigned*, 29.5cm (11 5/8in) high; the third of octagonal form, the rim cast with eight ridges, *unsigned*, 14.5cm (5 3/4in) high; the last with a flattened circular rim, *unsigned*, 20.4cm (8in) high. (4).

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



510

**THREE BRONZE VASES**

Edo period (1615-1868), 19th century

The first of baluster form, the spherical body with a wide band carved in low relief with stylised wave patterns beneath a neck carved with a *shippo-tsunagi* (linked-cash) pattern, *unsigned*, 24.2cm (9½in) high; the second a pear-shaped vase with a long slender narrow neck, the body decorated with archaic motifs within lappet-shaped cartouches, *unsigned*, 24.2cm (9½in) high; the third in the form of a simulated rattan basket, *unsigned*, 19.7cm (7¾in) high. (3).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700



511

511

**TWO BRONZE VASES**

One by Kazan and one by Seiko, Meiji era (1868-1912)

One vase applied in high relief with a group of five monkeys huddled together and three exaggeratedly long arms reaching up to touch the lobed rim to form three handles, the base signed with seal *Kazan*, 22.2cm (8¾in) high; the second vase similarly decorated with the *Sanbiki no saru* (Three Apes) interlocking and grasping each other to form a spherical composition with Iwazaru concealing his mouth behind Kikazaru's back, the latter's left ear covered by Mizaru's foot, whose left eye is in turn shielded by Iwazaru's hand, the base signed *Seiko*; 29.2cm (11½in) high. (2).

£1,800 - 2,000

JPY270,000 - 310,000

US\$2,500 - 2,800



512

512

**TWO BRONZE VASES**

One by Nissho and one by Meiko, Meiji era (1868-1912)

The first a pear-shaped vase applied in high relief on one side with one monkey whose exaggeratedly long arm clings to the rim as he reaches for the reflected moon in the water, the base signed with two chiselled characters *Nissho*, 27.5cm (10¾in) high; the second of slender form with a long neck, the front applied in low relief with two frolicking foxes on a mottled green body, the base signed with two chiselled characters *Meiko*, 39.5cm (15.5cm) high. (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100



513



514



513  
**THREE BRONZE IKEBANA (FLOWER ARRANGEMENT) VASES FOR THE TEA CEREMONY**

One by Seiko, Edo period (1615-1868) or Meiji era (1868-1912), mid-19th century  
Each of a slightly different form with a tall slender narrow neck with cast applied decoration in high relief with a cicada crawling over the surface, one signed on the base with two chiselled characters *Masamitsu/Seiko*.  
Each vase approx. 28.1cm (11in) high. (3).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800

514

**TWO BRONZE VASES**

One by Komin, Edo period (1615-1868) or Meiji era (1868-1912), mid-19th century  
The first of baluster form with a short everted neck, applied in high relief with three *chidori* (dotterels or plovers) flying in an upward diagonal formation over a highly stylised arrangement of waves, signed on the base with chiselled characters *Komin*, 24.2cm (9½in); the second of slender form with a bulbous upper body, decorated with bamboo leaves in low relief and applied with two ring handles in the form of simulated naturally curved bamboo sections; unsigned, 21.5cm (8½in) high. (2)

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



515

515

**TWO BRONZE VASES**

One by Seiko, Meiji era (1868-1912)  
Both cast with Art Nouveau inspiration, the slender, elongated vase applied in high relief with an all-over design of bundles of tied irises, the base signed *Seiko*, 31.1cm (12¼in) high; the second ovoid vase similarly decorated in relief with irises on the mottled reddish-brown body, unsigned; 24.2cm (9½in) high. (2).

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



516

516

**TWO BRONZE VASES**

One by Ryouin and one by Joya, Meiji era (1868-1912)  
The first of slender form, carved in low relief with sheaves of windswept rice, signed on the base within an oval reserve *Ryouin*, 28.2cm (11in) high; the second of elongated form supported on a splayed foot, carved in relief with flowering stalks of *kikyo* (Chinese bellflowers) and grasses, signed on the base with chiselled characters *Joya saku*; 28.7cm (11¼in) high. (2).

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





517



517

**TWO BRONZE VASES**

One by Komin and one by Takusai, Edo period (1615-1868), first half of the 19th century  
The first of bulbous form with a long flaring neck with a cast applied decoration in the form of a long sinuous rain dragon crawling up the front of the body, the base signed with two chiselled characters *Komin*, 28cm (11in) high; the second a rectangular-shaped vase applied with two small confronting rain-dragons on a mottled reddish-brown ground, the base stamped with seal *Takusai*, 22.5cm (8¾in) high. (2).

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



518



518

**A PAIR OF INLAID BRONZE ROUNDED-RECTANGULAR VASES**

Meiji era (1868-1912)  
Each vase decorated on both sides in gilt and relief inlay of various metals and *katakiri-bori* (engraving with an angled chisel emulating brushstrokes) with an almost identical design of sparrows perched or in flight among flowering sprays of *fuyo* (rose mallow) and *tsubaki* (camellia), the reverse of both vases with three swallows in flight beneath trailing wisteria; both vases unsigned. Each vase 23.7cm (9 3/8in) high. (2).

£3,000 - 4,000  
JPY460,000 - 610,000  
US\$4,200 - 5,600



519

## OTHER BRONZE VESSELS

### Various Properties

519

#### A BRONZE SQUAT GLOBULAR VASE

By Chikatoshi, Meiji era (1868-1912)

Supported on four 'tongue' feet, the front cast in relief to depict the smooth ripples of a river formed by a pair of carp swimming just beneath the surface, with removable, cylindrical copper liner; signed on the base with chiselled signature *Chikatoshi*.

19.5cm x 22.5cm (7 5/8in x 8 7/8in).

£1,500 - 1,800

JPY230,000 - 270,000

US\$2,100 - 2,500

520

#### A BRONZE CYLINDRICAL NATSUME (TEA CADDY)

By Juichiya, Meiji era (1868-1912)

The vessel cast to imitate bamboo and unadorned, save for a vertical row of simulated repairs in the form of silver studs along one side; the base signed in an oval reserve *Juichiya*.

12.6cm (4 3/4in) high. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700



520



521



522



523

521 \*

**A LARGE OVOID BRONZE VASE**

By Takano Ryoichi (born 1907), Showa era (1926-1989)  
The front of the vase boldly decorated in low relief with an eagle perched on a gnarled pine branch, the base of the vase signed *Shizan* within a rectangular reserve; with wood *tomobako* storage box, the outside of the lid inscribed *Shojo no washi chudo kabin* (Cast bronze flower vase with an eagle perched on a pine branch) the inside of the lid signed *Shizan saku* with seal *Takano Ryoichi*. 35.7cm (14in) high. (2).

£2,000 - 3,000  
JPY310,000 - 460,000  
US\$2,800 - 4,200

*Shizan* was the *go* (art name) for Takano Ryoichi who lived in Takaoka, Toyama Prefecture. He started his career at the beginning of the Showa era and won several prizes in craft exhibitions.





524

522 \*

**A LARGE BALUSTER BRONZE VASE**

By Takano Ryoichi (born 1907), Showa era (1926-1989)  
Carved in varying degrees of relief with a three-clawed dragon appearing out of the ocean, emerging from the waves enveloped in clouds, ascending towards heaven, the dragon's eyes inlaid in silver with black pupils, the reverse of the vase signed with chiselled characters *Zuiundo Shizan koku*; with wood *tomobako* inscribed on the cover *Ryu chudo kabin* and signed inside the cover *Shizan saku* with seal *Takano Ryoichi*. 34cm (13 3/8in) high. (2).

£2,500 - 3,000  
JPY380,000 - 460,000  
US\$3,500 - 4,200

523 \*

**A BRONZE VASE**

By Oshima Joun (1858-1940), Meiji (1868-1912) or Taisho (1912-1926) era  
Of straight-sided form with a short everted neck, the front carved in varying degrees of relief with five monkeys dangling from the branches of a maple tree, linking arms to form a chain to reach for the reflected moon in the water, the moon inlaid in gold flat relief; signed on the base with chiselled characters *Joun saku*. 29cm (11 1/2in) high.

£3,000 - 4,000  
JPY460,000 - 610,000  
US\$4,200 - 5,600

**INLAID BRONZE WORKS OF ART**  
**Various Properties**

524 \*

**A PAIR OF INLAID BRONZE BALUSTER VASES**

By Miyabe Atsuyoshi, Meiji era (1868-1912)  
Each worked in silver, gold, bronze and copper relief inlay, forming a complementary autumnal moonlit scene, one vase decorated with a solitary cockatoo perched on a leafy branch of maple with sparrows in flight all around, the other with two owls perched against the full moon in the background, the shoulders of each vase with a flock of cranes in flight; the base of each vase signed with chiselled characters *Miyabe Atsuyoshi* with a *kao*. Each vase 23.5cm (9 1/4in) high. (2).

£5,000 - 6,000  
JPY760,000 - 920,000  
US\$7,000 - 8,400

Miyabe Atsuyoshi is recorded in Wakayama Takeshi 若山猛, *Kinko jiten* 金工事典 (Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha 刀剣春秋新聞社, 1999, p.1141, as being a maker of sword fittings and a pupil of Shinoyama Tokuoiki (1813-1891), active in Kyoto during the late Edo period and early Meiji era.



525



526

525

**A PAIR OF INLAID BRONZE VASES**

Meiji era (1868-1912)

Each vase worked in gold, copper, bronze and *shibuichi* relief inlay, forming a matching design and decorated with a male pheasant perched on a flowering plum branch amidst tall stems of bamboo and wild chrysanthemums, two small butterflies in flight on the reverse, the short waisted necks of both vases worked with two sprays of stylised floral motifs; each vase *unsigned*.

Each vase 29.5cm (11 5/8in) high. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800



527



526

**A PAIR OF INLAID BRONZE VASES AND INTEGRAL COVERS**

By Inoue of Kyoto, Meiji era (1868-1912)

Both vases decorated in gold, bronze, *shakudo* and silver relief inlay with an almost identical design of butterflies hovering over kudzu vine trailing over a tied bamboo fence and flowering shrubs of *kikyo* (Chinese bellflowers), *kohone* (nuphar or spatterdock), stalks of irises and *nogiku* (wild chrysanthemums), the matching high-domed covers inlaid with different species of butterflies, moths and bees, each cover surmounted by a knob in the form of a silver floret; both vases signed on the base in archaic script *Inoue sei*.

Each vase 16cm (6¼in) high. (4).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200

527

**A PAIR OF INLAID BRONZE SLENDER BALUSTER VASES**

Meiji era (1868-1912)

Each decorated in gold, silver and *shakudo* relief inlay, one vase with Tokiwa Gozen conventionally depicted, wearing a wide-brimmed straw hat shepherding her children through a winter storm in an attempt to escape from Taira Kiyomori's soldiers, Ushiwaka, the infant Minamoto Yoshitsune, cradled at her breast whilst Imawaka and Otowaka walk at her side, four herons in flight above; its pair with a complementary design showing an armoured gate-keeper in the foreground and the Taira forces in pursuit, an inscription on a gold guide post on the side *Joshu Kadonogun ni kore o shitagau* (Following them in the Kadono Prefecture of Yamashiro Province) and dated *Heiji sannen junigatsu kichijitsu* (A lucky day in the twelfth month in the third year of the Heiji era [1161]), all the figures' robes intricately inlaid with floral motifs, unsigned. Each vase 18.2cm (7 1/8in) high. (2).

£8,000 - 10,000

JPY1,200,000 - 1,500,000

US\$11,000 - 14,000

Tokiwa Gozen (b. 1138) was the consort of Minamoto Yoshitomo (1123-1160) and mother of the great hero Minamoto Yoshitsune (1159-1189), shown here as a baby tucked in the folds of his mother's kimono. After Yoshitomo's death in battle, she fled through the snow to protect her children from Taira no Kiyomori (1118-1181), arch-enemy of the Minamoto clan.





528



529



(signature)

530

528

**A PAIR OF INLAID BRONZE BALUSTER VASES**

Meiji era (1868-1912)

Each vase boldly decorated with a matching design and chiselled relief, predominately of gold and bronze depicting a *kajibato* (Oriental turtle dove) perched amongst a mass of overlapping rose branches, partially flowering but most of the blossoms still in bud, a butterfly and sparrow in flight on the reverse, the neck and foot with a band of lappets carved with repeated archaic floral motifs, each vase unsigned. Each vase 36cm (14 1/16in) high. (2).

£3,000 - 5,000

JPY460,000 - 760,000

US\$4,200 - 7,000

529 \*

**AN INLAID BRONZE SQUAT GLOBULAR VASE**

By Jomi Eisuke II, Taisho era (1912-1926)

Decorated in different shades of predominately bronze relief inlay with three carp swimming near the surface of murky waters, the outline of each of the eyes inlaid in flat gilt inlay, signed on the base within a square reserve with two chiselled characters *Jomi*: with wood *tomobako* the inside of the lid titled *Odo rigyo chokoku kabin* (Yellow metal flower vase with carved carp design) and signed *Kyoto Seiseido Jomi zo* (Made by Jomi from the Seiseido in Kyoto) with seal. 14cm (5 1/2in) high. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

530 \*

**AN INLAID BALUSTER BRONZE VASE**

Made by a collaboration between Toyokawa Mitsunaga II (1851-1923) and Miyaji Kazuo (active Meiji and Taisho era), Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

Decorated in gold, *shakudo* and copper relief inlay and carved in low relief with a Pekinese dog wearing a ruff collar and biting the tasselled cord of a *buriburi* (a child's New Year octagonal mallet-shaped toy), the reverse of the vase signed with chiselled characters *Mitsunaga hoto Kazuo koku* (carved by Kazuo and refined by Mitsunaga) and in flat gold inlay *Mitsunaga* within an oval reserve; with wood *tomobako* storage box inscribed *Seido kabin chin no zu* (Bronze vase with a chin dog design), the inside of the lid signed *Shichiju-o Mitsunaga* (old man, aged 70) with seal *Toyokawa* and *Kazuo koku* (carved by Kazuo) with seal (unread). 24.8cm (9 3/4in) high. (2).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600

For Toyokawa Mitsunaga II, please refer to lot 339.

Miyaji Kazuo is recorded in Wakayama Takeshi 若山猛, *Kinko jiten* 金工事典 (Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha 刀剣春秋新聞社, 1999, p.94, as being a *nunome* inlay artist and pupil of Kajima Ikkoku II as well as of Toyokawa Mitsunaga. He was active in Tokyo during the Meiji and Taisho eras.



531

531

**A PAIR OF BRONZE VASES**

By Masamitsu, Meiji era (1868-1912)

Each vase decorated with an almost identical design, the front applied in bronze, silver and gilt high relief with a snail crawling over the large, distinctive mottled leaves of a tall stem of flowering *sujikiboshi (Hosta undulata)*, the base of both vases signed with seal *Masamitsu*.

Both vases 27cm (10 5/8in) high. (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

532

**AN INLAID BRONZE DOUBLE-GOURD SHAPE VASE**

By Takemitsu, Meiji era (1868-1912)

Worked in flat *shakudo* and gold inlay with entwined fruiting vines extending from the rim and trailing across the front of the body, signed on the reverse in gold flat inlay *Takemitsu* within a rectangular reserve. 21cm (8 1/4in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

**Provenance:** a European private collection.



532

533 \*

**A PAIR OF INLAID BRONZE MATCHING VASES**

Meiji era (1868-1912)

Each boldly decorated in silver, copper, bronze and gilt relief inlay with an almost identical design of *hototogisu* (lesser cuckoo) in flight among *kohone* (nuphar or spatterdock) and tall stalks of large lotus leaves and flowers growing in a pond, the short waisted necks encircled with a wreath of lotus leaves worked in gilt, silver and copper relief inlay; each vase *unsigned*.

