



**FINE JAPANESE ART**

Thursday 9 November 2017

**Bonhams**

LONDON





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# FINE JAPANESE ART

Thursday 9 November 2017 at 11am and 2.30pm  
101 New Bond Street, London

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Sunday 5 November,  
11am to 5pm  
Monday 6 November,  
9am to 7.30pm  
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Front cover: lot 212  
Back cover: lot 209  
Inside cover: lot 85  
Inside back cover: lot 249

Please see page 2 for bidder  
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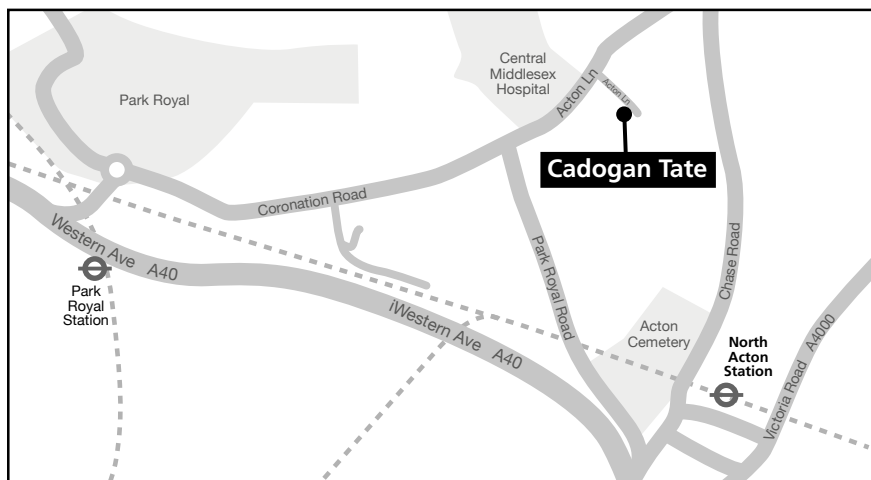
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# CHRONOLOGY



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

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# MORNING SESSION

Lots 1 - 177  
(from 11am)

## NETSUKE

### Various Properties

1

#### A BOXWOOD NETSUKE OF A MERMAID

Edo period (1615-1868), 19th century  
Shown swimming, facing slightly to the left, holding a jewel with both hands before her, her tail curled forward for compactness, the slightly worn wood of a good colour; *unsigned*.  
7cm (2<sup>3</sup>/<sub>4</sub>in) long.

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

2 Y Φ

#### A PARTIALLY LACQUERED WOOD NETSUKE OF GO PLAYERS IN A SACK

Edo period (1615-1868), 19th century  
The sack opening on a hinge to reveal Hotei and Fukurokuju playing *go*, their robes lacquered with phoenixes and medallions, the interior of the sack gold-lacquered with *takaramono*, the treasures associated with the Seven Gods of Good Fortune, the cord hole ringed with an ivory chrysanthemum; *unsigned*.  
4.5cm (1<sup>3</sup>/<sub>4</sub>in) wide.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

3

#### A BOXWOOD NETSUKE OF ASHINAGA AND TENAGA

By Sessan, Edo period (1615-1868), 19th century  
The former standing, leaning slightly forward and supporting his companion on his back leaning down with one long arm to retrieve a wriggling fish, the wood slightly worn and of a good colour; signed *Sessen*.  
9.5cm (4<sup>3</sup>/<sub>4</sub>in) high.

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

#### Provenance

Barry Davies Oriental Art, 1996.

#### Published

Barry Davies Oriental Art, *Netsuke Through Three Centuries*, London, 1996, no.23.

4

#### A WOOD NETSUKE OF A MASK MAKER

By Ryuraku, Edo, Edo period (1615-1868), 19th century  
Seated, comparing the Kyogen masks of Oni and Okame which he holds before him over a tree stump; signed *Ryuraku*.  
3.2cm (1<sup>1</sup>/<sub>4</sub>in) wide.

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600

5

#### A BOXWOOD NETSUKE OF A SNAKE

By Matsuda Sukenaga, Takayama, Hida Province, Edo period (1615-1868), 19th century  
Coiled in several irregular loops, its head at the top with protruding tongue, part of its body forming the *himotoshi*, the small pupils inlaid; signed in a rectangular reserve *Sukenaga*.  
4.2cm (1 5/8in) wide.

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

A fine example of Sukenaga's work, of which similar examples are illustrated in Marie-Thérèse Coullery and Martin Newstead, *The Baur Collection Geneva: Netsuke (Selected Pieces)*, Geneva, Collections Baur, 1977, no.C954; George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.1047; Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.826; and Barry Davies Oriental Art, *The Robert S. Huthart Collection of Non-Iwami Netsuke*, London, 1998, no.177.

6

#### A WOOD NETSUKE OF AN OX

By Okatomo, Kyoto, Edo period (1615-1868), early 19th century  
Lying with its head turned to the right, a rope halter passing forward over its back and its legs drawn in for compactness, the wood of a good patina and the eyes inlaid in bone with dark pupils; signed in a rectangular reserve *Okatomo*.  
6cm (2 3/8in) wide.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

7 \*

#### THREE WOOD NETSUKE OF TURTLES

By Hideharu, Tadakazu and Tobi, Edo period (1615-1868), 19th century  
The first a turtle standing on a large clam and trying to extricate one trailing foot from the jaws of the shell, the eyes inlaid, signed in a sunken reserve *Hideharu*, 4.8cm (1 7/8in) wide; the second a large turtle forming a base for four others to clamber on, forming a pyramid, crisply rendered in lightly stained wood, the pupils inlaid, signed in a sunken reserve *Tadakazu*, 5.1cm (2in) high; the third a turtle carved in boxwood and ebony, its head emerging from its shell and its tail trailing, signed on a mother-of-pearl tablet *Tobi*, 5.4cm (2 1/8in) wide. (3).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600



(interior)



3



1



2



4



5



6



7



8 \*

**A WOOD NETSUKE OF A TURTLE AND YOUNG**

By Masatami, Edo period (1615-1868), 19th century  
The former standing with its head emerging from its shell and turned back to the left while its offspring attempts to clamber onto its back, the wood of a good colour and the eyes inlaid; signed in an oval reserve *Masatami to*.  
4.5cm (1 $\frac{3}{4}$ in) wide.

**£1,000 - 1,500**  
**JPY150,000 - 220,000**  
**US\$1,300 - 2,000**

**Provenance**

Raymond and Frances Bushell collection, sold at Sotheby's, London, 18 November 1999, lot 277.

9 \*

**A WOOD NETSUKE OF A TURTLE AND YOUNG**

By Matsuda Sukenaga, Takayama, Hida Province, Edo period (1615-1868), 19th century  
The former resting, its head emerging from its shell and turned to the left while its offspring clambers diagonally across its back, the wood slightly worn and of a good colour, the eyes inlaid; signed *Sukenaga*.  
4.8cm (1 $\frac{7}{8}$ in) wide.

**£1,000 - 1,500**  
**JPY150,000 - 220,000**  
**US\$1,300 - 2,000**

**Provenance**

Raymond and Frances Bushell collection, sold at Sotheby's, London, 18 November 1999, lot 272.

**Exhibited**

*Netsuke: An Exhibition of Netsuke from the Raymond and Frances Bushell Collection*, Mikimoto Hall, Tokyo, 1-17 September 1979, illustrated in the exhibition catalogue, p.52, no.226.

10 \*

**A WOOD NETSUKE OF A TURTLE**

By Naito Toyomasa (1773-1856), Tanba Province, Edo period (1615-1868), early 19th century  
The reptile almost completely hidden within its shell, its head turned to the right and its legs drawn back, the slightly worn wood of a fine patina and the one visible eye inlaid; signed in an oval reserve *Toyomasa*.  
4.5cm (1 $\frac{3}{4}$ in) wide.

**£2,500 - 3,500**  
**JPY370,000 - 520,000**  
**US\$3,300 - 4,600**

For very similar examples, see Alain Ducros, *Netsuke et Sagemono* (Netsuke and Sagemono), Granges-Les-Valence, 1987, p.88, no.161; and the exhibition catalogue, Matthew Welch and Sharen Chappell, *Netsuke: the Japanese Art of Miniature Carving*, Minneapolis Institute of Art, 1999, p.98, no.140.

11

**A WOOD NETSUKE OF A TURTLE AND SNAKE**

Edo period (1615-1868), 19th century  
The turtle almost completely enveloped within its shell while the snake winds around it, its head lowered aggressively towards its adversary and its body forming the cord attachment; *unsigned*.  
4.8cm (1 $\frac{7}{8}$ in) wide.

**£1,000 - 1,500**  
**JPY150,000 - 220,000**  
**US\$1,300 - 2,000**

12

**A LARGE WOOD OKIMONO-STYLE NETSUKE OF TURTLES**

By Tadakazu, Osaka, Edo period (1615-1868), mid 19th century  
A large turtle resting, almost entirely enveloped within its carapace, four smaller turtles clampering on its shell, the eyes inlaid and the cord holes ringed with dark horn and bone; signed in a sunken oval reserve *Tadakazu*.  
5.7cm (2 $\frac{1}{4}$ in) high.

**£800 - 1,000**  
**JPY120,000 - 150,000**  
**US\$1,100 - 1,300**

A good example of a model which Tadakazu repeated several times, an example of which is illustrated in George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.348.

13

**FOUR WOOD NETSUKE AND A WOOD CARVING**

Edo period (1615-1868), 18th to late 19th century  
The first a Chinese woman standing, turning to the right and holding a baby in her arms, *unsigned*, 6.8cm (2 $\frac{5}{8}$ in) high; the second of Gama Sennin standing with a toad on his back, signed illegibly, 7.3cm (2 $\frac{7}{8}$ in) high; the third a toad and young on a straw sandal, signed *Masanao*, 5.7cm (2 $\frac{1}{4}$ in) wide; the fourth a *sashi* netsuke of a long gourd of flattened form, *unsigned*, 14.8cm (5 $\frac{7}{8}$ in) long; the wood carving carved with various animals including an ox and a monkey, *unsigned*, 7cm (2 $\frac{3}{4}$ in) high. (5).

**£1,000 - 1,500**  
**JPY150,000 - 220,000**  
**US\$1,300 - 2,000**



8



9



10



11



12



13 (part lot)



14

14 Y Φ

**THREE EARLY IVORY FIGURE NETSUKE**

Edo period (1615-1868), 18th century  
 The first of Moso digging for bamboo shoots beneath a canopy of snow-covered bamboo, *unsigned*, 7.6cm (3in) high; the second of Kan'u standing in a dignified attitude, holding his halberd with one hand and his beard with the other, *unsigned*, 7.3cm (2 7/8in) high; the third of Kan'u standing, looking up to his left and holding a halberd to one side, *unsigned*, 7.6cm (3in) high. (3).

£800 - 1,000  
 JPY120,000 - 150,000  
 US\$1,100 - 1,300



15

15 Y Φ

**A TALL IVORY NETSUKE OF A FOREIGNER**

Edo period (1615-1868), 18th century  
 Standing, his slender body slightly twisted, holding a globular bottle on a line slung from his shoulder with one hand and a rolled *makimono* (handscroll) with the other, his loose coat and trousers delicately engraved with dragons and scrolls, the ivory somewhat worn and of a good colour; *unsigned*.  
 12.7cm (5in) high.

£3,000 - 4,000  
 JPY440,000 - 590,000  
 US\$4,000 - 5,300

**Provenance**

Francis de Jaegher collection, purchased from Louis Joseph, London, 1957.

The style of carving is one that has been attributed by Alain Ducros to carvers from Satsuma in Kyushu, see 'Satsuma Ivory Netsuke' in *The International Netsuke Society Journal*, vol.36, no.2 (summer 2016), pp.20-29, similar examples illustrated on p.20, fig.2 and p.27, fig.19.



16



17



16 Y Φ

**SIX IVORY NETSUKE AND ONE CARVING**

Edo period (1615-1868), 18th to late 19th century  
Comprising: Moso dressed in winter attire and carrying a hoe for digging bamboo shoots, inscribed *Tomotada*, 6.3cm (2 1/2in) high; a *sennin* standing, holding a bottle, inscribed *Masatsugu*, 8.9cm (3 1/2in) high; *Kikujido* as a young boy, seated and holding sprays of chrysanthemums, unsigned, 5.7cm (2 1/4in) high; a *manju* netsuke carved and pierced with a cockerel on a drum, the reverse with a scroll design, unsigned, 4.5cm (1 3/4in) diam.; a seated puppy, unsigned, 4.5cm (1 3/4in) wide; a seated boy holding a *minogame* (long-tailed turtle), signed *Homin* with a *kao*, 3.5cm (1 3/8in) high; the carving of a man leaping over a basket, unsigned, 4.2cm (1 5/8in) high. (7).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

17 Y Φ

**FIVE IVORY FIGURE NETSUKE**

Edo period (1615-1868), late 18th to late 19th century  
The first a *sennin* standing, turning to the left and holding the cord of his broad hat, unsigned, 7.2cm (2 7/8in) high; the second of Ono no Komachi as an old woman, standing, holding a poem slip and cane, style of Hidemasa of Osaka, unsigned, 5.4cm (2 1/8in) high; the third a foreigner standing, wearing a buttoned coat and holding an openwork ball aloft, unsigned, 5.4cm (2 1/8in) high; the fourth a young boy holding a crane feeding from a bowl, symbolic of youth and longevity, unsigned, 3.5cm (1 3/8in) high; the fifth of the Wind God Futen holding his bag of wind and a fan inscribed *kaze* (wind), signed in seal form *Shungetsu*, 3.5cm (1 3/8in) wide. (5).

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300



18 (part lot)

18 Y Φ

**FOUR IVORY ANIMAL NETSUKE**

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

The first a domestic dog seated, wearing a collar, its head turned back to the left, its tongue protruding and licking its back, the eyes inlaid, *unsigned*, 4.5cm (1 3/4in) wide; the second two puppies playing with two straw sandals, one dog with inlaid piebald patches, *unsigned*, 5.4cm (2 1/8in) wide; the third a fox masquerading as a priest, holding a bamboo cane, *unsigned*, 5.7cm (2 1/4in) high; the fourth a rat lying with its head turned back and clutching a huge chestnut, the eyes inlaid, *unsigned*, 4.8cm (1 7/8in) wide. (4).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

19 Y Φ

**AN IVORY NETSUKE OF FUKUSUKE**

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

Standing, facing ahead, a morsel of food on his protruding tongue, and holding an open fan in his right hand, the ivory slightly worn; signed in an oval reserve *Yoshitomo*.

5.4cm (2 1/8in) high.

£1,200 - 1,500

JPY180,000 - 220,000

US\$1,600 - 2,000

**Published**

*The International Netsuke Society Journal*, vol.31, no.1 (spring 2011), p.21, fig.2.

The model appears to have been a favourite among Yoshitomo's patrons. Other examples are illustrated in George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.1247; Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.995.

20 Y Φ

**AN IVORY NETSUKE OF A TARTAR ARCHER**

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

Standing, turning to the right, holding his bow with one hand and two arrows with the other, a quiver of arrows slung on his back, his robe engraved with formal designs and his broad hat carved with a floral plume, partly inlaid with coral; signed beneath one foot *Mitsuharu*.

7.9cm (3 1/8in) high.

£2,500 - 3,000

JPY370,000 - 440,000

US\$3,300 - 4,000

21 Y Φ

**AN IVORY NETSUKE OF A GRAZING HORSE**

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

Standing on three legs with one foreleg bent, its head lowered to the left, its tail sweeping around at the back and forming the *himotoshi*, its body etched with irregular piebald patches; *unsigned*. 7.6cm (3in) high.

£2,500 - 3,000

JPY370,000 - 440,000

US\$3,300 - 4,000

**Provenance**

A European private collection, purchased from Louis Joseph, London, 1957.

22 Y Φ

**A TALL IVORY NETSUKE OF TEKKAI SENNIN**

Edo period (1615-1868), 18th century

Standing, his body twisted and his head raised as he holds a gnarled staff to one side, the ivory rather worn and of a good colour; *unsigned*. 11.1cm (4 3/8in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

23 Y Φ

**AN IVORY NETSUKE OF A FARMER**

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

Turning to the left, standing with one foot on his spade digging the ground, his legs bare and his short coat belted at the waist; *unsigned*. 6.3cm (2 1/2in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

24 Y Φ

**AN IVORY NETSUKE OF A DUTCHMAN WITH CHILDREN**

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

Standing, holding the raised hand of a small boy at his feet, and supporting another clinging to his back, their robes engraved with scrolls; signed in an irregular reserve *Hidemasa*.

5.4cm (2 1/8in) high.

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

For a drawing of a very similar example, signed *Hide*, see Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.147.





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25 Y Φ

**AN IVORY NETSUKE OF A SHISHI**

Edo period (1615-1868), 18th century  
Recumbent, its body twisted to the right biting its raised hind leg, its open mouth revealing a loose ball within, the somewhat worn ivory of a good tone; *unsigned*.  
5.7cm (2¼in) wide.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

26 Y Φ

**AN IVORY NETSUKE OF A SHISHI AND BALL**

Edo period (1615-1868), early 19th century  
Seated, its head raised and turned to the right, its forepaws resting on a large red coral ball, the slightly worn ivory of a good patina and the pupils inlaid; *unsigned*.  
4.2cm (1 5/8in) high.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

27 Y Φ

**AN IVORY NETSUKE OF A WOLF AND MONKEY**

Edo period (1615-1868), early 19th century  
The former seated, its head turned to the left as the small captured monkey struggles on its back, biting the foot of its captor, the ivory slightly worn and the pupils inlaid; *unsigned*.  
4.8cm (1 7/8in) wide.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

28 Y Φ

**AN IVORY NETSUKE OF A TIGER CUB ON BAMBOO**

Kansai region, Edo period (1615-1868), early 19th century  
The small tiger seated on a thick section of bamboo, its head turned to the right and its tail passing forward over the back, the pupils inlaid; *unsigned*.  
4.2cm (1 5/8in) wide.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

29 Y Φ

**AN IVORY NETSUKE OF A TIGER**

Osaka, Edo period (1615-1868), early 19th century  
Seated, its head raised and turned to the right with an alert expression, its mouth open, its tail passing forward over its back and the pupils inlaid; *unsigned*.  
4.5cm (1¾in) wide.

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

The work shows some affinities with that of Garaku of Osaka.

30 Y Φ

**A SMALL IVORY NETSUKE OF A TIGER**

By Matsushita Otoman, Hakata, Edo period (1615-1868), 19th century  
Standing, its head lowered and turned to the left snarling, its tail passing forward over the left flank and its legs together, forming a compact composition, the eyes inlaid with pale and dark horn; signed *Otoman*. 3.5cm (1 3/8in) wide.

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000

31 Y Φ

**AN IVORY NETSUKE OF A MONKEY**

Kyoto, Edo period (1615-1868), early 19th century  
Seated, scratching its face with one hand while holding a persimmon fruit on a branch with the other, the slightly worn ivory of a good patina and the pupils inlaid; *unsigned*.  
3.8cm (1½in) high.

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

32 Y Φ

**AN IVORY NETSUKE OF FIVE HORSES**

By Tadachika, Edo period (1615-1868), mid to late 19th century  
Two recumbent and two standing peacefully while the fifth rears up on its hind legs over one of its companions, an oval panel on the underside forming the *himotoshi*; signed *Tadachika*.  
4.5cm (1¾in) wide.

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

A similar example was sold at Sotheby's, London, 29 October 1975, lot 42. For very similar examples by Tadachika's contemporary, Chikuyosai Tomochika, see Victor Harris, *The Hull Grundy Collection at the British Museum*, London, British Museum Publications, 1987, no.228; and Sotheby's, London, *The Carlo Monzino Collection of Netsuke, Inro and Lacquer*, 21 June 1995, lot 291.



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33 Y Φ

**AN IVORY NETSUKE OF SEVEN SHIRAUO (WHITEBAIT)**

By Ryokosai Jugyoku, Edo, Edo period (1615-1868), 19th century  
Each carved with little detail, the dorsal fins shown in low relief and the eyes inlaid in mother-of-pearl with dark pupils; signed *Jugyoku*.  
4.5cm (1 3/4in) wide.

£1,200 - 1,500  
JPY180,000 - 220,000  
US\$1,600 - 2,000

For a very similar example, see Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.118, no.339.

34 Y Φ

**AN IVORY MANJU NETSUKE OF A HO-O (PHOENIX)**

Edo period (1615-1868), 19th century  
Elaborately carved and pierced with the large bird flying amid swirling clouds, its tail trailing over the reverse, the one visible eye inlaid and the cord attachment formed by a central peg; *unsigned*.  
4.5cm (1 3/4in) wide.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

35 Y Φ

**AN IVORY NETSUKE OF A HATCHING TENGU**

Style of Hara Shumin, Edo, Edo period (1615-1868), 19th century  
The *tengu* about to hatch from its egg, its wings spread with one hand clasping the broken shell, on which three leaves are carved in relief beneath; *unsigned*.  
4.5cm (1 3/4in) wide.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

An unusual example of the model by Shumin, more commonly seen in wood, for an example of which see Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.776. An ivory version of the subject by Shuzan was sold at Sotheby's, London, 12 June 2003, lot 221.

36 Y Φ

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

By Hikaku, Edo, Edo period (1615-1868), 19th century  
Seated, side by side, on a large lotus leaf and peering down through a hole in the leaf, beneath which swims a catfish; signed *Hikaku*.  
4.2cm (1 5/8in) wide.

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

**Provenance**

Charles A. Greenfield collection, sold at Sotheby's, New York, 24 March 1999, lot 101.

37 Y Φ

**AN IVORY NETSUKE OF A HUMAN SKELETON**

By Shuzan, Edo period (1615-1868), 19th century  
Seated in a foetal position, the legs bent and the skull resting on the knee joints and turned slightly to the left, the rib-cage carved in openwork and the *himotoshi* placed on the sternum; signed *Shuzan*.  
5.7cm (2 1/4in) high.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

Other versions of this subject are illustrated in Raymond Bushell, *The Netsuke Handbook of Ueda Reikichi*, Rutland and Tokyo, Tuttle, 1961, fig.64; Alain Ducros, *Netsuke et Sagemono* (Netsuke and Sagemono), Granges-Les-Valence, 1987, p.103. Another similar example was sold in these rooms, 8 November 2016, lot 33.

38 Y Φ

**AN IVORY OKIMONO NETSUKE OF A SKELETON**

By Tomonobu, Meiji era (1868-1912), late 19th/early 20th century  
Kneeling at the back of a huge human skull, holding a rosary with one hand and a lotus bud on a stalk with the other, the ivory lightly stained; signed in an irregular reserve *Tomonobu*.  
5.1cm (2in) high.

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600

39 Y Φ

**TWO IVORY NETSUKE**

By Rakuosai and Gyokuhosai, Edo, Edo period (1615-1868), 19th century  
The first seven masks for No and Kyogen plays, comprising Oni, Hannya, Okina, Okame, Shojo, Heida and Hyottoko, signed on a rectangular tablet *Rakuosai*, 4.5cm (1 3/4in) high; the second nuts and acorns clustered together to form a compact composition, three with interior views carved in *anabori*, signed *Gyokuhosai*, 3.5cm (1 3/8in) wide. (2).

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

For similar examples of mask groups by Rakuosai, see Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.633.

The interior scenes on the second are described as Kanazawa in Musashi Province, Enoshima in Sagami Province and Shichirigahama, the 'Seven League Beach' at Enoshima.



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40 Y

**A BOAR-TUSK NETSUKE ENGRAVED WITH SHOKI**

Iwami style, Edo period (1615-1868), 19th century  
Delicately engraved in *kebori* and *katakiri* with the demon queller looking to his feet with an angry expression, the reverse engraved with falling cherry and plum blossoms, *unsigned*; with a silk bag. 10cm (4<sup>1</sup>/<sub>4</sub>in) long. (2).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

41 Y

**A BOAR-TUSK NETSUKE ENGRAVED WITH A TIGER**

Iwami style, Edo period (1615-1868), 19th century  
Of typical form, delicately engraved in *kebori* with a stalking tiger, its head lowered and one foreleg extended, signed with two seals, possibly reading *Kyo* and *Kan*; with a silk bag. 9.5cm (3 <sup>3</sup>/<sub>4</sub>in) long. (2).

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600

42 Y Φ

**TWO IVORY AND ONE WALRUS-TUSK FIGURE NETSUKE**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century  
The first of Kanshin being forced to crawl between the legs of a brigand while his companion looks on, laughing, signed *Tomotaka*, 4.5cm (1<sup>3</sup>/<sub>4</sub>in) high; the second of walrus tusk, in the form of a servant kneeling to polish an auspicious character, signed *Tomomasa*, 4.2cm (1 <sup>5</sup>/<sub>8</sub>in) wide; the third of Raijin seated on a large drum amid swirling clouds, the pupils and drum studs inlaid, *unsigned*, 4.5cm (1<sup>3</sup>/<sub>4</sub>in) high. (3).

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

43 Y Φ

**FOUR IVORY FIGURE NETSUKE**

Edo period (1615-1868) and Meiji era (1868-1912), late 18th to late 19th century  
The first an *ejji* (shrine attendant) seated, sleeping off the effects of sake, holding a *sakazuki* (sake cup) over his raised knees, signed *Masanobu*, 3.8cm (1<sup>1</sup>/<sub>2</sub>in) high; the second two small boys walking around a *tsutate* (free-standing screen) while a third, wearing a demon mask climbs over the top to frighten them, *unsigned*, 4.5cm (1<sup>3</sup>/<sub>4</sub>in) high; the third a seated *ejji* smiling and looking up, signed *Tadachika*, 4.8cm (1 <sup>7</sup>/<sub>8</sub>in) high; the fourth of Okame throwing beans to exorcise the *oni* (demon) covering at her back, *unsigned*, 5.1cm (2in) high. (4).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



43



44 (part lot)

44 Y Φ

### TEN IVORY NETSUKE

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

Comprising: a recumbent piebald ox with inlaid pupils, inscribed *Tomotada*, 6cm (2 3/8in) wide; Hotei fording a stream, holding his sack over his head, signed *Toshimasa*, 5.1cm (2in) high; Daikoku with two small boys, unsigned, 4.2cm (1 5/8in) high; Raijin (God of Thunder) with his son Raiko, unsigned, 4.8cm (1 7/8in) high; an oni (demon) with his scarf caught in a clam shell, signed *Gyokushu*, 3.5cm (1 3/8in) wide; Daruma seated behind a seated courtesan, signed *Shingyoku*, 4.5cm (1 3/4in) wide;

Shoki appearing from a scroll painting while an *oni* climbs over his back, unsigned, 5.7cm (2 1/4in) high; a baby boy holding a fox mask, unsigned, 5.4cm (2 1/8in) wide; a man on horseback, accompanied by three children, signed *Tomomasa koku*, 5.1cm (2in) high; and Tobosaku in a cloud, signed *Kiyochika*, 4.5cm (1 3/4in) high. (10).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600



45



**INRO**

**Property from a European Private Collection (Lots 45-48)**

45

**TWO GOLD-LACQUER INRO**

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

The first of five cases, lacquered with the 53 stations on the Tokaido Road (*Tokaido gojusan tsugi*), with named views, in gold *takamaki-e*, the interior of *nashiji*, signed *Shunkosai Seiho* with a *kao*, 9.2cm (3 5/8in) high, with a carved Chinese peach stone attached; the second of four cases, lacquered with a river rushing through a village, signed *Kajikawa*, 7.6cm (3in) high, with a wood *manju* netsuke and a metal *ojime* in the form of a nut. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

46 Y Φ

**TWO INLAID SHIBAYAMA GOLD-LACQUER INRO**

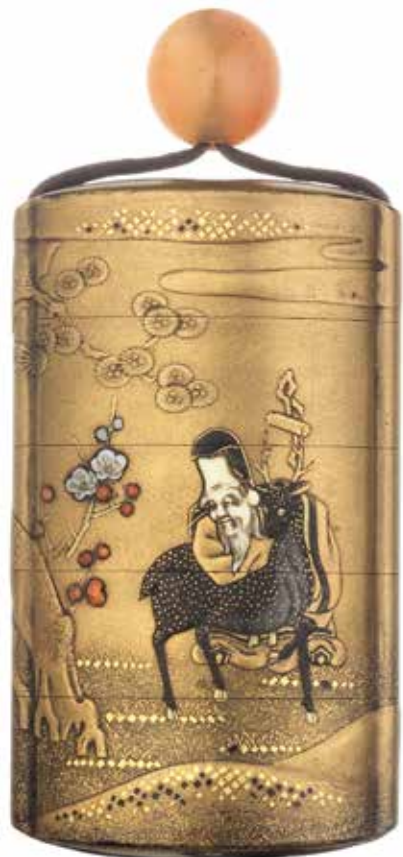
By *Shokasai*, Edo period (1615-1868),  
19th century

Each of four cases and bearing a *kinji* ground, the first lacquered and inlaid with *Fukurokuju* and his deer beneath a spreading pine tree, a small boy with a crane on the reverse, details inlaid in ivory and coral, signed *Shokasai*, 9.2cm (3 5/8in) high, with a carnelian *ojime*; the second of lenticular form, similarly decorated with the 'Heavenly Weaver' working at a loom, while *Toei* (*Dong Yong*) stands on the reverse beside spools of yarn, signed *Shokasai*, 9.5cm (3 3/4in) high, with an ivory *ojime* lacquered with bamboo stalks and sparrows. (2).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600



46





47 Y Φ

**A GOLD-LACQUER FOUR-CASE INRO  
WITH AN IVORY NETSUKE**

The *inro* by Koma Koryu, Edo period (1615-1868), early 19th century. The *inro* lacquered on the *mura-nashiji* ground with a peacock displaying its tail, in gold and silver *takamaki-e* with mother-of-pearl details, the interior of *nashiji*, signed *Koma Koryu saku*, 7cm (2¾in) high; the ivory netsuke of a small bird perched on two overlapping lotus leaves, *unsigned*; and a silvered metal *ojime* cast with birds.