Each vase 15.5cm (6 1/8in) high. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800





533



534

**AN INLAID ROUNDED-SQUARE BRONZE BOX AND COVER**

By Ipposai Yoshihisa, Meiji era (1868-1912)  
 Decorated in relief inlay of various metals with an all-over design of various motifs including *tachibina* (paper dolls made for the Girl's Festival) in front of a branch of peach flower, *shijimi* (freshwater clams) within a *warazuto* (straw wrapper) lying over a flowering plum branch and maple and gingo leaves beside pine cones, enclosed within overlapping fan-shaped and *tanzaku*- (tall vertical poem-card) form cartouches, the interior lined in silver, the underside signed with chiselled characters *Ipposai Yoshihisa*.  
 2cm x 9.6cm (3/4in x 3 3/4in). (2).

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

Yoshihisa is most likely the metalworker recorded in Wakayama Takeshi 若山猛, *Kinko jiten* 金工事典 (Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha 刀剣春秋新聞社, 1999, p.228. His family name was Ikeda and he lived in Ueno, Tokyo during the Meiji era (1868-1912).



534



535



536

535 \*

**FIVE INLAID BRONZE MINIATURE VASES**

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

Comprising two pairs and a single vase, all worked in flat inlay of various metals, the first pair of square baluster form, one vase depicting a butterfly hovering over stalks of lilies, *shukaido* (hardy begonia), and a heron wading beside reeds, the other depicting a sparrow and a butterfly hovering among chrysanthemums and bamboo, both vases signed on the side *Yoshimasa* and on the base with the mark of the Nogawa Company, 12cm (4<sup>3</sup>/<sub>4</sub>in) high; the second ovoid pair of vases with an almost identical design of trailing branches of cherry blossoms, both signed *Mitsukiyo koku* on the side and on the base with the mark of the Nogawa Company, each vase 10.2cm (4in) high; the last vase with a single stalk of chrysanthemums draping from the shoulder across the body, the base signed with mark of the Nogawa Company, 9cm (3<sup>1</sup>/<sub>2</sub>in) high. (5).

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500

**Provenance:** acquired by the great grandfather of the current owner and thence by descent.



537

536

**A PAIR OF INLAID BRONZE TALL SLENDER  
RECTANGULAR FORM VASES**

By the Nogawa company, Meiji era (1868-1912)

Each worked in flat inlay of gold, *shakudo*, copper and silver with a complementary design of flowers from the four seasons, the four faces of each vase with a different arrangement of flowers, the first vase depicting respectively trailing branches of wisteria, stalks of irises in a pond, flowering chrysanthemum stalks and withered branches of willow and camellia; the second vase depicting respectively branches of plum blossoms bending gently against the full moon, *fuyu botan* (winter peony) beneath a snow-covered stook, stems of bamboo and *shukaido* (hardy begonia) and lotus leaves with flowers, the base of each vase stamped with the company mark of the *Nogawa Company*; with two separate square wood stands.

Each vase 25.5cm (10in) high. (4).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

537 \*

**A TALL CYLINDRICAL INLAID BRONZE VASE**

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

Delicately inlaid and worked in chiselled relief of gold, silver, *shibuichi* and copper with a panoramic view of Tago-no-ura Bay on the coast of Suruga Bay, Shizuoka, snow-covered Mount Fuji seen looming in the distance, a small sail-boat on the water in front of a pine grove and thatched huts seen on the shore amid large pine trees in the foreground, above a band of assorted seashells including *hotate* (scallops), *sazae* (horned turbans) and *sakuragai* (pink-coloured shells), cherry blossoms and fallen petals; the neck with a band of stylised birds interwoven among foliage; the body raised on four elephant-head feet attached to a circular scalloped base similarly decorated with formalised butterflies; the based signed with the mark of the *Nogawa Company*. 31.5cm (12 3/8in) high.

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$8,400 - 11,000

**Provenance:** acquired by the great grandfather of the current owner and thence by descent.





538



539



540

## BRONZE FIGURES Various Properties

538

### A BRONZE OKIMONO OF A FISHERMAN

By Ryusai for the Maruki Company, Meiji era (1868-1912)  
Standing barefoot and fixed to a gnarled wood stand, carrying a large wicker basket over his shoulder, turned to the right with his left hand reaching across his chest to grab the crab clinging on to his sleeve with its pincers, another crab crawling up the rim of the basket; signed beneath the basket within two square cartouches *Ryusai* and *Maruki sei*. 37.5cm (14<sup>3</sup>/<sub>4</sub>in) high.

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



541

539

**A BRONZE FIGURE OF A FARMER**

By Reiko, Meiji era (1868-1912)

He stands, contemplatively smoking his pipe, his loose coat open at the chest, a tobacco pouch with netsuke slung at his waist and a hoe resting on the ground at his side, signed with impressed signature *Reiko*; with separate wood stand.

*The figure 40.5cm (16in) high, the stand 29cm (11 3/8in) long. (3).*

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

540 \*

**A BRONZE OKIMONO OF SHOKI THE DEMON-QUELLER**

By Unsho, Meiji (1868-1912) or Taisho (1912-1926) era

Standing and fixed to a bronze stand, poised in a belligerent stance, one hand clutching his sword (detachable), the other holding the hem of his robe; signed with chiselled characters *Unsho saku*;

with a wood storage box.  
*39.1cm (15 3/8in) high. (3).*

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

541

**A BRONZE OKIMONO GROUP OF KANZAN AND JITTOKU**

By Kiyoshi/Kiyotsugu, Meiji era (1868-1912)

The two Zen eccentrics typically modelled with Kanzan standing to the right with an open scroll in his hands, as he expounds the contents to his companion who stands with a broom lodged under his arm and one hand placed affectionately on his friend's shoulder; signed on the reverse of Kanzan's robe with seal *Kiyoshi/Kiyotsugu saku*.

*26.5cm x 18.5cm (10 1/2in x 7 1/4in).*

£3,500 - 4,000

JPY530,000 - 610,000

US\$4,900 - 5,600



542

542 \*

**A BRONZE GROUP OKIMONO OF TWO CHILDREN**

Meiji era (1868-1912)

Both boys standing and fixed to an integral bronze base, playing 'Blind man's buff', one boy blindfolded with his arms outstretched whilst his companion facing him tries to dodge being identified; *unsigned*. 42.5cm x 43cm (16<sup>3</sup>/<sub>4</sub>in x 17in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

543

**A BRONZE FIGURE OF A SAMURAI WARRIOR**

Meiji era (1868-1912)

Probably representing one of the 47 Ronin, dressed in full armour and wearing a helmet, standing with feet apart in a belligerent post, a *tanto* tucked into his waist and a *tachi* suspended from his left side, both both hands grasping a detachable *jumonji yari* (cross-shaped spear), his garments typically decorated with stylised and elaborate crests, *unsigned*; fixed to a rectangular wood stand. The figure 22cm (8 5/8in) high, the stand 9cm x 22cm (3 1/2in x 8 5/8in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100



543





544

544  
**A BRONZE FIGURE OF A SAMURAI ARCHER,  
 PROBABLY MINAMOTO NO TAMETOMO**

By Akasofu Gyokko, Meiji era (1868-1912)  
 Standing barefoot in a defiant attitude, leaning back, with one hand holding a bow (removable) and his left arm taut as he prepares to loosen an arrow, a short sword tucked into his waist, his wind-blown garments cast with cartwheel and gentian crests, signed in a rectangular reserve Gyokko; fixed to a rectangular wood stand. *The figure 25.5cm (10in) high, the stand 7cm x 24.2cm (2<sup>3</sup>/<sub>4</sub>in x 9<sup>1</sup>/<sub>2</sub>in). (2).*

£1,500 - 2,000  
 JPY230,000 - 310,000  
 US\$2,100 - 2,800



545

545  
**A BRONZE FIGURE OF A SAMURAI**

Meiji era (1868-1912)  
 Probably representing one of the 47 Ronin, dressed in full armour, standing with feet apart in a belligerent pose and holding a large mallet aloft with both hands, poised to strike, a pair of swords tucked into his waist, his garments decorated with elaborate crests, *unsigned*; fixed to a rectangular wood stand. *The figure 22cm (8 5/8in) high, the stand 8cm x 22cm (3 1/8in x 8 5/8in).*

£1,500 - 2,000  
 JPY230,000 - 310,000  
 US\$2,100 - 2,800



546

**TWO GILT-BRONZE FIGURES OF WARRIORS**

One by Yoshimitsu, Meiji era (1868-1912)  
Each standing in a belligerent pose with feet apart, dressed in full armour carved with elaborate crests, one wearing an ostentatious helmet and one clutching a cross-shaped spear (detachable) with a sword tucked into his waist, *unsigned*, the figure 32cm (12 5/8in); the second warrior similarly poised holding a spear, a detachable sword slung at his waist, signed in a rectangular reserve *Yoshimitsu*, the figure 28cm (11in) high; each fixed to a large low wooden stand. (5).

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



547

547

**A GILT-BRONZE FIGURE OF A DEMON**

By Miyao Eisuke of Yokohama, Meiji era (1868-1912)

Standing with feet apart with a club lodged under one arm and his right hand holding aloft the enormous bell of the Miidera Temple, with studs in relief and cast with panels of formalised lotus, wearing a loincloth boldly decorated with demon heads on the front and reverse, signed *Miyao sei* within an oval rectangular cartouche, supported on a detachable rectangular wood stand lacquered in gold *takamaki-e* with a phoenix in flight among *karakusa* ('Chinese grasses').

The figure 50.5cm (19 7/8in) high, the stand 11.5cm x 29.5cm x 21cm (4 1/2in x 11 5/8in x 8 1/4in). (2).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$14,000 - 21,000

Provenance: an English private collection.



(signature)



548

548 \*

**A BRONZE INKWELL IN THE FORM OF A DEMON AND BELL**

Meiji era (1868-1912)

Cast in two different-coloured bronze patinas, bearing a humorous depiction of a demon shown with his body pressed up against the side of the enormous bell of the Miidera Temple, strapped with a rope as he attempts to move it, the hinged cover opening to reveal within a later glass liner for the ink; *unsigned*.

8.5cm (3 3/8in) high.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800





549



550



551

**BRONZE BIRDS, FISH AND ANIMALS**  
**Various Properties**

549

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

By Akasofu Gyokko, Meiji era (1868-1912)

Standing with its head lowered with a frog in its beak, resting on an unrelated gnarled wood stand; signed on the underside in a gilt rectangular reserve *Gyokko saku*.

*The pheasant 8cm x 33.2cm (3 1/8in x 13 1/16in),  
the wood stand 20cm x 40cm (7 7/8in x 15 5/8in). (2).*

£3,500 - 4,000  
JPY530,000 - 610,000  
US\$4,900 - 5,600

550

**A BRONZE OKIMONO OF A CARP**

By Joshi, Meiji era (1868-1912)

Naturalistically cast with its body slightly curved to the right, balanced on its fins and its tail thrashing in the water, its eyes double-inlaid with *shakudo* and gilt, signed on the its belly in a rectangular reserve *Joshi sei*; with an unrelated natural driftwood stand.

*The carp 7cm x 30cm (2 3/4in x 11 3/4in),  
the wood stand 22cm x 29cm (8 5/8in x 11 3/8in). (2).*

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

551 WT

**A LARGE BRONZE LION**

By Genryusai Seiya, Meiji era (1868-1912)

Naturalistically modelled prowling on all fours, fixed to a bronze en-suite stand, its head turned to face its foe with its mouth open in a snarl, its heavy mane well delineated, signed with Tensho characters *Dainihon Genryusai Seiya zo* within a square cartouche; with separate wood stand. *The lion 70cm x 100cm (27 1/2in x 39 3/8in). (2).*

£3,000 - 4,000  
JPY460,000 - 610,000  
US\$4,200 - 5,600



552

552

**A BRONZE MODEL OF A COCKATOO**

By the Maruki Company, Meiji era (1868-1912)  
The bird naturalistically cast perched on one foot with one raised, its head lowered and its eyes double-inlaid with gilt and black pupils, signed *Nihon koku Maruki sei*; on a detachable, modern stand. *The cockatoo 38cm (15in) high, the stand 23.5cm x 20cm (9¼in x 7 7/8in)*. (2).

£5,000 - 8,000

JPY760,000 - 1,200,000

US\$7,000 - 11,000

Provenance: an English private collection.

**OTHER METALWORK**

**Various Properties**

553

**A QUARTZ CRYSTAL BALL ON A BRONZE DISPLAY STAND IN THE FORM OF THREE MONKEYS**

Meiji era (1868-1912)

Formed of three cast seated or kneeling monkeys with their arms raised and outstretched to accommodate the removable crystal ball, the whole fixed to a two-tier circular wood stand decorated in gold *takamaki-e* with stylised butterflies interwoven among *shippo-tsunagi* (linked-cash) patterns, *unsigned*; with a wood storage box. *21.5cm (8½in) high*. (3).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,500 - 4,200

554 \*

**AN INLAID BRONZE AND GOLD OKIMONO OF A KOZUCHI (MALLET)**

Probably by Yamakawa Koji II or III,  
Meiji era (1868-1912)

Engraved in *katakiribori* (engraving with an angled chisel emulating brushstrokes) with the *shochikubai* (pine, bamboo and plum) on a polished gold ground, superimposed on a simulated woodgrain bronze ground; signed on the handle in chiselled characters *Yamakawa Koji zo*; with wood *tomobako* storage box inscribed *Kaga zogan kin zogan* (Kaga inlay craft, gold inlay) and signed *Yamakawa zo* with seal *Koji* on the exterior of the lid. *12.2cm (4¾in) long*. (2).

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500





553



554

555 \*

**A COPPER JIZAI (FULLY ARTICULATED)  
OKIMONO OF A SPINY LOBSTER**

By Muneyuki, Taisho (1912-1926) or  
Showa (1926-1989) era

The reddish-pink body formed from individually cast and carved sections crafted to resemble the lobster's shell with well-delineated details, assembled with fully articulated joints to allow lifelike mobility, inscribed on the underside *Myochin Muneyuki saku*; with wood *tomobako* storage box, the lid titled *Ebi gojuichidai Myochin Muneyuki saku* (Spiny lobster by Muneyuki, 51st generation of the Myochin family) with two seals *Myochin* and *Muneyuki*.  
21cm (8¼in) long with folded antennae. (2).

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



555



# LACQUER WORKS OF ART

Lots 556 - 588











556



557

## NEGORO LACQUER WORKS OF ART Various Properties

556 \*

### A SET OF FIVE SMALL NEGORO LACQUER TSUBAKI-TYPE DISHES

Momoyama (1573-1615) or Edo (1615-1868) period, 17th century  
Each raised on a short circular foot, lacquered red on the inside, black on the rim and the underside; the base of each dish with a single red inventory mark; with wood storage box.

Each bowl 3.2cm x 12.1cm (1¼in x 4¾in). (6).

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

Compare a similar set of five *Tsubaki*-type dishes albeit of a smaller size in the Seikado Museum, Japan, is illustrated in Miho Museum and Kyoto Shimibun Inc., *Shu urushi Negoro: Chusei ni saita hana* (Negoro: Efflorescence of Medieval Japanese Lacquerware), Kyoto, 2013, p.252, no.274.

557 \*

### A NEGORO LACQUER SHAKUSHI (RICE SPOON)

Muromachi (1333-1573) or Momoyama period (1572-1615), late 16th century

The large spoon of shallow form, with a long straight handle, lacquered entirely in red apart from the edges; with wood storage box.

28cm (11in) long. (2).