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



47

48 Y Φ

**AN INLAID WOOD SHIBAYAMA  
TONKOTSU (TOBACCO BOX)  
WITH TWO NETSUKE**

Edo period (1615-1868), late 19th century. Of cylindrical form, covered with clear lacquer and decorated with chrysanthemums growing around an openwork fence, inlaid in various materials, the interior lacquered black, signed beneath with the single character *Shin*, 6.4cm (2½in) high; with two netsuke, the first a red-lacquer *manju* carved with cherry blossoms, the second of bone, in the form of a five-plank raft, both *unsigned*.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300



48



49



## Other Properties

49

### A BLACK-LACQUER FIVE-CASE INRO

Edo period (1615-1868), late 18th/early 19th century  
Of upright form, bearing a *airo* ground, lacquered and inlaid with a woodsman seated on the ground and trying to rise beneath the weight of two very large bundles of brushwood, in gold *takamaki-e* with details of inlaid *aogai*, the interior of *nashiji*, unsigned; with a silk storage bag. 8.9cm (3½in) high. (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

50 \* Y

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

By the Inagawa Family, Edo period (1615-1868), 18th century  
Of upright form and hexagonal section, lacquered on the *kinji* ground with a continuous landscape design in gold *takamaki-e*, the interior of *nashiji* with *kinji* edges, signed *Inagawa* with a red pot seal; with a pressed-horn netsuke of a sneezing beggar; and a coral *ojime*. 7cm (2¾in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

51

### A GOLD-LACQUER FOUR-CASE INRO

Edo period (1615-1868), late 18th/early 19th century  
Decorated on the *kinji* ground with a river scene, temple buildings and small houses among trees on islands and promontories, in gold *takamaki-e*, the interior of *nashiji*, unsigned; with a metal *ojime* and *kurogaki* wood netsuke of a tortoise; with a silk storage bag. 8.2cm (3 1/4in) high. (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

52 Y Φ

### A GOLD-LACQUER THREE-CASE INRO WITH AN IVORY NETSUKE

The netsuke by Masatami, Edo period (1615-1868), late 19th century  
The three-case *inro* of wide form, bearing an *okibirame* ground, lacquered with Shoki pinning down a struggling *oni* (demon) while on the reverse another *oni* flees past Shoki's fallen hat, in gold and coloured *takamaki-e*, the interior of matt gold lacquer, unsigned; the netsuke of two rats of differing size on an open fan engraved with pine and prunus trees, the eyes inlaid, signed *Masatami*.  
*The inro*: 6.7cm (2 5/8in) high.

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600



50



51



52

53 Y Φ

**A GOLD-LACQUER FOUR-CASE INRO WITH AN IVORY NETSUKE**

The inro by Jokasai, Edo period (1615-1868), 19th century

Of upright form, lacquered on the *kinji* ground with a large peacock standing on an ancient cherry tree and displaying its tail which continues on the reverse, in *takamaki-e* with highlights of inlaid shell, signed *Joka* with a red-lacquer pot-shaped seal; with an ivory netsuke of a tiger and cub, carved in the manner of Unsho Hakuryu, *unsigned*; and a lacquered globular *ojime* with mother-of-pearl inlaid flowers.

*The inro: 8.9cm (3½in) high.*

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300



53



54

54 \*

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

By the Kajikawa Family, Edo period (1615-1868), 19th century  
Of upright form, bearing a *hirame* ground, richly decorated with *kankodori* (a cockerel perched on a drum) beneath a spreading pine tree, the reverse with a hen and chicks, all in gold and slight coloured *takamaki-e*, the interior of *nashiji*, signed *Kajikawa*; with a wood netsuke of a man reeling back in shock as he spies the *bunbuku chagama* (badger tea kettle); and a blue glass *ojime*.  
9.8cm (3 7/8in) high.

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000



55

55 \* Y

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

Style of Kakosai Shozan, Edo period (1615-1868), 19th century  
Of lenticular form, the *kinji* ground with an *asanoha* (hexagonal) design in gold lacquer, decorated with eight medallions of bird-and-flower designs in gold *takamaki-e*, the interior of *nashiji*, *unsigned*; with a wood netsuke of a rat gnawing at mushrooms in a winnowing basket; and a coral *ojime*.  
8.5cm (3 3/8in) high.

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000



56

56 \* Y

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

By Koma Yasutada (Ankyo), Edo period (1615-1868), 19th century  
The subdued dark *nashiji* ground, lacquered with a woman holding a baby, a Chinese sage and a small child at his side, the reverse with three Chinese sages in conversation, all in gold, silver and coloured *togidashi maki-e*, the interior of *rogin-nuri* with *kinji* edges, signed *Koma Yasutada (Ankyo)* with a *kao*; with a stag-antler netsuke of two sages; and a coral *ojime*.  
7.6cm (3in) high.

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000



57

57 \*

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

By Koma Kansai, Edo period (1615-1868), 19th century  
The rich *kinji* ground embellished with light *mura-nashiji*, lacquered with Momotaro dressed in armor with a bow slung on his back, a monkey and pheasant in human attire behind him, the reverse with a howling dog, all in gold and slight coloured *takamaki-e*, the interior of *nashiji* with *kinji* edges, signed *Koma Kansai saku* with a *kao*; with a gold-lacquer octagonal *hako* netsuke decorated with a peach and foliage, details of gold foil, signed *Kajikawa saku* with a red-pot seal; and a malachite *ojime*.  
8.5cm (3 3/8in) high.

£2,500 - 3,500  
JPY370,000 - 520,000  
US\$3,300 - 4,600



58

58 \*  
**A GOLD-LACQUER  
 FOUR-CASE INRO**

After Koma Kyui,  
 Edo period (1615-1868), 19th century  
 The rich *hirame* ground decorated with  
 two circular black-lacquer panels, one  
 lacquered with Enma-o (King of Hell)  
 seated at a covered table with an *oni*  
 (demon) attendant holding a *kanabo*  
 (club), the other with an *oni* kneeling  
 before a large mirror on a stand, all  
 in gold, silver and coloured *togidashi*  
*maki-e*, the interior of *nashiji* with *kinji*  
 edges, inscribed *Koma Kyui saku*; with  
 a wood netsuke of Shoki seated on  
 a tall table; and a white stone *ojime*.  
 8.5cm (3 3/8in) high.

£2,500 - 3,500  
 JPY370,000 - 520,000  
 US\$3,300 - 4,600

59 \* Y  
**A GOLD-LACQUER  
 THREE-CASE INRO**

By Koma Kyuhaku,  
 Edo period (1615-1868), 19th century  
 Of wide form, the *Gyobu-nashiji* ground  
 decorated with a continuous design  
 of a peacock and hen, the tail of the  
 former displayed in a courting ritual  
 and extending on to the reverse, in gold  
 and black *takamaki-e* with highlights of  
 gold foil, the interior of matt gold  
 lacquer, signed *Koma Kyuhaku saku*; with  
 a gold-lacquer *manju* netsuke in the  
 form of a flower and foliage; and a  
 coral *ojime*.  
 7.6cm (3in) wide.

£2,000 - 3,000  
 JPY300,000 - 440,000  
 US\$2,600 - 4,000



59



60

60 \*  
**A GOLD- AND BLACK-LACQUER  
 FOUR-CASE INRO**

By Shiomi Masanari,  
 Edo period (1615-1868), 19th century  
 Of wide form, one side of *roiro*,  
 decorated with two herons wading  
 among reeds, in gold and silver  
*togidashi maki-e*, the reverse of matt  
 gold lacquer, lacquered with a large  
 crow in black *togidashi maki-e*, the  
 interior of *roiro* with *kinji* edges, signed  
*Shiomi Masanari hitsu* with seal; with a  
 wood netsuke of an Okina mask signed  
 in a sunken reserve *Toshi* [..]; and a  
 multi-coloured glass *ojime*.  
 7.6cm (3in) high.

£800 - 1,200  
 JPY120,000 - 180,000  
 US\$1,100 - 1,600

61 \*  
**A BLACK-LACQUER  
 FIVE-CASE INRO**

Edo period (1615-1868), 19th century  
 Of circular form, decorated with  
 medallions of the 12 animals of the  
 East-Asian zodiac, six on each side, in  
*kuromaki-e* (black-on-black lacquer relief),  
 the sides with scrolling foliage in gold  
*hiramaki-e*, the interior of *nashiji* and *kinji*,  
*unsigned*; with a wood netsuke of a tiger  
 seated on a base, its eyes of mother-of-  
 pearl; and a carnelian *ojime*.  
 8.5cm (3 3/8in) high.

£2,000 - 3,000  
 JPY300,000 - 440,000  
 US\$2,600 - 4,000

**Provenance**  
 Charles A. Greenfield collection, no.224.

**Exhibited**  
 The *inro* Japan House Gallery,  
 New York, 1972, catalogue no.117.



61



62

62 \*

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

Edo period (1615-1868), mid-19th century  
 The *kinji* ground richly decorated with a scene from the battle of Ichinotani, showing Minamoto no Yoshitsune rushing down a steep cliff on horseback, the reverse with enemy ships of the Taira clan, all in gold *takamaki-e* with coloured details and profuse highlights of *kirigane*, the compartment and risers of gold *nashiji*, the shoulders and rims of gold *fundame*, inscribed *Hanabusa Itcho shussaku* 英一蝶出作 ([from a] work by Hanabusa Itcho); with a wood netsuke of a temple servant polishing an auspicious character, signed *Masayuki*; and an aventurine *ojime*.  
 10.2cm (4in) high.

£2,500 - 3,500  
 JPY370,000 - 520,000  
 US\$3,300 - 4,600



63





64



For an almost identical example, see Grace Tsumugi Fine Art, *Japanese Works of Art*, exhibition catalogue, London, 30 October-8 November 2014, cat. no.27, signed *Koma Kyuhaku saku* 古満休伯作. At the battle of Ichinotani (1184), Minamoto no Yoshitsune, mounted on his beloved black steed Tayuguro, led 3,000 troops over the Hiyodori Pass to launch a surprise attack on the opposing Taira forces. Yoshitsune's charge is often depicted in nineteenth-century woodblock prints by Ichiyusai Kuniyoshi and his pupils, but the signature on the present *inro* refers to the famous painter Hanabusa Itcho (1652-1724).

63

**A BLACK-LACQUER INRO INCORPORATING A SUZURIBAKO (BOX FOR WRITING UTENSILS)**

Edo period (1615-1868), 19th century  
In the form of a *kinchaku* (purse), the *roiro* ground lacquered in gold and slight coloured *takamaki-e* with butterflies flitting among peonies growing by rocks, the interior of red lacquer, fitted with a *suzuri* (ink-grinding stone) and a bamboo-handled *fude* (brush); *unsigned*. 10.5cm (4 1/8in) high. (4).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

64 Y Φ

**TWO INRO OF LACQUER AND IVORY**

Edo period (1615-1868), 18th and late 19th century  
The first of four cases, lacquered on one side with fans resting on the verandah of a house with prunus trees in the garden beyond, and on the reverse with poem slips beside an elaborate *tokonoma* alcove, details inlaid in shell, *unsigned*, with a carnelian *ojime* and lacquer *manju* netsuke of chrysanthemum form, *the inro* 7.8cm (3 1/8in) high; the second of ivory, inlaid in Shibayama style with pheasants and a mounted feather among plum blossoms, signed illegibly, with an *ojime* and netsuke en suite, *the inro* 8.9cm (3 1/2in) high. (2).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



65

65 \*

**A FINELY INLAID GOLD-LACQUER SIX-CASE INRO**

By Nakayama Komin (1808-1870), Edo period (1615-1868), 19th century  
Of upright form, the *kinji* ground embellished with sparse *nashiji*, decorated with birds flying around chrysanthemums inlaid in mother-of-pearl, over-painted with gold lacquer in the *keuchi* technique, the interior of *Gyobu-nashiji* with *kinji* edges, signed *Komin* with a *kao*; with a carnelian *ojime*; and a wood storage box. 8.5cm (3 3/8in) high. (2).

£8,000 - 10,000  
JPY1,200,000 - 1,500,000  
US\$11,000 - 13,000

The rare technique, showing Komin's antiquarian style, is based on one of the most famous of all medieval Japanese lacquer works, a 13th-century National Treasure *suzuribako* (box for writing utensils) in the Tsurugaoka Hachimangu Shrine in Kamakura, at that time the capital of the shogunal government, see [https://www.hachimangu.or.jp/about/precious/c01\\_05.html](https://www.hachimangu.or.jp/about/precious/c01_05.html).

A somewhat similar *inro* by Nakayama Komin from the Edward Wrangham collection of Japanese Art, Part V, sold in these rooms, 5 November 2014, lot 182.

66 \*

**A GREY-LACQUER THREE-CASE INRO**

By Uemura Enshu (born 1955), after woodblock designs by Toshusai Sharaku (fl.circa 1794-1795), Showa (1926-1989) or Heisei (1989-) era, late 20th century  
Of upright form, bearing a *shibuichi-nuri* ground, decorated with two actor portraits, after the original woodblock print design by Toshusai Sharaku, in gold, silver and coloured *togidashi maki-e*, the interior of *nashiji*, signed *Enshu*; with a lacquer *manju* netsuke, similarly decorated with an actor portrait by Sharaku; and a pale green jadeite *ojime*; with an unassociated wood storage box. The *inro*: 7.9cm (3 1/8in) high. (2).

£2,500 - 3,000  
JPY370,000 - 440,000  
US\$3,300 - 4,000

The portraits depicted are faithful reproductions of well-known prints by Toshusai Sharaku (fl. circa 1794-1795). Those on the *inro* are of Ichikawa Omezo as the servant Ippei and Otani Oniji III as the servant Edobei in the play *Koi nyobo somewake tazuna* while that on the netsuke is of Ichikawa Ebizo as Takamura Sadanoshin in the same play.

67 \*

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

By Uemura Enshu (born 1955), Showa (1926-1989) or Heisei (1989-) era, late 20th century  
The *kinji* ground, lacquered with a scene of a No performance, showing a dancer accompanied by a kneeling musician beating a *tsuzumi* (hand drum) held over his shoulder, the reverse with a dancer manipulating an open fan, all in gold and coloured *togidashi maki-e*, the interior of *nashiji*, signed *Enshu*; with a *manju* netsuke lacquered with stylised swirling water; a jadeite *ojime*; and an unassociated wood storage box. The *inro*: 7.9cm (3 1/8in) high. (2).

£2,500 - 3,000  
JPY370,000 - 440,000  
US\$3,300 - 4,000



66



67



68



69

68 \*

**A GOLD-LACQUER SAYA (SHEATH) THREE-CASE INRO**

By Uemura Enshu (born 1955), Showa (1926-1989) or Heisei (1989-) era, late 20th century  
The outer sheath lacquered to simulate tree bark, decorated with a squirrel and large leaves in *takamaki-e* with inlaid shell highlights, the inner slender three-case *inro* similarly lacquered with three squirrels eating nuts, a cluster of nuts and oak leaves on the reverse in *takamaki-e* and *togidashi maki-e*, signed *Enshu*; with a lacquered and inlaid *manju* netsuke decorated with acorns and oak leaves; and a white stone *ojime*; with an unassociated wood storage box.  
*The inro: 7.3cm (2 7/8in) high. (2).*

£2,500 - 3,000  
JPY370,000 - 440,000  
US\$3,300 - 4,000

69 \*

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

By Uemura Enshu (born 1955), Showa (1926-1989) or Heisei (1989-) era, late 20th century  
Of upright form, the *kinji* ground, lacquered with eight unmounted fan paintings of plovers flying above waves, various flowers including *kikyo* (Chinese bellflower, *Platycodon grandiflorus*) and *tsubaki* (camellia), a pine tree and full moon and a spider's web, four with indecipherable seals, all in gold and coloured *togidashi maki-e* with highlights of *takamaki-e*, the interior of *nashiji*, signed *Enshu*; with a *manju* netsuke lacquered in similar style and decorated with *fuyo* (rose mallow) and dragonfly; and a jadeite *ojime*; with an unassociated wood storage box.  
*The inro: 8.5cm (3 3/8in) high. (2).*

£2,500 - 3,000  
JPY370,000 - 440,000  
US\$3,300 - 4,000



70 \*

**A CARVED RED-LACQUER KISERUZUTSU (PIPECASE)  
AND TABAKO-IRE (TOBACCO POUCH)**

The pipecase by Matsuki Hokei, Meiji era (1868-1912),  
late 19th century

The *kiseruzutsu* of *muso-zutsu* form, carved in relief with a continuous elaborate design of an eagle perched on a pine branch beneath clouds while four small birds fly away below, signed *Hokei to*; the *tabako-ire* of soft leather, with a design of large flowers, the clasp of gold and *shakudo* in the form of a flying eagle; with a gilt-metal filigree *ojime*.  
The *kiseruzutsu*: 22.3cm (8<sup>3</sup>/<sub>4</sub>in) long.

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000



71



72

## TSUBA (SWORD GUARDS) Various Properties

71

### AN IRON OWARI TSUBA

Edo period (1615-1868), 17th century

Of circular form, carved and pierced with three broken fans within a half-pipe rim, *unsigned*; with a wood storage box. 7.9cm (3 1/8in). (3).

£5,000 - 7,000

JPY740,000 - 1,000,000

US\$6,600 - 9,200

Accompanied by a NBTHK Tokubetsu Hozon certificate issued on 19 December 2001 judging the work as authentic Owari school work of the early Edo period and worthy of preservation.

72

### A KO-AKASAKA IRON SUKASHI TSUBA

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

Of circular form, carved and pierced within the half-pipe rim with a two-tiered lozenge design within rings, *unsigned*; with a wood storage box. 7.6cm (3in). (3).

£2,500 - 3,000

JPY370,000 - 440,000

US\$3,300 - 4,000

Accompanied by a NBTHK Hozon certificate issued on 22 December 2009 stating that the *tsuba* is authentic Ko-Akasaka work and worthy of preservation.

73

### NINE TSUBA OF IRON AND GILT METAL

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

Comprising: Kaga-Yoshiro of lobed form, with a *mon-sukashi* (pierced-crests) design, inlaid with brass, *unsigned*, 7.9cm (3 1/8in); Nanban, carved, pierced and inlaid with dragon heads and scrolls, *unsigned*, 7.3cm (2 7/8in); Kyo-Shoami, carved and pierced with panels of

chrysanthemums, details in gold *nunome*, *unsigned*, 8.2cm (3 1/4in); an armourer's *tsuba* of *mokko* form, carved with a kettle stand and pine needles, inscribed *Nobuie*, 9.2cm (3 5/8in); another of irregular form with large *mimi* pierced with two *udenuki-ana*, inscribed *Nobuie*, 8.2cm (3 1/4in); an armourer's *tsuba* of *mokko* form, pierced with a deer beneath a carved *torii* gate, signed *Myochin Ki no Munemitsu saku*, 8.2cm (3 1/4in); another with a hammered ground, pierced with two *udenuki-ana*, engraved with *waka* poems, signed and dated *Koka sannen uma shigatsubi* (a day in the fourth month of 1846), *Nobuie no katachi o motte Myochin Kuninao saku* (After Nobuie, made by Myochin Kuninao), 9.2cm (3 5/8in); Kaneie style, inlaid with an ox in a thatched hut, *unsigned*, 7.3cm (2 7/8in); gilt-metal *Kinko tsuba* with a river scene in relief, *unsigned*, 7.3cm (2 7/8in). (9).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

74

### EIGHT IRON TSUBA

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

Comprising: large oval, carved with a dragon and waves, signed *Tokoken Yukitada* with a *kao*, 8.5cm (3 3/8in); Mito, of rounded rectangular form, inlaid with broken ridge tiles, *unsigned*, 8.2cm (3 1/4in); pierced gourd on *mokume* (wood-grain) ground, signed *Myochin Ki no Yoshishige saku*, 7.9cm (3 1/8in); Kinai style, carved and pierced with abalone shells, *unsigned*, 7.6cm (3in); Choshu, of oval form, carved with a lake scene, signed *Choshu Hagi no ju Tomohisa saku*, 7cm (2 3/4in); oval, carved with orchid plants, details in gold, signed *Inshu no ju Suruga saku*, 7.6cm (3in); Ito, the hammered ground stamped with flowerheads and *kirimon* (paulownia crests), signed *Jirotaro Naokatsu*, 8.2cm (3 1/4in); later Goto, of rounded rectangular form, carved with turbulent water, details in gold powder, signed *Chikurosha Ikkin* with a *kao*, 8.2cm (3 1/4in). (8).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600



73 (part lot)



73 (part lot)



73 (part lot)



73 (part lot)



74 (part lot)



74 (part lot)



74 (part lot)



75

**AN IRON TSUBA**

By Nobuie, Muromachi (1333-1573) or Momoyama (1573-1615) period, 16th/early 17th century

Of circular form with raised rim, the hammered ground engraved with flowers and foliage on either side, the *ryohitsu-ana* ringed with gold, signed *Nobuie*; with a hardwood storage box and silk cover. 7.6cm (3in). (4).

**£15,000 - 18,000**

**JPY2,200,000 - 2,700,000**

**US\$20,000 - 24,000**

Accompanied by a NBTHK Tokubetsu Hozon certificate issued on 30 October 2009 stating that the work is an authentic work by Nobuie and worthy of preservation.

The plate is of fine colour with granular *tekkotsu* to the rim, made in the style of Ko-Katchushi *tsuba* of the Muromachi period.

During the incessant wars of the fifteenth and sixteenth centuries, the impermanence of human life—already a leitmotif of elite Japanese culture—took on still greater significance, above all through the influence of Zen Buddhism. *Tsuba* were affected by this shift of emphasis, as seen especially in the work of Nobuie, which reflects the prevailing samurai taste for *wabi, sabi* and the same deliberate artlessness that we also admire in the tea bowls and other artefacts of the late Muromachi and Momoyama periods. The artists who used the Nobuie name signed their *tsuba* in several distinct styles, the absence of transitional signatures suggesting that there were two distinct groups who can be thought of as belonging to a first and a second generation.



76

**A SATSUMA-SCHOOL IRON TSUBA**

Edo period (1615-1868), late 17th century  
Of oval form, the thick plate carved in relief and inlaid with a tiger stalking beside a waterfall, beneath a stand of bamboo, a further bamboo stem on the reverse, the inlay of silver and gilt metal, *unsigned*; with a wood storage box.  
7.6cm (3in). (3).

£2,000 - 2,500  
JPY300,000 - 370,000  
US\$2,600 - 3,300

Accompanied by a NBTHK Hozon certificate issued on 24 April 2013 authenticating the work as of the Satsuma school and worthy of preservation.



76

77

**A SHONAI-SCHOOL IRON TSUBA**

Edo period (1615-1868), 18th century  
Of oval form, the thick plate inlaid with a Hannya mask in *shakudo takazogan* with gold cords beneath gold *nunome* cloud bands, the reverse with a closed fan and maple tree, *unsigned*; with a wood storage box.  
7.3cm (2 7/8in). (3).

£2,000 - 2,500  
JPY300,000 - 370,000  
US\$2,600 - 3,300

Accompanied by a NBTHK Hozon certificate issued on 27 June 2013 attributing the work to the Shonai school and worthy of preservation.

The design alludes to the No play *Momijigari* (Maple-Viewing).



77

78

**A SENTOKU TSUBA**

By Nara Tsuneshige, Edo period (1615-1868), late 18th century  
Of circular form, the typical thick plate carved in *shishiaibori* (sunk relief) with Hotei seated, leaning on his sack and gazing up at the inlaid silver moon, the reverse engraved with a pine tree, signed in seal form *Tsuneshige*; with a wood storage box.  
7.6cm (3in). (3).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

Accompanied by a NBTHK Hozon certificate issued on 20 April 1995 authenticating the work as by Tsuneshige and worthy of preservation.

For the maker, a student of Nara Tsunetsugu, see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H10905.



78



79 (part lot)



79

**THREE INLAID SOFT-METAL TSUBA**

Edo period (1615-1868), 19th century  
The first of *shibuichi*, of oval form, inlaid with rats masquerading as warriors, one mounted on horseback, in a rocky landscape, signed *Yasuchika*, 7cm (2¾in); the second of *shibuichi*, inlaid with a Chinese general on horseback, a waterfall on the reverse, Hamano school, unsigned, 7cm (2¾in); the third of *shakudo*, of *mokko* form, inlaid in gilt metal with fifteen horses, Mino-Goto style, unsigned, 7.6cm (3in). (3).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

80

**A SHAKUDO TSUBA**

By Takase Yoshitoshi, Edo period (1615-1868), late 18th/early 19th century  
Of oval form, carved on either side with a mass of breaking waves and turbulent water, inlaid with spray drops in gold, the *kogai hitsu* plugged with gilt metal, signed *Takase Yoshitoshi* with a *kao*; with a wood storage box. 7.3cm (2 7/8in). (3).

£7,000 - 10,000  
JPY1,000,000 - 1,500,000  
US\$9,200 - 13,000

Accompanied by a NBTHK Tokubetsu Hozon certificate issued on 28 June 2016 stating that the *tsuba* is the authentic work of Takase Yoshitoshi and worthy of preservation.

For the maker, see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H12191.



80



81

**AN IRON TSUBA**

By Goto Ichijo (1796-1876), Edo period (1615-1868), 19th century  
Of lobed form with slightly raised rim, carved in *takabori* (relief carving) with autumnal plants, *susuki* (pampas grass), *ominaeshi* (valerian), *hagi* (bush clover), *kikyō* (Chinese bellflower) and *kuzu* (kudzu vine), slight details inlaid in gold, signed *Jinen nanajuyon Hakuo* (Hakuo aged 74) with a *kao*; with a wood storage box. 8.5cm (3 3/8in). (3).

£12,000 - 15,000  
JPY1,800,000 - 2,200,000  
US\$16,000 - 20,000

Accompanied by a NBTHK Tokubetsu Hozon certificate issued on 23 April 2015 authenticating the *tsuba* by Hakuo and classifying it as an extraordinary work, worthy of preservation.

Hakuo was a name used by Goto Ichijo when signing iron *tsuba*, since it was a strict rule of the main-line Goto family not to allow the use of iron.



81





82

**OTHER SWORD FITTINGS**  
**Various Properties**

82

**NINE KOZUKA**

Edo period (1615-1868), 19th century  
Four of *shibuichi*, the first carved and inlaid with a carp leaping a waterfall, signed *Toshij[...]* with a *kao*; the second inlaid with two flying geese, signed *Tou*; the third inlaid with grasses and a cricket by a stream, signed *Yokoshi Nobuyoshi*; the fourth inlaid with a lobster, *unsigned*; four of copper, the first inlaid with a ferry boat, signed *Nara Toishimune* with a *kao*; the second inlaid with a frog and moon, signed *Nobuyoshi* with a *kao*; the third inlaid with a wading crane, signed *Tomotoshi*; the fourth inlaid with cherry trees, *unsigned*; and a brass *kozuka*, carved and inlaid with two swimming gulls, signed *Tamagawa Yoshihide saku*. (9).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600



83



84



83

**A PAIR OF GOLD MENUKI**

Edo period (1615-1868), 19th century  
Each in the form of a bird pecking at a millet head and foliage, *unsigned*; with an unassociated wood storage box.  
*Each 3.5cm (1 3/8in) wide*. (4).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

Accompanied by a NBTHK Hozon certificate issued on 26 February 2016 authenticating the work as of the *Ko-Kinko* and worthy of preservation.

84

**A PAIR OF GOLD MENUKI**

By Mitsuyuki Ryusai (died 1975), Showa era (1926-1989), 20th century  
In the form of a seated tiger and leopard, the former with its head turned back and the latter facing ahead, signed *Mitsuyuki Ryusai*; with a wood storage box.  
*3.1cm and 3.5cm (1 1/2in and 1 3/8in)*. (4).

£6,000 - 7,000  
JPY890,000 - 1,000,000  
US\$7,900 - 9,200

Accompanied by a NBTHK Tokubetsu Hozon certificate issued on 28 June 2016 authenticating the work as by Ryusai Mitsuyuki and worthy of preservation.

For the maker, who died in 1975, see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H07638.