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



558



(top view)



559

558 \*

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

Muromachi (1333-1573) or

Momoyama (1573-1615) period, 16th century

Of deep, curved profile with a fully rounded rim at the lip, lacquered a lustrous red on the interior and exterior, lacquered black on the underside, raised on three scalloped legs incised with the classic floral scroll design, the underside with an old partially torn label indicating the name of the temple where it was originally used; with storage box. 15.3cm x 38.5cm (6in x 15 1/8in). (2).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$14,000 - 21,000

Compare a similar bowl with slightly different feet, illustrated in Miho Museum and Kyoto Shimibun Inc., *Shu urushi Negoro: Chusei ni saita hana* (Negoro: Efflorescence of Medieval Japanese Lacquerware), Kyoto, 2013, p.203, no.206.



560

559

**A NEGORO LACQUER TENMOKU-DAI  
(STAND FOR A TEABOWL)**

Momoyama period (1573-1615)

The graceful form consisting of an open, hollow centre and low flared foot, the circular rim of the *hozugi* (area where teabowl rests) lacquered black contrasting beautifully with the red surface; with wood storage box. 5.7cm x 12.5cm (2 1/4in x 4 7/8in). (2).

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500

Illustrated on page 271.

560

**A NEGORO LACQUER KOBAN (FOOTED TRAY)**

Momoyama (1573-1615) or Edo (1615-1868) period, 17th century

The circular tray with everted rim, supported on a high slightly splayed foot, lacquered red over a black undercoat, the underside unlacquered and inscribed with the name of the temple where it was used.

5.3cm x 32.2cm (2 1/8in x 12 5/8in).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600

Trays of this type were commonly used for serving meals in temples. For similar examples, see Kawada Sadamu (ed.), *Negoro*, Tokyo, Negoro-ten Jikko linkai (Negoro Exhibition Executive Committee), 2010 (catalogue of an exhibition held at the Okura Museum of Art), p.79, no.48 and James C.Y. Watt and others, *East Asian Lacquer: The Florence and Herbert Irving Collection*, New York, The Metropolitan Museum of Art, New York, 1992, pp.184-185, no.76.





561

## OTHER LACQUER WORKS OF ART Various Properties

561

### AN EXPORT LACQUER NANBAN COFFER

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

Of typical rectangular form with domed cover, the polished black lacquer ground lacquered in gold *hiramaki-e* and inlaid in shell, the top and sides with lozenge-shaped panels of stylised birds perched among flowering plants, within borders of diaper designs and formalised flowers, the interior of plain black lacquer, the handles and clasp of gilt metal, the latter engraved with flowering plants.

28.5cm x 46.4cm x 23.5cm (11¼in x 18¼in x 9¼in).

£5,000 - 6,000

JPY760,000 - 920,000

US\$7,000 - 8,400

For the type, see Oliver Impey and Christiaan Jörg, *Japanese Export Lacquer 1580-1850*, Amsterdam, Hotei Publishing, 2005, pp.149-155. Examples with figurative decoration as opposed to geometric pattern, often depicted in variously shaped panels, are discussed on p.149, 15.2.

562

**A NANBAN LACQUER COFFER**

Momoyama period (1573-1615)

Of conventional form, the hinged semi-cylindrical lid, body and sides divided into panels separated by vertical narrow bands of geometric shell inlay, each panel with dense decoration of different foliage or flowers among typical Nanban tendrils, the front side and cover depicting branches of maple leaves, loquats, cherry blossoms and peony growing in opposite directions, the reverse with slightly different flowers including *kikyo* (Chinese bellflowers) and maple leaves, the sides divided into two tall, rectangular panels, the left depicting meandering *kuzu* (kudzu vine) and *yamabuki* (Japanese kerria), the right with tall stems of chrysanthemums and *fujibakama* (thoroughwort); and scrolling branches of morning glory, all framed by narrow borders of stylised scrolling fern, the interior and underside of plain black lacquer, the inside of the lid embellished in gold *hiramaki-e* and shell with clematis scrolls, 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, clasp and key.

47cm x 67.5cm x 37.5cm (18½in x 26½in x 14¾in). (2).

**£30,000 - 35,000**

**JPY4,600,000 - 5,300,000**

**US\$42,000 - 49,000**

Crafted in Kyoto's lacquer workshops, coffers and cabinets decorated in gold *hiramaki-e* and shell were among the earliest Japanese artefacts to reach Asian, American and European markets, starting two or three decades after the first landfall by Portuguese adventurers in the mid-sixteenth century. Celebrated today for their lavish, innovative technique and dense ornamentation inspired in part by wares from other parts of Asia, such pieces brought the Japanese genius for design to global attention and ensured that the word 'Japan' would be synonymous with 'lacquer' right down to the present day.

Traded along newly opened global sea routes—the Internet of the late Renaissance—Japanese lacquers offered European monarchs and nobles a distant glimpse of the splendours of the Momoyama age, when great warrior leaders like Toyotomi Hideyoshi (1537-1598) took overall control of their country. Hideyoshi and his rivals and vassals ordered lavish use of gold—not just on lacquer wares but on folding screens as well—to brighten the gloomy spaces of their magnificent palaces and castles.

The present form of coffer with domed cover, nicknamed *kamaboko* (fish sausage) by modern commentators, was only briefly fashionable and gave way to the flat-topped chest during the second and third decades of the seventeenth century as the Portuguese presence in Japan waned and Dutch traders began to play a more prominent role.

For other examples of similarly decorated Nanban coffers from the same period (late 16th/early 17th century), see Jorge Welsh, *After the Barbarians: Namban Works of Art for the Japanese, Portuguese and Dutch Markets*, London and Lisbon, Jorge Welsh Books, 2008, pp.316-325, no.43 and no.44.



(side view)



(reverse)





(part lot)



(storage box)



563 \*

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

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

The octagonal box and slightly domed *inrobuta* (flush-fitting cover) on an octagonal stand, constructed from wood, the exterior with an all-over gold *nashiji* ground decorated in gold, silver and black *hiramaki-e*, *takamaki-e* and foil with *nanten* (nandina) bushes, leaves and berries growing from *doha* (mounds), interspersed with several *maru ni futatsu karikane* (two wild geese in a circle) crests as used by the Masuyama family, the interior of the lid and the upper part of the interior of the box finished in gold *nashiji*, the remainder of the interior lined with silk brocade; with two wood storage boxes containing 278 paired clam shells each painted inside in ink, gold and mineral colours with a wide range of corresponding designs; the box also with a wood storage box. The box 46cm x 36cm (18 1/8in x 14 1/8in); the shells approximately 9.3cm (3 5/8in) wide. (284).

£25,000 - 30,000

JPY3,800,000 - 4,600,000

US\$35,000 - 42,000

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





564 \*

**AN OCTAGONAL PAPER-COVERED BOX FOR THE SHELL-MATCHING GAME WITH 78 PAINTED CLAM SHELLS**

Edo period (1615-1868), 18th century

The octagonal box and cover (modelled to have the appearance of a two-tiered box) of wood covered in paper painted in ink, mineral colours and *gofun* (powdered calcified shell), decorated with scenes from *Genji monogatari* (The Tale of Genji), the paper on the interior partially dyed blue in *suminagashi* (natural drip effect); the box containing 78 paired clam shells each painted inside in ink, gold and mineral colours with corresponding abstract and floral designs; with wood storage box. *The box 33cm x 31.8cm (13in x 12½in), the shells approximately 8.5cm (3 3/8in) wide. (81).*

£5,000 - 6,000

JPY760,000 - 920,000

US\$7,000 - 8,400

For the shell-matching game, please refer to the footnote to the preceding lot.





(interior)



565 \*

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

Style of Ogata Korin (1658-1716), Edo period (1615-1868), late 18th/early 19th century

A rounded-rectangular *suzuribako* (writing box) with *kabusebuta* (overhanging lid), in the form associated with lacquers in the Rinpa style, including curved sides and distinctive interior layout with *suzuri* (ink stone) and *suiteki* (water-dropper) to the left and slot for knife or brush to the right, the exterior and interior decorated in gold *hiramaki-e* and *takamaki-e* and pewter inlay, the exterior with a Rinpa-style design of billowing waves and *shibafune* (rafts laden with brushwood), the interior with waves in gold *hiramaki-e* swirling around *mitsudomoe* (three-comma) motifs in pewter inlay, the *suzuri* with a gold-lacquer rim, the rectangular *suiteki* of gilt-copper alloy, the base plain black lacquer, inscribed underneath the *suzuri* with gold *hiramaki-e* characters *Seisei Korin*; double wooden *tomobako* storage box, the outer box inscribed outside *Ogata Korin saku Uji no shibafune maki-e on-suzuribako suzurishita zaimai* (Writing box with lacquer design of brushwood rafts at Uji by Ogata Korin, signed underneath the ink stone); inscribed inside by the renowned collector Masuda Don'ō (Takashi, 1848-1938) *Suzuribako ga shibafune wagaie*

*no juho Seisei Korin sei saku [...] hinoe-tora nigatsu Masuda Don'ō kore o shirusu* (Writing box with design of brushwood rafts by Seisei Korin, recorded by Masuda Don'ō in February 1926); the interior of the inner box with further inscriptions and two decorative papers, one of them inscribed with the poem by Priest Jakuren on which the box's design is based (see below). 4.5cm x 23cm x 25cm (1¾in x 9in x 9 7/8in). (6).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800

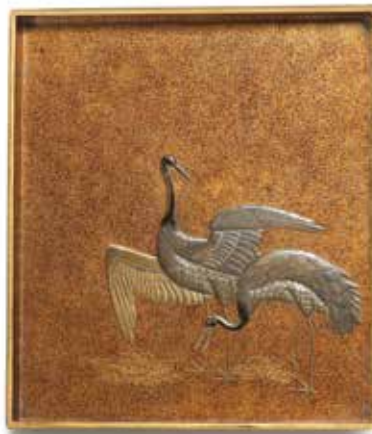
The design of this writing box alludes to a famous poem by Priest Jakuren (1139–1202) that forms part of a 50-poem sequence in the *Shin Kokinshū* anthology:

*Kurete yuku / haru no minato wa / shiranedomo / kasumi ni otsuru / Uji no shibafune*

Though I cannot know / to what harbour spring may go / as it fades away / disappearing in the mist / rafts of brushwood at Uji



566



(566 - interior)



(567 - interior)



567





568



566

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

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

The rectangular body with a *nashiji* ground, lacquered with a prancing *shishi* in gold and slight silver *takamaki-e*, the interior of the cover with two cranes among grasses in similar style, fitted with two trays decorated with wild flowers in gold *hiramaki-e*, one fitted with a *suzuri* (ink stone) and a gilt-metal *suiteki* (water dropper), *unsigned*.

4.5cm x 23.8cm x 20.9cm (1<sup>3</sup>/<sub>4</sub>in x 9 3/8in x 8<sup>1</sup>/<sub>2</sub>in). (5).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

**Provenance:** R. Phene Spiers collection.

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, October-November 1915*, London, 1915, no.29.

567 \*

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

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

The polished black-lacquer ground with a copse of six ancient pine trees and delicately rendered in gold *togidashi maki-e*, the interior of *nashiji*, lacquered with five formalised flying cranes in gold *hiramaki-e*, fitted with a *suzuri* (ink stone) within a *nashiji*-lacquered frame, a silver *suiteki* (water-dropper), two *fude* (brushes), a *kogatana* (paper-cutting knife) and a *kiri* (auger), signed inside the cover *Yoshitada saku* with a *kao*; with fitted wood *tomobako* storage box inscribed on the cover *Rosho suzuribako* (Old Pine writing box), signed inside in the lid *Yoshitada saku* with seal.

4.5cm x 23.5cm x 21.5cm (1<sup>3</sup>/<sub>4</sub>in x 9<sup>1</sup>/<sub>4</sub>in x 8<sup>1</sup>/<sub>2</sub>in). (11).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

568

**AN UNUSUAL GOLD-LACQUER KASHIKAKO (SWEETMEAT BOX) AND COVER**

Edo period (1615-1868), 18th century

In the form of two overlapping rounded lozenges with straight sides, the *nashiji* ground lacquered in gold *hiramaki-e* and *takamaki-e* with highlights of *kirikane*, with *shochikubai*, (pine, prunus and bamboo), the en-suite interior tray similarly decorated; *unsigned*.

11.7cm x 20.3cm x 11.5cm (4 5/8in x 8in x 4 1/2in). (3).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700





(interior of the *suzuribako*)



569 \*

**A MATCHING SET OF GOLD-LACQUER AND SHELL-INLAID RYOSHIBAKO (DOCUMENT BOX) AND SUZURIBAKO (WRITING BOX) AND COVERS**

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

A set of rounded-rectangular *ryoshibako* or *bunko* (document box) and *suzuribako* (writing box) with *inrobuta* (flush-fitting lids), decorated in gold, *akin*, and silver *hiramaki-e* and *takamaki-e* with extensive shell inlay on a dark-brown polished lacquer ground embellished with gold *hirame*, the exterior of the larger box depicting two hares by the partially rolled *sudare* (blinds) of a courtly villa amongst *hagi* (bush clover), the exterior of the smaller box with butterflies, *sudare* and *hagi*, the interior of the smaller box with a garden fence and other autumn plants: *ominaeshi* (valerian), *susuki* (plume grass) and *kuzu* (kudzu vine), the interior of the smaller box with a removable frame dividing the space into seven compartments and two raised sections, the *suzuri* (ink stone) with gold-lacquered rims, the *suiteki* (water-dropper) of chiselled silver in the form of a hare in full face, the eyes gilt, the other surfaces gold *nashiji*, the rims pewter; the *ryoshibako* with fitted lacquered wood *tomobako* storage box inscribed *Koetsu-fu maki-e ryoshi* (Lacquer document [box] in Koetsu style).

The *ryoshibako* 15.1cm x 35.3cm x 41.9cm (6in x 13 7/8in x 16 1/2in); the *suzuribako* 6.8cm x 23.7cm x 2.7cm (2 5/8in x 9 3/8in x 10 5/8in). (8).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$11,000 - 17,000

As indicated by the inscription on the fitted storage box for the *ryoshibako*, this set is a remarkable essay in the renaissance of the Rinpa style that took place in the early years of the twentieth century. Founded in Kyoto some 300 years previously by the protean painter, calligrapher and designer Hon'ami Koetsu (1558-1637) and the painter Tawaraya Sotatsu (c.1570-c.1640), the style was first revived in Kyoto by Ogata Korin (1658-1716), then in Edo, the shogunal capital, by Sakai Hoitsu (1871-1828) and finally in Kyoto again by Kamisaka Sekka (1866-1942). Although it is unlikely that Koetsu actually worked in lacquer, he was certainly responsible for establishing the style of lacquering associated with his name. The present set of boxes is visually remote from the original Koetsu lacquer style but shares certain features with it including the use of courtly imagery and autumn foliage, a fondness for hares or rabbits as motifs, and a bold, dramatic approach to design.







(570 - interior)



570



571







572

570 \*

**A FINE SMALL LACQUER SUZURIBAKO (WRITING BOX) AND COVER IN THE FORM OF TWO OVERLAPPING SHIKISHI (SQUARE-SHAPED POEM-CARDS)**

Meiji era (1868-1912)

The upper poem card with a polished black-lacquer ground, lacquered in gold *togidashi maki-e* with highlights of *e-nashiji* with *sugi* (Japanese cedar trees) on opposite banks of a lake with their reflection showing in the water, the edges of the lower card lacquered with ferns in gold *hiramaki-e*, the interior of the cover decorated with simplified gulls wheeling over waves breaking on a rock, in gold and silver *takamaki-e* and *togidashi maki-e*, containing an en-suite tray similarly decorated and fitted with a *suzuri* (ink stone) and the silver frame of a sail-boat shaped *suiteki* (water-dropper), the rims mounted with silver, *unsigned*; with wood storage box.