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



85



(85 - kogai and kozuka)

**SWORDS**

**Property from a European Private Collection**

85

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

The blade attributed to Jumyo, Edo period (1615-1868), 17th century; the *koshira-e* Edo period (1615-1868), 19th century

The blade of *hira-zukuri* form, the *yokote*, 16.5cm from the tip, leaving an exaggerated *o-gissaki* with *sanbon-sugiba* of *nioi* with profuse *nie*, *itame hada*, the *suriage nakago* with *kiri-yasuri* and three *mekugi-ana*, *unsigned*, in *shirazaya*; *koshira-e*: the *saya* of textured brown lacquer simulating wood grain, lacquered in *e-nashiji* with falling maple leaves; the en-suite fittings of pale *shibuichi*, delicately inlaid with cherry blossoms in gold and silver *honzogan*, floating on engraved streams, the *kozuka* and *fuchi* signed *Goto Kiyooki* with a *kao*, the *kozuka* blade signed *Banryusai Michitoshi saku* and the *kogai* signed *Shuzuiken*; with three storage bags. The blade: 27.3cm (10<sup>3</sup>/<sub>4</sub>in) long, the *koshira-e*: 43.7cm (17<sup>1</sup>/<sub>4</sub>in) long. (6).

£7,000 - 9,000  
 JPY1,000,000 - 1,300,000  
 US\$9,200 - 12,000

**Provenance**

From the collection of the private physician to the last Korean emperor of the Yi dynasty, Yunghui (1874-1926), who ruled from 1907-1910.

Accompanied by a NBTHK Hozon certificate issued on 28 May 2009 attributing the blade to Jumyo.

The fine fittings are by Goto Kiyooki (born 1815) who was said to be a student of the sixth Goto Seijo and who worked in the classic later Goto style, made popular by Goto Ichijo, Ikkin and others, working during the latter part of the 19th century.

For the maker of the *kozuka* blade, Banryusai Michitoshi (active circa 1820), see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, H.05073.



(86 - signatures)



86

**AN O-WAKIZASHI BLADE**

By Omi no Kami Minamoto Hisamichi I, Edo period (1615-1868), dated Jokyo 4 (1687)

Of *shinogi-zukuri* form, shallow *koshi-zori*, *chu-gjissaki* with *fukura kaeru*, *notare-ha* of *nioi* with profuse *nie*, *choji-ashi* and *kinsuji*, *itame-hada*; the *ubu nakago* with *o-sujikai yasuri* and one *mekugi-ana*, signed and dated *Omi no Kami Minamoto Hisamichi* with an engraved *kiku* (chrysanthemum) branch, *Jokyo yonen*, *hachigatsu kichijitsu* (a lucky day in the eighth month of 1687); in *shirazaya* with *sayagaki* by Michihiro Tanobe; with two silk bags. *The blade 55cm (21 5/8in) long.* (4).

£8,000 - 10,000

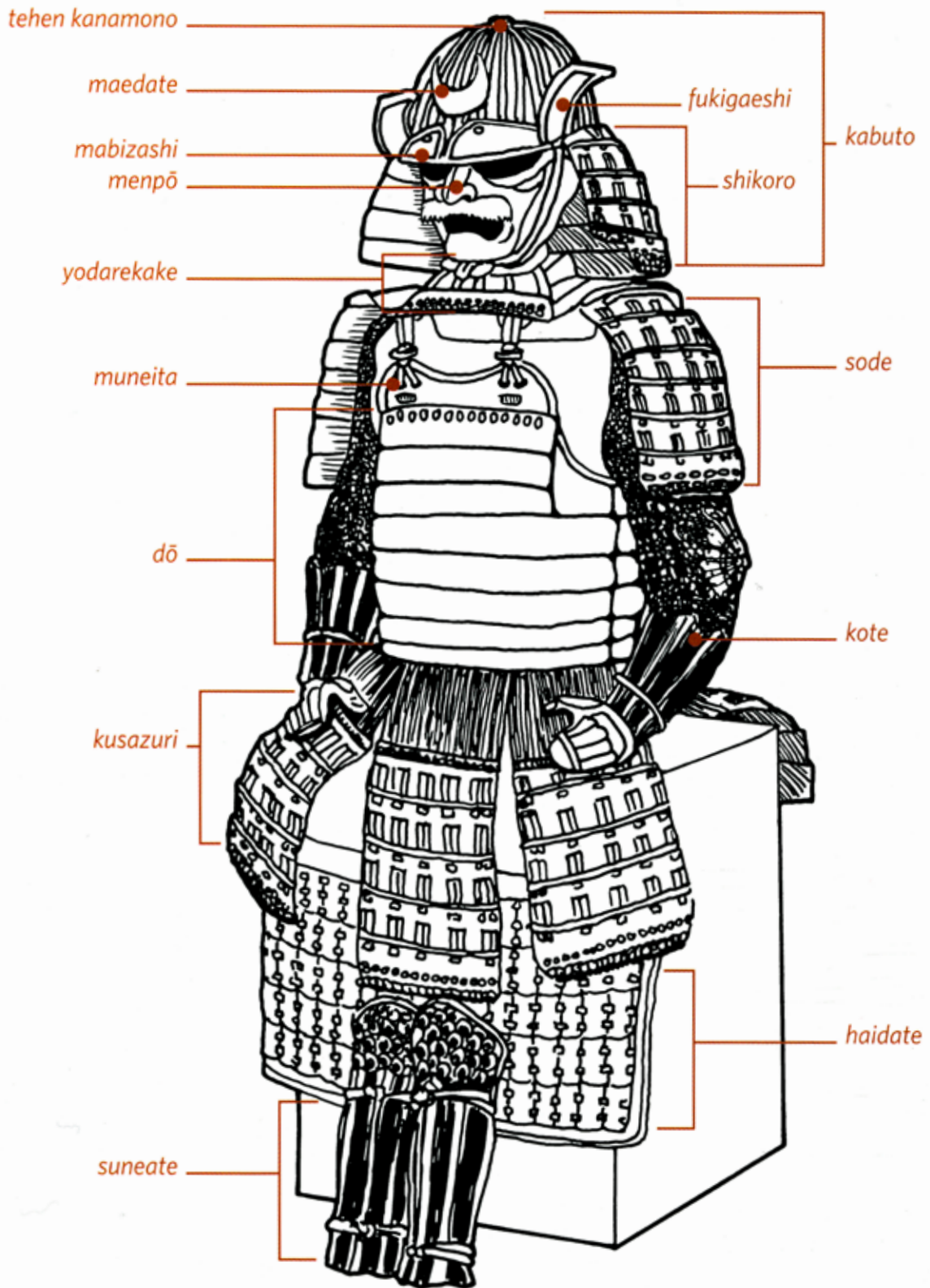
JPY1,200,000 - 1,500,000

US\$11,000 - 13,000

Accompanied by a NBTHK Tokubetsu Hozon certificate issued on 18 May 2000.

Hisamichi was one of the *Kyogokaji* (Five Swordsmiths of Kyoto) and was granted the title *Omi no Daijo* and subsequently *Omi no Kami*. He died in the first year of *Shotoku* (1711) at the age of 85.

The *sayagaki* reads: *Joshu Omi no kami Hisamichi shodaisaku nari Jokyo yonenki narabi ni edagiku o sou tenkeisaku shikoshite konrai mata yoroshiku soro. Hanaga isshaku hassun ichibu aru Kanoe-tatsudoshi fumizuki jokan Tanobe Michihiro kanshi* with a *kao* 城州近江守久道 初代作也 貞享四年紀並枝菊紋ヲ添フ典型作而今来亦宜敷候 刃長壹尺八寸一分有之 庚辰歲文月上浣 田野邊道宏監誌 (This sword is a work of the first *Omi no Kami Hisamichi* of Yamashiro Province, bearing a date of *Jokyo 4* [1687] and an engraving of a chrysanthemum branch. It is a classic sword of enduring quality. Blade length 1 *shaku 8 sun 1 bu*. Examined and recorded by *Tanobe Michihiro* in the first 10 days of July 2000).





## ARMOUR Various Properties

87 \* TP

### A COMPOSITE YOKOHAGI-DO TOSEI GUSOKU ARMOUR

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

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

The armour box 43cm x 40cm x 53cm (17in x 15<sup>3</sup>/<sub>4</sub>in x 20 7/8in).

£2,800 - 3,500

JPY420,000 - 520,000

US\$3,700 - 4,600

88 \* TP

### A COMPOSITE ARMOUR

The helmet by Norihisa, Edo period (1615-1868), 19th century

The 62-plate russet-iron *koboshi kabuto* (helmet) signed *Soshu no ju Norihisa*, fitted with a five-lame *Hineno jikoro*, the *mabisashi* black-lacquered, on the front a *maedate* of a black-lacquered *gunbai-uchiwa* (gourd-shaped war fan) with a gold-lacquered *mitsu-domoe mon* (crest with three-comma motif), a red-lacquered signature on the back partly erased; the good black-lacquered *ryubu menpo* (mask) with a three-lame *itamono yodarekake* (throat guard); the good-quality, heavy *nuinobe-do* (chest armour) of black-lacquered iron *sane*, the *kusazuri* of leather *honkozane* edged with bear fur, *shakudo kanamono* to the *muneita* and two *hishi mon* (crests), on the back an *agemaki-no-kan* and *kanamono* in *shakudo* and a *gattari* and *ukezutsu* for a *sashimono*; black-lacquered *shino gote*; the good-quality *chusode* of iron *kiritsuke kozane* black lacquered, *shakudo fukurin* and *kanamono* with gilt backing; black-lacquered iron *shino haidate*; and *shino suneate*; laced overall in blue *odoshi*; with an armour box and wood stand.

The armour box 40cm x 40cm x 56cm (15<sup>3</sup>/<sub>4</sub>in x 15<sup>3</sup>/<sub>4</sub>in x 22in).

£3,000 - 4,000

JPY440,000 - 590,000

US\$4,000 - 5,300



(reverse)



## HELMETS AND MASKS

### Various Properties

89

#### A SUJIBACHI KABUTO (HELMET)

By Saotome Ienari, Muromachi period (1333-1573), 16th century  
The 62-plate russet-iron bowl mounted with a six-stage ornate *tehen kanamono* in mixed metal and a gilt *kasa-jirushi-no-kan*, to the front a russet iron *mabisashi* with gilt *fukurin* mounted with a gilt-copper *kuwagata dai*, *kuwagata* and an associated gilt-wood sun *maedate*, the iron five-lame *komanju jikoro* black-lacquered and laced in green *sugake odoshi*, large *fukigaeshi* leather covered with gilt *fukurin* and a gilt moon crest, signed *Joshu no ju Saotome Ienari*; together with a wood stand and storage box. (7).

£15,000 - 20,000

JPY2,200,000 - 3,000,000

US\$20,000 - 26,000

#### Provenance

Seiji Matsumoto collection.

#### Published and illustrated

Orikasa Teruo, *Saotome-ha kabuto shashinshu* (Saotome-Style Helmets), Tokyo, 1984, p.61, no.28.

Accompanied by a certificate issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Japanese Armour) dated 17 November 1996, authenticating the helmet as *Tokubetsu kicho shiryo* (Especially Precious Reference Piece).





(reverse)



90

**A SUJIBACHI KABUTO (HELMET)**

By Myochin Nobuie, Muromachi period (1333-1573), dated 1562  
 The heavy 32-plate russet-iron bowl, mounted to the top with a five-stage mixed-metal *tehen kanamono*, the black-lacquer *mabisashi* with gilt *fukurin*, a *haraidate* with an associated *maedate* of gilt-copper horns, an iron three-lame *komanju jikoro* of black-lacquer *kiritsuke iyozane*, laced with green *sugake odoshi*, shaped *fukigaeshi* with gilt *fukurin* and pierced with a cherry blossom, underneath the *shikoro* a secondary defence of *Nanban gusari* over a fabric base, signed on the interior of the bowl *Myochin Nobuie* with a *kao*, dated *Eiroku gonen jugatsu no hi* (a day in the tenth month of 1562) and with an inscription from the Heart Sutra; with a wood stand. (4).

£28,000 - 35,000  
 JPY4,200,000 - 5,200,000  
 US\$37,000 - 46,000

**Provenance**

Kenji Mishina collection.

**Exhibited**

The Frazier History Museum, *Samurai: the Flowering of Japan*, Louisville, Kentucky, 12 May-30 September 2012.

**Published and illustrated**

Andrew Mancabelli and David Pepper, *Samurai: The Flowering of Japan*, The Frazier History Museum, Louisville, Kentucky, 2012, p.27.

Accompanied by a certificate issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Japanese Armour) dated 13 November 2016, authenticating the helmet as *Koshu tokubetsu kicho shiryō* (Especially Precious Reference Piece Grade A).



91

91 \*

**A BOYS'-FESTIVAL HELMET**

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

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

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



92

92 \*

**A BOYS'-FESTIVAL HELMET**

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

The russet-iron *hoshibachi* helmet in early style with large rivets and a large *tehen* and *tehen kanamono* mounted in *nihojiro* style, the front and back plates covered in silvered plates and gilt *shinodare*, the sharply downturned peak with a *kuwagata-dai*, a large *kuwagata* and a gilt-wood dragon *maedate*, the *omanju-jikoro* black-lacquered and laced in red *kebiki odoshi*, the large *fukigaeshi* leather-covered with a large floral motif in *shakudo* and gilt, *unsigned*; with a black-lacquered and six-legged storage box and a wood stand. *The helmet storage box 28cm x 37cm x 29cm.* (6).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

93

**A MENPO (MASK)**

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

A simple well-formed *ryubu*-style mask in russet iron, a detachable nose with turning pins made in two sections, the upper lip riveted beneath the nose, simple unadorned ears and *odayori-no-kugi* beneath the chin, the interior red lacquered, a three-lame black-lacquer iron *yodarekake* laced in blue *sugake odoshi*; *unsigned*.

£1,800 - 2,200

JPY270,000 - 330,000

US\$2,400 - 2,900



93



94

94

**A MENPO (MASK)**

Edo period (1615-1868), late 18th century  
The black-lacquer iron *ressei*-style mask with wrinkles to the cheeks, the detachable nose with a red-lacquer upper lip and a hair moustache, the wide mouth with gilt teeth, *odayori-no-kugi* on the cheeks and the interior lacquered in red, a lacquered iron five-lame *itamono yodarekake* laced in white leather in *sugake* style; *unsigned*.

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000

95

**A MENPO (MASK)**

Edo period (1615-1868), late 19th century  
The black-lacquer iron mask in *ressei* style forged with deep wrinkles and bulbous detachable nose above a hair moustache, beneath the chin-shaped *odayori-no-kugi*, a two-lame leather *yodarekake* of black-lacquer *kiritsuke kozane* laced in blue *kebiki odoshi* and attached to the mask by a strip of leather, the interior lacquered in red; *unsigned*.

£1,800 - 2,200

JPY270,000 - 330,000

US\$2,400 - 2,900



95



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

96

**ARTIST UNKNOWN**

Amida Buddha

Muromachi period (1333-1573), 15th century  
*Kakejiku* (vertical hanging scroll), trimmed,  
framed and glazed, ink, colours and gold on  
silk, depicting *Amida raigo* (Amida Buddha  
descending from heaven to welcome the souls  
of the departed), a large halo behind his head.  
*Overall: 97cm x 41.7cm (38 1/4in x 16 3/8in);*  
*image: 90.5cm x 35.7cm (35 5/8in x 14in).*

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

97 \*

**HAKUIN EKAKU (1685-1768)**

Daruma

Edo period (1615-1868), mid-18th century  
*Kakejiku* (vertical hanging scroll), ink on paper  
in silk and cotton mounts, the lacquered  
*jikusaki* (roller ends) with carved scrolling motifs,  
depicting Daruma in three-quarter profile with his  
characteristic watchful expression, beneath an  
inscription *itsu mite mo* いつ見ても (Whenever  
you look at him), sealed *Rinzai seishu* 臨在正宗  
(The true Rinzai sect), *Hakuin* 白隠, *Ekaku* 慧鶴  
and with two further seals; with a wood  
*tomobako* storage box, inscribed outside  
*Hakuin Kokushi Daruma Daishi gasan ippuku*  
白隠国師達磨大師画賛 一幅 (A scroll of the  
Great Master Bodhidharma, painted and inscribed by  
Hakuin Kokushi); and with an outer cardboard box.  
Overall: 175cm x 43cm (68 7/8in x 16 7/8in);  
image: 93cm x 28cm (36 5/8in x 11in). (3).

£12,000 - 18,000

JPY1,800,000 - 2,700,000

US\$16,000 - 24,000

For Hakuin paintings of Daruma with the  
same inscription, see Audrey Yoshiko Seo and  
Stephen Addiss, *The Sound of One Hand:  
Paintings and Calligraphy by Zen Master  
Hakuin*, Boston, Shambhala Publications,  
2010, pl.3.2 and fig.3.4.





98 \*

**HAKUIN EKAKU (1685–1768)**

Parents

Edo period (1615-1868), mid-18th century  
*Kakejiku* (vertical hanging scroll), ink on paper  
 in silk mounts, inscribed with the character  
 oya (parents) followed by an inscription *Koko*  
*wo suru hodo shison mo hansho oya wa*  
*fukuden ja* 孝行をするほど子孫も繁昌  
 おやは福田じゃ (Children too will prosper to  
 the extent that they acted in a filial manner,  
 so parents should be seen as a source of  
 happiness), sealed *Kokan'i* 顧鑑咦, *Ekaku*  
 慧鶴 and *Hakuin* 白隠; with a wood *tomobako*  
 storage box inscribed outside *Hakuin Zenshi*  
*sho shihon yokohaba* 白隠禅師書 紙本横幅  
 (Horizontal calligraphy by Hakuin Zenshi); and  
 an outer cardboard box.

Overall: 122.5cm x 64.5cm (48 1/4in x 25 3/8in);  
 image: 34cm x 56cm (13 3/8in x 22in). (3).

£20,000 - 30,000

JPY3,000,000 - 4,400,000

US\$26,000 - 40,000

99 \*

**HAKUIN EKAKU (1685-1768)**

Iron Rod

Edo period (1615-1868), mid-18th century  
*Kakejiku* (vertical hanging scroll), ink on paper  
in silk mounts, depicting a massive *tetsubo*  
(iron rod), its twisted handle with an inscription  
to either side *Kono waro osoreruru hito wa*  
*gokuraku e* 此わろ恐るる人は極楽へ (Those  
who fear this guy will go to paradise), sealed  
*Kokan'i* 顧鑑映, *Hakuin* 白隠 and *Ekaku* 慧鶴;  
with a plain wood storage box.  
Overall: 213cm x 45cm (83<sup>3</sup>/<sub>4</sub>in x 17<sup>3</sup>/<sub>4</sub>in);  
image: 126cm x 27cm (49 5/8in x 10 5/8in). (2).

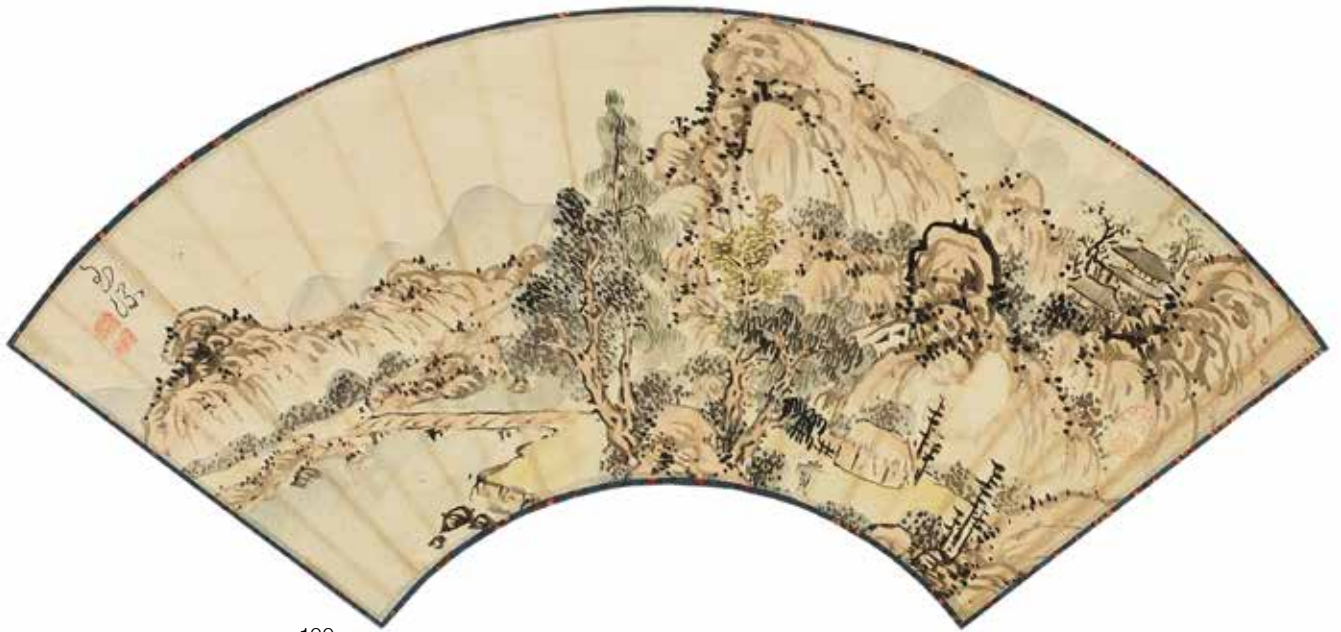
£25,000 - 30,000

JPY3,700,000 - 4,400,000

US\$33,000 - 40,000

For a Hakuin painting of an iron rod with the  
same inscription, see Audrey Yoshiko Seo and  
Stephen Addiss, *The Sound of One Hand:*  
*Paintings and Calligraphy by Zen Master*  
*Hakuin*, Boston, Shambhala Publications,  
2010, pl.5.5. The *tetsubo* (iron rod) is  
traditionally associated with the demons that  
torment sinners in the realms of hell. Hakuin's  
iron rods fill the vertical composition with richly  
applied ink moving down from the solid ring at  
the top through the sturdy vertical portion of  
the rod into a thickly twisted area.





100



101





102

100 \*

**TOKUYAMA GYOKURAN (1728-1784)**

Chinese Landscape  
Edo period (1615-1868), circa 1760-1780  
*Sensu* (folding-fan) leaf mounted as a *kakejiku* (vertical hanging scroll), ink and colours on *myoban*- (alum-) treated paper mounted in silk and *sarasa* (printed cotton), depicting a Chinese landscape with pavilions, huts and a bridge over a river, signed *Gyokuran* 玉瀾 with seals *Gyoku* 玉, *Ran* 瀾; with attestations signed by Taigado Sadasuke (d.1910) and Tomioka Tessai (1837-1924), fitted with modern *futomaki* (large-diameter roller), a plain wood storage box and an outer cardboard box.

Overall: 113cm x 67.5cm (44<sup>1</sup>/<sub>2</sub>in x 26<sup>1</sup>/<sub>2</sub>in);  
radius: 18cm (7 1/8in); width: 50.5cm (19 7/8in). (5).

£3,000 - 4,000  
JPY440,000 - 590,000  
US\$4,000 - 5,300

For these seals, see Felice Fischer, *Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush*, Philadelphia Museum of Art, 2007, p.488, no.GS3.

101 \*

**AFTER MIYAGAWA CHOSHUN (1682-1752)**

Woman Playing a Koto  
Edo period (1615-1868), 18th/19th century  
*Kakejiku* (vertical hanging scroll), ink, colours and gold on silk in silk mounts, the black-lacquer *jikusaki* (scroll ends) with gold-lacquer decoration of butterflies and grasses, depicting a woman dressed in a richly embroidered kimono kneeling and playing a koto, an open *suzuribako* (box for writing utensils) to her right, with signature *Yamato eshi Miyagawa Choshun zu* 日本繪宮川長春圖 (painted by the Japanese artist Miyagawa Choshun) and seal *Choshun* 長春; with a wood *tomobako* storage box inscribed outside *Shinkei tankin no zu Miyagawa Choshun hitsu* 深閑彈琴之圖 宮川長春筆 (Painting of koto-playing in the inner bedchamber, brushed by Miyagawa Choshun).

Overall: 126cm x 65cm (49 5/8in x 25 5/8in);  
image: 32.5cm x 38.9cm (12<sup>3</sup>/<sub>4</sub>in x 15<sup>1</sup>/<sub>4</sub>in). (2).

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

102 \*

**ATTRIBUTED TO MIYAGAWA ISSHO (1689-1780)**

Cherry-blossom Party  
Edo period (1615-1868), mid-18th century  
*Kakejiku* (vertical hanging scroll), ink and colours on paper mounted in silk, depicting a lively scene of courtesans, clients and monks enjoying a cherry-blossom-viewing party in the mountains; with a double wood *tomobako* storage box, the inner box with a paper cover inscribed outside *Miyagawa Issho oka yuraku no zu* 宮川一笑桜下遊樂之圖 (Miyagawa Issho, picture of an entertainment under cherry trees).  
Overall: 152.5cm x 107.5cm (59 7/8in x 42 3/8in);  
image: 51.5cm x 85cm (20<sup>1</sup>/<sub>4</sub>in x 33<sup>1</sup>/<sub>2</sub>in). (3).

£4,000 - 6,000  
JPY590,000 - 890,000  
US\$5,300 - 7,900



103

103 \*

**ARTIST UNKNOWN**

Scenes in the Entertainment District  
Edo period (1615-1868),  
late 17th/early 18th century  
Two panels cut from a folding screen and  
mounted as a pair of *kakejiku* (vertical hanging  
scrolls), ink, colours and gold on paper, the  
*joge* (upper and lower silk strips) of antique  
Japanese silk within a modern figured silk  
mount, depicting respectively a tightrope  
walker, acrobat and musicians and revellers in a  
bathhouse; with two cardboard storage boxes.  
Each overall: 189cm x 88cm (74½in x 34 5/8in);  
image: 120cm x 50.5cm (47¼in x 19 7/8in). (4).

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600



103

104 \*

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

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

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000



104

105 \*

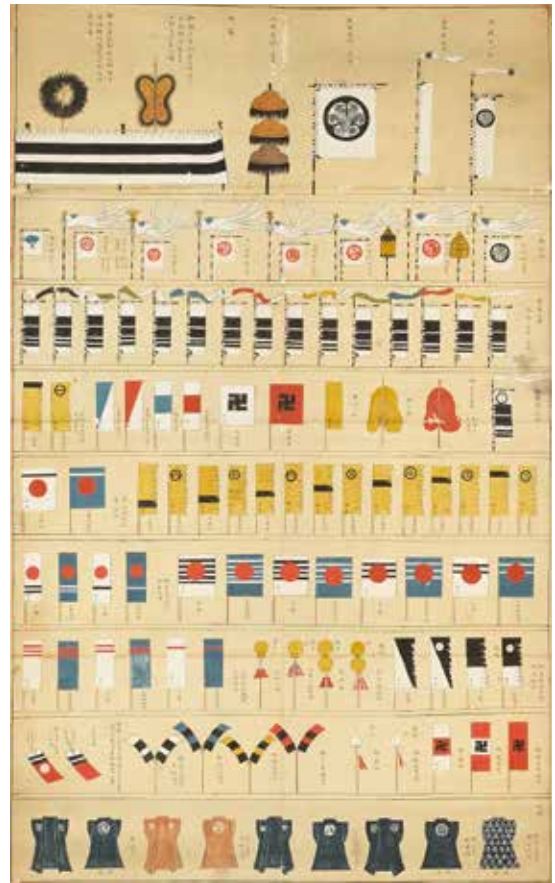
**HANABUSA ITCHO (1652-1724)**

Monkeys  
Edo period (1615-1868), early 18th century  
*Kakejiku* (vertical hanging scroll), ink on silk  
in silk mounts, depicting gibbons and their  
young hanging from a pine tree, signed  
*Hokuso-o Itcho* 北窓翁一蝶 and sealed  
*Choen ikku* 長煙一空; with a plain wood  
storage box.  
Overall: 202cm x 56.6cm (79½in x 22¼in);  
image: 115cm x 38.8cm (45¼in x 15¼in). (2).

£3,000 - 4,000  
JPY440,000 - 590,000  
US\$4,000 - 5,300



105



106

106 \*

**ARTIST UNKNOWN**

Accoutrements for a Daimyo Procession

Edo period (1615-1868),

early-mid 19th century

Woodblock-printed and hand-coloured

sections from a *makimono* (handscroll) now

mounted as a pair of *kakejiku* (vertical hanging

scrolls), depicting banners, curtains, surcoats

and standards for a daimyo procession, with

detailed annotations; with two cardboard

*futomaki* (roller covers).

Each overall: 128cm x 85.5cm (50 3/8in x 33 5/8in),

image: 113cm x 67.2cm (44 1/2in x 26 1/2in). (4).

£1,500 - 1,800

JPY220,000 - 270,000

US\$2,000 - 2,400

Illustrated on page 57.



(Sixth month)



(Fifth month)

107 \*

**TSUKIOKA SESSAI (1761-1839)**

Customs of the 12 Months

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

A set of 12 *kakejiku* (vertical hanging scrolls),

ink, colours and gold on silk, in silk mounts

woven with the auspicious characters *fuku*

(good fortune) and *ju* (longevity), depicting

courtly customs throughout the year, each

sealed *Shuei no in* 秀榮之印 (Seal of Shuei)

and *Daiso* 大素, the first and last scrolls also

signed *Hogen Tsukioka Sessai* 法眼月岡雪齋;

with three-tiered stained-wood storage box.

Each overall: 218cm x 70cm (85 3/4in x 27 1/2in);

image: 122cm x 45cm (48in x 17 3/4in). (13).