3.5cm x 19cm x 17.1cm (1 3/8in x 7 1/2in x 6 3/4in). (5).

£3,500 - 4,000

JPY530,000 - 610,000

US\$4,900 - 5,600

571 \*

**TWO CIRCULAR LACQUER DISHES AND A GOLD-LACQUER SMALL BOX CONVERTED INTO A JEWELLERY BOX**

Meiji (1868-1912) and Taisho (1615-1868) era

The lacquer dishes variously decorated in gold *hiramaki-e* and *takamaki-e*, the first embellished with *uguisu* (bush warblers) in flight over dwellings set within a Chinese mountainous landscape, a waterfall, pine trees and flowering cherry trees in the foreground, with details highlighted in *kirikane* and inlaid coloured horn and shell, within a narrow band of formalised *ho-o* (phoenixes) amid clouds, the underside of rich *nashiji*, *unsigned*, 24.8cm (9 3/4in) diam.; the *sakazuki* (sake cup) decorated with a large chrysanthemum head, the underside lacquered with *okibirame* on a red-lacquer ground,

*unsigned*, 14.3cm (5 5/8in) diam; the gold-lacquer *kobako* decorated in gold, silver and copper *takamaki-e* with a *ho-o* (phoenix) in flight before *kiri* (paulownia) branches on a ground of *nashiji*, the design extending over the sides, the interior of the box applied with gold-lacquer edges and silver, the interior fitted with a red velvet lining and a removable velvet cushion; *unsigned*, 3.7cm x 11.8cm x 8.7cm (1 1/2in x 4 5/8in x 3 3/8in). (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

572

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

Meiji era (1868-1912)

Finely decorated in gold and *iro-e togidashi maki-e*, *e-nashiji* and *kirikane*, the exterior with an all-over design of different autumnal plants and flowers including *ominaeshi* (valerian), *fuyo* (rose mallow), *susuki* (plume grass), *kiku* (chrysanthemum), *hagi* (bush clover), *nadeshiko* (pinks) and *kikyo* (Chinese bellflowers), the hinged door opening to reveal three removable drawers within, the interior of the door lacquered with a small temple on the banks of a lake nestled amidst a pine-clad bamboo grove, the drawers with undulating mountains and reeds, the drawers and doors applied with silvered-metal knobs and mounts engraved with *karakusa* ('Chinese grasses'), *unsigned*; with wood *tomobako* storage box titled *Akikusa togidashi maki-e hikidashi mono* (*Togidashi maki-e* box with drawers with autumnal grass design) 9.2cm x 12.3cm x 8cm (3 5/8in x 4 13/16in x 3 1/8in). (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200



573

573 \*

**A GOLD-LACQUER BUNKO (DOCUMENT BOX)**

Meiji (1868-1912) or Taisho (1912-1926) era  
The *nashiji* ground lacquered in gold *takamaki-e* with details of silver and gold *togidashi maki-e*, highlights of *kirikane* and gold foil with a bold design of a *shishi* leaning against a rock amid peonies by a waterfall, the design continuing on the sides, the interior decorated with a peony-form headdress, *unsigned*; with wood storage box.

15.2cm x 40.5cm x 33cm (6in x 16in x 13in). (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100



574

574 \*

**A BLACK-LACQUER RECTANGULAR TEBAKO (BOX FOR ACCESSORIES) AND COVER**

By Takamitsu, Taisho era (1912-1926)  
Decorated in gold and coloured *hiramaki-e* and *takamaki-e* on polished black lacquer with ten variously sized circular overlapping panels enclosing roundels of *shochikubai* (pine, plum and bamboo), one on the cover inlaid with a gold *uguisu* (bush warbler) from Chapter 23, *Hatsune*, of *Genji monogatari* (The Tale of Genji), some with highlights of coloured shell, the interior inlaid with formalised birds and butterflies in shell on a green-lacquer ground, signed on the base *Takamitsu saku* with seal; with *tomobako* storage box titled on the cover *Maki-e shochikubai marumon tebako* (Box for accessories with roundels of pine, plum and bamboo in *maki-e*) and signed inside the lid *Takamitsu saku* with seal *Seiyo*.

11cm x 23.2cm x 18.2cm

(4 3/8in x 9 1/8in by 7 1/8in). (3).

£800 - 1,200

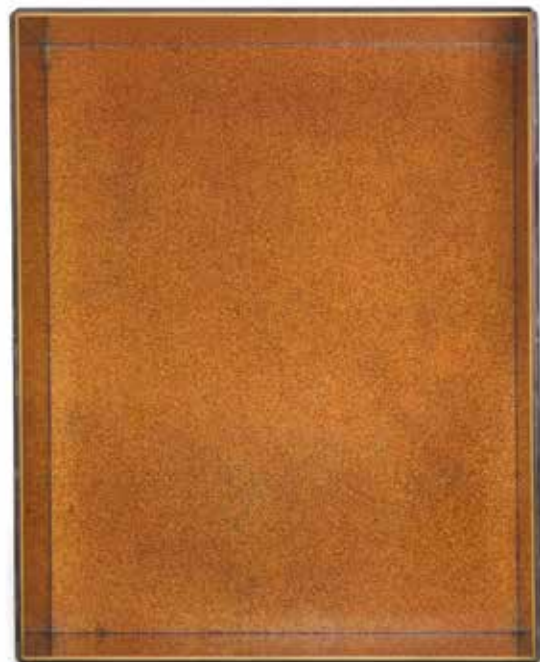
JPY120,000 - 180,000

US\$1,100 - 1,700





(interior)



(signature)

575 \*

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

By Kanshosai, Edo period (1615-1868) or Meiji era (1868-1912), second half of the 19th century  
A rectangular *ryoshibako* or *bunko* (document box) with *inrobuta* (flush-fitting lid), the exterior of the entire box and the interior of the lid decorated in gold, *aokin*, and silver *hiramaki-e*, *takamaki-e* and *togidashi maki-e* with gold *kirikane* and gold and silver *hirame* on a polished black-lacquer ground, depicting views around Biwa-ko, Japan's largest lake, near Kyoto in classical *maki-e* landscape style; the other surfaces all rich gold *nashiji*, the rims silver; signed inside the lid at lower left with gold *hiramaki-e* characters *Kanshosai* with a red-lacquer *kao* (artist's monogram); with wood *tomobako* inscribed *Hirameji Omi hakkei maki-e on-ryoshi* 平目地近江八景蒔絵御料紙 (Document [box] with lacquer design of the Eight Views of Lake Biwa on a gold-flake ground) and outer wood storage box.

18.7cm x 36.4cm x 45.6cm  
(7 3/8in x 14 3/8in x 18in). (4).

£5,000 - 6,000  
JPY760,000 - 920,000  
US\$7,000 - 8,400

As suggested by the storage-box inscription, some of the scenes depicted on this box, such as Karasaki with its giant pine (shown on the left-hand side) come from the time-honoured list of Omi hakkei, an established set of eight views around the southern part of Biwa-ko, Japan's largest lake a few miles east of Kyoto. They do not include, however, the canonical attributes, such as 'descending geese', 'evening bell' and 'night rain', that are required for a fully developed rendition of the views.

The name Kanshosai was used several later members of the Iizuka family of lacquerers who remained active well into the nineteenth century.







576



(interior)



577



578

576 \*

**A BLACK-LACQUER DEEP OVAL BOX AND COVER**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
The polished black-lacquer ground decorated with a bold design of lilies in shades of gold *togidashi maki-e* with highlights of *e-nashiji*, the interior of matt green lacquer with scattered ferns in gold *hiramaki-e*, the raised foot applied with a silver ring at either side for the silk cord, *unsigned*; with wood storage box.  
17.2cm x 37.8cm x 9½in (6¾in x 14 7/8in x 24.1cm). (3).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800

577 \*

**A LARGE ROUNDED-RECTANGULAR BLACK-LACQUER RYOSHIBAKO (DOCUMENT BOX)**

Taisho era (1912-1926)  
The polished black-lacquer ground with numerous butterflies of differing species and size in gold *takamaki-e* with highlights of *kirikane* and inlaid shell, the interior of *nashiji*, lacquered with *warabi* (fern saplings) and *omodaka* (water plantain) among rocks, in gold *takamaki-e*, *unsigned*; with wood *tomobako* storage box with inscriptions.  
14.3cm x 42.3cm x 35cm (5 5/8in x 16 5/8in x 13¾in). (3).

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



579

578

**A GREEN-LACQUER ROUNDED-RECTANGULAR SMALL BOX AND COVER**

Meiji era (1868-1912)  
The cover decorated in gold *takamaki-e* with three *ashinagabachi* (paper wasps) hovering over a honeycomb rendered in gold and *iro-e takamaki-e* on a green ground, the underside and interior of rich *nashiji*; *unsigned*. 3.7cm x 9.2cm x 7cm (1½in x 3 5/8in x 2¾in). (2).

£500 - 700  
JPY76,000 - 110,000  
US\$700 - 990

579 \*

**THREE SMALL LACQUER BOXES AND COVERS**

Edo period (1615-1868) or Meiji era (1868-1912)  
Comprising a gold-lacquer circular *kogo* (incense box) decorated in gold, silver and coloured *hiramaki-e* and *takamaki-e* with two propped-up Noh masks of Okame and a demon, the eyes inlaid in pewter with dark pupils, *unsigned*, 8.2cm (3¼in) diam., with wood *tomobako* storage box with inscriptions indicating that the *kogo* was made in Wajima with *maki-e* decoration by Shunpo; the second a black-lacquer *kogo* (incense box) of rounded rectangular form decorated in gold *hiramaki-e* with broken *shippo-tsunagi* (linked-cash) design, the cover inset with a *tanzaku* (vertical poem-card), *unsigned*, 3.3cm x 7.1cm x 3.7cm (1¼in x 3¾in x 1½in), with wood *tomobako* storage box; the third a rounded rectangular *kogo* (incense box) decorated in gold and silver *hiramaki-e* with falling cherry blossoms on a ground of *mura-nashiji*, *unsigned*, 3cm x 6.1cm x 5.3cm (1 1/8in x 2 3/8in x 2 1/8in); with wood *tomobako* storage box titled on the cover *Jidai maki-e kogo* (Historic lacquer incense box) and inside the lid with seal *Shokodo saku* (Made by Shokodo). (9).

£600 - 800  
JPY92,000 - 120,000  
US\$850 - 1,100



580



580

**A SMALL GOLD-LACQUER CIRCULAR BOX AND COVER IN THE FORM OF A DRUM**

Meiji era (1868-1912)

Lacquered in gold *hiramaki-e* and *takamaki-e* and *e-nashiji* with a writhing three-clawed dragon, the sides embellished in gold *hiramaki-e* and *togidashi maki-e* with a simulated wood-grain design, with ensuite circular gold-lacquer tray applied in high relief with two Chinese boys and a toy bird in gilt metal, the interior and underside of the box of rich *nashiji*; unsigned. 4.5cm x 10.1cm (1 3/4in x 4in). (3).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600

581 \*

**A GOLD-LACQUER FLATTENED OVOID VASE**

Meiji era (1868-1912)

Decorated on each side with a sunken panel of gold lacquer, one lacquered with chickens perched on an overturned mortar among flowering plum trees and two fish in human attire masquerading as a monkey-trainer and his performing monkey on the other, all in gold and slight-coloured *takamaki-e* on a ground of formal designs, the everted neck and spreading foot of *okibirame* embellished with formalised flowers in gold lacquer; unsigned. 21.2cm (8 3/8in) high.

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200



581





(signature)

582 \*

**A LACQUER BOX FOR TEA UTENSILS**

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

A rectangular *chabako* (box for tea-ceremony utensils) and *inrobuta* (flush-fitting lid), the exterior decorated in gold, silver and coloured *hiramaki-e* and *takamaki-e* and shell inlay with sections of *seidonuri* (lacquer imitating patinated bronze), all on a dark brown-black background with areas of simulated patination, depicting boats laden with *takaramono* (auspicious objects associated with the Seven Gods of Good Fortune) including fans, coral, jewels, *kakuregasa* (invisibility hat), *kakuremino* (invisibility cloak), mallet and *choji* (cloves), the base with the same lacquer background, the interior plain unlacquered wood, signed with minute scratched characters on the base *Zeshin*; with a wood storage box. 13.9cm x 19cm x 13.2cm (5½in x 7½in x 5¼in). (4).

£20,000 - 30,000

JPY3,100,000 - 4,600,000

US\$28,000 - 42,000

Exhibited and published: Nezu Bijutsukan 根津美術館 (Nezu Museum), *Shibata Zeshin no shikko, urushi-e, kaiga* 柴田是真の漆工・漆絵・絵画 (Shibata Zeshin: From Lacquer Arts to Painting). Tokyo, Nezu Bijutsukan 根津美術館, 2012, cat. no. 22.

This box is accompanied by a letter from Count Tanaka Mitsuaki 田中光顕 (1843-1939, appointed Count September 23, 1907) and dated December 1907, confirming that this box was included in the *Zeshin-o Isaku Tenrankai* 是真翁遺作展覧会 (Zeshin Memorial Exhibition) held in 1907.



583 \*

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

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

The *suzuribako* with *inrobuta* (flush-fitting lid), *chiri-i* (narrow ledges between the top and the sides), the interior frame and baseboard fitted with *suzuri* (ink stone) and *suiteki* (water-dropper); the *bundai* of standard form with *fudegaeshi* (raised sections to left and right); all decorated on a dense gold *nashiji* ground in gold, silver and coloured *hiramaki-e*, very high *takamaki-e* and *togidashi maki-e* with shell inlay and some *kirikane*, the fittings on the *bundai* of gilt metal engraved with floral designs; the desk and box each with an open *sensu* (folding fan) in high relief, the sticks in silver, and semi-folded fans in *togidashi-maki-e* and *hiramaki-e*, the fans decorated respectively with racing horsemen at the Kamo River, Kyoto, chrysanthemums, plum blossom and fence, autumn plants, and a flaming sacred pearl, the *bundai* and *suzuribako* each also with three *aoi-mon* (hollyhock crests); the legs of the *bundai* with lotus plants, the interior of the lid of the *suzuribako* with iris plants, the interior of the *suzuribako* with butterflies, the rims of the *suzuri* finished in gold lacquer, the *suiteki* of silver gilt, in the form of birds flying over waves, the other surfaces finished in gold *hirame*, unsigned; with lacquer storage box for the *bundai* and wood *tomobako* storage box for the *suzuribako*. The *bundai* 13.5cm x 61cm x 32cm (5¼in x 24in x 12 5/8in); the *suzuribako* 6cm x 22cm x 24½cm (2 3/8in x 8 5/8in x 9 5/8in). (8).



583

£2,000 - 3,000  
JPY310,000 - 460,000  
US\$2,800 - 4,200



584 \*

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

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 *suzuribako* with *kabusebuta* (overhanging lid) and bevelled *chiri-i* (narrow ledges between the top and the sides), the interior of the *suzuribako* with a frame and two integral platforms, the upper platform fitted with a two-stage gold- and silver-lined opening containing a silver *suiteki* (water-dropper) in the form of a branch of pine, the central opening of the frame holding a *suzuri* (ink stone), the *suzuribako* also with two *fude* (brushes), one *sumitori* (ink-stick holder), one *kogatana* (paper knife) and one *kiri* (auger); both *bundai* and *suzuribako* covered in polished black lacquer and decorated in gold and *aokin hiramaki-e* and *takamaki-e* with gold *kirikane* and *nashiji*, the underside of both *bundai* and *suzuribako* in black lacquer with sparse gold *hirame*, the fittings of the *bundai* in silver *nanako*, the four legs lined with plain silver, the writing implements finished in gold lacquer with silver fittings; the design of the *bundai* consisting of a group of rustic dwellings by a river with pines, willows and other trees, bands of cloud and hills in the background, the design extending over the four legs, the design on the exterior and interior of the *suzuribako* similar to that on the *bundai*, *unsigned*; each with inner plain wood storage box and outer lacquered-wood storage box.  
The *bundai* 13.2cm x 62cm x 36.5cm  
(5 1/4in x 24 3/8in x 14 3/8in);  
the *suzuribako* 5cm x 22.4cm x 24.2cm  
(2in x 8 3/4in x 9 1/2in). (15).