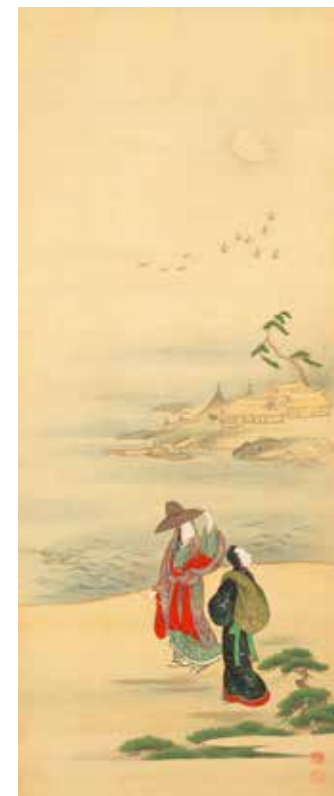
£10,000 - 15,000

JPY1,500,000 - 2,200,000

US\$13,000 - 20,000



(Twelfth month)



(Eleventh month)

107



(Fourth month)



(Third month)



(Second month)



(First month)



(Tenth month)



(Ninth month)



(Eighth month)



(Seventh month)



108 (part lot)



108 (part lot)

108 \*

**MORI IPPO (1798-1871), TEISAI HOKUBA (1770-1844)  
AND OTHERS**

Edo period (1615-1868) and Meiji (1868-1912), Taisho (1912-1926) and Showa (1926-1989) eras, 19th and 20th centuries

11 *kakejiku* (vertical hanging scrolls), each in silk mounts, and three *honshi* paintings with *chumawashi* (inner silk mount), as follows: Mori Ippo (1798-1871), ink on silk, Pines, moon and swallow, overall: 115.5cm x 43cm (43 7/8in x 16 7/8in), image: 27cm x 40.5cm (10 5/8in x 16in); Teisai Hokuba (1770-1844), ink and colours on silk, The Asazuma courtesan with fan and drum seated in a boat on Lake Biwa, overall: 124cm x 71cm (48 3/4in x 28in), image: 33cm x 55cm (13in x 21 5/8in); Mochizuki Gyokusen (1794-1852), ink and slight colour on paper, Pine and cherry trees by a mountain stream, overall: 164cm x 47cm (64 1/2in x 18 1/2in), image: 87.5cm x 30cm (34 1/2in x 11 3/4in); Mizuta Chikuhō (1883-1958), ink and colours on silk, Landscape with scholar in pavilion, overall: 220cm x 53.5cm (86 5/8in x 21 1/8in), image: 142.5cm x 35.5cm (56 1/8in x 14in); Tanomura Chokunyu (1814-1907), ink and colours on paper, Landscape with mountains, pines, river and boatman, overall: 191cm x 51cm (75 1/4in x 20 1/8in), image: 116.5cm x 41.7cm (45 7/8in x 16 3/8in); Nakabayashi Chikkei (1816-1867), ink and colours on silk, Gathering of 100 Okame (goddesses of good fortune), overall: 180cm x 59cm (70 3/4in x 23 1/4in), image 99cm x 42.5cm (39in x 16 3/4in); Kawabata Gyokusho (1842-1913), ink and colours on silk, Folding-fan leaf with Okame, overall: 136.5cm x 70cm (53 3/4in x 27 1/2in), image: 36cm x 50.3cm (14 1/8in x 19 3/4in); Senpo (late 19th century), ink on silk, Landscape with mountains, pines, river, and boatman, overall: 186cm x 54cm (73 3/4in x 21 1/4in), image: 105cm x 40.5cm (41 3/8in x 16in); after Tosa Mitsusada (*honshi* painting), ink and colours on silk, Cranes, pines and sun, overall: 138.3cm x 64cm (54 1/2in x 25 1/4in), image: 121.5cm x 48.5cm (47 3/4in x 19 1/8in); after Tanomura Chikuden, ink and colours on silk, Spring banquet with Chinese scholars and attendants, overall: 198cm x 66cm (78in x 26in), image: 128cm x 51cm (50 3/8in x 20in); after Tanomura Chikuden (*honshi* painting), ink on silk, Two boats and fishermen, overall: 149cm x 70.5cm (58 5/8in x 27 3/4in), image: 132cm x 56cm (52in x 22in); after Maruyama Oshin, ink and colours on silk, The Seven Sages of the Bamboo Grove with attendants, overall: 174cm x 68cm (68 1/2in x 26 3/4in), image: 107cm x 48.5cm (41 5/8in x 19 1/8in); after Kano Tsunenobu, ink and colours on silk, Rising sun and pine trees, overall: 205cm x 51cm (80 3/4in x 20in), image: 115.5cm x 32cm (45 1/2in x 12 1/2in); after Kawai Gyokudo (*honshi* painting), ink on silk, Landscape with boats, huts and trees beneath a mountain, overall: 123.5cm x 53cm (48 5/8in x 20 7/8in), image: 107.5cm x 41cm (42 3/8in x 16 1/8in); with two unassociated cardboard boxes. (16).

£3,000 - 4,000

JPY440,000 - 590,000

US\$4,000 - 5,300

109 \*

**SHIBATA ZESHIN (1807-1891)**

Girls'-Festival Dolls

Meiji era (1868-1912), circa 1879

*Kakejiku* (vertical hanging scroll), ink, colours and gold on silk, in silk mounts, depicting at the bottom a pair of male and female *tatebina* dolls decorated with pines and wisteria, at the top two *shikishi* (square poem cards) respectively depicting willows and geese and butterflies and flowers, signed *Gyonen nanajusan-o Zeshin* 行年七十三翁是真 (Zeshin, aged 73), with a seal *Tairyuo* 対柳翁; with a wood *tomobako* storage box, the inner box inscribed outside *Zeshin-o kazarigami hina kenpon tatehaba* 是真翁飾紙雛絹本立幅 (Vertical silk hanging scroll of decorated papers and dolls by the venerable Zeshin); and an outer cardboard box. Overall: 176cm x 49.5cm (69 1/4in x 19 1/2in); image: 90.5cm x 32.5cm (35 5/8in x 12 3/4in). (3).

£7,000 - 9,000

JPY1,000,000 - 1,300,000

US\$9,200 - 12,000



109



110



111

110 \*

**SHIBATA ZESHIN (1807-1891)**

The Moon Palace

Edo period (1615-1868), 1867

*Kakejiku* (vertical hanging scroll), ink, colours and gold on silk in silk mounts, depicting rabbit courtiers ascending the steps of a Chinese-style palace within a roundel against a background of gold-wash clouds, signed *Hinoto-u chushu no hi oju Zeshin zu* 丁卯仲秋日應需是真圖 (painted by Zeshin to special request in the eighth month of 1867) with a pot-shaped seal *Zeshin* 是真; with a double wood *tomobako* storage box, the inner box inscribed outside *Shibata Zeshin Gekkyuden zu* 柴田是真月宮殿圖 (Picture of the Moon Palace by Shibata Zeshin), inscribed inside *Kinoto-tori natsu rokugatsu Kosai Koji kan narabini daisen* 乙酉夏六月 鴻齋居士鑒併題籤 (Certified and

inscribed by Kosai Koji in June 1885, summer) with a seal *Ko-o* 鴻翁; and with an attestation by Shoji Hoshin (1898-1993) dated summer 1984. Overall: 196cm x 57cm (77 1/8in x 22 1/2in); image: 110cm x 39.5cm (43 3/8in x 15 1/2in). (4).

£4,000 - 5,000  
JPY590,000 - 740,000  
US\$5,300 - 6,600

The inner box inscription is by Ishikawa Kosai 石川鴻齋 (1833-1918), a well-known poet and teacher of Chinese studies who was friendly with the painter Tomioka Tessai.



111 \*

**SHIBATA ZESHIN (1807-1891)**

Meiji era (1868-1912), circa 1887

*Kakejiku* (vertical hanging scroll), ink and colours on silk mounted in silk, depicting Jurojin seated in front of a rock encrusted with emblems of longevity (peaches, reishi fungus), and attended by a crane and five other venerable figures in Chinese garb, one of them drinking from a huge lacquer sake cup, another holding a sake gourd and bowl, and another in the foreground, perhaps Ebisu, with a fishing rod and *minogame* (hairy-tailed tortoise of longevity), signed *Gyonen hachijuichi-o Zeshin* 行年八十一翁是真 (Zeshin, aged 81) with a seal *Tairyukyo* 对柳居; with a wood *tomobako* storage box inscribed outside *Kotobuki no zu* 壽之圖 (Picture of Jurojin) and inscribed inside *Meiji kanoe-tora toshi hachijuyon-o Tairyukyo Zeshin* 明治庚寅年八十四翁对柳居是真 (Tairyukyo Zeshin, aged 84, 1890) followed by a *kao* in the form of the character *kin* 巾 (cloth). Overall: 223cm x 79cm (87<sup>3</sup>/<sub>4</sub>in x 31in); image: 136cm x 55.3cm (53<sup>1</sup>/<sub>2</sub>in x 21<sup>3</sup>/<sub>4</sub>in). (2).

£5,000 - 8,000

JPY740,000 - 1,200,000

US\$6,600 - 11,000

112 \*

**SHIBATA ZESHIN (1807-1891)**

Shoki and Demon

Meiji era (1868-1912), circa 1886

*Kakejiku* (vertical hanging scroll), ink, colours and gold on silk, in silk mounts, depicting Shoki the Demon-Queller within a roundel against a red background sprinkled with gold paint glowering down to his right at an *oni* (demon) which flees in terror to the bottom left corner of the scroll, signed *Zeshin* 是真 with a pot-shaped seal *Zeshin* 是真; with a double wood *tomobako* storage box, the inner box inscribed outside *Enso Shoki no zu* 円窓鍾馗之図 (Picture of Shoki in a Roundel), signed inside *Gyonen hachiju-o Zeshin ga* 行年八十翁是真画 (Painted by Zeshin, aged 80) and with an attestation by Shoji Hoshin. (1898-1993). Overall: 196cm x 57cm (77 1/8in x 22<sup>1</sup>/<sub>2</sub>in); image: 121cm x 39cm (47 5/8in x 15 3/8in). (4).

£15,000 - 20,000

JPY2,200,000 - 3,000,000

US\$20,000 - 26,000

For other examples of this favourite Zeshin subject—some of them parts of sets of the *Gosekku* (Five Great Festivals)—see Shioda Shin 鹽田真, *Zeshin-o gakan* 是真翁畫鑑 (An Illustrated Survey of the Venerable Zeshin), Tokyo, Gahosha 畫報社, 1908, unpaginated; Goke Tadaomi 郷家忠臣, *Shibata Zeshin meihinshu: Bakumatsu kaikaki no shikko kaiga* 柴田是真名品集：幕末開花期の漆工絵画 (Lacquer and Painting in Late Edo and Early Meiji: A Collection of Masterworks by Shibata Zeshin), Tokyo: Gakushu Kenkyusha 学習研究社, 1981, cat. no. 264; Grace Tsumugi Japanese Art, *Japanese Works of Art*, 2014, cat. no. 1; and our own catalogue of *The Misumi Collection: Important Works of Lacquer Art and Paintings: Part III*, 8 November 2017, lot 6.



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113 \*

**SHOJI CHIKUSHIN (1854-1936)**

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

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

with a wood *tomobako* storage box inscribed outside *Kasuga yashiro*, *shogunboku ni shijukara*, *ibara ni kamo* (Kasuga Shrine, 'shogun tree' and Japanese tit, ducks and wild rose).

*Each overall: 196cm x 51.5cm (77 1/8in x 20 1/4in);  
image: 105cm x 32.5cm (41 3/8in x 12 3/4in). (4).*

**£1,000 - 1,500**  
**JPY150,000 - 220,000**  
**US\$1,300 - 2,000**



(114 - *jikusaki*)

114 \*  
**SHOJI CHIKUSHIN (1855-1936), WITH SCROLL ENDS**  
**BY SHOJI HOSHIN (1898-1993)**

Kaguyahime in a Bamboo Stem  
 Showa era (1926-1989), 1930

*Takejiku* (vertical hanging scroll), ink, colours and gold on silk without additional silk mounts, depicting Kaguyahime (the Shining Princess) seen inside a broken stem of bamboo, signed *Chikushin* 竹真 with a seal, the *jikusaki* of red lacquer decorated in gold lacquer with bamboo leaves; with a wood *tomobako* storage box inscribed outside in gold on a red label *Taketori monogatari zu* 竹取物語図 (Illustration from The Tale of a Bamboo Cutter), inscribed inside *Showa gonen seika Kakan'an Chikushin hitsu maki-e jiku Hoshin tsukuru* 昭和五年盛夏可寛菴竹真筆 蔴繪軸芳真造 (Brushed by Kakan'an Chikushin in May 1930, the *maki-e jiku* by Hoshin), with seal *Hoshin* 芳真.  
 Overall: 188cm x 47cm (74in x 18½in);  
 image: 188cm x 41cm (74in x 16 1/8in). (2).

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

The tenth-century *Taketori monogatari* (The Tale of a Bamboo Cutter) tells of an elderly, childless basket maker who comes across a shining bamboo stalk and cuts it open to find a tiny baby girl inside. He takes the baby home to his wife and they bring her up as their own child, naming her Kaguyahime, 'Princess Shining'. Every time the basket maker cuts a stalk of bamboo he finds a nugget of gold inside, quickly becoming a rich old man while Kaguyahime grows into a young woman whose peerless beauty attracts five princes to vie for her hand. She sets each of them an impossible task and after they have all failed the emperor himself seeks to make her his consort, but he too is rejected. It then emerges that Kaguyahime has descended to earth from the moon, to which she eventually returns, accompanied by a retinue of her heavenly sisters.





115 \*

**TERASAKI KOGYO (1866-1919)**

Daruma

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
*Kakejiku* (vertical hanging scroll), ink and colours on silk, depicting Daruma standing holding a shoe, signed *Kogyo* 廣業 with a seal *Kogyo* 廣業 surrounded by a painted *chumawashi* (inner mounting) with 15 *rakan* (direct disciples of the Buddha) and their attributes by a mountain stream, within conventional silk mounts above and below, the outside of the scroll with a label containing the same information as the box inscription; with a double wood *tomobako* storage box, the inner box inscribed outside *Sorei no Daruma Terasaki Kogyo sensei hitsu* 葱嶺之達磨 寺崎廣業先生筆 (Daruma in the Pamir Mountains, brushed by master Terasaki Kogyo), inscribed inside *Showa tsuchinoe-tatsu shoto Manzan Dojin keidai* 昭和戊辰初冬 幡山道人敬題 (Respectfully inscribed by Manzan Dojin in October 1930).

Overall: 207cm x 62cm (81½in x 24 5/8in);

main image: 111cm x 41cm (43¾in x 16 1/8in). (3).

£3,000 - 4,000

JPY440,000 - 590,000

US\$4,000 - 5,300

According to one tradition, three years after the death of Bodhidharma (founding patriarch of Zen Buddhism) at the age of 150, Zongyun, a Chinese official returning home to the Kingdom of Wei (where Bodhidharma had been buried), encountered him in the Pamir Mountains, carrying a single sandal. Bodhidharma claimed to be going back to India and informed Zongyun that the ruler of Wei had died. When Zongyun got to Wei this turned out to be true. Bodhidharma's tomb was then opened and found to contain only one sandal.

After a turbulent early life spent mainly in his native Akita Prefecture, Terasaki Kogyo moved back to Tokyo in 1888 where he painted *bijinga* (pictures of beautiful women), produced magazine illustrations, briefly taught at Tokyo School of Art and associated with such luminaries as Okakura Tenshin and Hashimoto Gaho. He designed propaganda woodblock prints during the Russo-Japanese War (1904-1905) but then settled into a more conventional career, exhibiting at the Bunten national exhibitions and eventually being appointed Teishitsu Gigeiin (Artist to the Imperial Household) in 1917, shortly before his early death.



116 \*

**YOSAI NOBUKAZU (1872-1944)**

Cats' Sumo

Taisho (1912-1926) or Showa (1926-1989) era, circa 1920-1940  
 Pair of *kakejiku* (vertical hanging scrolls), ink and colours on silk in  
 silk mounts, depicting cat sumo *rikishi* (wrestlers) and *gyoji* (umpires)  
 parading and competing, signed *Nobukazu hitsu* 延一筆 (brushed by  
 Nobukazu) with seal *Nobukazu* 延一; with a plain wood storage box  
 and an outer cardboard box. *Each overall: 195cm x 60cm*  
*(76¾in x 23 5/8in); image: 105cm x 41cm (41 3/8in x 19 1/8in).* (4).

£4,000 - 6,000

JPY590,000 - 890,000

US\$5,300 - 7,900

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

Better known as a designer of propaganda woodblock prints and  
 lithographs depicting the Sino-Japanese and Russo-Japanese Wars,  
 in his later career Yosai Nobukazu turned to brush painting.



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117 \* TP

**YAMANOUCHI SHIN'ICHI (BORN 1890)**

Chrysanthemums

Taisho era (1912–1926), March 1922

*Kakejiku* (vertical hanging scroll), ink and colours on silk in silk mounts, depicting a group of show chrysanthemums in different containers, in the background a bamboo fence supporting a cosmos plant, signed *Shin'ichi* 信一 with a seal *Yamanouchi Shin'ichi* 山内信一; with a wood *tomobako* storage box inscribed outside *Niwa no ki Heiwahaku shuppin hojo juryo Taisho juichinen sangatsu saku Yamanouchi Shin'ichi* 庭の気 平和博出品褒状受領 大正十一年三月作 山内信一 ('Garden Spirit' by Yamanouchi Shin'ichi, March 1922, recipient of the Certificate of Merit at the Peace Memorial Tokyo Exhibition). Overall: 203.5cm x 147.5cm (80 1/8in x 58in); image: 144.5cm x 115.5cm (56 7/8in x 45 1/2in). (2).

£3,000 - 4,000

JPY440,000 - 590,000

US\$4,000 - 5,300

**Exhibited**

Heiwa Kinen Tokyo Hakurankai (Peace Memorial Tokyo Exhibition), Ueno Park, May 1922.

A graduate of Kyoto Art School, Yamanouchi Shin'ichi (also known as Gaun) apprenticed with Nishiyama Suisho and exhibited 18 times at the Bunten national exhibition and its successors from 1907 to 1941.

118 \*

**KONOSHIMA OKOKU (1877-1938)**

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century *Kakejiku* (vertical hanging scroll), ink and slight colour on silk, depicting a recumbent dog, probably a border collie, looking up at three sparrows fluttering around a stalk of *fuyo* (rose mallow) bending in the gentle breeze, signed *Okoku* with seal *Okoku*; with a wood *tomobako* storage box inscribed *Shunen kankyo* (Relaxed and Pleasurable Moment in a Spring Garden), the inside of the lid signed *Okoku dai* (titled by Okoku) with seal, with an outer wood storage box. Overall: 218.5cm x 89cm (86in x 35in); image: 124cm x 68cm (48 3/4in x 26 3/4in). (3).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

119 \*

**UEMURA SHOEN (1875-1949)**

*Shunsho* (Spring Evening)

Taisho (1912-1926) or Showa (1926-1989) era, mid-20th century *Kakejiku* (vertical hanging scroll), ink and colours on a silk *tanzaku* in silk mounts, depicting an elaborately coiffured courtesan holding a pipe, seen through a circular *shoji* (bamboo and paper screen), signed *Shoen ga* 松園画 with seals *Sho, en*, the *joge* (top and bottom



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strips) and *futai* (hanging strips) of *sarasa* (printed cotton); with a double wood *tomobako* storage box, the inner box inscribed outside *Shunsho* 春宵 (Spring evening), inscribed inside *Shoko kandai* 松篁鑑題 (Examined and inscribed by Shoko) and an outer storage box with paper label giving the alternative title *Mado no kage* 窓の影 (Shadow in a window). Overall: 106cm x 22.5cm (41<sup>3</sup>/<sub>8</sub>in x 8<sup>7</sup>/<sub>8</sub>in); image: 34cm x 5.8cm (13<sup>3</sup>/<sub>8</sub> x 2<sup>1</sup>/<sub>4</sub>in). (3).

£7,000 - 8,000

JPY1,000,000 - 1,200,000

US\$9,200 - 11,000

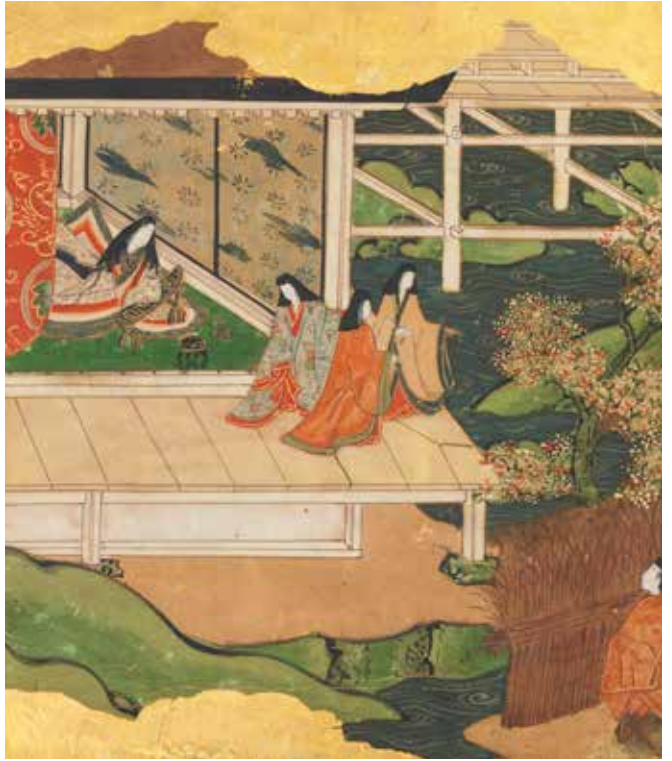
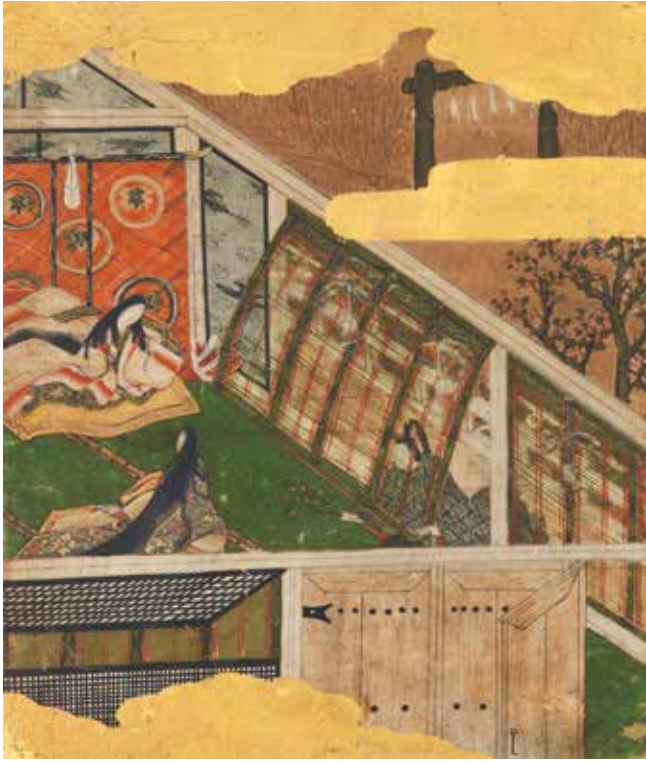
A student of several leading late Meiji-era artists including Takeuchi Seiho and Kono Bairai, Uemura Shoen was the leading female Kyoto painter of her generation, specialising in depictions of elegant scenes from the pleasure quarters. Uemura Shoko, who wrote the box inscription for this piece, was her son with (it was rumoured) Suzuki Shonen, another of her teachers.



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119



120 (part lot)



**PAINTED ALBUMS AND OTHER PAINTINGS**  
**Various Properties**

120

**ARTIST UNKNOWN, TOSA SCHOOL**

An Album of 13 Paintings of Scenes from *Genji monogatari* (The Tale of Genji)

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

*Orihon* (concertina-fold) album with silk brocade covers decorated with *ho-o* birds and clouds on a *hanabishi*- (flowery-diamond) patterned ground, ink, colours and gold on paper within bands of gold cloud, mounted on card, the identifiable chapters depicted including *Yugao* (4: Evening Faces); *Wakamurasaki* (5: Lavender); *Aoi* (9: Heartvine); *Akashi* (13: Akashi); *E-awase* (17: A Picture Contest); *Ukifune* (51: A Boat Upon the Waters). Overall: 26cm x 24.3cm (10¼in x 9 5/8in); images: 20.6cm x 17.6cm (8 1/8in x 6 7/8in).

£3,000 - 5,000

JPY440,000 - 740,000

US\$4,000 - 6,600

121 \*

**ARTIST UNKNOWN, NEO-RINPA STYLE**

Three Album Paintings

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

Each framed and glazed, ink, gold and colours on paper, depicting respectively two puppies running over a bridge; a child gardener with basket and a rake beneath a pine tree; two fashionably dressed women of Kyoto, each with a seal; with three cloth-bound boxes.

Overall: 36cm x 34.8cm (14 1/8in x 13¾in);

images: 19.6in x 18.6cm (7¾in x 7 3/8in). (6).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



121



121



121



122

122

**ARTIST UNKNOWN**

Portrait of Jakuren Hoshi

Edo period (1615-1868), 19th century

Framed and glazed, ink, colours and gold on silk, depicting the celebrated priest-poet Jakuren (1139-1202) seated holding a *suehiro* fan beneath and beside his famous poem:

*Kazuragi ya takama no sakura sakinikeri Tatsuta no oku ni kakaru shirakumo*

かづらぎやたかまの桜 さきにけり たつたのおくに かゝるしら雲

(In the mountains of Kazuragi cherry trees are now in full bloom looking like white banks of cloud over Tatsuta River).

Overall: 40.5cm x 38.8cm (16in x 15¼in);

image: 30cm x 28.5cm (11¾in x 11¼in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



123

123 \*

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

Style of Otagaki Rengetsu (1791-1875),

Meiji era (1868-1912), circa 1871

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

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

The poem reads:

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

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



124

124 \*

**SHIBATA ZESHIN (1807-1891)**

Flowering Plum Branch

Meiji era (1868-1912), 1891

*Sensu* (folding fan), ink on *myoban*- (alum-) treated paper mounted on bamboo sticks fixed with a *shakudo* rivet, depicting the flowering branch of a massive ancient plum tree, signed *Hachijugo-o Zeshin* 八十五翁是真 (Zeshin, aged 85), with a seal; with a wood storage box. *Radius: 27cm (10 5/8in)*. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

125

**UTAGAWA KUNIHISA (1832-1891)**

A Painted Bamboo Brisé Fan

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

Each side and guards vividly painted in colours, one side depicting an elderly and a young traveller crossing a bridge in a snow-covered landscape, the reverse with five different species of butterflies hovering over clumps of morning glory and lilies, one rib signed *Kunihisa ga* with a seal; with a mother-of-pearl rivet and metal loop.

*Radius: 27cm (10 5/8in)*.

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

Kunihisa, a pupil of the *ukiyo-e* print designer Utagawa Kunisada, was renowned for his painted decoration of fans for the export market.



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126 \*

**ARTIST UNKNOWN**

Travellers and Revellers in a Spring Landscape  
Edo period (1615-1868), 18th century  
*Makimono* (hand scroll), ink and colour on paper  
flecked with gold paint, depicting a group of  
travellers passing through a *niomon* (temple  
gateway with guardian deities) into a mountainous  
spring landscape with pines and cherry trees  
where two picnic parties, fenced off with *nomaku*  
(outdoor curtains), are in progress; spectators and  
participants in an outdoor dance performance;  
a scene outside a *chaya* (teahouse) with parents  
and children sheltered by large umbrellas and  
holding gold fans; and passengers aboard  
pleasure boats on one of which a firework  
display has just started; with a wood storage box  
inscribed *Shiki yuen* (Parties in four seasons)  
and silk brocade wrapper.  
29.2cm x 776.5cm (11½in x 305¾in). (3).

£4,000 - 5,000  
JPY590,000 - 740,000  
US\$5,300 - 6,600

**PAINTED SCREENS**  
**Various Properties**

127<sup>TP</sup>

**ARTIST UNKNOWN**

A Six-panel Landscape Screen  
Momoyama (1573-1615) or Edo (1615-1868)  
period, 16th/17th century  
Ink and slight colour on paper, the left-hand of  
a pair of screens of the four seasons, depicting  
spring and winter: a Chinese landscape with  
snow-covered, pine-clad peaks, palatial buildings,  
pagodas, low islands, willow trees, boats and small  
figures. 171cm x 406cm (67¼in x 159 7/8in).

£5,000 - 8,000  
JPY740,000 - 1,200,000  
US\$6,600 - 11,000

**Provenance**

Purchased by the current owner  
from John Harding (Tokyo Gallery) in 1996.

**Exhibited and Published**

Tokyo Gallery, *Japanese Painting from the  
15th to 19th Century*, London, 1976, cat. no.83.

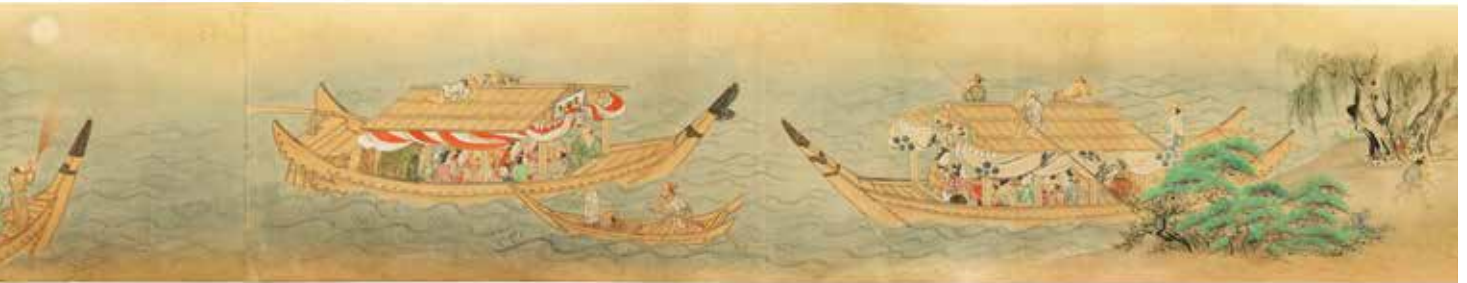
This screen is painted in a version of the Chinese-  
inspired landscape style pioneered by Sesshu  
Toyo (1420-1506) as revived and expanded to  
folding-screen format by a number of sixteenth-  
century painters including Unkoku Togan  
(1547-1618) who was given permission to live  
in a temple which had once housed Sesshu's  
studio and modelled his style upon that of his  
great predecessor. The best known pair of ink  
landscape screens by Togan is in Tokyo National  
Museum and exhibits some similarities to the  
present lot, but the looser brushwork and more  
atmospheric use of blank space may reflect the  
influence of the Kano academy, which exercised  
growing influence in both Kyoto and Edo during  
the 17th century.



126



127



128<sup>TP</sup>

**ARTIST UNKNOWN, TOSA SCHOOL**

A Pair of Six-panel Screens Depicting the Kamo Horse Race  
Edo period (1615-1868), second half of the 17th century  
Painted in ink and colours on gold paper, depicting a panorama of the annual horse race at the Kamigamo (Upper Kamo) Shrine (see below) with 12 mounted participants and numerous extravagantly dressed spectators and revellers on both sides of the racetrack, including courtiers, samurai, members of the townsman class and musicians, amongst temples, shrines and viewing and performance platforms set against a background of the Kamo River and distant hills interspersed with gold clouds.

Each screen approx. 171.5cm x 370cm (67<sup>1</sup>/<sub>2</sub>in x 145<sup>3</sup>/<sub>4</sub>in). (2).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$11,000 - 16,000

For the closest published version of the Kamo horse race, compare a pair of *chubyobu* (two-thirds size) screens in the Suntory Museum of Art, dated by Sakakibara Satoru to the Kanbun era (1661-1673). The Suntory screens have the same overall composition as the present lot, with the horse track running from right to left across the ten central panels, a *torii* gateway at far right and the buildings of the Kamigamo Shrine confined to a small area at far top left. Other similarities include the number and disposition of the horses, the two large viewing platforms (although in the Suntory version only one of the viewing parties has the luxury of an awning), and numerous aspects of both the overall composition and the individual, closely observed scenes of revelry. As Sakakibara notes, over time the religious and ceremonial aspects of the Kamo races became less important and the shrine itself consequently no longer needed to occupy the whole of the left-hand screen as in earlier examples. Held every year on the fifth day of the fifth month, the event became more of a straightforward entertainment, as the present lively version attests; see Takeda Tsuneo and others, *Nihon byobu-e shusei* (Compendium of Japanese Screen Painting), vol. 13, *Fuzokuga: Sairei, kabuki* (Genre Painting: Ceremonies and Kabuki), Tokyo, Kodansha, 1978, cat. nos. 27-28, 29-30 and p.95.







129 (part lot)



130 (part lot)



## WOODBLOCK PRINTS Various Properties

129

**UTAGAWA KUNIYOSHI (1797-1861), UTAGAWA TOYOKUNI III (1786-1864), KITAGAWA UTAMARO (1753-1806) AND OTHERS**

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

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

The smallest: 37cm x 23.5cm (14 1/2in x 9 1/4in);

the largest: 35cm x 48.5cm (13 3/4in x 19 1/8in). (25).

£2,000 - 4,000

JPY300,000 - 590,000

US\$2,600 - 5,300

130

**UTAGAWA KUNIYOSHI (1797-1861), UTAGAWA TOYOKUNI III (1786-1864) AND OTHERS**

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

25 *oban* *tate-e* single prints and two *oban* diptychs: 21 single sheets and one diptych by Kuniyoshi, comprising 14 from the series *Meiko hyakuyuden* (Stories of a Hundred Heroes of High Renown) including Taira no Tomomori, Takeda Shingen, Minamoto no Yoritomo and Minamoto no Yoshitsune, five from the series *Kuniyoshi moyo shofuda tsuketari genkin otoko* (Men of Ready Money with True Labels Attached, Kuniyoshi Style), one of Konjin Chogoro from the series *Date moyo kekki kurabe* (Comparisons of Physical Energy, Date Style), one depicting Kusunoki Tamonmaru Masatsura and Chikudomaru and one diptych (two separate single sheets-connected) of Inukawa Shosuke and Inuyama Dosetsu from the series *Kyokutei-o seicho hakkenshi zui'ichi* (The One and Only Eight Dog History of Old Kyokutei [Bakin], Best of Refined Authors); three single sheets and one diptych by Kunisada/Toyokuni III comprising two *bijin-ga* and two warrior prints; the last titled *Kyoga Otsu-e* (Caricature of Otsu-e Figures), unsigned; variously published and variously signed except for one.

The smallest: 36cm x 24.5cm (14 1/8in x 9 5/8in);

the largest: 36cm x 49cm (14 1/8in x 19 1/4in). (27).

£2,000 - 4,000

JPY300,000 - 590,000

US\$2,600 - 5,300





**EMBROIDERED WORK OF ARTS**  
**Another Property**

131

**A LARGE EMBROIDERED WALL HANGING**

By Jakukyo, Meiji era (1868-1912), late 19th/early 20th century  
Handwoven with different shades of green, brown and red silk thread  
with five snarling *shishi* (Chinese lion-dogs), three confronting each  
other from across the banks of a waterfall cascading down rocks,  
two fighting among bamboo in the foreground; signed at lower right  
*Jakukyo* with a red seal.

222cm x 168cm (87 3/8in x 66 1/8in).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

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



132

**IVORY OKIMONO FIGURES**  
**Property from an English**  
**Private Collection**  
**(Lots 132-142)**

132 Y Φ

**AN IVORY OKIMONO FIGURE GROUP OF**  
**A BONSAI CULTIVATOR AND CLIENT**

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

The former seated on a tree stump, holding out one of his bonsai trees while conversing with his elderly customer standing at the side, another miniature tree on a stump at their feet; signed *Shugyoku*. 20.5cm (8 $\frac{1}{4}$ in) high.

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000



133

133 Y Φ

**TWO IVORY OKIMONO FIGURE GROUPS**

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

The first a fisherman seated on the shore beside a large anchor from which is suspended a basket of fish, a small boy climbing on the shaft of the anchor, reaching down to grasp a small crab on the fisherman's head, signed on a red-lacquer tablet *Joho*, 16.5cm (6 $\frac{1}{2}$ in) high; the second a hunter holding a captured rabbit aloft with one hand and his long gun with the other, signed *Seido*, 16cm (6 $\frac{1}{4}$ in) high. (2).

£1,200 - 1,800  
 JPY180,000 - 270,000  
 US\$1,600 - 2,400



134

134 Y Φ

**TWO IVORY OKIMONO FIGURES**

Meiji era (1868-1912),

late 19th/early 20th century

The first a swordmaker kneeling on a mat, removing a blade from its scabbard, flanked by a sheath of arrows, a large box and a small pot of polishing material, signed on a red-lacquer tablet *Ikkosai Seishu saku*, 9.2cm x 13.3cm (3 5/8in x 5 1/4in); the second an arrow maker, seated, examining an arrow, a *hibachi* (brazier) and a box of accoutrements, a pipecase and a tobacco pouch around him, signed on a red-lacquer tablet *Seiyo*, 7.6cm x 9.5cm (3in x 3 3/4in). (2).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

135 Y Φ

**A TALL IVORY OKIMONO FIGURE OF AN ARCHER**

By Seiko, Meiji era (1868-1912),

late 19th/early 20th century

Standing, wearing formal attire and about to loose an arrow from his bow, his robe engraved with formal designs, a helmet and bamboo stand for arrows resting at his feet; signed on a red-lacquer tablet *Seiko*. 39.3cm (15 3/4in) high.

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000



135



136



137



138

136 YΦ

**A TALL IVORY OKIMONO FIGURE OF A CHINESE MAIDEN**

By Masamitsu, Meiji era (1868-1912), late 19th/early 20th century  
 Standing, leaning on a withered tree and facing ahead with downcast eyes while holding a small censer with one hand, her long robe belted at the waist and her hair adorned with a floral headdress; signed *Masamitsu*. 35cm (13¾in) high.

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000

137 YΦ

**A TALL IVORY OKIMONO FIGURE OF A CHINESE MAIDEN**

By Chikamitsu, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
 Standing, leaning to the right, holding a fan, engraved with a phoenix, with one hand and a bird-headed sceptre with the other, her robe engraved with a formal design; signed on a green-lacquer tablet *Chikamitsu*. 42cm (16½in) high.

£800 - 1,000  
 JPY120,000 - 150,000  
 US\$1,100 - 1,300



139

138 Y Φ

**AN IVORY OKIMONO FIGURE GROUP OF A WOMAN AND CHILDREN**

By Shugyoku, Meiji era (1868-1912), late 19th/early 20th century  
The mother standing, turning to the right, supporting a baby on her back with one hand, while a young girl kneels at her feet, holding a toy drum aloft, their robes delicately engraved with floral designs; signed *Shugyoku*. 17.8cm (7in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

139 Y Φ

**AN IVORY OKIMONO FIGURE OF FUKUROKUJUJU (GOD OF LONGEVITY)**

By Rakumin, Meiji era (1868-1912), late 19th/early 20th century  
Seated on a tree stump, holding aloft a small carving of a *minogame* (hairy-tailed turtle) and turtle on a rock, and smiling at a small boy standing at his feet; signed *Rakumin saku*. 19.7cm (7¾in) high.

£1,500 - 1,800

JPY220,000 - 270,000

US\$2,000 - 2,400



140

140 Y Φ

**A TALL IVORY OKIMONO FIGURE OF A MONKEY TRAINER**

By Hakugo, Meiji era (1868-1912), late 19th/early 20th century  
Standing and holding a performing monkey in human attire with one hand while supporting another on his back, a small boy crouching at his feet, holding a fruit; signed *Dai Nihon Hakugo*. 36.8cm (14½in) high.

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000



141

141 YΦ

**THREE IVORY OKIMONO  
FIGURE GROUPS**

Meiji era (1868-1912),  
late 19th/early 20th century  
The first an elderly woman kneeling and  
feeding a small boy who sits at her side  
while supporting a baby boy on her back,  
signed *Shinsai*, 11.1cm (4 3/8in) wide;  
the second of Emperor Jinmu, standing,  
holding a bow while his retainer  
Michinoomi no Mikoto kneels at his  
back, holding a long sword, inscribed  
*Jinmu Tenno Michinoomi no Mikoto*,  
signed *Shinyosai Nobuyuki saku*,  
6.7cm (2 5/8in) high; The third  
of Daikoku and Ebisu, fishing from a  
stream, signed *Sogetsu*, 9.5cm (3 3/4in)  
wide. (3).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

142 YΦ

**THREE IVORY OKIMONO FIGURES**

Meiji era (1868-1912),  
late 19th/early 20th century  
Comprising a Chinese maiden standing,  
playing a flute, signed *Oshu*, 18.8cm  
(7 3/8in) high; the second a Chinese  
sage standing with a goat at his feet,  
signed *Shunichi*, 19cm (7 1/2in)  
high; the third a Chinese sage holding  
a covered bowl and feeding a crane at  
his feet, signed *Gyokushi*, 23cm  
(9in) high. (3).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



142

## Other Properties

143 YΦ

### AN IVORY OKIMONO FIGURE GROUP OF A MAN DISPLAYING A SCROLL

By Yasuhide, Meiji era (1868-1912),  
late 19th/early 20th century  
Kneeling, holding up a *kakejiku* (hanging scroll)  
decorated with chrysanthemums, while a  
girl sits at his side, a stand bearing a simple  
flower arrangement with *suisen* (narcissus)  
and a *hibachi* (brazier) between them; signed  
in a rectangular reserve *Yasuhide*.  
13.5cm (5 3/8in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

144 YΦ

### AN IVORY OKIMONO FIGURE GROUP OF TWO DRUNKEN MEN

By Munekazu, Meiji era (1868-1912),  
late 19th/early 20th century  
One standing, holding his head with one hand  
and with a gourd flask slung from his shoulder  
as his companion falls off a bench onto his  
back at his side; signed *Munekazu*.  
12.5cm (4 7/8in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

145 YΦ

### AN IVORY OKIMONO FIGURE GROUP OF A MOTHER WITH TWO CHILDREN

By Chikanao, Meiji era (1868-1912),  
late 19th/early 20th century  
The former lying face down reading a book,  
her feet raised over a drum at her back, while  
a boy sits at her side, pulling the tail of a cat  
held by his sibling reclining on his mother's  
back, their garments engraved with formal  
designs; signed *Chikanao*.  
11.7cm (4 5/8in) wide.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



143



144



145



146

146 Y Φ

**TWO IVORY OKIMONO FIGURES**

Meiji era (1868-1912), late 19th/early 20th century  
The first a fisherman, standing, his head turned to the right, holding a small basket with one hand while supporting a large straw bundle of fish on his back, the signature panel missing, 17.8cm (7in) high; the second a fisherman holding a basket on his back, a turtle trying to escape and another on the ground at his feet, signed on a red-lacquer tablet *Masayuki*, 9.2cm (3 5/8in) high. (2).

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600

147 Y Φ

**A SECTIONAL IVORY OKIMONO FIGURE OF A FISHERMAN**

By Masatomo, Meiji era (1868-1912), late 19th/early 20th century  
Standing, holding aloft two fish with one hand and a creel containing the remainder of his catch with the other; signed *Masatomo to*. 18.5cm (7 1/4in) high.

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600



147

148 Y Φ

**AN IVORY OKIMONO FIGURE OF A FISHERMAN**

Meiji era (1868-1912), late 19th/early 20th century  
Climbing over a foamy-wave-lashed rock, smiling as he looks out to sea, a clutched net in his hands and draped over the left side of his body, wearing a straw conical hat shielding him from the elements and a tobacco pouch in the form of Daruma with a pipe case slung at his waist, signature tablet missing; with a separate wood stand. 34.5cm (13 3/4in) high. (2).

£2,500 - 3,500  
JPY370,000 - 520,000  
US\$3,300 - 4,600

149 Y Φ

**A TALL IVORY OKIMONO FIGURE OF A KARINTO (BROWN SUGAR FRIED CRACKERS) SELLER**

Meiji era (1868-1912), late 19th/early 20th century  
Standing in straw sandals carrying a large rectangular basket inscribed *Fukagawa meibutsu karinto* (*Karinto*, famous product of Fukagawa [Edo]) brimming over with *karinto* slung around his chest, his left hand holding a detachable parasol inscribed *Meibutsu karinto* (Famous product *karinto*); the base signature tablet missing. 41cm (16 1/8in) high. (2).

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000





148



149



150



151

150 YΦ

**THREE IVORY AND ONE WALRUS-TUSK OKIMONO FIGURES**

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

The first of ivory, a scholar kneeling and leaning on a table as he studies an illustrated book, a small *hibachi* (brazier) at his feet, the table bearing a pile of three books, a long pipe and a miniature sand garden, slight details inlaid, signed on a red-lacquer tablet *Ikkosai Seishu saku*, 9.5cm x 9.2cm (3¾in x 3 3/8in), with a wood stand; an ivory figure of a fisherman holding his net with both hands, 13.3cm (5¼in) high; another holding an empty basket and net, 12.7cm (5in) high; a walrus ivory carving of a sage and two boys, 10cm (4in) high. (5).

£1,200 - 1,800  
JPY180,000 - 270,000  
US\$1,600 - 2,400

151 YΦ

**THREE IVORY OKIMONO FIGURES**

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

The first a man seated beside a brazier, holding a sake cup in front of a stand laden with dishes of food, signed on the base in a red-lacquer reserve *Shizuhiro*, 5.7cm x 7.6cm (2¼in x 3in); the second a man and woman collecting shells at low tide, signed on the base with chiselled signature *Shimamura* with a seal, 6.5cm x 5.7cm (2½in x 2¼in); the third a woman and her three children playing at the foot of a large statue of a Nio, signed *Komin*, 7cm (2¾in) high. (3).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

152 YΦ

**A LARGE IVORY OKIMONO FIGURE OF A WOODCUTTER**

Attributed to Suzuki Nobuyuki, Meiji era (1868-1912), late 19th/early 20th century

Constructed in two detachable sections, the old man seated and leaning against a rush mat wrapped with large bundles of tied brushwood, clutching in his left hand an axe and a pipe in the other, a tobacco pouch and pipe case suspended from his belted tunic at the back, signed on the base *Nobuyuki* on a red-lacquer cartouche; with an unassociated separate gnarled wood stand.

*The figure: 39.5cm (15½in) high; the brushwood: 13.5cm x 56.5cm (5¼in x 22¼in); the stand: 10cm x 57cm (4in x 22½in).* (3).

£6,000 - 8,000  
JPY890,000 - 1,200,000  
US\$7,900 - 11,000





153

153 Y Φ

**THREE IVORY OKIMONO FIGURE GROUPS**

Meiji era (1868-1912), late 19th/early 20th century  
 The first a mother and child, the former standing, holding a camellia bloom with one hand while supporting her young son on her back with the other, their robes carved with formal designs, signed with a *kao*, 17.2cm (6<sup>3</sup>/<sub>4</sub>in) high; the second a seated chopstick maker working over a tree stump, signed in a red-lacquer reserve *Rakushu*, 8cm (3 1/8in) high; the third a nobleman, possibly Taira Kiyomori, seated asleep while a female figure, possibly intended for Tokiwa Gozen appears over him, holding a large bell-clapper, signed on the base *Gyokuhosai*, 8.9cm (3<sup>1</sup>/<sub>2</sub>in) high. (3).

£1,200 - 1,800  
 JPY180,000 - 270,000  
 US\$1,600 - 2,400



154

154 Y Φ

**TWO IVORY OKIMONO FIGURES**

Meiji era (1868-1912), late 19th/early 20th century  
 The first a man seated, enjoying a meal which rests on a food stand, accompanied by his small son, a tea-pot on a *hibachi* (brazier) at his side, signed *Soshu*, 13cm (5 1/8in) wide; the second a fish-seller standing, holding a small turtle, a basket of fish and shellfish at his feet, signed *Shigetoshi*, 14cm (5<sup>1</sup>/<sub>2</sub>in) high; with lacquered wood stands. (4).

£1,500 - 2,000  
 JPY220,000 - 300,000  
 US\$2,000 - 2,600



155

155 Y Φ

**AN IVORY OKIMONO FIGURE OF A WARRIOR**

By Shinro, Meiji era (1868-1912), late 19th/early 20th century  
 Standing with one foot on a broken table, wielding a sword while sections of a broken *suzuribako* (box for writing utensils) fly over his shoulder, his clothes engraved with formal designs and a helmet slung on his back; signed on a mother-of-pearl tablet *Shinro*. 16.2cm (6 5/8in) high.

£1,200 - 1,800  
 JPY180,000 - 270,000  
 US\$1,600 - 2,400



156 YΦ

**AN IVORY OKIMONO FIGURE OF A PEASANT GIRL**

By Goryu, Meiji era (1868-1912), late 19th/early 20th century  
 Standing, turning to the right, holding a spray of lilies with one hand and a frame of lilies over her shoulder with the other, her kimono carved in low relief with floral medallions and butterflies, signed *Goryu to* with a seal; with a wood stand.

*The okimono: 33cm (13in) high; the stand: 16.5cm x 4.5cm (6½in x 1¾in). (2).*

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000



157 YΦ

**AN IVORY OKIMONO FIGURE OF A GEISHA**

By Kikuchi Godo, Meiji era (1868-1912), late 19th/early 20th century  
 Standing, turning to the right with one leg bent, holding a spray of cherry flowers with one hand, her kimono and *obi* (sash) elaborately carved in relief with chrysanthemums and medallions on formal grounds and her hair dressed with blossoms, signed *Godo*;

with a wood stand.  
*30.5cm (12in) high. (2).*

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000

A noted pupil of Tamura Goshin, the artist is recorded in the Shoto Museum of Art, *Nihon no zoge bijutsu: Tokubetsuten: Meiji no zoge chokoku o chushin ni* (History of Japanese Ivory Carving: Gebori-Okimono and Shibayama of Meiji Period), Tokyo, 1996, as being an ivory carver of merit. Other models of *bijin* by the artist, of comparably high quality and similar finely-executed detail are illustrated, *ibid.*, pl.nos.124 and 125.



158

158 YΦ

**AN IVORY OKIMONO FIGURE GROUP OF A WOMAN AND CHILD**

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

Standing, wearing a floral patterned kimono, supporting a small child, who holds a toy banner, on her back with one hand and holding a sprig of peony with the other, a small fledgling at her feet; signed *Chikusai Nobumasa*. 23cm (9in) high.

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000

159 YΦ

**AN IVORY OKIMONO FIGURE GROUP OF THE ROKKASEN (SIX IMMORTAL POETS)**

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

Humorously modelled in a brawl, standing, seated or lying on the ground hitting each other with brushes or writing implements, Ono no Komachi, the female of the group kneeling and brandishing a brush, hitting the forehead of Fumiya no Yasuhide pinning down a screaming Otomo no Kuronushi, Ariwara Narihira standing behind Komachi holding a larger brush with one foot resting on Sojo Henjo's back as he crawls on the ground, Kisen Hoshi's standing and blocking Ariwara's brush with a *suzuri* (ink-grinding stone), signed on the base *Toshiaki* with a *kao*; with a separate wood base. *The group of poets: 8.5cm x 9cm (3 5/16in x 3 1/2in), the wood base: 2.5cm x 12.1cm (1in x 4 3/4in). (2).*

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

160 YΦ

**AN IVORY OKIMONO FIGURE OF A SCHOLAR UNFOLDING A HAND SCROLL**

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

Standing, with a surprised expression as a diminutive demon crawls out of the long hand scroll he holds up, his robe, belted at the waist, engraved with scrolling foliage and stylised flowerheads; signed on a rectangular tablet *Isshin*. 19.7cm (7 3/4in) high.

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

161 YΦ

**A TALL IVORY OKIMONO FIGURE OF A CHINESE MAIDEN WITH A KARAKO (CHINESE BOY)**

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

The former standing in a long sashed robe, holding up an elaborately tasselled portable stone lantern in one hand and affectionately patting the head of a Chinese boy running up against her side with the other, signed on the base with a red seal *Genzan*; with a separate wood stand carved and pierced with stylised flowers around the sides.

*The figure: 35.2cm (13 7/8in) high; the wood stand: 6.5cm x 17.5cm (2 1/2in x 6 7/8in). (2).*

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300



159



160



161

162 YΦ

**TWO IVORY OKIMONO FIGURES**

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

The first of Hotei smiling as he stands, holding a rolled *makimono* (hand scroll) with one hand and a large sack with treasures, on a pole, over his shoulder, the ivory stained for effect, signed *Katsumitsu*, 14cm (5½in) high; the second a scholar standing, wearing a dark stained robe, holding a half-hidden *makimono*, a *reishi* sceptre slung at his waist, signed *Sosai*, 15.2cm (6in) high; with lacquered wood stands. (4).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600



162

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



163



164



165

163 YΦ

**A TUSK IVORY OKIMONO FIGURE GROUP OF A NIO AND AN ENTERTAINER**

By Kozan, Meiji era (1868-1912), late 19th/early 20th century  
 Representing a humorous depiction of a drunk Nio lying across on his side and fondling a musician's breast, three servants kneeling behind him, one holding a sake bottle and cup, another two boiling water on a brazier, signed on the base with a red seal *Kozan*; with a separate wood stand. *The group: 5.5cm x 35cm (2 1/8in x 13 3/4in); the wood stand: 5cm x 41cm (2in x 16 1/8in). (2).*

£800 - 1,000  
 JPY120,000 - 150,000  
 US\$1,100 - 1,300

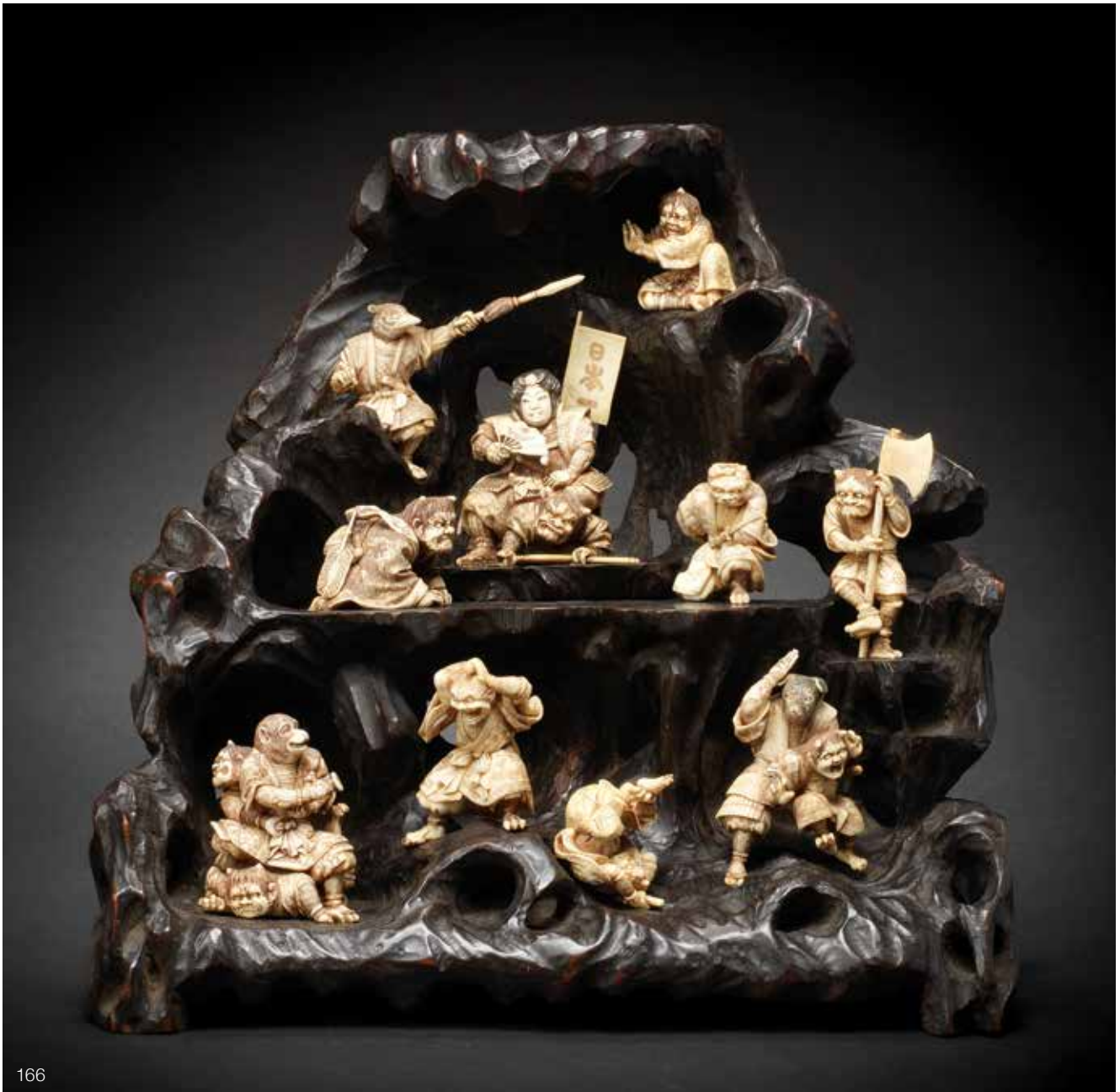
164 YΦ

**A WALRUS-TUSK OKIMONO FIGURE OF ASHINAGA AND TENAGA**

Meiji era (1868-1912), late 19th/early 20th century  
 The former standing, laughing as Tenaga sits on his back, reaching down with one long arm to retrieve a large octopus which has grasped his companion's legs in its tentacles, a basket of shells at their feet; *unsigned. 16.2cm (6 3/8in) high.*

£800 - 1,200  
 JPY120,000 - 180,000  
 US\$1,100 - 1,600





166

165 YΦ

**AN IVORY OKIMONO FIGURE OF AMIDA BUDDHA**

Meiji era (1868-1912), late 19th/early 20th century  
 Seated in meditation on a lotus pedestal, his hands clasped in the front in *dhyana mudra*, his face with crisply delineated features framed by coiffure of small curls and a mandorla with various insects at his back, details inlaid with mother-of-pearl; *unsigned*.  
 13.3cm (5¼in) high.