(interior of the *suzuribako*)



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





585 \*

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

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 *suzuribako* with *kabusebuta* (overhanging lid) and bevelled *chiri-i* (narrow ledges between the top and the sides), the interior of the *suzuribako* with a tray and platform, fitted with a circular copper-lined opening containing a copper *suiteki* (water-dropper) chiselled with a chrysanthemum design; the *bundai* and the exterior and interior of the *suzuribako* lid covered in black polished lacquer and decorated in gold and *aokin hiramaki-e* and *takamaki-e* with gold *kirikane* and *nashiji*, the other surfaces finished in black lacquer with gold *hirame*, the fittings of the *bundai* in copper; the design of the *bundai* consisting of a *hanaguruma* (flower cart) containing peonies and branches of cherry, the exterior of the *suzuribako* lid with a *hanaguruma* containing chrysanthemums and camellia, the interior of the lid with two courtly garden buildings with pine and plum trees, a mountain in the background, *unsigned*, the *suzuribako* containing an associated letter dated Bunka 10 [1813]; each with *tomobako* wood storage box.

The *bundai* 13.6cm x 64cm x 37cm

(5 3/8in x 25 1/4in x 14 1/2in);

the *suzuribako* 4.6cm x 22.7cm x 25.4cm

(1 3/4in x 8 7/8in x 10in). (10).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100



585



(reverse)

586



587

586 \*

**A LACQUER GUNBAI UCHIWA (MILITARY FAN)**

Meiji era (1868-1912)

Mounted on a short ribbed black-lacquer handle, lacquered in gold and coloured *hiramaki-e* and *takamaki-e*, one side with a three-clawed dragon clutching a jewel as it emerges from surging waves, the other with the rising sun and the crescent moon partially obscured by wisps of cloud above breaking waves; *unsigned*.

37cm x 21.5cm (14 9/16in x 8 1/2in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

Illustrated on page 295.

587 \*

**A SQUARE FOOTED LACQUER TRAY**

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

Lacquered in gold *hiramaki-e* and *e-nashiji* with central circular black lacquer panel depicting two cranes and two turtles besides pine growing on the banks of stream, on a red-lacquer ground, the sides of the tray with stylised foliage, *unsigned*; with wood storage box.

3.2cm x 32.7cm x 32.5cm (1 1/4in x 12 7/8in x 12 3/4in). (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400

Illustrated on page 295.

588 \*

**A LACQUERED SADDLE WITH SCENES OF FILIAL PIETY**

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

Of standard form, made from four components bound with silk ribbons, all the exterior surfaces with a continuous ground of lozenge shapes enclosing four-petalled floral motifs, executed in gold *hiramaki-e* and *takamaki-e* on a fine gold *nashiji* ground, interspersed on the front and back with fan shapes depicting scenes of filial piety (as identified below), executed in the same techniques with the addition of gold *kirigane*; the underside of plain wood partly covered in black-lacquered textile, carved with cross-shaped crests of the Shimazu family of Satsuma Province, a large *kao* (cursive monogram) and a bird with three pine trees; with fitted wood *tomobako* storage box with paper labels. 26.3cm x 39.4cm x 40.5cm (10 3/8in x 15 1/2in x 16in). (3).

£30,000 - 40,000

JPY4,600,000 - 6,100,000

US\$42,000 - 56,000

Accompanied by a NKBKH *ninteisho* certificate.

The canonical Chinese set of *Nijushiko* (in Chinese, *Ershisixiao*, 24 Paragons of Filial Piety) was established in the Yuan dynasty (1271-1368) and later appeared in numerous illustrated versions. During the sixteenth century it also grew popular in Japan, where it later appeared in both picture-book form and, later, in woodblock-print series, but it is highly unusual to find it on a saddle. The following are among the identifiable episodes on this lot.

Front (smaller) end, from right to left: The crock of gold and spade indicate the story of Kakkyo (in Chinese, Guo Ju) and his wife, who decided to bury their son so that they would have enough food for Kakkyo's mother. They started to dig a hole, but soon unearthed a crock of gold, so the son was spared. The large benign-looking elephant stands for the legendary Emperor Shun who, as a young man, worked the land so virtuously that elephants came down from the mountains to help him plough and birds helped him pull up the weeds. At the left, the carp appearing from an icy pond relates to Osho (Wang Xiang): although harshly treated by his stepmother, Osho did everything he could for her, even lying down naked on the ice to melt it and catch carp for her to eat. The two small seated figures tell the story of Teiran (Ding Lan) who carved realistic images of his parents so that he could continue to venerate them after their deaths.

Rear (larger) end: At right, the mattock was used by Moso (in Chinese, Meng Zong) who dug in the snow for bamboo shoots to feed his mother, weeping and praying to heaven for help. All at once the snow melted and a mass of bamboo shoots sprouted from the ground. At left is the huge tiger that confronted Yoko (in Chinese, Yang Xiang) and his father. Yoko offered himself to the beast so that his father could escape. The tiger ran off, so both father and son were saved.





(rear)



588



**WOOD, INLAID WOOD, IVORY  
OKIMONO AND SHIBAYAMA-INLAID  
WORKS OF ART**

Lots 589 - 647











589



590



(Sho Kannon)

聖  
觀  
音

平成九年八月吉日  
榊  
枝  
木  
雄  
作  
拜  
刀

(box inscriptions)

## WOOD WORKS OF ART Various Properties

589

### A GILDED-WOOD AMIDA TRIAD

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

Comprising a central standing figure of Amida Buddha, his right hand raised in the *semuiin* gesture of reassurance and his left hand held down facing outward in the *yogan'in* gesture of welcome, the *byakugo* in the forehead and the *nikkeishu* in the hair both inlaid in crystal, a vertical *kohai* nimbus behind, supported on an elaborate multi-stage pedestal consisting of a lotus blossom on a footed stand above a lotus-petal dais, itself resting on several octagonal components over a red-lacquered

base; to either side figures of the bodhisattvas Seishi and Kannon, each slightly smaller than the Amida figure and leaning forward, one with hands raised and the other with hands lowered, each supported on a lotus blossom above a branched-cloud bracket that slots into the lowest part of the pedestal, and fitted with a gilt-metal headdress with coral and coloured stone ornaments; one also with a chest decoration; each with a *kohai*. Height of tallest figure including stand 80cm (31½in). (6).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$11,000 - 17,000

**Provenance:** a French private collection.

Property from an important castle in central France since the 19th century.



590 \*

**A CARVED SANDALWOOD FIGURE OF SHO KANNON**

By Sakakieda Shin'yu (born 1934) Heisei era (1989-), 1997  
Standing on a lotus pedestal, carved from sandalwood with her traditional attribute of an unopened lotus in her left hand, her right hand held downward and open in a gesture of welcome, wearing an elaborate headdress and long draperies, with a pointed *kohai* (nimbus) behind her head, with a well-made miniature shrine; with fitted wood *tomobako* storage box inscribed *Sho Kannon*, signed *Sakakieda Shin'yu haito* 榊枝岑雄拜刀 with seal and dated equivalent to August 1997.  
*Figure 23cm (9in) high; shrine 35cm x 21.2cm x 21.2cm (13¾in x 8 3/8in x 8 3/8in). (3).*

£3,000 - 4,000  
JPY460,000 - 610,000  
US\$4,200 - 5,600

A native of Fukushima Prefecture, Sakakieda Shin'yu studied under Ai Zuishin (1893-1970); he lives and works in Saitama Prefecture.

Illustrated on page 301.

591

**A BAMBOO NYOI (BUDDHIST SCEPTRE)**

By Hayakawa Shokosai III (1864-1922), Meiji era (1868-1912), dated 1910  
Of tapering form, made from a culm of natural bamboo, the 19 intervals between the nodes decreasing toward the base which forms the end of the sceptre and is finished in tightly woven knots of split bamboo in *tabane-ami* (bunched and gathered) weave, signed and dated *Sansei Shokosai tsukuru, kanoë-inu* (Made by Shokosai III in 1910); silk cord; with wood storage box.  
*42cm (16½in) long. (2).*

£2,000 - 3,000  
JPY310,000 - 460,000  
US\$2,800 - 4,200

**Provenance:** Carlo Maria Sutriano collection.

**Published:** *Bulletin Association Franco-Japonaise*, no.115 (winter 2012), p.37.

The fifth son of Hayakawa Shokosai I (1815-1897), one of the founding fathers of art basketry in the Osaka region, the third Hayakawa Shokosai is celebrated for his free and inventive style, evident here in the unusual weaving at the end of the sceptre. A major exhibition of his work was held at the Worcester Art Museum, Worcester, Massachusetts, in 2015.

592 \*

**A LACQUERED WOOD BOKUTO (WOODEN SWORD)**

Style of Hasegawa Ikko, Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
In the form of a *tanto* (short sword) with a boxwood scabbard, decorated in shell, wood, stained bone and horn relief inlay with various species of insects and amphibians including butterflies, wasps, ladybirds, beetles, the hilt similarly decorated, the *kurigata* (fitting for the tying cord) in the form of a cicada and black-lacquer *kozuka* (small knife carried in the scabbard) inlaid with five insects, *unsigned*; with wood storage box.  
*46cm (18in) long. (2).*

£5,000 - 6,000  
JPY760,000 - 920,000  
US\$7,000 - 8,400



591



(signature)



(reverse)

592





593



594



595



(signature)



(box  
inscription)

593 \*

#### A SET OF TEA-CEREMONY UTENSILS

Meiji era (1868-1912), late 19th/early 20th century  
Comprising a wooden box and *inrobuta* (flush-fitting lid) decorated in coloured lacquers in a brown-black lacquer background with the Rokkasen (Six Poetic Immortals) depicted in the style of Ogata Korin (1655-1716) containing: *natsume* (tea caddy) decorated in gold *hiramaki-e* with autumn plants on a brown-lacquer background, the interior gold *kinji* lacquer, a wood *kogo* (incense box) carved in the form of a peony, a bamboo *chasen* (bamboo whisk) in a lacquer holder, a porcelain *hibachi* (brazier) decorated in overglaze enamels with seated Chinese scholars in a pine grove, a stoneware water bottle with ash glaze, gold lacquer repair and stopper covered in bamboo leaf and a *chasahku* (a bamboo tea scoop), the box, *natsume*, *hibachi* and water-bottle all with silk brocade bags, accompanied by a sheet of paper inscribed 光琳六歌仙蒔絵茶函銘 五福 *Korin Rokkasen maki-e chabako mei Gofuku* (Tea box with Six Poetic Immortals by Korin, named Gofuku [Five Happinesses]); with lacquered wood outer storage box. 14.2cm x 21.8cm x 13.9cm (5 5/8in x 8 5/8in x 5 1/2in). (15).

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

594

#### A LARGE LACQUERED WOOD FOOTED CHARGER

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
Decorated in gold *hiramaki-e*, gold and coloured *takamaki-e* with a group of four Chinese boys in a garden, one dancing with fans to the accompaniment of three of his companions playing musical instruments, five butterflies hovering above; *unsigned*.  
8.5cm x 51.7cm (3 3/8in x 20 3/8in).

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

595 \*

#### AN INLAID ZELKOVA-WOOD BOX

By Nobara Teimei (1858-1924), Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
Of rounded-rectangular form with incurving sides and slightly curved projecting lid, the wood finished in *fuki-urushi* (a coat of lacquer mostly wiped away before it has dried) and inlaid in carved red lacquer, stag antler, buffalo horn and stained wood with a bee on a large fallen leaf, smaller maple leaves and grasses to one side, signed inside the lid at lower right in a red-lacquer cartouche *Teimei*, with fitted wooden *tomobako* box inscribed outside *Aki no zu chogan bako* (Inlaid box with autumn design), signed inside *Nobara Teimei* with two seals, one reading *Nobara Teimei*. 11cm x 13.5cm x 4.3cm (4 1/4in x 5 3/8in x 1 5/8in). (3).

£30,000 - 40,000  
JPY4,600,000 - 6,100,000  
US\$42,000 - 56,000

Few signed works by Nobara Teimei are known, but for a miniature double-sided six-panel screen by Nobara Teimei that won a Hojo Itto (First-Class Honourable Mention) at the 1899 spring exhibition of the Nihon Bijutsu Kyokai (Japan Art Association), see Fujisawa Shigeru 藤澤繁, *Chogan* 彫嵌 (Carving and Inlay), Tokyo, Gallery Chikuryudo ギャラリー竹柳堂, 2014, cat. no.1; smaller pieces by Teimei are illustrated in the same catalogue, nos.7, 10, 9 and 10, and a few of his works are preserved in The University Art Museum, Tokyo University of the Arts. Teimei studied the art of ivory carving and inlay with Nakayama Teimin, a master of Shibayama work (see lots 288 and 647), and as the form of the red-lacquer signature and his use of the character *mei* for his art-name would suggest, he was also a pupil of the famous late-Meiji ivory-carver Ishikawa Komei (1852-1913), writing a reminiscence of his master in 1917 (see Nobara Teimei, 'Ishikawa-o tsuioku (Reminiscences of Master Ishikawa)', *Bijutsu*, 1.7 (May 1917): 26-29, at p.28, quoted in Martha Chaiklin, "Politicking Art: Ishikawa Komei and the Development of Meiji Sculpture", *East Asian History*, 39 (December 2014), accessible at <http://www.eastasianhistory.org/39/chaiklin>).



596



597



(596 - signature)



(597 - signature)

596 \*

**THREE BOXWOOD OKIMONO OF THE SANBIKI NO SARU (THE THREE APES)**

By Izumi Suketoshi, Taisho era (1912-1926), 1918  
Each seated cross-legged, comprising Iwazaru shown concealing his mouth, 11cm (4¼in) high; Kikazaru with both his hands over his ears, 12cm (4¾in) high and Mizaru shielding both his eyes, 9.7cm (3¾in) high; the apes enacting the concept of 'see, hear and speak no evil', each signed on the underside in a rectangular reserve *Suketoshi koku*; with *tomobako* titled *Kibori santai zaru no zu* (Wood carving of three monkeys who 'see no evil, hear no evil and speak no evil'), the inside of the lid dated and signed *Taisho nananen aki Izumi Suketoshi koku* (carved by Izumi Suketoshi in the autumn of 1918). (4).

£4,500 - 5,000  
JPY690,000 - 760,000  
US\$6,300 - 7,000





(signature)



598

597

**A WOOD OKIMONO OF RATS**

By Shuzan, Meiji era (1868-1912)

Comprising several rats of various sizes piled on top of each other to form a tall elongated structure, all the eyes inlaid in dark horn; signed on the underside in a rectangular reserve *Shuzan to*.

*21cm (8¼in) high.*

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,400

598 \*

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

By Kyucho, Taisho era (1912-1926)

Naturalistically carved with its body slightly curved to the right and its tail thrashing the water, its eyes double-inlaid with pale horn and dark pupils, signed on the underside in a rectangular reserve *Kyucho*, with detachable en-suite wood stand carved to simulate rough water; with wood *tomobako* storage box titled *Koi okimono* (Carp *Okimono*) and with an old collector's label inscribed *Kaga Maedake denrai Kyucho saku kibori koi* (Wood carving of a carp made by Kyucho from the collection of Maeda Family of Kaga Province).