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000

166 YΦ

**AN IVORY OKIMONO MODEL ILLUSTRATING THE LEGEND OF MOMOTARO DEFEATING DEMONS AT THE BATTLE OF ONIGASHIMA (ISLAND OF DEMONS)**

Meiji era (1868-1912), late 19th/early 20th century  
 Showing Momotaro, victorious and seated astride a subjugated *oni* (demon), pinning him down on the ground with his knee, at the summit of a cavernous mountainside, holding a fan, a banner inscribed *Nihon'ichi* (Japan, No.1) propped behind him, his three loyal retainers: *kiji* (a pheasant), *saru* (a monkey) and *inu* (a dog) dressed as samurai and prevailing over nine other *oni* begging for mercy, each piece affixed to the wood structure.  
 31cm x 32cm x 21cm (12¼in x 12 5/8in x 8¼in).

£1,500 - 2,000  
 JPY220,000 - 300,000  
 US\$2,000 - 2,600



167

167 YΦ

**AN IVORY OKIMONO GROUP OF TWO BEARS  
ATTACKING AN EAGLE**

Attributed to Okada Tomokazu, Meiji era (1868-1912),  
late 19th/early 20th century

Sensitively and naturalistically carved, the adult bear standing on its hind legs pinning the large struggling eagle to the ground, its right arm holding the bird's one outspread wing, whilst its offspring attacks from beneath the wing, all the eyes inlaid in pale amber with dark pupils; signed on the base *Tomokazu*.

12.8cm x 13.5cm (5in x 5¼in).

£2,500 - 3,000

JPY370,000 - 440,000

US\$3,300 - 4,000

The quality of this carving suggests that it is almost definitely the work of Okada Tomokazu who participated in and received several prizes at the carving competitions organised by the Tokyo Chokokai (The Tokyo Carver's Association).<sup>1</sup>

**Notes:**

1. Shoto Museum of Art, *Nihon no zoge bijutsu: Tokubetsuten: Meiji no zoge chokoku o chushin ni* (History of Japanese Ivory Carving: Gebori-Okimono and Shibayama of Meiji period), Tokyo, 1996, pp.231-239.



168

168 YΦ

**A BRONZE AND IVORY OKIMONO FIGURE  
OF A SHELL GATHERER**

By Hidemitsu, Meiji era (1868-1912), late 19th/early 20th century  
Standing, looking to the right with a serene expression, holding a

basket of shells with one hand and a single scallop with emerging fish in the other, signed on the reverse with a chiselled seal *Hidemitsu kansei* (supervised by Hidemitsu); fixed to a wood stand.  
27cm (10 5/8in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

169 YΦ

**AN IVORY, BRONZE AND WOOD OKIMONO FIGURE  
OF A WOODCUTTER**

The bronze by Kaneda Kenjiro, the ivory attributed to Ashiba Ryushu, Meiji era (1868-1912), late 19th/early 20th century

The old man resting and seated on large bundles of tied brushwood, his right leg outstretched, clutching in his left hand a portable ashtray attached to a tobacco pouch and holding a pipe in the other, signed on one side of the brushwood at the lower right *Kaneda sei* within a rectangular reserve and signed beneath the figure's left foot *Ryushu*. 37cm x 40cm (14½in x 15¾in).

£5,000 - 7,000

JPY740,000 - 1,000,000

US\$6,600 - 9,200

For a similar finely executed example of a bronze and ivory figure by Kaneda Kenjiro, see Joe Earle, *Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection*, London, The Khalili Family Trust, 2002, p.381, no.274.

Kaneda Kenjiro 金田兼次郎, who together with Ishikawa Komei (1852-1913) co-founded the Kankokai Craft Company in 1877, later became the adoptive father of the eldest daughter of the renowned lacquerer Shibata Zeshin (1807-1891). Although he is best known for his ivory carvings, he also commissioned figures in bronze like the present piece. He exhibited several works at the Louisiana Purchase Exhibition in 1904.

Ashiba Ryushu 蘆葉竜洲 an ivory craftsman, is recorded as a pupil of Kaneda Kenjiro.



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170

**OTHER OKIMONO  
BIRDS, FISH, FLOWERS AND FRUITS  
Various Properties**

170 YΦ

**AN IVORY OKIMONO OF A PARAKEET**

By Yoshikane, Meiji era (1868-1912), late 19th/early 20th century  
The bird naturalistically carved perched with one foot raised and clutching a branch, its head lowered, its eyes double-inlaid with shell and dark pupils, on a detachable wood stand carved as a gnarled tree applied with two ivory frogs (one detached); signed on the bird's tail *Yoshikane*.  
*The bird: 19cm (7½in) high; the stand: 30.2cm x 22.5cm (11 7/8in x 8 13/16in).* (3).

£3,000 - 4,000  
JPY440,000 - 590,000  
US\$4,000 - 5,300

171 YΦ

**TWO SMALL IVORY OKIMONO GROUPS**

Meiji era (1868-1912), late 19th/early 20th century  
The first two fishermen and a boy trying to restrain a huge leaping carp, delicately rendered and with inlaid eyes, signed *Seizan*, 8cm (3 1/8in) high; the second a fanciful group of numerous rats manipulating a wheeled *mikoshi* festival shrine, signed *Masao* with a *kao*, 7.3cm (2 7/8in) high. (2).

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300



171



172

172 YΦ

**A STAINED IVORY OKIMONO GROUP OF FLOWERS**

Meiji era (1868-1912), late 19th/early 20th century  
 Probably representing cattleya orchids, delicately carved and coloured,  
 two well-grown with flowers in full bloom, one partially emerging from a  
 bulb, *unsigned*; all affixed to a natural wood stand.  
 22.5cm x 25.5cm (8 13/16in x 10in).

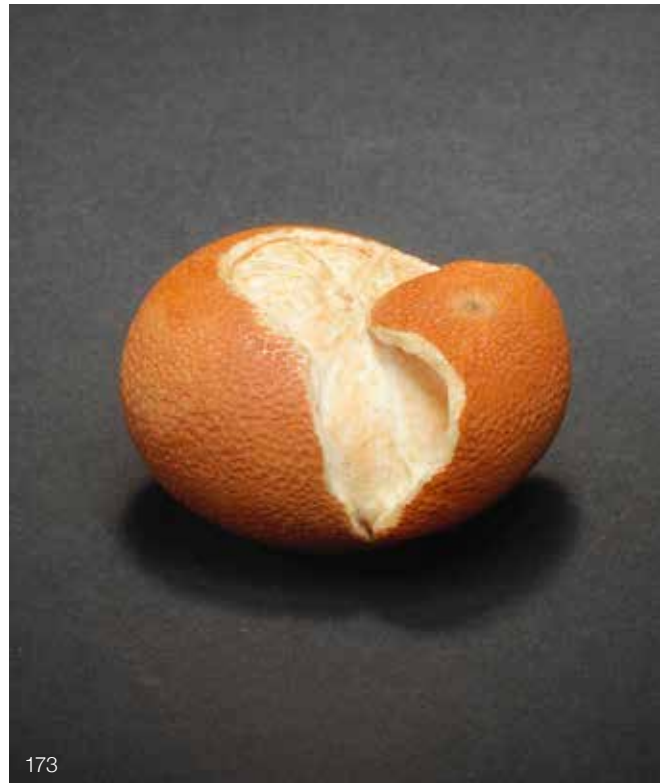
£1,500 - 2,000  
 JPY220,000 - 300,000  
 US\$2,000 - 2,600

173 YΦ

**AN IVORY OKIMONO OF A SMALL MIKAN (TANGERINE)**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
 Naturalistically carved to represent a half-peeled tangerine with the  
 orange-stained dimpled and veined skin partially removed to reveal  
 the white flesh underneath; *unsigned*.  
 4.5cm (1 3/4in) wide.

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000



173



174

174 YΦ

**THREE EUROPEAN IVORY FRUITS  
CONCEIVED IN JAPANESE  
SHIBAYAMA STYLE**

Early 20th century

Comprising two pears and one apple, each applied in low relief with different species of insect including a *kumo* (spider), a *koganemushi* (Japanese gold beetle) and a *benikamikiri* (*Pupuricenus temmickii*) in assorted shell, each inscribed with an illegible script in imitation of Chinese characters; with a fitted velvet storage box.

*The pears: each approx. 10.2cm (4in) high, the apple: 6cm (2 3/8in) high. (4).*

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

175 YΦ

**A SMALL STAINED IVORY OKIMONO  
OF A ROTTEN APPLE**

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

Naturalistically modelled and pierced with worm-eaten holes exposing a finely carved peasant walking past a thatched dwelling sheltered beneath a canopy of pine branches within, carved on the base *Mitsuharu*; with an unrelated blue storage box. 6.2cm (2 1/2in) high. (2).

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000



175

**IVORY AND INLAID IVORY  
VESSELS**

**Various Properties**

176 YΦ

**A SMALL IVORY INLAID  
SHIBAYAMA CABINET**

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

The exterior typically inlaid in Shibayama style with various materials and decorated with a different bird-and-flower scene on the top and sides including a *kankodori* (a cockerel perched on a drum), a parakeet perched among plum branches and two long-tailed exotic birds in flight among branches of flowering cherries, the two doors opening to reveal two shelves within, the silvered metal clasp on the door in the form of two flying birds; *unsigned*. 8cm x 9.2cm x 6.3cm (3 1/8in x 3 5/8in x 2 1/4in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



176

177 YΦ

**AN IVORY JAR AND COVER**

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

Of broad ovoid form, supported on a cluster of foliage, the body carved in relief with various flowers including peonies, chrysanthemums, lilies and *fuyo* (rose mallow) and the cover with foliage surmounted by a peony-bud knob; *unsigned*. 15.2cm (6in) high. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



177

## **AFTERNOON SESSION**

Lots 178 - 405  
(from 2.30pm)







## FOREWORD FROM THE COLLECTOR

### MY CLOISSONNÉ VASES

(Lots 178 - 203)

My passion for cloisonné vases has its origins in a natural love for plants and animals, something I inherited from my grandfather, a keen amateur horticulturalist who owned a huge aviary filled with many rare and pretty birds. I was lucky enough to have a garden of my own even as a teenager and I have remained an active gardener ever since.

I have always surrounded myself with antiques, paintings, and other beautiful things, not only in my apartment but also at the office. In the early 1970s the gift of a vase by Gallé inspired me to start collecting his works decorated with floral motifs. I soon got to know his Jugendstil vases and was eventually introduced to cloisonné-enamel vases from Japan. My best friend and his wife were seasoned art collectors and I attended many exhibitions with them; the wife, in particular, was very interested in Asian art and showed me the connections between these two styles, French and Japanese, that flourished in the same epoch through reciprocal exchange and influences between artists from two continents. She gave me a Japanese vase decorated with irises, a classic motif I am particularly fond of that can be seen on many subsequent additions to my collection.

My first Japanese enamel vase stood in my office among some works by Gallé. One day, a former school friend visited me and claimed to have an identical vase at home. At first I did not want to believe him, but when we next met he brought it with him and gave it to me. Sure enough, it was the mate to my first vase: it turned out that my friend had bought one of the two at the same auction in Munich.

Through this arrangement, I now had a pair and decided that I wanted more! I soon discovered, however, that tracking down the best works in cloisonné enamel was no easy task. Fortunately, with my wife's support, I have been able to put together a collection of 90 vases over the past four decades, in large part thanks to our frequent trips abroad. Right from the start, what particularly impressed and fascinated me about Japanese cloisonné enamel was the incredible skill with which the vases were created to appeal to contemporary taste. On top of that, I have always been drawn by the special charm of the way Japanese artists handled my favourite bird-and-flower motifs.

It has not been easy for me to take the decision to part with my laboriously accumulated collection due to the onset of old age, but I hope that future owners will experience the same joy as I have in the possession of such outstanding works of art.



私の七宝花瓶への情熱は、祖父から受け継いだ植物と動物への愛着から生み出されたものです。私の祖父は、珍しい美しい鳥たちを集めた巨大な鳥小屋を所有し、熱心な園芸愛好家でもありました。恵まれたことには、私がティーンエイジャーになる頃には自分だけの庭を持っていて、それ以来、ずっと園芸家として精力的に活動して参りました。

私は、自宅のみならず、仕事場においても、常に骨董、絵画をはじめ、美しいものに囲まれて過ごしてきました。70年代の初め、贈り物としていただいたエミール・ガレの手による花瓶にインスピレーションを受け、花のデザインを施した彼の作品を蒐集するようになりました。それからまもなく、ガレによるアール・ヌーヴォー様式の花瓶を知り、その後日本の七宝花瓶を紹介されました。私の親友とその奥様は経験豊かなアート・コレクターで、私は彼らと多くの展覧会を訪れました。奥様は、特にアジア美術に強い関心を持っており、2つの大陸の芸術家が同時代に相互に影響を与え合っている花開いたフランスと日本における2つの芸術様式のつながりを私に示してくれたのです。彼女は、私に菖蒲の文様の花瓶を贈ってくれました。その古典的な文様は、私にとって特別な思い入れのあるものとなり、その後の私のコレクションの多くに、同じモチーフの作品が加わることとなりました。

私が初めて手に入れた七宝花瓶は、ガレによる花瓶とともに、私のオフィスに飾られていました。ある日、私を訪ねてきた学生時代の友人が、自宅に全く同じ花瓶を持っていると言い出しました。初めのうちは、彼を信じたくありませんでしたが、次に会う時、彼はその花瓶を持参し、私にくださったのです。それは確かに、私が初めて手に入れた七宝花瓶と同様の、もう一つの作品でした。その友人は、同じミュンヘンのオークション会場で、一対の花瓶のうちの1本を落札していたことが判明しました。

このような経緯を経て、私は一対の七宝花瓶を手に入れました。そして、もっとたくさんの花瓶を手にしたいと決意しました。ところが、まもなくして、七宝花瓶の傑作を見つけ出すことは容易でないことがわかってきました。幸いなことに、私は妻のサポートを得て、過去40年のうちに90本の花瓶で構成されるコレクションを築くことができました。その多くは、私たちが何度も出かけた海外旅行のおかげで入手できたものです。蒐集を開始した当初から、日本の七宝が私に感動を与え、私を魅了した点は、現代人のテイストにも訴えかける花瓶を形づくる驚異的な技巧でした。さらに、日本の作家が私の大好きな花鳥文様を、独特の遊び心をもって描いたことにも、ずっと魅力を感じてきました。

高齢を理由に、苦心して蒐集したコレクションとの別れを決断するのはたやすいことではありませんでしたが、将来の持ち主が、素晴らしい芸術作品を手にするを通して、私が得たのと同じ喜びを体験してくださることを願っております。



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179

**CLOISONNÉ-ENAMEL WORKS OF ART**  
**Property from a German Private Collection**  
**(Lots 178-203)**

178

**FIVE CLOISONNÉ-ENAMEL VASES**

Meiji era (1868-1912), late 19th/early 20th century  
 Each vase worked in silver wire with tall stems of bearded white and purple irises, two pairs of vases with the design reserved on a *renga* (brick-red) ground, the taller rectangular pair 18.5cm (7<sup>1</sup>/<sub>4</sub>in) high, the smaller baluster pair 9.5cm (3<sup>3</sup>/<sub>4</sub>in) high; the fifth a miniature globular vase on a midnight-blue ground, 6.5cm (2<sup>1</sup>/<sub>2</sub>in) high, each vase unsigned. (5).

£1,500 - 1,800  
 JPY220,000 - 270,000  
 US\$2,000 - 2,400

179

**SIX SMALL CLOISONNÉ-ENAMEL OVOID VASES**

One pair of vases by Gonda Hirotsuke, Meiji era (1868-1912), late 19th/early 20th century  
 Comprising one pair decorated entirely in *musen* enamel with flowering stalks of purple and pink irises on a white ground, each vase stamped on the base with the mark of Gonda Hirotsuke, each vase 16cm (6<sup>1</sup>/<sub>4</sub>in) high; the third and fourth vases each worked in silver wire with a similar group of leafy stems of irises on a pale-celadon and midnight-blue ground respectively, each unsigned, each vase 12.7cm (5in) high; the last two forming a pair and worked in silver wire with an identical design of bamboo on a turquoise-green ground, each unsigned, each vase 12.1cm (4<sup>3</sup>/<sub>4</sub>in) high. (6).

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000



180



181

180

**SIX LARGE CLOISONNÉ-ENAMEL VASES**

Meiji era (1868-1912), late 19th/early 20th century  
 Each vase with a midnight-blue ground and worked in silver wire, the largest vase decorated with tall stalks of bearded white and purple irises and *nogiku* (wild chrysanthemum), *unsigned*, 31.1cm (12 1/8in) high; the second vase with two butterflies hovering over a profusion of seasonal flowers including chrysanthemums, lilies and daffodils, *unsigned*, 18.6cm (7 1/4in) high; the third a pair of slender octagonal form vases, each with an identical design of a pigeon perched on branches of trailing white and purple wisteria, *unsigned*, 24.6cm (9 5/8in) high; the fourth, a pair of slender vases decorated with tall leafy stems of purple and white irises, *unsigned*; 24.8cm (9 3/4in) high. (6).

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000

181

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

Meiji era (1868-1912), late 19th/early 20th century  
 Each vase worked in silver wire with a complementary design depicting three *shijukara* (Japanese tits) in flight towards a profusion of chrysanthemums and Chinese bellflowers growing from behind a bamboo-latticed fence and irises issuing from rocks in a stream on the reverse, all on a blue ground; *unsigned*.  
 Each vase 13.3cm (5 1/4in) high. (2).

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000

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



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182

**FOUR LARGE CLOISSONNÉ-ENAMEL VASES**

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

Each worked in silver wire of varying gauge, the first decorated with a *shijukara* (Japanese tit) perched on a bamboo fence on which large stalks of peonies are tied, on an indigo blue ground, *unsigned*, 37.5cm (14<sup>3</sup>/<sub>4</sub>in) high; the second depicting an eagle perched on a gnarled flowering plum branch on a light blue ground, *unsigned*, 30.5cm (12in) high; the third a slender octagonal vase depicting a pair of egrets standing among irises on a sea-green ground, stamped on the base with an unidentified mark, 31.5cm (12<sup>3</sup>/<sub>8</sub>in) high; the fourth vase decorated with two butterflies hovering over stalks of chrysanthemums on a pink ground, *unsigned*, 24.2cm (9<sup>1</sup>/<sub>2</sub>in) high. (4).

£1,500 - 2,500

JPY220,000 - 370,000

US\$2,000 - 3,300

**Exhibited**

The first, at Haider Munchen at the 29th South German Antiques and Art Fair held at the Deutsches Museum, Munich, 21-24 January 1988.

183

**THREE CLOISSONNÉ-ENAMEL VASES**

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

Comprising a pair of slender ovoid vases, each worked in gilt wire with a large sprig of wind-swept *fuyo* (rose mallow) on a yellow-gold ground, *each unsigned*, *each vase 15.5cm (6 1/8in) high*; the third vase worked in silver wire with tall stalks of *keshi* (opium poppy) on a grey-blue ground, signed on the base with a single Chinese character *Kichi* within a round seal, 19.2cm (7<sup>1</sup>/<sub>2</sub>in) high. (3).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

184

**A CLOISSONNÉ-ENAMEL SLENDER BALUSTER VASE**

By Takeuchi Chubei of Nagoya, Meiji era (1868-1912),

late 19th/early 20th century

Worked in silver of varying gauge with an eagle perched on a flowering plum branch and eyeing a small prey bird flying past on a taupe ground, the neck with a narrow band of stylised white flowerheads on a whorl-patterned ground, signed on the base with a single Chinese character *Chu*.

31.5cm (12<sup>3</sup>/<sub>8</sub>in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

185

**A PAIR OF CLOISSONNÉ-ENAMEL VASES**

By the Ando Jubei Company, Meiji era (1868-1912),

late 19th/early 20th century

Each vase worked in silver wire and decorated with a pigeon standing among clumps of purple and pink *sumire* (violet), on a white-green ground; each vase stamped on the base with the mark of Ando Jubei. *Each vase 16.2cm (6 3/8in) high. (2).*

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



186

186

**SIX CLOISSONNÉ-ENAMEL VASES**

Meiji era (1868-1912), late 19th/early 20th century  
 Each worked in silver wire on a midnight-blue ground save for the last, comprising two forming a pair with an identical design of flowering stalks of chrysanthemums and violets, 15.7cm (6 1/8in) high; the third baluster vase decorated with a bird perched on a trailing branch of wisteria above irises, 19cm (7 1/2in) high; the fourth and fifth forming another pair, each a mirror image of the other, decorated with an exotic green bird perched among flowering branches of white plum above stalks of lilies, irises and wild chrysanthemums, each vase 19cm (7 1/2in) high; the last vase decorated with blooming hydrangea on a transparent red ground, 15.2cm (6in) high; each vase unsigned. (6).

£800 - 1,200  
 JPY120,000 - 180,000  
 US\$1,100 - 1,600



187

187

**FOUR SMALL CLOISSONNÉ-ENAMEL VASES**

Meiji era (1868-1912), late 19th/early 20th century  
 Comprising a pair of rounded ovoid vases, each worked in silver wire with three *tanchozuru* (red-crested cranes) in flight over tall stalks of chrysanthemums growing on the banks of a river on one side and several butterflies fluttering above a clump of chrysanthemums on the reverse on a midnight-blue ground, each unsigned, each 16cm (6 1/4in) high; the third and fourth comprising another pair of octagonal vases, each worked in silver wire and decorated with an identical design of a profusion of seasonal flowers including chrysanthemums, bush clovers and irises, the reverse with a clump of leafy stalks of narcissus, all on a midnight-blue ground, unsigned, each vase 16cm (6 1/4in) high. (4).

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000



188



188

**FOUR SMALL CLOISONNÉ-ENAMEL VASES**

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

Each worked in silver wire on a midnight-blue ground, two baluster vases forming a pair, each a mirror image of the other, decorated with a three-clawed dragon writhing across the front of the vase, *each vase unsigned, 15.3cm (6in) high*; the third decorated with a green bird perched on a flowering cherry tree, *unsigned, 18.5cm (7 1/4in) high*; the fourth a small rectangular vase with a green bird among maple branches, peonies, irises and wild chrysanthemums, *unsigned, 12.1cm (4 3/4in) high. (4).*



£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

189

189

**FIVE CLOISONNÉ-ENAMEL VASES**

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

Each vase a different size and shape and worked mainly in the *musen-shippo* (wireless enamel technique), four vases decorated with a flock of of stylised egrets huddled together, respectively on a pink ground, *12.8cm (5in) high*, on a pale-blue ground, *6.7cm (2 5/8in) high*, on a celadon ground, *6.5cm (2 1/2in) high*, on a pale-green ground, *9.7cm (3 13/16in) high*; the fifth decorated with a pair of egrets wading in water among *kohone* (nuphar or spatterdock) on a pale-grey ground, *12.7cm (5in) high*; *each vase unsigned. (5).*



£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000

190

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

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

Each vase worked in silver wire and with complementary mirror-image designs of a *sagi* (egret) perched on a wood pole issuing from a river among tall stems of bearded purple and white irises, one vase with a second egret in flight; *each vase unsigned. Each vase 24.7cm (9 3/4in) high. (2).*

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

190



191

191  
**TWO PAIRS OF YELLOW-GROUND  
 CLOISSONNÉ-ENAMEL VASES**

Meiji era (1868-1912),  
 late 19th/early 20th century  
 Each worked in silver wire, the first pair of slender ovoid form with short everted necks, each decorated with a flying *ho-o* (phoenix) caught in a climbing *kuzu* (kudzu), *unsigned*, 25.4cm (10in) high; the second pair each decorated with a small bird perched among chrysanthemums on a rock, overlooking a fast-flowing stream, applied with silvered metal mounts, *unsigned*, 15.2cm (6in) high. (4).

£800 - 1,200  
 JPY120,000 - 180,000  
 US\$1,100 - 1,600



192

192  
**FIVE CLOISSONNÉ-ENAMEL VASES**

Meiji era (1868-1912),  
 late 19th/early 20th century  
 Each a different shape and size, worked in silver wire, the largest vase decorated with different autumnal wild flowers, including *shukaïdo* (hardy begonia) and *kikyo* (Chinese bellflower) on a pale-blue ground, *unsigned*, 12.7cm (5in) high; the second globular vase decorated with clumps of different chrysanthemums around the body on a *benifuji* ground (pale lilac ground), *unsigned*, 8.2cm (3¼in) high; the third a slender vase depicting a pair of exotic green birds amidst a flowering cherry tree on a moss-green ground, *unsigned*, 15.7cm (6 1/8in) high; the fourth a small ovoid vase with white and purple wisteria flowers trailing from the neck on a sky-blue ground, *unsigned*, 10.7cm (4¼in) high; the fifth a miniature ovoid vase decorated with flowering *fuyo* (rose mallow) and morning glory on a light blue ground, *unsigned*, 9.5cm (3¾in) high. (5).

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000



193

193  
**THREE SMALL CLOISSONNÉ-ENAMEL  
 VASES**

Meiji era (1868-1912),  
 late 19th/early 20th century  
 Each worked in silver wire, the first decorated with three standing *tanchozuru* (red-crested cranes) on a midnight-blue ground, 10.1cm (4in) high; the second decorated with six doves in flight over a midnight-blue ground, 16cm (6¼in) high; the third depicting three doves perched on flowering maple branches against an indigo-blue ground, 12.7cm (5in) high; each vase *unsigned*. (3).

£1,200 - 1,800  
 JPY180,000 - 270,000  
 US\$1,600 - 2,400



194



194

**TWO CLOISSONNÉ-ENAMEL VASES**

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

Each vase worked in gold and silver wire, the straight-sided baluster vase decorated with a solitary butterfly hovering over flowering hydrangeas on a dark blue ground, *unsigned*, 15.2cm (6in) high; the second vase decorated with a pair of exotic long-tailed birds perched on a trailing flowering plum branches against a dark-sapphire-blue ground beneath a swirling brocade decorated with stylised chrysanthemum heads among *karakusa* ('Chinese grasses') encircling the neck, *unsigned*, 13.4cm (5¼in) high. (2).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

195

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

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

Each vase intricately worked in gold and silver wire and decorated with a complementary design depicting a pair of sparrows in flight or perched on flowering branches of plum on a midnight-blue ground, *unsigned*.  
Each vase approx. 19.1cm (7½in) high. (2).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600



195





196



197

196

**FIVE CLOISONNÉ-ENAMEL VASES**

Meiji era (1868-1912), late 19th/early 20th century  
 Each vase worked in silver wire on a midnight-blue ground, the largest a baluster vase depicting a pair of *tanchozuru* (red-crested cranes) standing among tall stalks of bamboo and chrysanthemums on a midnight-blue ground, *unsigned*, 18.2cm (7 1/8in) high; the second and third comprising a pair of rounded rectangular vases with pigeons in flight and standing among flowering narcissus, each *unsigned*, each vase 18.2cm (7 1/8in) high; the third and fourth a pair of squat globular vases, each depicting a pair of cranes standing in the midst of flowering seasonal blooms including irises and chrysanthemums above a band of whorl design, *unsigned*, each vase 9.2cm (3 9/16in) high. (5).

£1,500 - 2,000  
 JPY220,000 - 300,000  
 US\$2,000 - 2,600

197

**SIX CLOISONNÉ-ENAMEL VASES**

Meiji era (1868-1912), late 19th/early 20th century  
 Each vase worked in silver wire on a midnight-blue ground and decorated with a similar bird-and-flower design, the first a baluster vase with three blue birds flying among meandering branches of flowering plum, 19.2cm (7 1/2in) high; the second an octagonal vase with a maple tree entwined with branches of wisteria, 19cm (7 1/2in) high; the third a square vase with irises and wild chrysanthemums growing beneath trailing branches of stylised plum, 18.2cm (7 1/8in) high; the fourth an octagonal vase with a clump of roses, some partially flowering, 15.2cm (6in) high; the fifth a small octagonal vase depicting wisteria hung over a clump of wild chrysanthemums, 12.1cm (4 3/4in) high; the last also octagonal with a green bird perched on a plum tree among stalks of irises, peonies and wild chrysanthemums, 15.5cm (6 1/8in) high; all vases *unsigned*. (6).

£1,500 - 1,800  
 JPY220,000 - 270,000  
 US\$2,000 - 2,400



(reverse)



198

198

**A MINIATURE CLOISSONNÉ-ENAMEL  
SLENDER BALUSTER VASE**

By Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912), late 19th/early 20th century  
Worked in *musen* and silver wire with a design of a solitary *tanchozuru* (red-crested crane) flying towards a clump of four young pines outlined in silver wire, on a pale brown ground, applied with a silver rim and foot; the base signed with the impressed seal-mark *Kyoto Namikawa*. 11cm (4 3/8in) high.

£4,000 - 6,000  
JPY590,000 - 890,000  
US\$5,300 - 7,900

For information regarding Namikawa Yasuyuki, please refer to the footnote to lot 212.

199

**TWO CLOISSONNÉ-ENAMEL VASES**

One by Inaba Nanaho, Meiji era (1868-1912), late 19th/early 20th century  
Each vase worked in silver wire on a midnight-blue ground, the slender smaller ovoid vase depicting an *uguisu* (bush warbler) perched on the flowering branches of a cherry tree, signed on the base with chiselled characters on a silver plaque *Kinunken* [Inaba Nanaho] *tsukuru*, 18.5cm (7 1/4in) high; the larger baluster vase decorated with an *agehacho* (swallowtail) perched on the edge of a leaf of flowering white lilies, stamped on the base with an unidentified single character within a petal-shaped reserve, 18.7cm (7 3/8in) high. (2).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



199





200



201



200

**THREE LARGE CLOISSONNÉ-ENAMEL VASES**

Meiji era (1868-1912),  
late 19th/early 20th century  
Each worked in silver wire, comprising a pair  
of slender ovoid vases decorated with geese  
among stalks of millet on a midnight-blue  
ground, *each unsigned, each approx. 31cm*  
*(12 1/16in) high*; the third vase decorated  
with a solitary *shijukara* (Japanese tit)  
perched among flowering stalks of peony  
blooms on a green ground flecked with  
aventurine, *unsigned, 31.2cm (12 1/8in)*  
*high. (3).*

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

201

**A PAIR OF TALL CLOISSONNÉ-ENAMEL  
OVOID VASES**

Meiji era (1868-1912),  
late 19th/early 20th century  
Each worked in silver wire of varying gauge  
with a complementary design on a blue-green  
ground, one vase depicting a pigeon perched  
on a flowering branch of magnolia, the other  
with a pigeon perched on cherry branches;  
*each unsigned.*  
*Each vase 36.2cm (14 1/8in) high. (2).*

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600



202

202

**FOUR SMALL CLOISSONNÉ-ENAMEL VASES**

Meiji era (1868-1912),

late 19th/early 20th century

Comprising two pairs of lime-green ground vases, each worked in silver gilt wire, the first two rounded rectangular vases depicting autumnal flowers and foliage including chrysanthemums and bush clover, the foot and mouth encircled by a band of geometric motifs, *each unsigned, 15.2cm (6in) high*; the second a slender ovoid pair, one depicting a hawk perched on a maple tree and the other a hawk on a rock, *each unsigned; each vase 15.2cm (6in) high*. (4).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

203

**TWO LARGE CLOISSONNÉ-ENAMEL VASES**

Meiji era (1868-1912),

late 19th/early 20th century

The first a baluster vase worked in silver and gold wire with four *shujukara* (Japanese tit), three perched on the branches of a flowering cherry tree and one in flight above stalks of peonies on the ground, stalks of irises on the reverse, reserved on a midnight-blue ground, *unsigned, 31.2cm (12 1/8in) high*; the second vase worked in mainly silver wire with a large solitary *uguisu* (bush warbler) perched on a flowering cherry branch, a clump of *sumire* (violet) growing at the foot of the tree, on a midnight-blue ground, *unsigned; 31.2cm (12 1/8in) high*. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



203



204



205

## Other Properties

204

### A TALL CLOISSONNÉ-ENAMEL VASE

Meiji era (1868-1912), late 19th/early 20th century  
Worked in silver with five *tanchozuru* (red-crested cranes) in flight on the neck and about to descend on flowering *kohone* (nuphar or spatterdock), a snail crawling on one of the leaves and insects hovering around, all on a grey ground; *unsigned*.  
44.7cm (17½in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

205

### A TOMEI JIPPO AND MORIAGE CLOISSONNÉ-ENAMEL VASE

By Kumeno Teitaro (1861-1939), Meiji era (1868-1912), late 19th/early 20th century  
The elongated ovoid vase decorated with a pair of *tanchozuru* (red-crested cranes) standing on a waved-lashed rock at sunrise, all worked in polychrome enamels and silver wire and in the *musen* (wireless) technique, the surrounding areas designed in transparent enamels of robin's-egg blue and yellow over a silver substrate carved with waves, the cranes, rocks and large crashing waters in *uchidashi* (hammered-up) relief, the silver rim in the form of a six-petalled flower; signed in the silver substrate on the body *Kumeno tsukuru* within a rectangular reserve and stamped on the base with the mark of the Kumeno workshop. 23.5cm (9¼in) high.

£2,500 - 3,500

JPY370,000 - 520,000

US\$3,300 - 4,600

206

### A TALL CLOISSONNÉ-ENAMEL OVOID VASE

By Hayashi Kodenji of Nagoya, Meiji era (1868-1912), late 19th/early 20th century  
Finely worked in silver wire of varying gauge with five *tanchozuru* (red-crested cranes) huddled together on the front, a solitary crane standing on the reverse, all on a midnight-blue ground, applied with silver mounts; signed on the base *Dai Nihon Aichi Hayashi*. 46cm (18in) high.

£3,500 - 4,500

JPY520,000 - 670,000

US\$4,600 - 5,900





206



207



208

207

**A CLOISSONNÉ-ENAMEL  
ROUNDED-RECTANGULAR BOX AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
Worked in silver wire, the cover with a lobed rectangular panel enclosing a sparrow watching a bee pollinating a large blooming peony on a light blue ground, bordered by a band of stylised butterflies on an aventurine ground, the sides of the box and cover decorated with repeated patterns of a variety of chrysanthemum blossoms; *unsigned*.

7cm x 16cm x 12cm (2¾in x 6¼in x 4¾in). (2).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

208

**A CLOISSONNÉ-ENAMEL OKIMONO MODEL OF A LOBSTER**

By the Ando Jubei Company, Showa era (1926-1989), mid-20th century  
Of gilt metal, its back inlaid with stripes of tan-coloured enamel and encrustations of inlaid enamel, the side fins of green enamel, *unsigned*; with a wood *tomobako* storage box titled *Shippo Tokai choju no okimono* (cloisonné-enamelled okimono of a lobster), signed *Jubei* with two seals, one reading *Ando-shi kinsei* (respectfully made by Ando). 26cm (10¼in) long. (2).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

209

**A FINE PAIR OF SLENDER CLOISSONNÉ-ENAMEL  
BALUSTER VASES**

By Namikawa Sosuke (1847-1910),

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

Each delicately worked in *musen* (wireless) and *shosen* (partially wireless) technique and forming a complementary design, one large *koi* (carp) on one vase and two on the other, one partially obscured by the cloudy water and a shoal of *medaka* (rice fish) swimming amidst flowering white *hishi* (Japanese water caltrop) on a pale white-grey ground, graduating to white-green towards the bottom, the scales of two carp and the veins of the green leaves outlined in silver wire, the fins of the rice fish subtly highlighted in gold wire, each vase applied with a *shakudo* rim and foot, each signed on the base in thick silver wire with a single character *Sakigake* (the seal of Namikawa Sosuke).  
*Each vase 36cm (14 1/8in) high. (2).*

**£20,000 - 30,000**

**JPY3,000,000 - 4,400,000**

**US\$26,000 - 40,000**

**Provenance**

A French private collection.

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



(signature)





210

**A CLOISONNÉ-ENAMEL ROUNDED-SQUARE TRAY**

By Namikawa Sosuke (1847-1910), Meiji era (1868-1912), late 19th/early 20th century

Worked in *musen* (wireless) and *shosen* (partially wireless) enamels, depicting a grey dove perched on a snow-laden pine branch falling diagonally across the centre of the tray, the bird's eyes, beak and talons in gold wire with details on the plumage outlined in silver wire on a graduated grey ground within a *shakudo* rim, the reverse worked in gilt-wired enamel with numerous densely patterned cherry blossoms in pale brown on a dark plum-coloured ground; signed in silver wire with a single character *Sakigake* (the seal of Namikawa Sosuke).  
2.3cm x 28.7cm x 28.7cm (7/8in x 11¼in x 11¼in).

£3,000 - 5,000

JPY440,000 - 740,000

US\$4,000 - 6,600

For information regarding Namikawa Sosuke, please refer to the footnote to the preceding lot.



211

**A CLOISONNÉ-ENAMEL ROUNDED-RECTANGULAR TRAY**

Attributed to Namikawa Sosuke (1847-1910) after a design by Watanabe Seitei (1851-1918), Meiji era (1868–1912), late 1880s  
 Worked in *musen* (wireless) and *shosen* (partially wireless) enamels depicting a child turtle piggy-backing its mother crawling up a slope, past a stalk of *kohone* (nuphar or spatterdock) and foliage, inscribed at lower left *Seitei* with a red seal, within a narrow border of repeat geometric patterns, the reverse scattered with stylised flowers among scrolled gilt-metal wires on a dark aubergine ground; *unsigned*.  
 2cm x 27.6cm x 24.6cm (¾in x 10 7/8in x 9 5/8in).

£15,000 - 20,000  
 JPY2,200,000 - 3,000,000  
 US\$20,000 - 26,000

For Namikawa Sosuke, please refer to the footnote to lot 209.

For a similar tray depicting doves, also inscribed *Seitei* and with a similarly decorated reverse, see Oliver Impey and Malcolm Fairley, *The Nasser D. Khalili Collection of Japanese Art: Meiji no Takara, Treasures of Imperial Japan*, vol.III, *Enamel*, London, Kibo Foundation, 1996, no.86.

**Property from an English Private Collection  
(Lots 212-228)**

212

**AN IMPORTANT AND EARLY CLOISONNÉ-ENAMEL  
OVOID VASE**

By Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912), late 19th century, circa 1890s

Delicately worked in silver wire of varying gauge with a continuous design of purple and white fronds of wisteria trailing vertically and asymmetrically around the shoulder from beneath scrolling branches and overlapping green leaves above assorted clumps of wild flowers including *kiku* (chrysanthemum), *nadeshiko* (pink), *tanpopo* (dandelion) and *suisen* (narcissus) around the base, the waisted neck decorated with a wide band of repeated stylised foliate motifs interwoven among *karakusa* ('Chinese grasses'), the upper rim and foot with a narrow band of *hanabishi shippo-zunagi* (flowery-diamond linked-jewels), the mouth with a band of lappets enclosing a repeated pattern of white and red half-chrysanthemum heads, all reserved on a midnight-blue ground, applied with a gilt-brass metal foot and rim; signed directly on the base plate with engraved signature *Kyoto Namikawa*.  
22.2cm (8<sup>1</sup>/<sub>4</sub>in) high.

£20,000 - 30,000

JPY3,000,000 - 4,400,000

US\$26,000 - 40,000

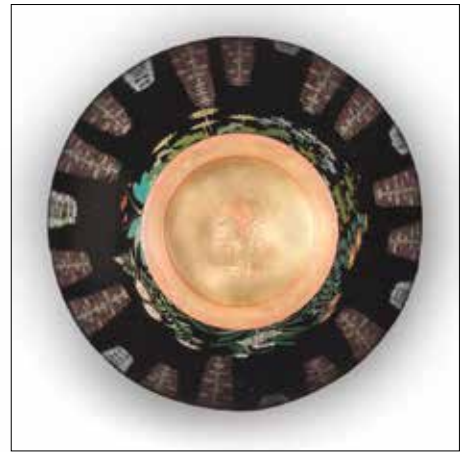
**Provenance**

An English private collection.

For a very similarly decorated vase of the same size by Namikawa with an identical signature directly engraved on the base, see Oliver Impey and Malcolm Fairley, *The Nasser D. Khalili Collection of Japanese Art, Vol.III, Enamel*, London, Kibo Foundation, 1995, cat no.11; compare also another similar vase in the collection of the Namikawa Cloisonné

Museum of Kyoto, published and illustrated in Ogawa Mikio et al., *Shippo: Iro to saimitsu no sekai* (Shippo, Japanese Cloisonné: A World of Color and Exquisite Detail), Tokyo, Lixil Gallery, 2009, p.6, exhibited at the Tokyo Metropolitan Teien Art Museum, published and illustrated in Hida Toyojiro et. al., *Namikawa Yasuyuki Meiji shippo no yuwaku - Tomei na kuro no kansei* (Namikawa Yasuyuki and Japanese Cloisonné - The Allure of Meiji Cloisonné: The Aesthetic of Translucent Black), Tokyo, Mainichi Shinbunsha, 2017, no.38; a third but probably later vase decorated with wisteria in the collection of the National Museum of Modern Art, Kyoto, exhibited, published and illustrated in *ibid.*, no.39.

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.



(signature)



213

213  
**THREE SMALL CLOISSONNÉ-ENAMEL VASES**  
 One by Ota Toshiro, Meiji era (1868-1912), late 19th/early 20th century  
 Each vase worked in silver wire, comprising a pair decorated with a matching design of a sparrow in flight among tall stalks of roses on a midnight-blue ground, each vase unsigned, each 16cm (6¼in) high; the third vase decorated with a pigeon perched among flowering shrubs of chrysanthemums and camellia on a midnight-blue ground, signed on the base with the mark of Ota Toshiro; 13cm (5 1/8in) high. (3).

£1,200 - 1,800  
 JPY180,000 - 270,000  
 US\$1,600 - 2,400



214

214  
**FIVE CLOISSONNÉ-ENAMEL VASES**  
 Meiji era (1868-1912), late 19th/early 20th century  
 Each vase worked in silver wire of varying gauge, comprising two forming a pair decorated with a matching design of tall stalks of windswept *keshi* (opium poppy) on one vase and tall stalks of lilies on the other, both reserved on a sea-green ground, one vase stamped with the mark of Adachi Kinjiro, each vase 18.5cm (7¼in) high; the third vase decorated with a large predatory bird diving towards two sparrows, other sparrows in flight among trailing morning glory, all on a white ground unsigned, 16.6cm (6½in) high; the fourth decorated with three carp swimming among lotus on a pale grey ground, unsigned, 12.8cm (5in) high; the fifth with a cockerel and hen foraging for food beside shrubs of chrysanthemums, the neck and foot with bands of *shippo-zunagi* (linked-jewels), on a sky-blue ground, unsigned; 20.3cm (8in) high. (5).

£1,500 - 2,000  
 JPY220,000 - 300,000  
 US\$2,000 - 2,600



215



215  
**TWO CLOISSONNÉ-ENAMEL VESSELS**  
 Meiji era (1868-1912), late 19th/early 20th century  
 The first a charger supported on a circular foot, typically worked in gilt wire with a central roundel enclosing various species of insects crawling over stems of bamboo and stylised plants and flowers surrounded by a band of dense seasonal flowers, unsigned, 30.5cm (12in) diam.; the second a rectangular box, worked in gilt wire with an overall design of hydrangea and foliage on a sea-green ground, the inside of the box engraved with two thatched huts and the hinged cover engraved with Mount Fuji, unsigned; 4.7cm x 9.1cm x 7.6cm (1 7/8in x 3½in x 3in). (2).

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000



216

**THREE CLOISSONNÉ-ENAMEL GLOBULAR VESSELS AND EN-SUITE COVERS**

Meiji era (1868-1912), late 19th/early 20th century  
 Each worked in silver wire, the first with the upper section decorated with a band of stylised chrysanthemum heads, the lower section with linked seashells on a two-tone blue ground, the soft-green cover surmounted with a chrysanthemum-form knob, *unsigned*, 7cm (2¾in) high; the second decorated with two large butterflies among stylised chrysanthemum blossoms and other formal floral motifs on a whorl ground, *unsigned*, 9cm (3½in) high; the third with a lobed body applied with two straight upright handles on either side, decorated with a *ho-o* on one side and butterflies on the other on a speckled aventurine ground, the domed cover surmounted by a bud finial, *unsigned*; 11.5cm (4½in) high. (6).



216

£1,500 - 2,000  
 JPY220,000 - 300,000  
 US\$2,000 - 2,600

217

**FIVE CLOISSONNÉ-ENAMEL VESSELS**

Meiji era (1868-1912), late 19th/early 20th century  
 Each worked in gilt wire, comprising two teapots, one decorated with stylised butterflies flitting over sprigs of camellia among kidney shapes scattered with *shippo-zunagi* (linked-jewels) on a white enamel ground, *unsigned*, 7cm (2¾in) high; the second teapot decorated with a phoenix among sprays of formal floral motifs on one side and butterflies on the other on a green ground speckled with aventurine, the cover similarly decorated and surmounted by a bud finial, *unsigned*, 14.5cm (5¾in) high *incl. handle*; the third a globular *koro* decorated with butterflies hovering over large peonies on a transparent red ground, *unsigned*, 11cm (4¼in) high; the fourth and fifth forming a pair of decagonal lobed form, each decorated with an identical overall design of stylised chrysanthemums on a reddish-brown ground, *each unsigned*; 12.2cm (4¾in) high. (10).



217

£1,200 - 1,800  
 JPY180,000 - 270,000  
 US\$1,600 - 2,400

218

**A CLOISSONNÉ-ENAMEL COFFEE POT AND COVER**

Style of Namikawa Yasuyuki, Meiji era (1868-1912), late 19th/early 20th century  
 Constructed in a Middle Eastern form, the body, spout and cover worked mainly in silver wire, the upper section decorated with a horizontal formation of *tanchozuru* (red-crested cranes) flying beneath roundels enclosing stylised butterflies, dragons, phoenixes and floral motifs interwoven among *karakusa* ('Chinese grasses'), the spout and cover similarly embellished, the lower section with large differently coloured shield-shaped panels enclosing *ho-o* birds alternating with writhing dragons, the ring handle gilt and plain; *unsigned*. 19cm (7½in) high. (2).



218

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000



219



220

219

**THREE CLOISSONNÉ-ENAMEL VASES**

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

Comprising two slender ovoid vases, forming a pair, each worked in silver and gilt wire with a complementary mirror design of three *pupposo* (oriental dollarbird) playfully in flight among tall stalks of millet beside lilies and violets on midnight-blue ground, *each vase unsigned, 24.7cm (9¾in) high*; the third baluster vase worked in gold wire with three sparrows flying over autumnal plants and flowers growing on the banks of a stream on a midnight-blue ground, *unsigned; each vase 18.5cm (7¼in) high. (3).*

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000

220

**A SLENDER CLOISSONNÉ-ENAMEL OVOID VASE**

Attributed to Ota Motoshiro, Meiji era  
(1868-1912), late 19th/early 20th century

Intricately worked in silver wire of varying gauge and decorated with an overall design of stalks of white chrysanthemums issuing from behind boulders enclosed within bamboo fences on the banks of a stylised stream, all reserved on a midnight-blue ground; signed on the base with the mark of Ota Motoshiro. *16cm (6¼in) high.*

£1,500 - 1,800  
JPY220,000 - 270,000  
US\$2,000 - 2,400

The seal is illustrated in Frederic T. Schneider, *The Art of Japanese Cloisonné Enamel: History, Techniques and Artists, 1600 to the Present*, Jefferson NC, McFarland, 2010, p.252, no.160.



221



222

221

**THREE CLOISSONNÉ-ENAMEL VASES**

One by Ota Kichisaburo, Meiji era (1868-1912), late 19th/early 20th century. Comprising two of octagonal form, each worked in silver wire and decorated with a complementary design, one with a pair of exotic long-tailed birds perched on flowering branches beneath trailing branches of weeping cherry, the other with a wisteria tree, all reserved on a midnight-blue ground, *each unsigned, 19.1cm (7 1/2in) high*; the third rectangular vase decorated with a strutting peacock eyeing its mate on a midnight-blue ground, stamped on the base *O Kichi*, (mark of Ota Kichisaburo), *25.5cm (10in) high*. (3).

£1,500 - 1,800  
JPY220,000 - 270,000  
US\$2,000 - 2,400

222

**A CLOISSONNÉ-ENAMEL AND PORCELAIN PART TEA-SERVICE AND AN UNASSOCIATED KIDNEY SHAPED DISH**

The dish by Takeuchi Chubei for the Shippo Gaisha Company, Meiji era (1868-1912), late 19th/early 20th century. The part-service comprising a coffee jug and cover, *14.5cm (5 3/4in) high*; a sugar bowl and cover, *11.5cm (4 1/2in) high*; a milk jug, *10cm (4in) high*; two cups, *each 7cm (2 3/4in) diam.*; two saucers, *each 12.8cm (5 1/8in) diam.*; all similarly worked in gilt wire with an overall design of assorted insects including dragonflies, bees, locusts and butterflies over trailing flower heads on a blue ground, *unsigned*; together with a kidney-shaped dish worked with butterflies hovering among autumnal plants and foliage including *ominaeshi* (valerian), *kikyo* (Chinese bellflower) and chrysanthemums, signed on the base in iron red *Dai Nihon seizo Shippo Gaisha kojin*

*Takeuchi Chubei* (made by Takeuchi Chubei for the Shippo Gaisha Company, Great Japan), *28cm x 24cm (11in x 9 3/8in)*. (10).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

223

**A TALL CLOISSONNÉ-ENAMEL AND PORCELAIN OVOID VASE**

The cloisonné by Takeuchi Chubei of Nagoya for the Shippo Gaisha Company, Meiji era (1868-1912), late 19th/early 20th century. Decorated with an overall design of assorted fish including *koi* (carp), *kingyo* (gold fish), *dojo* (oriental weather loach) and *namazu* (catfish) swimming amidst stems of aquatic plants worked in gilt wire on a blue ground, the trumpet-shaped porcelain neck painted in underglaze blue and gilt with *shippo-zunagi* (linked-jewels) descending from the rim, the sides of the neck applied with two handles in the form of two chrysanthemum heads, the inside of the rim painted in underglaze blue with a band of repeated designs of stylised semi-circular flower heads, the foot painted in underglaze blue with two bands respectively of repeated stylised floral heads interwoven among *karakusa* ('Chinese grasses') and repeated stylized clouds; signed on the base in underglaze blue and iron red *Dai Nihon seizo Shippo Gaisha, kojin Takeuchi Chubei* (made by Takeuchi Chubei for the Shippo Gaisha Company, Great Japan). *38.5cm (15 1/8in) high*.

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600



223



224



225

224

**FOUR CLOISSONNÉ-ENAMEL AND PORCELAIN OVOID VESSELS AND COVERS**

Meiji era (1868-1912), late 19th/early 20th century  
 Comprising one pair of vases with en-suite covers, each similarly worked in gilt wire with a continuous design of a *ho-o* (phoenix) in flight among autumn plants and flowers including *ominaeshi* (valerian), *susuki* (pampas grass) and chrysanthemums on a blue ground between borders of foliate and geometric motifs, the covers with stylised flowerheads, *unsigned*, each 17cm (12in) high; the third a vase and cover, decorated with four butterflies hovering among autumnal flowers including *ominaeshi* (valerian), *hagi* (bush clover) and *nadeshiko* (pinks) on a blue ground, signed on the base in underglaze blue *Dai Nihon seizo Shippo Gaisha*, 16cm (6¼in) high; the last another vase and cover with an overall design of trailing pink flowers, signed on the base in underglaze blue *Dai Nihon seizo Shippo Gaisha*, 16cm (6¼in) high. (8).

£1,500 - 2,000  
 JPY220,000 - 300,000  
 US\$2,000 - 2,600

225

**A PAIR OF SQUAT GLOBULAR CLOISSONNÉ-ENAMEL AND PORCELAIN VASES**

The cloisonné by Takeuchi Chubei of Nagoya for the Shippo Gaisha Company, Meiji era (1868-1912), late 19th/early 20th century  
 Each worked in gilt wire and decorated with an identical overall design of assorted flowers including *ajisai* (hydrangea) and trailing *fujii* (wisteria) flowers beneath a band of formalised flowers and beads draped around the neck on a crackled white ground, the foot painted in underglaze blue with a band of repeated stylised flower heads interwoven among *karakusa* ('Chinese grasses'), the mouth painted in underglaze blue with a stylised jeweled garland; signed in iron red on the base *Dai Nihon Seizo Shippo Gaisha, kojim Takeuchi Chubei* (made by Takeuchi Chubei for the Shippo Gaisha Company, Great Japan). Each approx. 24cm (9 3/8in) high. (2).

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000

For a very similar pair of vases by the same artist, see Tokyo National Museum, *Seiki no saiten bankoku hakurankai no bijutsu: Pari, Uin, Shikago banpaku ni miru Tozai no meihin: 2005-nen Nihon Kokusai Hakurankai kaisai kinrenten* (Arts of East and West from World Expositions, 1855-1900, Paris, Vienna and Chicago: Commemorating the 2005 World Exposition, Aichi, Japan), Tokyo, NHK Promotions and Asahi Keizai Shinbunsha, 2004, p.36, no.I-72.

226

**A PAIR OF HEXAGONAL CLOISSONNÉ-ENAMEL AND PORCELAIN VASES**

The cloisonné by Takeuchi Chubei of Nagoya for the Shippo Gaisha Company, Meiji era (1868-1912), late 19th/early 20th century. Each vase worked in gilt wire with a similar design, the body with six rectangular panels, three decorated with a continuous design of assorted butterflies and dragonflies on one side, two with scrolling foliate motifs flanking autumnal plants including *kikyo* (Chinese bellflower), *ominaeshi* (valerian) and *hagi* (bush clover) on the other, all on a blue ground, the rim painted in underglaze blue with a band of repeated keyfret patterns; the base of each vase signed in iron red *Dai Nihon seizo Shippo Gaisha, kojin Takeuchi Chubei* (made by Takeuchi Chubei for Shippo Gaisha Company, Great Japan). Each approx. 24.5cm (9 5/8in) high. (2).



226

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,600 - 2,400

227

**TWO CLOISSONNÉ-ENAMEL AND CERAMIC VESSELS**

Meiji era (1868-1912), late 19th/early 20th century. Comprising one vase inset with two lobed panels, one depicting different species of insects including an *aburazemi* (large brown cicada), a *tonbo* (dragonfly), a *batta* (locust) and butterflies, the other with three overlapping fans enclosing seasonal flowers, bird-and-flower scenes and *takaramono* (treasures associated with the Seven Gods of Good Fortune) on a blue ground worked in gilt wire with an overall design of butterflies hovering over stylized cherry-blossom heads, the neck with foliate motifs, the en-suite lid with cherry blossoms enclosed within a nonagon, signed on the base in iron red *Nihon Kyoto Kinkozan tsukuru*, 25cm (9 7/8in) high; the second a rounded rectangular tea caddy with shaped panels enclosing stylised flowers on one side and different stylised flowers and foliage on the other, worked in gilt on a blue ground, signed on the inside of the lid with an illegible impressed seal, 13.5cm (5 1/4in) high. (5).



227

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

228

**TWO CLOISSONNÉ-ENAMEL AND PORCELAIN VASES**

Meiji era (1868-1912), late 19th/early 20th century. Comprising one pear-shaped vase worked in gilt wire with a continuous design of three sparrows in flight among the late summer and autumn plants and flowers including *ominaeshi* (valerian) and chrysanthemums on a blue ground, signed on the base in iron red *Dai Nihon Kaiyosha sei*, 30.5cm (12in) high; the second a handled footed vase decorated with two butterflies hovering among trailing branches of red roses and *nogiku* (wild chrysanthemums) worked in gilt wire on a blue ground, the foot painted in underglaze blue with stylised flowerheads interwoven among *karakusa* ('Chinese grasses'), unsigned; 24cm (9 3/8in) high. (2).



228

£1,500 - 1,800

JPY220,000 - 270,000

US\$2,000 - 2,400

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



(reverse)



## CERAMICS

### Various Properties

229 \*

#### **A HANIWA STANDING EARTHENWARE FEMALE FIGURE, PROBABLY A SHAMANESS**

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

£10,000 - 15,000  
JPY1,500,000 - 2,200,000  
US\$13,000 - 20,000

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

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



230

**A KAKIEMON BOWL AND EN-SUITE COVER**

Edo period (1615-1868), circa 1680

Painted on the domed cover with sections of a folding screen among sprays of peonies, chrysanthemums and an exotic bird in iron red, blue, green and yellow overglaze enamels, the sides similarly painted with a continuous design of a four-panel folding screen among peonies and chrysanthemums. 16.2cm x 22cm (6 3/8in x 8 5/8in). (2).

**£10,000 - 15,000**

**JPY1,500,000 - 2,200,000**

**US\$13,000 - 20,000**

**Provenance**

Soame Jenyns collection.

For a footed bowl and cover painted with a very similar motif, see Asahi Shinbunsha, *Kakiemon no Sekai: Genryukara gendai made: Jusandai tsuito juyondai shumei kinen* (The World of Kakiemon from Its Origins to the Present: Commemorating the Succession from the Thirteenth to the Fourteenth Generation), Fukuoka, 1983, no.69; Hayashiya Seizo (ed.), *Nihon no Toji*, vol.9, *Kakiemon*, Tokyo, Chuokoronsha, 1974 (repr. 1975), no.96; Kakiemon-style Ceramic Art Research Center, *Kakiemon yoshiki jikisakuhin kirokushu: Kokunai shozo sakuhin*, (Records of Kakiemon-style Ceramics: Collection in Japan), vol.1, Fukuoka, Kyushu Sangyo University, 2009, no.12; Kyushu Ceramic Museum, *Kakiemon: Sono yoshiki no zenryo: Heisei juichinen tokubetsu kikakuten* (Kakiemon: The Whole Aspect of the Kakiemon Style: Special Exhibition 1999), Saga, 1999, no.45; compare another bowl with a plain and unadorned finial in Nishida Hiroko and Ohashi Koji (eds.), *Kakiemon ten: Yoroppa ni kaikashita iro-e jiki* (Kakiemon Exhibition: Polychrome Overglaze Enamel Decorated Ware That Flourished in Europe), Fukuoka, Asahi Shinbunsha, 1993, no.56.