*The fish 9.5cm x 28.5cm (3¾in x 11¼in), the stand 7.5cm x 33.5cm (3in x 13 3/16in). (3).*

£6,000 - 7,000

JPY920,000 - 1,100,000

US\$8,400 - 9,900



599



600

599 \*

**A WOOD OKIMONO GROUP OF TURTLES ON A RAFT**

By Hokuzan/Kitayama, Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
Comprising eight turtles of various size piling on top of each other on tied logs of driftwood forming a raft; signed on the underside *Hokuzan/Kitayama* within an oval reserve.  
9cm x 21.5cm (3½in x 8½in).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800

600

**A FULLY ARTICULATED BOXWOOD OKIMONO OF A DRAGON**

Meiji era (1868-1912)  
Naturalistically rendered, the body intricately carved with scales and dorsal spines and a well-carved head, legs and claws; its jaw movable with a protruding tongue, the eyes inlaid in shell with black pupils, *unsigned*. 56.5cm (22¼in) long.

£6,000 - 8,000  
JPY920,000 - 1,200,000  
US\$8,400 - 11,000

601 WT Y Φ

**AN INLAID IVORY, SHIBAYAMA STYLE AND LACQUERED WOOD CABINET**

Meiji era (1868-1912), circa 1900  
Of conventional form, constructed in two sections with a symmetrical arrangement of sliding doors, drawers, hinged double cupboard and single doors and open shelves, each door and drawer inset with a gold-lacquer panel applied in typical Shibayama inlay depicting different figural scenes of Chinese scholars, dancers, *rakan*, Chinese boys, the whole supported on a detachable elaborate four cabriole-legged rectangular wood stand carved with dragon heads and seasonal flowers; *unsigned*.  
230cm x 168.5cm x 49cm (90½in x 66 3/8in x 19¼in).

£3,000 - 4,000  
JPY460,000 - 610,000  
US\$4,200 - 5,600





601





602

**IVORY OKIMONO FIGURES**  
**Various Properties**

602 Y Φ

**SEVEN IVORY OKIMONO**

Meiji era (1868-1912)

Comprising a monkey trainer, his performing pet on his shoulders biting into a persimmon, signed on the base in a red-lacquer reserve *Toshimasa*, 15.2cm (6in) high; the second a peasant holding basket filled with ripe corn, signed on the base within an oval reserve *Toshitsugu*, 13cm (5 1/8in); the third a woman carrying her son holding a baton on her shoulders, a drum and masks strewn on the ground at their feet, signed *Chikanao*, 12.7cm (5in) high; the fourth a man standing fixed to a wood stand with a pipe in his hand, a tobacco pouch and pipe case clutched behind his back, *unsigned*, 17.2cm (6 3/4in) high; the fifth a young woman holding a *shamisen*, signed *Kogetsu*, 11.5cm (4 1/2in) high; the sixth a sectional ivory figure of a woodsman holding an axe over his shoulder, signed in a red-lacquer reserve *Tamayuki*, 23cm (9in) high; the seventh an *okimono* netsuke of a man bathing a woman in a shallow tub, signed *Seigetsu*, 4.1cm (1 9/16in) high. (7).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

603 Y Φ

**TWO IVORY OKIMONO**

One by Shimura, Meiji era (1868-1912)

The first a samurai leaning to one side on a rocky base and wielding his long sword as arrows and a broken spear fall at his feet, *unsigned*, 17.2cm (6 3/4in) high; the second a fan maker seated at a low table, holding a painted fan, accompanied by a boy attendant and flanked by the accoutrements of his trade, signed *Shimura*, 10cm (3 7/8in) wide; with wood stand. (3).

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,700 - 2,500



603



604 (part lot)

604 Y Φ

**NINE IVORY OKIMONO**

Meiji era (1868-1912)

The first a woman kneeling, hand-spinning thread from cocoons in a pan of boiling water, another basket of cocoons on the ground, signed *Shokosai Toshikazu*, 7.8cm x 9.1cm (3in x 3½in); the second an itinerant priest, holding a bamboo cane in one hand and a kitten in the other, signed *Kenichi* with seal, 16.1cm (6¼in) high; the third a woman carrying a child on her back, children's toys lying at her feet, unsigned, 19.5cm (7 5/8in) high; the fourth a sectional ivory figure of a peasant carrying on his back bundles of brushwood tied to a rack, signed *Toshikatsu*, 15.5cm (6 1/8in) high; the fifth a farmer holding a basket of fruit and a hoe, signed in a red-lacquer reserve *Munehide*, 15.2cm (6in) high; the sixth a man holding an open book, signed in a red-lacquer reserve *Seiyoku*, 11cm (4 3/8in) high; the seventh a hunter and his dog, clutching a rifle and game, unsigned, 12cm (4¾in) high; the eighth of four performing elephants, unsigned; 14.3cm (5 5/8in) high; the ninth a man seated with a carp streamer with his son by his side as they celebrate Children's Day, signed *Senri*, 11.1cm (4 3/8in) high. (9).

£1,500 - 1,800

JPY230,000 - 270,000

US\$2,100 - 2,500

**Provenance:** an English private collection.

605 Y Φ

**AN IVORY OKIMONO GROUP**

By Shunzan, Meiji era (1868-1912)

Comprising a poulterer standing beside a stone lantern and holding a basket of seeds, his grandson in front rounding up the two chickens, a chick hatching from its shell on the ground, signed on the base *Shunzan*. 16cm (6¼in) high.

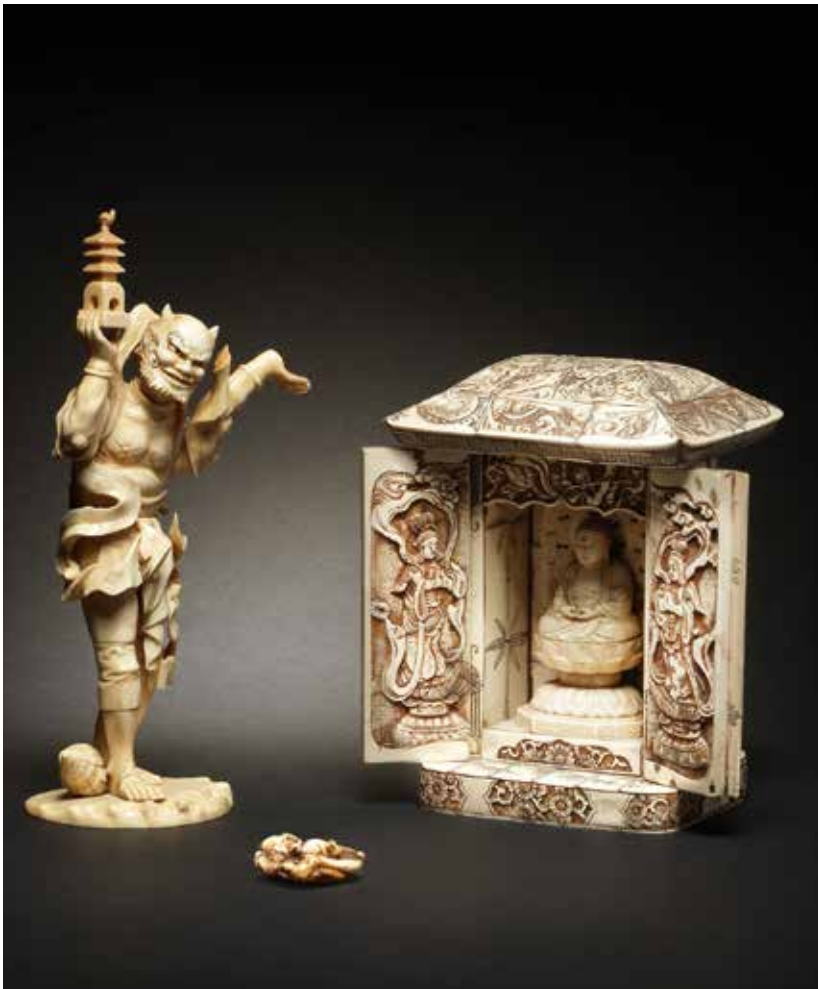
£900 - 1,200

JPY140,000 - 180,000

US\$1,300 - 1,700



605



606



607



608



606 Y Φ

**TWO IVORY OKIMONO AND AN IVORY NETSUKE**

Meiji era (1868-1912)

Comprising an ivory portable *zushi* (shrine) carved in low relief, the two doors opening to reveal Amida Nyorai seated in meditation on a lotus, flanked by his two attendant female deities shown on the inside of the doors, the exterior and sides carved with various rakan, the reverse and top with confronting dragons, signed on the base *Kosai* with seal, 16.5cm x 10.5cm x 14cm (6½in x 4 1/8in x 5½in); the second an ivory netsuke of six rats gnawing a cluster of mushrooms, signed *Masamitsu*, 4.1cm (1 9/16in); the third a sectional ivory figure of a demon holding aloft a pagoda in one hand, signed on the base *Tenzan*, 25.7cm (10in) high. (3).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

607 Y Φ

**TWO IVORY OKIMONO FIGURES**

One by Rakumin and one by Somin, Meiji era (1868-1912)

The first a samurai, his right hand raised tied with a cloth, the other clutching a gourd of sake, a pair of swords tucked into his waist, signed beneath one foot in red lacquer *Rakumin*, 18.6cm (7¼in); the second a boy on the ground, with his head back, pressing down on a straw basket and looking disappointed whilst an insect escapes over his knee, signed *Somin*, 5.1cm (2in) long. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

608 Y Φ

**TWO IVORY FIGURES AND THREE WALRUS TUSK FIGURES**

Meiji era (1868-1912)

The first and second of ivory, one an old man leaning over clutching his right knee in pain, his paper lantern dropped on the ground, signed on the base with seal *Ju*, 23cm (9in); the second of Ebisu holding an upturned basket on whose rim an eagle is perched biting a seabream with its beak, signed on the base in a rectangular red-lacquer reserve *Gyokushu*, 24.6cm (9 5/8in) high; the third a woodsman holding an ax and a bunch of grapes, signed *Tamayuki*, 24.6cm (9¾in) high; the fourth a monkey trainer carrying a basket of persimmons with a performing monkey standing on his head, signed *Kosei*, 28cm (11in) high; the last a man standing with one foot resting on a lantern whilst his young son grabs onto his leg at his side, signed *Masayuki*, 18.7cm (7 3/8in) high; with four separate wood stands. (9).

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,700 - 2,500

609 Y Φ

**TWO IVORY FIGURE OKIMONO**

Meiji era (1868-1912)

Comprising a fantastical group of a fisherman seated astride winged dragon trying to restrain it whilst his companions attempt to drag the creature to the ground, signed on the base *Gyokushu*, 16.2cm (6 3/8in) high; the second an old man holding a basket of persimmons and supporting his grandson on his back as he tries to pill the fruiting vine from a monkey, signed *Shozan*, 16.5cm (6½in) high. (2).

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,700 - 2,500



609



610



611



612



613

610 Y Φ

**AN IVORY OKIMONO OF A FISHERMAN**

By Yuki, Meiji era (1868-1912)

Standing with one foot resting on a wave-lashed rock, wearing a straw apron over his tunic, slightly bending over about to throw his net in the water, his lunch box and small anchor suspended from the belt slung around to his left hip, signed on the base in a green-lacquer reserve

*Yuki*; with separate wood stand.

43.2cm (17in) high. (2).

£2,500 - 3,500

JPY380,000 - 530,000

US\$3,500 - 4,900

Illustrated on page 311.

611 Y Φ

**AN IVORY OKIMONO FIGURE OF AMIDA NYORAI**

By Takabayashi, Meiji era (1868-1912)

Seated cross-legged in the customary meditative pose, dressed in a monk's robes, holding a stalk of lotus in one hand and a vase surmounted by a *shishi* knob in the other, his head carved with tight spiral shaped curls, his crown and middle of his forehead inlaid in shell with respectively the 'jewel of wisdom' and the 'all-seeing third eye'; signed on the base within an oval reserve *Takabayashi/Korin*.

13cm (5 1/8in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

612 Y Φ

**AN IVORY OKIMONO OF AN OLD MAN AND BOY**

By Masanobu, Meiji era (1868-1912)

The old man standing barefoot and leaning over a hoe attached with tied stalks of lotus flowers, supporting his young grandson clutching a large stalk of lotus on his back, a tobacco pouch and pipe case suspended from his belt, slung around to his left side, signed on the underside *Masanobu* within an oval reserve; with separate square wood stand.

*The figure 16cm (6¼in) high,  
the stand 4.5cm x 10.6cm (1¾in x 4 1/8in). (2).*

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

613 Y Φ

**AN IVORY OKIMONO OF A MAN GATHERING CORAL**

By Ju/Toshi, Meiji era (1868-1912)

Standing on a low mound base with shells at his feet, holding a branch of coral with both hands as he looks to the right, a basket containing rope and a tobacco pouch with pipe case and netsuke slung at his waist; signed *Ju/Toshi*.

*24.2cm (9½in).*

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

614 Y Φ

**AN IVORY OKIMONO OF HOTEI AND A CHINESE BOY**

By Hakudo, Meiji era (1868-1912)

A humorous depiction of Hotei, the god of happiness, bespectacled, standing with his robes falling off over his shoulders and exposing his exaggeratedly corpulent belly, one hand holding a parasol and the other lifting a child who holds a pipe in the god's mouth as he smokes; signed on the underside in a red-lacquer reserve *Hakudo*.

*24.2cm (9½in) high.*

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

615 Y Φ

**AN IVORY OKIMONO OF A BOY**

By Ryuichi, Meiji era (1868-1912)

Wearing a long-sleeved kimono and standing falteringly atop a wood stump, with one hand raised to steady his balance, his garments carved with clusters of sparse *shippo-tsunagi* (linked-cash) patterned circles; signed on the underside *Ryuichi*.

*22.5cm (8 5/8in) high.*

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800



614



615





616

616 Y Φ

**AN IVORY FIGURE OF A BEAUTY**

By Shinmei/Nobuaki, Meiji era (1868-1912)

Standing and elegantly attired in a formal kimono, her coiffure elaborately styled and dressed with a *kushi* (comb), holding a stem of chrysanthemum in one hand and a *biwa* in the other; signed on the underside *Shinmei/Nobuaki to.* 19.8cm (7¾in) high.

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200



617

617 Y Φ

**A TOKYO-SCHOOL IVORY OKIMONO OF A DANCER**

By Yoshida Doraku, Meiji era (1868-1912)

Standing and elegantly clad in a formal kimono, her body twisted to one side with one *tabi*-clad foot raised as she dances, her coiffure elaborately styled and dressed with a floral comb, holding aloft in one hand an open fan and a closed fan in the other whilst a wad of paper is tucked into her collar; signed on the underside *Doraku saku.* 28.2cm (11 1/8in) high.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,500 - 4,200

For more details on the artist, see the following lot.



618

618 Y Φ

**A TOKYO-SCHOOL IVORY FIGURE OF A DANCER**

By Yoshida Doraku, Meiji era (1868-1912)

Standing with her head slightly tilted, elegantly attired in a formal long-sleeved kimono decorated with dotterels flying above waves, her coiffure elaborately styled and dressed with an ornamental floral *kanzashi* (comb) at the front and tied with a *tegara* (decorative cloth used in traditional women's hair style) at the reverse, her *obi* (sash) engraved with a *ho-o* (phoenix) and elaborately tied in a knot at the back, her left hand clutching a *tsuzumi* (hand drum) and the other raised to beat the drum, signed on the base *Doraku Yoshida*.  
32.1cm (12 5/8in) high.

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600



619

619 Y Φ

**A TALL IVORY OKIMONO OF A FISHERMAN**

By Zegaisai Senko, Meiji era (1868-1912)

Standing with one foot resting on a rocky stump, wearing a straw apron over his tunic, clutching a bamboo rod, his eyes cast down and examining a *fugu* (blowfish) suspended from the line, a rectangular *tabako-ire* (tobacco pouch) slung around his right hip, signed on the base with chiselled signature *Zegaisai Senko* with seal; with separate square wood stand.

619 Y Φ

**A TALL IVORY OKIMONO OF A FISHERMAN**

By Zegaisai Senko, Meiji era (1868-1912)

Standing with one foot resting on a rocky stump, wearing a straw apron over his tunic, clutching a bamboo rod, his eyes cast down and examining a *fugu* (blowfish) suspended from the line, a rectangular *tabako-ire* (tobacco pouch) slung around his right hip, signed on the base with chiselled signature *Zegaisai Senko* with seal; with separate square wood stand.

The fisherman 43cm (16 7/8in) high excluding rod, the stand 4.5cm x 17.5cm (1 3/4in x 6 7/8in). (2).

£2,500 - 3,500

JPY380,000 - 530,000

US\$3,500 - 4,900



620 Y Φ

**AN IVORY OKIMONO OF A SCULPTOR**

By Harutoshi, Meiji era (1868-1912)

Seated cross-legged with a scapel and adding the final touches to a demon mask held in his right hand, flanked by a brazier and a portable cabinet, other implements and a pipecase set at his feet; signed on the base in an irregular reserve *Harutoshi*. 6cm x 8.2cm (2 3/8in x 3 1/4in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

621 Y Φ

**AN IVORY OKIMONO OF A MAN**

By Shizuka/Sei, Meiji era (1868-1912)

Kneeling and drinking sake from a small cup, surrounded by a low food stand laden with a fish on a bowl, a covered soup bowl and a bowl of cakes, a *hibachi* (brazier) to one side and a *tokkuri* (sake bottle) in a box to the other; signed on the underside in a red-lacquer reserve, *Shizuka/sei*. 7.9cm x 10.8cm (3 1/8in x 4 1/2in).

620

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700



622 Y Φ

**AN IVORY OKIMONO OF A FISHERMAN**

By Toshihiro, Meiji era (1868-1912)

Kneeling over an oar on a pier and pressing down with both hands a large wiggling *tai* (seabream), another basket containing more fish resting beside him; signed on the underside in a red-lacquer rectangular reserve *Toshihiro saku*. 7cm x 9.2cm (2 3/4in x 3 9/16in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

621

623 Y Φ

**A FINE AND TALL IVORY OKIMONO FIGURE OF A BEAUTY**

By Suzuki Nobuyuki, Meiji era (1868-1912)

Standing elegantly coiffured and clad in an elaborate formal kimono, one hand fingering the stalk of a large blooming peony and resting on an upright *samisen*, the other clutching a short sword wrapped within an ornately tied tasselled silk brocade cloth, her pet chin dog at her feet standing on its hind legs seeking attention from its mistress, her robes intricately carved with autumnal plants growing beside a meandering stream, her *obi* (sash) decorated with a phoenix at the back and a dragon on the front; the base signed *Nobuyuki* within a pot-shaped cartouche. 47cm (18 1/2in) tall.

£18,000 - 25,000

JPY2,700,000 - 3,800,000

US\$25,000 - 35,000



Suzuki Nobuyuki participated in and received several prizes at the carving competitions organised by the Tokyo Chokokai (The Tokyo Carver's Association). He is also recorded as having exhibited an *okimono* titled *wakana tsumi* (Picking Spring Greens) at the fourth Naikoku Kangyo Hakurankai (Domestic Industrial Exhibition) in 1895.<sup>1</sup>

**Notes:**

1. Shoto Museum of Art 渋谷区立松濤美術館, *Nihon no zoge bijutsu: Tokubetsuten: Meiji no zoge chokoku o chushin ni* 日本の象牙美術: 特別展: 明治の象牙彫刻を中心に (History of Japanese Ivory Carving: Gebori-Okimono and Shibayama of Meiji Period), Tokyo, pp.231-239.

622





(reverse)



623



624

624 Y Φ

**AN IVORY OKIMONO OF A MAN**

By Toshitada, Meiji era (1868-1912)

Possibly representing a tradesman, kneeling on a large rectangular bamboo bench and holding a *kiseru* (pipe), in front of two books, a portable ashtray and brazier resting at his feet; signed on the underside with two carved characters *Toshitada*.

7.2cm x 13.5cm (2 13/16in x 5 1/4in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

625 Y Φ

**AN IVORY OKIMONO GROUP OF TWO DRUNKEN MEN**

By Unpo, Meiji era (1868-1912)

Each wearing an *eboshi* (courtier's cap), one seated, smiling and tapping off the ash from his *kiseru* (pipe) into an empty sake cup whilst his companion clutching both ends of a *tenugui* (cotton towel) placed around his neck exuberantly dances off the excesses of alcohol, a discarded sake cup and empty jar lying on the ground; signed on the underside in an oval reserve *Unpo*. 12cm x 11.2cm (4 3/4in x 4 3/8in).

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500

626 Y Φ

**A FINE LARGE IVORY OKIMONO OF A DANCER**

By Yoshida Doraku, Meiji era (1868-1912)

The young girl posturing, her body twisted to the right with one bare foot raised from the ground, holding an open fan aloft with one hand and a closed fan at her side with the other, the voluminous sleeves of her *kimono* carved in low relief with diaper designs and crests in low relief, her *obi* (sash) intricately carved in relief at the front with a flying crane and a swimming turtle among breaking waves and at the back with an elaborate design of peonies in high relief on a *nanako* ground; signed *Doraku* with a *kao*. 57.5cm (22 5/8in) high.

£25,000 - 30,000

JPY3,800,000 - 4,600,000

US\$35,000 - 42,000



625



(reverse)



626





627

627 Y Φ

**AN IVORY OKIMONO GROUP**

By Munehiro, Meiji era (1868-1912)

Consisting of a young girl kneeling, elegantly coiffured and clad in a formal kimono, holding an insect cage tantalisingly out of reach of her sibling crawling on the floor beside her; signed on the underside *Munehiro*. 7.5cm x 8.2cm (2 7/8in x 3 3/8in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

628 Y Φ

**AN IVORY OKIMONO GROUP OF THREE KARAKO (CHINESE BOYS) CAVORTING AROUND A FLOOR SCREEN**

Meiji era (1868-1912)

Two boys standing at either end of the screen, one wearing a demon mask whilst his companion holding a trumpet is positioned at the opposite side, whilst a third boy, clutching a banner and waving a *gunpai uchiwa* (war fan) standing from behind on top of a *go* board resting on a drum, acts as the umpire, the front of the screen decorated in typical Shibayama style with a suspended bamboo vessel containing an arrangement of chrysanthemums, a large *shishimai* (lion-dance) mask lying on the ground; *unsigned*. 9.6cm x 10.2cm (3 3/4in x 4in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

**Provenance:** an English private collection.



628

**OTHER IVORY WORKS OF ART**

**Various Properties**

629 Y Φ

**AN IVORY KENBYO (TABLE SCREEN)**

Meiji era (1868-1912)

The rectangular panel intricately carved on both sides with varying degrees of relief, one side with a humorous scene depicting an adult monkey seated with a pipe and umpiring two smaller monkeys playing *kubihiki* (neck-wrestling) as two butterflies and a wasp hover above, the reverse with another group of monkeys, five cavorting in the foreground as they tease each other with persimmon fruits contrasting with their three companions in the background examining and admiring paintings; within an ivory frame engraved with trailing foliage and 'Chinese grasses', the two bracket feet carved with a matching design; *unsigned*. 22cm x 15cm (8 5/8in x 5 7/8in).

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,700 - 2,500

**Provenance:** a European private collection, acquired between 1960 and 1970 and thence by descent.



(629 - reverse)



629

630 Y Φ

**AN IVORY AND WOOD OKIMONO OF AN OWL**

Meiji era (1868-1912)

The young bird facing ahead and perched on one foot on an ancient withered tree trunk, naturalistically carved, the eyes inlaid with shell with dark horn pupils, *unsigned*. 20.3cm (8in).

£1,800 - 2,500

JPY270,000 - 380,000

US\$2,500 - 3,500

631 Y Φ

**AN IVORY OKIMONO GROUP OF THREE TIGERS**

By Tomokazu, Meiji era (1868-1912)

Naturalistically modelled, the adult recumbent whilst its two smaller offspring clamber over it from the front and behind, signed on the underside of the largest beast *Tomokazu*; with an unrelated rectangular four-legged wood stand. 9.5cm x 19.7cm (3¾in x 7¾in), the stand 4.2cm x 21cm x 12.5cm (1 5/8in x 8¼in x 4 7/8in). (2).

£4,000 - 5,000

JPY610,000 - 760,000

US\$5,600 - 7,000

Illustrated on page 324.



630



631



632

632 Y Φ

**AN IVORY OKIMONO OF AN OWL**

By Shumin, Meiji era (1868-1912)

Naturalistically modelled perched on a log, the eyes double-inlaid in pale horn with dark pupils; signed on the base with chiselled characters *Shumin*. 8cm (3 1/8in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,700

633 Y Φ

**A TANTO (DAGGER) IN AN IVORY SCABBARD**

By Yoshiaki, Meiji era (1868-1912)

Intricately carved in low relief with a continuous bustling summer village scene of numerous women, children, street vendors, travellers, samurai and itinerant entertainers at leisure and enjoying a festival, the *tsuka* (hilt) depicting several figures returning from a fruitful *kinokogari* (mushroom-gathering outing) with baskets brimming over with mushrooms, the *kurigata* (fitting for tying the cord) in the form of a branch of pine; signed on the lower side within an oval reserve *Yoshiaki* with seal. 30cm (11 3/4in) long.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

634 Y Φ

**A TANTO (DAGGER) IN AN IVORY SCABBARD**

Meiji era (1868-1912)

The *tanto* blade of typical form, inset with an elaborately scrolled panel enclosing contrasting figural scenes intricately carved in low relief, one side showing a vibrant rural scene of a farmer on an ox as the focal point beneath a phoenix, the other depicting a Chinese celestial maiden surrounded by several retainers carrying lanterns and baskets brimming over with fruit, the *kurigata* (fitting for the tying cord) in the form of a coiled dragon, the hilt with another village farming scene and two fishermen on a boat with a flock of geese flying overhead; *unsigned*. 31.2cm (11 7/8in) long.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800





(633 - reverse)



633



(634 - reverse)



634



(635 - another side)



635



636

635 Y Φ

**A KATANA (SWORD) WITHIN AN IVORY SCABBARD**

Meiji era (1868-1912)

The blade of *shinogi-zukuri* form; the *saya* (scabbard) and *tsuka* (handle) carved in relief with broad bands of legendary figures, including Tokiwa Gozen shepherding her children through a winter storm as they flee from the Taira forces, the Soga brothers and Yamauba, the mountain witch with her adopted son Kintoki, the hilt with Buddhist deities and acolytes, divided by bands of dragons in clouds, the *mokko tsuba* similarly carved with dragons, signed *Ungyoku monsei, Jogyoku* (Jogyoku, student of Ungyoku). 75.2cm (29½in) long. (4).

£2,000 - 2,500

JPY310,000 - 380,000

US\$2,800 - 3,500

**IVORY VESSELS**

**Various Properties**

636 Y Φ

**AN IVORY TUSK**

Late Meiji era (1868-1912)

Of typical curved form, carved in relief with a peacock and peahen walking among peonies and rocks, an eagle perched on the branch of a pine tree above and smaller birds flying through the upper branches, *unsigned*; mounted on a wood base.

The tusk 52cm (20½in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100



637 Y Φ

637 Y Φ

**A PAIR OF IVORY TUSK VASES**

Meiji era (1868-1912)

Carved in high relief with numerous *sennin*, identified by their various attributes, including Gama with two toads, Oshikyo playing the *sho* while riding on a crane, Kikujido holding a writing brush and surrounded by chrysanthemums, Roko riding on a giant turtle, Bashiko with a large dragon issuing from a bowl, Tobosaku running over a cloud, clutching a peach, Rinnasei accompanied by a crane, Rogyoku riding on a giant crane, Chokaro releasing his miniature horse from a gourd, among large spreading pine trees and clouds, each *unsigned*; one with wood base. *Each vase 26cm (10 1/4in) high. (2).*

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,200 - 5,600

638 Y Φ

**TWO IVORY TUSK VASES AND A TUSK BOX**

The first vase by Shinryusai Chikahiro, Meiji era (1868-1912)

Two ivory tusk vases, the first carved in sunk relief with a scene of Nitta no Tadatsune, on the lower slopes of Mount Fuji, seated astride a large running wild boar and preparing to slay the creature, while a hunter falls on his back, a dog running past a pine tree in pursuit of a young stag, signed *Shinryusai Chikahiro* with seal, with a detachable wood stand, *20.7cm (8 1/8cm) high incl. stand.*; the second supported on three scrolled bracket feet, carved in *shishiaibori* (sunk relief) with an elaborate design of Takenouchi no Sukune seated and Empress Jingo standing by castle walls, the former cradling the Empress's infant son Prince Ojin, with a pine tree to one side, accompanied by warriors and attendants, *unsigned, 14.3cm (5 5/8in) high*; the box, lacking cover and base, carved in *shishiaibori* (sunk relief) with Okame laughing behind her hand, while she and a lascivious man sit, examining a giant phallus on a stand, signed *Yasuchika* with a *kao*, *12.9cm (5 1/8in) high. (4).*

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,400 - 2,100

**Provenance:** Salomon Fuld collection.

**Illustrated on page 328.**





638



639

639 Y Φ

**AN IVORY TUSK VASE**

By Onizawa, Meiji era (1868-1912)

Elaborately carved in varying relief with a continuous design of three tigers prowling among bamboo leaves, looking up and snarling at a four-clawed dragon enveloped in swirling clouds above, signed on the lower side with seal *Onizawa*; supported on an en-suite, detachable, four cabriole-legged wood stand. *The vase 41cm (16 1/16in) high, the stand 20cm x 26.8cm (7 7/8in x 10 1/2in).* (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,100 - 2,800

**SHIBAYAMA-INLAID WORKS OF ART  
Various Properties**

640 Y Φ

**A SILVER-MOUNTED AND SHIBAYAMA-INLAID  
TUSK VASE AND COVER**

By Masamitsu, Meiji era (1868-1912)

Lavishly decorated in typical Shibayama style on one side with two cockerels foraging for food beside flowering chrysanthemums shrubs, the reverse with two doves perched on a flowering cherry tree, another dove in flight, the en-suite silver cover applied with two elaborate formal foliate sprays in cloisonné enamel and surmounted by a finial in the form of an eagle with its wings outstretched on a craggy rock, supported on an integral four-footed, bamboo-shaped silver stand; signed in a shell reserve on the wood base *Masamitsu*. *25.1cm (9 7/8in) high.* (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200



640

641 Y Φ

**A SILVER-MOUNTED AND SHIBAYAMA-INLAID  
IVORY VASE AND COVER**

Meiji era (1868-1912)

Lavishly decorated in typical Shibayama style, the rounded-rectangular body inset with one large scrolled panel on the fronte and reverse, each enclosing different contrasting bird-and-flower scenes, one depicting a skylark flying beneath flowering branches of cherry blossoms, a thatched dwelling in the left foreground beside a meandering stream, the other with a cockatoo tethered on a perch beside a suspended elaborate basket brimming over with blooming hydrangea, chrysanthemums and trailing wisteria, the silver en-suite cover decorated in low relief with a mass of chrysanthemum heads and surmounted by a finial in the form of a leafy sprig of chrysanthemum, the shoulder applied with two silver handles in the form of a dragon; *unsigned*.

22cm (8 5/8in) high. (2).

£2,500 - 3,500

JPY380,000 - 530,000

US\$3,500 - 4,900

**Provenance:** an English private collection.

642 Y Φ

**A SILVER-MOUNTED, CLOISSONNÉ-ENAMEL  
AND SHIBAYAMA-INLAID IVORY VESSEL AND COVER**

The Shibayama inlay by Masayuki, the metalwork by Ryuun, Meiji era (1868-1912)

The ivory body richly inlaid in various materials in Shibayama style with doves perched on branches of flowering cherry blossoms on one side and an egret in flight above windswept autumnal plants and flowers including *fuyo* (rosemallow), *hagi* (bush clover) and chrysanthemums on the other, the silver mounts on the neck, foot and body inlaid with formal scrolling foliage in coloured enamels, the silver cover surmounted by a finial in the form of a pair of egrets wading in a lotus pond, the shoulder applied with two silver handles in the form of long-tailed exotic birds, the ivory body signed on the side in a rectangular shell reserve *Masayuki* and signed on the base in a rectangular silver reserve *Ryuun*. 24.2cm (9 1/2in) high. (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200



641



642







(reverse)

643 Y Φ

**A GOLD-LACQUER SHIBAYAMA-INLAID  
IVORY-MOUNTED BRISÉ FAN**

By Shinsei, Meiji era (1868-1912)

The ivory sticks embellished on both sides in gold and slight coloured *hiramaki-e* and *takamaki-e* and *kirikane*, one side with a humorous depiction of a family of apes in front of a Chinese vase of magnolia flowers examining a scroll painted with monkeys by Mori Sosen, the reverse with a solitary butterfly hovering over trailing kudzu vine from which grow ripe beans, one side signed in gold lacquer *Shinsei* with seal; the guards decorated in Shibayama style respectively with stems of bamboo and flowering chrysanthemums, applied with a silver-metal loop and filigree rivet, silk cord and tassels and an ivory *ojime* similarly inlaid with a long-horned beetle crawling among sprays of chrysanthemums, with the original rectangular lacquered wood storage box. 27.5cm (10 13/16in) long, 49.5cm (19 1/2in) wide. (2).

£4,000 - 6,000

JPY610,000 - 920,000

US\$5,600 - 8,400

**Provenance:** according to the family, purchased in the late 19th century by their great-great grandfather who was a merchant sailor, thence by descent.



644



(645 - reverse)



645



646

644 Y Φ

**A SILVER-MOUNTED AND SHIBAYAMA-INLAID  
IVORY TUSK VASE AND COVER**

Meiji era (1868-1912)

Lavishly decorated in typical Shibayama style on one side with a dove perched on a flowering plum branch among shrubs of hydrangea and peonies, the reverse with a suspended tasseled basket brimming over with an elaborate flower arrangement of *fuyo* (rose mallow), magnolia, chrysanthemums, cherry blossoms and trailing wisteria, the silver mounted cover applied with two formal foliage scrolls in coloured enamels and surmounted by a finial in the form of a pile of seven assorted seashells including clams, abalone and little necks lying on a bed of bamboo leaves, *unsigned*; on an en-suite detachable, reticulated cabriole-legged stand. *The vase 23.5cm (9 1/4in) high, the stand 9cm x 18cm (3 1/2in x 7 1/16in).* (3).

£1,500 - 2,000  
JPY230,000 - 310,000  
US\$2,100 - 2,800



647

645

**A GOLD-LACQUER SHIBAYAMA-INLAID TSUBA**

Meiji era (1868-1912)

*Mokko*, the gold-lacquer ground with a raised *hirame*-embellished rim, elaborately decorated on one side with strolling musicians and entertainers beneath a flowering cherry tree outside a house, and on the other with demons placing hand prints on a scroll for a general seated beneath maple and flowering prunus trees, a banner suspended from the maple branches and fluttering in the wind above, all inlaid in various materials with *togidashi maki-e* and *kirikane* highlights; inscribed *Koma Kyuhaku saku*; with wood *tomobako* storage box. 11.7cm (4 5/8in) x 9.8cm (3 7/8in). (2).

£4,000 - 5,000

JPY610,000 - 760,000

US\$5,600 - 7,000

646 Y Φ

**AN IVORY AND SHIBAYAMA-INLAID GROUP**

By Kangi, Meiji era (1868-1912)

Comprising a richly caparisoned elephant being attacked by two tigers whilst a legendary warrior from the era of the *Kojiki* (Record of Ancient Matters) accompanied by an attendant holding a fan, standing on the octagonal-shape balustrade saddle surmounting the elaborate bejewelled howdah that covers the beast's back, the details intricately inlaid in assorted shell; signed beneath one of the elephant's feet *Kangi to*. 26cm x 19cm (10 3/8in x 7 1/2in).

£2,000 - 3,000

JPY310,000 - 460,000

US\$2,800 - 4,200

647

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

By Nakayama (Gosokusai) Teimin, born 1848, Meiji era (1868-1912)

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 *okibirame* flakes; signed in an elaborate shell rectangular reserve *Gosokusai Teimin*.

2.2cm x 33.5cm x 25cm (5/8in x 13 1/16in x 9 3/4in).

£4,000 - 5,000

JPY610,000 - 760,000

US\$5,600 - 7,000

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 (National Industrial Exhibitions).<sup>1</sup>

For an important work by his pupil Nobara Teimei, please see lot 595.

**Notes:**

1. Takao Yo, 'Kinsei maki-eshi meikan (Dictionary of Early-Modern and Modern Lacquerers' signatures)' in *Rokusho*, 24 (March 2005), pp.112

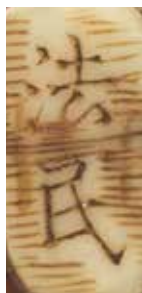
**END OF SALE**



SELECTED NETSUKE SIGNATURES



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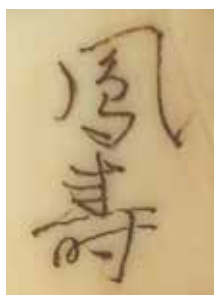
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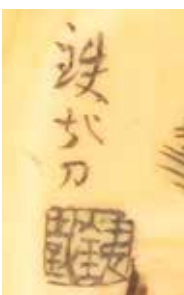
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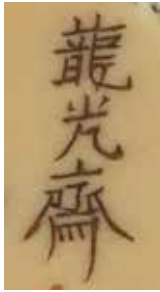
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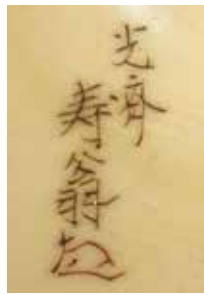
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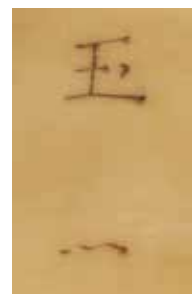
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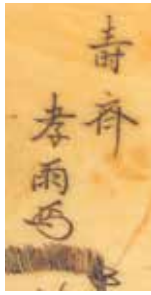


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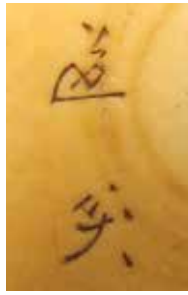




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# SELECTED METALWORK SIGNATURES



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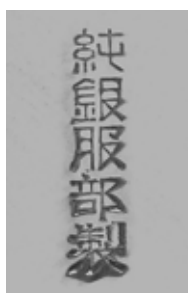
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SELECTED IVORY SIGNATURES



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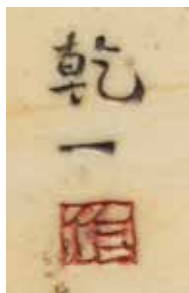
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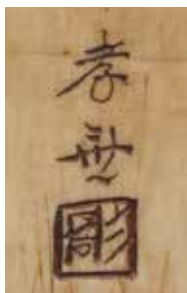
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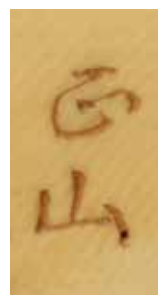
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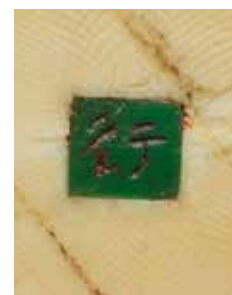
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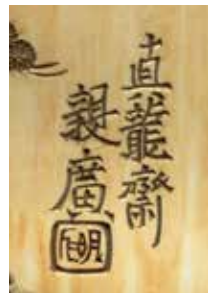
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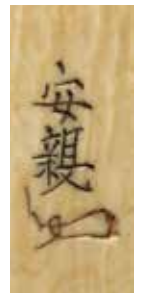
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**NETSUKE FROM A  
EUROPEAN PRIVATE  
COLLECTION**

Sunday 8 May 2016  
New Bond Street, London

**A SELECTION OF FINE NETSUKE**  
from the 18th to 19th century  
Estimates ranging from £2,000 - 6,000

**ENQUIRIES**  
**London**  
+44 (0) 20 7468 8368  
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**Bonhams**

LONDON

[bonhams.com/japanese](http://bonhams.com/japanese)



# オークションご参加方法



## 1. ご登録

オークションに参加される方は、事前にご本人確認書類をご提出いただき、弊社のアカウント登録をお願いいたします。

- 個人：①身分証明書（運転免許証・パスポート等のコピー） ②公共料金等の領収済領収書
- 法人：ご登録者の上記①② ③法人証明書類（登記簿謄（抄）本/代表者事項証明書等）

ご参加いただくオークションによっては、銀行照会（銀行詳細、口座番号等）をお願いする場合があります。

## 2. 情報入手

弊社ウェブサイト（Bonhams.com）で各オークションの詳細、電子カタログ等をご覧ください。また、ご興味のある品物がございましたら、お品物の詳しい状態やカタログには掲載されていない詳細写真等を掲載したコンディション・レポートをお送りいたします。製本版カタログはオークション開催の約 2 週間前から購入可能となります。年間を通じ、定期購読をお申しいただけます。

## 3. オークション

会場でのパドル入札のほか、書面、電話、ウェブによる入札を行っております。入札にご参加される場合は、事前に各開催地の入札参加条件（Condition of Sale / Notice to bidder）をご一読いただき、ご希望オークションへの登録申込をお願いいたします。

- **会場でのパドル入札（Attendee Bidding）**：会場内の登録カウンターでお申しいただけます（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、オークションアがお客様のパドル番号を間違いなく読み上げたことをご確認ください。
- **書面入札（Absentee Bidding） 電話入札（Telephone Bidding）**：事前の書面入札、当日の電話入札を受け付けております。カタログ巻末の「Bidding Form」に必要事項をご記入いただき、オークション開催 24 時間前までに郵送、Fax、Eメールにて弊社までお送りください（開催地、東京オフィスのいずれかで受付可）。電話入札の場合は、各部門スタッフが会場よりご指定の電話番号にご連絡いたします。
- **ウェブによる Live 入札**：事前（オークション開催 48 時間前まで）にオンライン入札にご登録申込まないと、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 日以内に落札金額（Hammer price）と落札手数料（Buyer's premium）の合計額をお支払ください。現金、銀行送金、クレジットカード等によるお支払が可能です。お品物によっては、日本に持ち込む際の関税や輸入消費税等の支払が必要となる場合がございます。

## 6. お引渡し

ご入金のご確認がとれた後、お品物の引渡しが可能となります。お品物の輸送は、ご自身にて直接輸送会社をご手配いただくか、ボナムズの輸送部を通じてお手続きを行うことができます。お品物によっては、輸出・輸入許可が必要になる場合がございます（例：象牙品等ワシントン条約規制のお品物等）。

## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

**IMPORTANT:** Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

### 1. OUR ROLE

In its role as *Auctioneer of Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

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

#### **Estimates**

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### **Condition Reports**

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

#### **The Seller's responsibility to you**

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### **Bonhams' responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

#### **Alterations**

*Descriptions* and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

## Bidding in person

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

## Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

## Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

## Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

## Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

25% up to £50,000 of the *Hammer Price*  
20% from £50,001 to £1,000,000 of the *Hammer Price*  
12% from £1,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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

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

## 8. VAT

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

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

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

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

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

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases;

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Bank transfer:** you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited Trust Account  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

**Debit cards:** there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

**Credit cards:** Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

**China UnionPay (CUP) debit cards:** No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a *Buyer* in any *Sale*; a 2% surcharge will be made on the balance over £100,000.



## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

## 11. SHIPPING

Please refer all enquiries to our shipping department on:  
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805  
Email: [shipping@bonhams.com](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums-cultural-property/export-controls/export-licencing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licencing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

## Gemstones

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

## Estimated Weights

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

## Signatures

### 1. A diamond brooch, by Kutchinsky

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

### 2. A diamond brooch, signed Kutchinsky

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

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

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

## 20. PHOTOGRAPHS

### Explanation of *Catalogue* Terms

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

## 21. PICTURES

### Explanation of *Catalogue* Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

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

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

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

### Bottling Details and Case Terms

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

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

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

\*, †, ‡, Ⓞ, Ω, α see clause 8, VAT, for details.

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

## APPENDIX 1

### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

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

#### 1 THE CONTRACT

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

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

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

- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

#### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused in the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

#### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.



## 8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *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 seven days written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

## 9 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 *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

## 10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies 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 *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the Seller.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the *Purchase Price* for the Lot;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.

### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

### 5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	7.3.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	7.4	to terminate this agreement immediately for your breach of contract;	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	to retain possession of the <i>Lot</i> ;	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	8.1	to remove, and/or store the <i>Lot</i> at your expense;	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	8.1.1	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	8.1.2	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	8.1.3	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	8.1.4	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	<b>10 OUR LIABILITY</b>	10.1
7.1.8	8.2	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	8.2.1	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	8.2.2	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	<b>9 FORGERIES</b>	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
7.2	9.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.2	Paragraph 9 applies only if:
	9.2.1		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
	9.2.2		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
	9.2.3		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .



10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).  
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A.  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
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## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

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Philip Keith  
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U.S.A.  
Fredric Backlar  
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## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeline Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
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U.S.A.  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
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## Art Nouveau & Decorative Art & Design

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Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Frank Maraschiello  
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## Australian Art

Merryn Schriever  
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Alex Clark  
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## Australian Colonial Furniture and Australiana

+1 415 861 7500

## Books, Maps & Manuscripts

UK  
Matthew Haley  
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U.S.A.  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
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U.S.A.  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
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Peter Scott  
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## California & American Paintings

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+1 323 436 5425

## Carpets

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carpets@bonhams.com  
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## Chinese & Asian Art

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Asaph Hyman  
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## Clocks

UK  
James Stratton  
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Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A.  
Jeremy Goldsmith  
+1 917 206 1656

## Entertainment Memorabilia

UK  
+44 20 7393 3844  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## Furniture & Works of Art

UK  
Guy Savill  
+44 20 7468 8221  
U.S.A.  
Andrew Jones  
+1 415 503 3413

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 131 240 2296

## Irish Art

Penny Day  
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## Impressionist & Modern Art

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India Phillips  
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## Islamic & Indian Art

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## Japanese Art

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## Jewellery

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HONG KONG  
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## Marine Art

UK  
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Gregg Dietrich  
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## Mechanical Music

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## Modern, Contemporary & Latin American Art

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## Modern Design

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## Motor Cars

UK  
Tim Schofield  
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Mark Osborne  
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## Automobilia

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## Motorcycles

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## Native American Art

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## Natural History

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## Old Master Pictures

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## Photography

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## Prints and Multiples

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## Russian Art

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## Scottish Pictures

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## South African Art

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## Sporting Guns

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## Travel Pictures

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## Urban Art

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## Watches & Wristwatches

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Sale title: Fine Japanese Art		Sale date: 12 May 2016													
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£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s														
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