231



232



(interior)



233

231

**A KO-IMARI PORCELAIN BLUE-AND-WHITE LOBED DISH**

Edo period (1615-1868), 18th century

Of ten-lobed form, painted in underglaze blue with panels of formalised flowers and fruit radiating from the central well, the underside with scrolling foliage, the base with four spur marks; with a wood storage box. 31.8cm (12½in) diam. (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

232

**AN IMARI FIGURE OF A YOUNG WOMAN HOLDING A HAGOITA (BATTLEDORE)**

Edo period (1615-1868), 18th century

Decorated in enamels, iron-red and gilt, seated with her legs half folded beneath her, holding a *hagoita* (battledore) across her knee, her hair dressed in a top knob, her long sashed robe patterned with maple and cherry blossoms. 16cm x 10.5cm (6¼in x 4 1/8in).

£1,500 - 1,800

JPY220,000 - 270,000

US\$2,000 - 2,400

233

**A LARGE IMARI LOBED BOWL**

Edo period (1615-1868), circa 1700

Painted on the interior with vertical panels of chrysanthemums, reserved on formal grounds, in coloured enamels and underglaze blue, the exterior painted in similar style with a continuous design of scrolling chrysanthemums. 24.8cm x 11.3cm (9¾in x 4½in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300





234

234

**A SMALL FIVE-PIECE IMARI GARNITURE SET**

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

Comprising three baluster vases, each painted in underglaze blue, iron-red and gilt with a matching design, decorated with panels of cherry, chrysanthemum and peonies, separated by *shippo-zunagi* (linked-jewels), each vase with a detachable en-suite domed cover surmounted by a cockerel-shaped knob, each vase 37cm (14½in) high; the two trumpet-shaped beaker vases similarly decorated with an almost identical design, each beaker vase 23cm (9in) high. (8).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

235 \*

**A KO-IMARI PORCELAIN OVOID VASE**

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

Decorated in undeglaze blue with an overall design of *takokarakusa* (octopus-tentacled 'Chinese grasses') covering the body and neck; with a storage box inscribed *Imari sometsuke takokarakusa-mon tsubo* (Underglaze blue Imari vase with octopus-tentacled 'Chinese grass' design). 27cm (10 5/8in) high. (2).

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000



235



(interior)



236



237



238

236 \*

**A KYO-YAKI EARTHENWARE BOX AND COVER  
IN THE FORM OF A GOBAN (BOARD FOR PLAYING GO)**

Edo period (1615-1868), late 18th/early 19th century  
Of typical square form, supported on four bun feet, the removable cover marked out with small squares, the sides with alternating prunus, bamboo and *hanabishi shippo-zunagi* (flowery-diamond linked-jewels) designs, all in rich blue and green enamels and gilding, the interior of the box similarly painted with plum blossoms and the inside of the cover with turbulent water; with an unassociated wood storage box. 7.6cm x 11.2cm (3in x 4 3/8in). (3).

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000

237 \*

**A KYO-YAKI KORO (INCENSE BURNER)  
IN THE FORM OF A GISSHA (OX-DRAWN CARRIAGE)**

Late Edo period (1615-1868), 19th century  
Constructed in several detachable sections, decorated in green, iron-red, black enamels and gilt, the rectangular detachable roof painted and moulded on all four sides with simulated *sudare* (bamboo blinds) curtained windows, the top reticulated with several *hanabishi* (flowery-diamond) the axles and two-spoked wheels decorated with half-rectangles on an iron-red ground painted with *karakusa* ('Chinese grasses') in gilt, the pair of detachable long parallel shafts and yoke embellished in gilt with stylised flowerheads interwoven among scrolling *karakusa* on a black-glazed ground, resting on a separate en-suite four-footed rectangular low stand painted in a similar manner; with a separate square box and pair of silver tongs, *unsigned*; with a wood storage box inscribed *Goshoguruma*. 19.4cm x 40.5cm (7 5/8in x 16in). (12).

£1,800 - 2,500  
JPY270,000 - 370,000  
US\$2,400 - 3,300

238 \*

**A DEEP LOBED STONWARE BOWL**

Edo period (1615-1868), mid-late 19th century  
Decorated in overglaze enamels in the manner of Kenzan, with a variation of the famous Korin design of contrasted flowering cherry and maple branches on a crackled beige ground; with a wood storage box attached with a paper label inscribed *Kyoyaki unkinde rinkabachi* (Kyo ware floral-petal-shaped vessel with cherry-blossom and maple-tree design). 11cm x 18cm (4 5/8in x 7 1/16in). (2).

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

The very similar Kenzan-style bowl by Nin'ami Dohachi (1783-1855) which doubtlessly was copied to conceive the piece in this lot is in the collection of the Suntory Museum of Art.



239

239 \*

**A NABESHIMA CELADON TRIPOD KORO (INCENSE BURNER) AND COVER**

Edo period (1615-1868), 18th century  
The lobed body in the form of a chrysanthemum flower moulded with three stubby legs, the silver *hoya* (incense cover) pierced with *itsutsudomoe* (five comma) motif; with a wood storage box inscribed outside *Nabeshima koro* (Nabeshima incense burner) and a brocade bag. 6.5cm (2½in) high. (4).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



240

240

**TWO LARGE PORCELAIN VASES AND ONE BOWL**

Meiji era (1868-1912), late 19th/early 20th century  
The first a tall pear-shaped vase, the body with three wide bands, the middle section partially unglazed and applied in relief with assorted fish and crustaceans including a squid, a crab and an *amadai* (tile fish), an *ishidai* (striped beakfish), a *karei* (flounder) caught in a net between two bands applied with assorted shells in ceramic high relief including *hotate* (scallop) and *asari* (littleneck clams) resting on top of different vegetables decorated enamels in overglaze within circular panels, signed on a circular panel above the foot *Makuzu gama Kozan tsukuru* in underglaze blue; signed on the base *Kozan sei*; 39.5cm (15½in) high; the second an ovoid vase decorated in enamels and gilt with cranes descending to windswept stalks of bamboo, signed on the base in iron red *Dai Nihon Yokohama Imura sei*, 31cm (12¼in) high; the third bowl of *Kaga-Aka-e* type, painted in sepia with a landscape panel within an iron red border painted in gilt with scrolling foliage, marked *Kutani Kichizo sei* with a seal, 18.7cm (8 3/8in) diam. (3).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



(signature)

241 \*

**A STONEWARE SQUAT VASE**

By Makuzu Kozan, Meiji era (1868-1912), early 20th century  
Decorated in overglaze green, gold and black with sprigs of young pine and bamboo leaves, the inside with an ash glaze, signed on the base with an impressed signature *Makuzu* within a gourd cartouche and painted *Kozan* within a square ceramic cartouche; with a wood *tomobako* box inscribed outside *Tokyo Miwa Zenbei, Shuku goseikon, Matsushita Zenshiro kun* (presented from Miwa Zenbei, Tokyo, to Mr Matsushita Zenshiro celebrating his marriage), with an inscription inside possibly reading *Suhada wakamatsu no e* (Unglazed body with picture of young pines) and signed *Makuzu Kozan saku* with seal *Makuzu Kozan*.  
19.6cm (7<sup>3</sup>/<sub>4</sub>in) high. (2).



241

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600

For a similar vase decorated with an ivy vine and signed on the base in the same way, see Kathleen Emerson-Dell, *Bridging East and West: Japanese Ceramics from the Kozan Studio*, Baltimore, Walters Art Gallery, 1995, p.54, no.30.



(signature)

242 \*

**AN EARTHENWARE CYLINDRICAL VASE**

By Makuzu Kozan, Meiji era (1868-1912), early 20th century  
Decorated in iron-red and green enamels with an overall design of three *shishi* frolicking with a brocade ball, signed on the base with an impressed seal *Makuzu*; with a wood *tomobako* storage box titled *kabin* (flower vase), inscribed inside the lid *Gosu aka-e tamatori shishi-e Makuzu Kozan saku* (Chinese style red-coloured ware with design of *shishi* holding a *tama*, made by Makuzu Kozan) and signed with a red seal *Makuzu Kozan*.  
32cm (12<sup>1</sup>/<sub>2</sub>in) high. (2).



242

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600

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(signature)



(signature)



243 \*

**A TALL PORCELAIN VASE**

By Makuzu Kozan, Meiji era (1868-1912), early 20th century  
Painted in underglaze blue and grey with a large goose about to descend on flowering stalks of reeds; signed on the base in underglaze blue *Makuzu Kozan sei*.  
34cm (13 3/8in) high.

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



244

**A BLUE-AND-WHITE PORCELAIN STOUT PEAR-SHAPED VASE**

By Makuzu Kozan, Meiji era (1868-1912), early 20th century  
Painted with an overall design around the body imitating an archaic Chinese bronze with eight *shoyo* (banana-leaf)-shaped cartouches enclosing Chinese mythical beasts issuing from the foot; signed on the base in underglaze blue *Makuzu Kozan sei*.  
27cm (10 5/8in) high.

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



(signature)



(signature)



245

**A PORCELAIN BALUSTER VASE**

By Makuzu Kozan, Meiji era (1868-1912), late 19th/early 20th century  
Painted with tall leafy stems of irises in underglaze blue, the leaves painted in contrasting tones of blue on a yellow ground; signed on the base in underglaze blue *Makuzu Kozan sei*.  
31cm (12<sup>1</sup>/<sub>2</sub>in) high.

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600



246 \*

**A LARGE PORCELAIN BALUSTER VASE**

Probably by Seifu Yohei III (1851-1914), Meiji era (1868-1912), late 19th/early 20th century  
Decorated with an overall design of lotus flowers and foliage, incised beneath a yellow-glazed ground, signed on the base with incised characters *Seifu*, with a wood *tomobako* storage box titled *Kotekiya hori-e kabin* (Shiny yellow-glazed flower vase with incised design), the inside of the lid signed *Seifu tsukuru* with a seal, with a blue *tomobukuro* (original cotton storage bag) stamped *Seifu* within a gourd-shaped seal; with a separate wood stand.  
37cm (14<sup>1</sup>/<sub>2</sub>in) high. (4).

£1,200 - 1,800  
JPY180,000 - 270,000  
US\$1,600 - 2,400



247



(signature)

247 \*

**A GREEN-GLAZED OVOID VASE WITH A SLENDER NECK**

Attributed to Suwa Sozan I (1851-1922), Taisho era (1912-1926)

Decorated with three sturgeon-like fish swimming beneath the surface, modelled in low relief and painted in underglaze red, the body lightly incised with scattered weeds, the base signed with an impressed seal *Sozan* within an oval reserve; with a wood *tomobako* storage box inscribed outside *Seiji beniuo kabin* (Celadon flower vase with red fish design) and signed *Sozan* with two seals, one reading *Teishitsu Gigeiin* (Artist-Craftsman to the Imperial Household).

28cm (11in) high.

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000



248



(signature)

248 \*

**A GREEN-GLAZED OVOID VASE**

Attributed to Suwa Sozan II (1890-1977), Taisho (1912-1926) or Showa (1926-1989) era

Decorated with a shoal of sturgeon-like fish swimming beneath the surface, modelled in low relief and painted in underglaze grey and red, the body lightly incised with scattered weeds, the base signed with an impressed seal *Sozan* within a circular reserve; with a wood *tomobako* storage box inscribed outside *Seiji gyomon hanaire* (Celadon flower vase with fish motif) and signed inside *Sozan* with seal *Sozan* and a loose paper slip with inscriptions.

31.5cm (12 3/8in) high. (3).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600





(signature)



249

#### A STONEWARE TEABOWL

By Shimizu Uichi (1926-2004), Heisei era (1989-), 1990s

A wide low teabowl, the thinly potted brown stoneware body entirely covered in a *kairagi* glaze, stamped just above the footring with the maker's seal; with a wood *tomobako* storage box inscribed outside *Chawan* 茶盥 (Teabowl) and signed inside *Uichi* 卯一 with a seal *Shimizu* 清水.

5.6cm x 16.5cm (2¼in x 6½in). (2).

£3,000 - 5,000

JPY440,000 - 740,000

US\$4,000 - 6,600

#### Provenance

Carlo Maria Suriano collection.

#### Published

Christine M. E. Guth, 'The Aesthetics of Rayskin in Edo-period Japan: Materials, Making and Meaning,' *Impressions*, 37 (2016), (88–107), p.99 (fig.11).

A pupil of Ishiguro Munemaro (1893-1968) and named a Living National Treasure in 1985, Shimizu Uichi was especially admired, like his teacher, for experimental recreations of historical glazes. In this case he emulates the 'crawling' texture seen in many bowls imported into Japan from Korea during the sixteenth century, including the National Treasure Kizaemon bowl in the Nezu Museum, Tokyo. The poetic term *kairagi* (plum-blossom bark), applied to this type of glaze, was also used in the Edo period to describe the surface of rayskin; see the article by Christine Guth cited above, p.100.

## SATSUMA EARTHENWARE

(LOTS 250 - 291)

### GILDING THE FOUR SEASONS

Satsuma ware was first manufactured in 1600 when Lord Shimazu invited Kinkai, one of hundreds of Korean potters who had emigrated to Japan, to open a kiln in his Satsuma domain located in the far south of Kyushu.<sup>1</sup> The earliest examples were made from dark clay with a high iron content covered with a black glaze, but following the discovery of a local white clay Satsuma potters also started to produce lighter-coloured wares, the ancestors of the crackle-glazed works illustrated on the following pages. Throughout the seventeenth and eighteenth centuries, and most likely well into the nineteenth century, the ceramics made in Satsuma were as different as it is possible to imagine from the minutely decorated pieces illustrated here, but local tradition relates that at some point a group of potters was sent to Kyoto to study the art of enamelling. The earliest known enamelled Satsuma wares, probably dating from as late as the 1860s, bear a passing resemblance to much earlier pieces produced in Kyoto, suggesting that there may indeed be some connection between the two.

The Japanese displays at the Paris Exposition of 1867 included examples of what would later be called Satsuma ware. These were still relatively simple, but in the short space of eight years between 1867 and 1875, when George Ashdown Audsley and James Lord Bowes published their lavish and monumental *Keramic Art of Japan*, something extraordinary happened: not only did the decorated wares become much more elaborate, but enamelled Satsuma suddenly acquired a long and totally unsubstantiated history. Audsley and Bowes were

already aware that the longevity of Satsuma was being exaggerated but they still suggested that it might date back two and a half centuries, while in 1877 a London sale of 'old Satsuma' featured pieces supposedly made for presentation to the Pope in the sixteenth century! Not until the 1890s was some semblance of chronological plausibility restored.

The international popularity of Satsuma, when presented at events such as the 1873 Vienna Weltausstellung (World Exposition), encouraged potters from all over Japan to try their hands at making the ware, so that the word 'Satsuma' soon lost most of its geographical sense, although sometimes the bodies were still thrown and fired in Kyushu and then sent elsewhere for decoration. In an effort to maintain the connection with the Satsuma domain, some examples (such as lot 270) are marked with the distinctive *mon* (family crest) of the Shimazu family, consisting of a cross in a circle, often in gold on a red ground, but in the Western imagination 'Satsuma' was no longer a place. Instead it encompassed a romantic vision of the exotic orient and so it has remained to this day, even though this supposedly most Japanese of products incorporated a number of recently invented Western techniques and was later influenced by European ceramics brought back from the international expositions: for example, most of the distinctive gilt colour in Satsuma wares manufactured at Awataguchi in Kyoto was made from 'liquid gold', a material developed at the Meissen factory in Germany.

This was a time when discerning collectors of Japanese arts and crafts were becoming increasingly aware of Japanese lore and legend, thanks to books such as *Tales of Old Japan* by Algernon Freeman Mitford (1871), the more titillating *The Nightless City: Or the History of the Yoshiwara Yukwaku* by Joseph Ernest De Becker (first edition, 1899), and the numerous publications of the Irish-Greek journalist Lafcadio Hearn, who lived in Japan from 1890 until his death in 1904. Yabu Meizan and the other canny craftsman-entrepreneurs of Osaka and Kyoto quickly adopted decoration that met the needs of this better-informed new clientele by including such subjects as *oiran* (senior courtesans) picnicking on the banks the Sumida River (lot 283); more obvious ladies of the night such as the drum dancers of the port of Asazuma on Lake Biwa (lot 260); Prince Genji, hero of the eponymous eleventh-century novel, magically transported into the world of the nineteenth-century pleasure quarters (lot 284); daimyo (feudal lords) in procession with their samurai retainers (lot 256); scenes from the court life of the Heian period (794-1185, lot 257); and of course the ever-present Mount Fuji (lots 254, 268, 283, 288).

Two of the most ambitious works offered for sale on the following pages aimed to take foreign buyers on a journey through time. One, a large bowl (lot 258), features scenes from popular seasonal activities including spring cherry-blossom viewing, autumn maple-leaf peeping, and New Year celebrations, the last in particular giving the painter of this lavishly decorated

piece the opportunity to depict the most extravagant female apparel, worn on such occasions, in minute and colourful detail. The other, a set of 12 plates (lot 291) is still more broader in scope, leading us on an enjoyable fantasy tour through the customs of the 12 months, taking in not just the Gosekku (Five Festivals) held in the first, third, fifth, seventh, and ninth months, but also somewhat less well-known celebrations like the San'no Festival in Tokyo's Kanda district or a late-autumn *tori-no-ichi* fair. Through the lavish use of enamels and foreign gold, the visual and sensual delights of traditional Japan were given portable form and enjoyed in the drawing rooms of Europe and America, transporting their owners to a glittering Neverland that continues to delight collectors the world over.

#### NOTES

1. For the general history of Satsuma ware, see Oliver Impey, Malcolm Fairley, and Tsuyoshi Yamazaki, *Meiji no Takara: Treasures of Imperial Japan: Ceramics Part II: Earthenware*, London, 1995, passim, and Joe Earle, "'Satsuma' Ware', in Joe Earle, *Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection*, London, 2002, pp.138-141.

FOREWORD FROM THE COLLECTOR  
A PRIVATE SELECTION OF FINE SATSUMA  
AND OTHER BEAUTIFUL MEIJI OBJECTS  
(Lots 250 - 277 SATSUMA EARTHENWARE)  
(Lots 352 - 365 METALWORK AND OTHER WORKS OF ART)

I am grateful and fortunate that my interest in art and painting was awakened during my school days by a particularly dedicated art teacher, himself a painter. Over the course of a long and challenging career, engagement with works of art and beautiful objects always gave me new energy and enabled me to think creatively. My particular interest in the best Meiji objects began in 1970, when my future parents-in-law gave me a very small ceramic vase. I was immediately fascinated by its design and artistic quality, though I didn't yet know that it was by Kinkozan. A subsequent search for similar objects at art fairs and auctions in my home region (more than 400 miles away from my future and current wife) was entirely fruitless, but this setback only spurred me on to greater efforts.

My first source of information was the available literature on the broad outlines of Meiji-era Japanese art. I was subsequently able to develop my knowledge over a period of 45 years, first through the experience of making my earliest acquisitions, and then through contact with specialists, by seeing countless objects in person and by further judicious acquisition of interesting items. Among the most enjoyable aspects of Meiji art is the way that one never ceases to learn something new and that it is still possible to be surprised by something one has never seen before. The very best 'golden-age' Meiji objects represent a body of art that cannot be reproduced and would be unaffordable today due to the time-consuming manner of their design and production; each of them is therefore unique.

It has given me the greatest pleasure to assemble this extraordinary and diverse collection of very fine Japanese objects. For reasons of advanced age, I would now like to ensure that—with this first sale—my treasures will be preserved by future collectors. This act of passing from hand to hand has already ensured their survival for more than 120 years and I hope the same process will continue for a long time to come, to the delight of successive generations of owners.

I would like to add that for years I have followed with great interest Bonhams sales of Fine Japanese Art, with their wonderful objects, detailed catalogue entries and excellent photographs. Once I had decided to part with my collection, Suzannah Yip and the Japanese Department were for me the one and only possibility. This has proved to be a very good decision: the friendly advice prior to consignment; the subsequent examination in situ by Suzannah Yip of all of the objects under consideration for the auction; and the highly competent appraisal, advice and selection of objects were all excellent. The subsequent process of consignment to auction was perfectly coordinated and ran without a hitch, for which Suzannah and her colleagues have my profound thanks!

非常に熱心な美術の先生のおかげで、学生時代のうちに芸術と絵画へ興味が湧くようになったことを、私は喜ばしく、恵まれたことだと感じています。その先生ご自身も絵を描く方でした。長年にわたる困難の多い仕事と人生において、芸術作品、美しいものに触れることは、いつも私にエネルギーを与え、創造力をもって考えることを可能にしてくれました。明治期の美術品への私の特別な関心は、将来の義父母となる方たちが、1970年にとても小さな花瓶を贈ってくれたことに始まりました。その花瓶が錦光山によるものだとはまだ知りませんでしたが、すぐに私はそのデザインと芸術性に魅了されました。自分の出身地（当時の私にとっては将来の妻、そして現在の妻からは400マイル以上離れた場所です）で、見本市やオークションを訪れ、似た作品を探しましたが、全く失敗に終わりました。しかし、この失敗は私がいっそう努力をすることに拍車をかけました。

私にとって最初の情報源は、明治時代の芸術全般を扱った文献でした。その後、45年間、初めは作品を買い求める経験を通じて、それから専門家と連絡を取るようになり、数えきれない数の作品を実際に見て峻別し、興味深い作品を購入する中で、知識を養うことができたのです。明治の美術品の最大の面白みは、常に新しい学びがあり、それまで見たこともない作品に驚かされ、それに終わりが無いことです。「黄金期」の明治の芸術品は、もはや制作することが不可能で、非常に手間のかかるデザインや製作過程を理由に、現代では手が届かないものです。それゆえに、明治の芸術品のひとつひとつが固有の作品なのです。

多様で見事な並外れた日本美術コレクションを築きあげることは、この上ない喜びを私に与えてきました。高齢を理由に、この第一回目のオークションを開催することを通して、私の宝物が未来のコレクターに大切にされていくことを確かなものにしたと考えています。人の手から手へと作品を受け継いで行く行為によって、120年以上の間、これらの作品は生き延びてきたのです。新しい世代を喜びへと導く、こうした流れがずっと続いていくことを願っています。

詳細な作品情報と質の高い画像を添えて、素晴らしい作品を扱ってきたボナムズのFine Japanese Artオークションを、長い間、興味深く見てきたことも追記しておきます。私がコレクションを手放すことを決断したとき、スザンナ・イップと彼女が率いる日本美術部門以外に私の選択肢はありませんでした。結果として、非常に良い選択をしたことが、実際に証明されました。出品前にはオークション出品工程や査定評価などに関する丁寧な説明があり、その後、オークション出品に向けて、全ての作品が保管場所において、スザンナ・イップ本人によって鑑定されました。非常に的確な査定評価、出品に関するアドバイス、作品のセクション、全てにおいて素晴らしいものでした。オークションのための作品移送についても完璧な手配が行われ、スムーズに行われました。スザンナと彼女のチームに深く感謝いたします！



(interior)



(interior)



250



251



**SATSUMA EARTHENWARE**  
Property from a European  
Private Collection  
(Lots 250-277)

250

**TWO SATSUMA CIRCULAR SHALLOW  
BOXES AND COVERS**

Meiji era (1868-1912),

late 19th/early 20th century

Each decorated in enamels and gilt, the first with a square panel depicting several children parading with kites and banners and pushing elaborate flower carts during a festival, the inside of the cover painted with a butterfly hovering over a basket brimming

over with persimmons, grapes, peaches and pomegranates, the inside of the box depicting a courtier and his child retainer admiring moonlit *hagi* (bush clover) in bloom on the banks of the Noji Tama River, *unsigned*, 8.2cm (3 1/4in) diam.; the second with the cover mainly decorated in gilt with a phoenix, the inside of the cover with two courtiers on a verandah overlooking a steep ravine, the inside of the box with a solitary elderly figure making his

way towards a pavilion nestled amidst snow-covered mountains, signed on the base *Hozan*; 9.3cm (3 5/8in) diam. (4).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



251

**TWO SATSUMA VESSELS**

One by Kinzan and one by Kinkozan, Meiji era (1868-1912), late 19th/early 20th century. Each decorated in enamels and gilt, the first a bowl painted in the centre with the 'Hundred Boys', gathered around a bird cage, an ikebana display, a large ink-stone, a stack of books or a tall incense burner, engaged in scholarly pursuits and bordered by a band of assorted brocade extending over the exterior above sprays of chrysanthemums, signed on the base with seal *Kinzan*, 5.7cm x 13.5cm (2 1/4in x 5 1/4in); the second a rounded handled vase raised on three tall feet painted on one side with birds perched among tall stalks of peonies and *hagi* (bush clover) growing behind a bamboo fence, the other depicting two peasants walking along a bridge over a river, a forest of evergreen and maple trees in the foreground, the en-suite reticulated cover in the form of a chrysanthemum bud, signed on the base *Kinkozan*; 16cm (6 1/4in) high. (3).

£1,200 - 1,800  
JPY180,000 - 270,000  
US\$1,600 - 2,400



252



252

**TWO ELABORATELY HANDLED SATSUMA KORO (INCENSE BURNER) AND EN-SUITE COVERS**

Both by Shuzan, Meiji era (1868-1912), late 19th/early 20th century. Each decorated in enamels and gilt, the first with two rectangular panels, one side with women and children gathered on a verandah overlooking a garden and six sparrows flying towards clumps of morning glory on the other, the shoulder applied with two handles in the form of dragons, signed on the base with seal *Shuzan*, 14.2cm (5 9/16in) high; the second a squat globular *koro* painted with two lobed panels, one enclosing warriors in front of a *jinmaku* (curtain) discussing battle tactics and the other depicting children playing beside a lake, one holding a kite and others catching insects, signed on the base *Shuzan*; 10.8cm (4 1/4in) high. (4).

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600



253

253

**THREE SATSUMA VESSELS**

Meiji era (1868-1912), late 19th/early 20th century. Each decorated in enamels and gilt, the first an ovoid vase painted on the body with two large rectangular panels, one depicting warriors and archers fighting each other on the edge of a cascading waterfall on a cliff and a group of women and children at leisure on the verandah of a large mansion on the other, all reserved on a cobalt blue ground of trailing branches of wisteria, *unsigned*, 15.5cm (6 1/16in) high; the second a squat square vessel painted on the shoulder with outdoor scenes of women and children

alternating with warriors discussing strategy before battle, with an en-suite cover reticulated in the form of a chrysanthemum bud, signed on the base *Kinkozan zo*, 10.2cm (4in) high; the third a small bowl decorated with a central circular panel enclosing a moonlit scene of three warriors on the shores of a lake, signed on the base *Yokohama bijutsuhin Satsumayaki Unshu*; 11.5cm (4 1/2in) diam. (4).

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600

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



254



255



254

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

The bowl by Kanzan and the box painted by Shozan for the Koshida Company, Meiji era (1868-1912), late 19th/early 20th century. Each decorated in enamels and gilt, the bowl with a wide band encircling the entire body enclosing densely clustered peonies and chrysanthemum blossoms between two narrow bands of geometric and foliate motifs and painted on the inside with numerous minute butterflies, signed on the base *Kanzan*, 4.2cm x 7.3cm (1 5/8in x 2 7/8in); the second with the cover painted with an elegantly dressed group enjoying an outing along the pine-clad shore of a lake, a snow-decked Mount Fuji looming in the distance, the sides of the box with tightly clustered and overlapping seasonal flowerheads, signed on the base with two seals *Koshida* and *Shozan*; 4.5cm x 7.6cm (1 3/4in x 3in). (3).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

255

**A SATSUMA SQUARE DISH AND A LOBED BOWL**

One by Koyama Nanpo and one by Kinkozan, Meiji era (1868-1912), late 19th/early 20th century. Each decorated in enamels and gilt, the square dish painted with an outdoor picnic scene of women and children enjoying *hanami* (cherry-blossom-viewing) bordered by stylised ferns, the sides depicting cherry blossoms floating over waves on a cobalt-blue ground, signed on the base with seal *Koyama Nanpo* beneath the Yasuda Trading Company mark, 2.6cm x 13.9cm (1in x 5 1/2in); the bowl painted with a samurai household seated in front of a table screen and ikebana displays, their guests in the foreground taking tea, the exterior with stylised cherry blossoms and foliage reserved on a cobalt-blue ground, signed on the base *Kinkozan* in a rectangular reserve; 5.1cm x 12.2cm (2in x 4 3/4in). (2).

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600





(interior)



(interior)



256

**A SATSUMA BOWL**

By Ryuzan, Meiji era (1868-1912), late 19th/early 20th century  
 Decorated in enamels and gilt, the interior with a central circular panel of a writhing dragon rendered in low relief bordered by a daimyo procession depicting tightly grouped samurai and retainers on foot, the feudal lord being carried in a *kago* (palanquin), the outer border with petal-shaped panels enclosing a continuous scene of thatched huts nestled in a pine-clad lakescape repeated on the exterior beneath a wider band of large butterflies decorated in low relief hovering over seasonal blossoms; signed on the base with a seal *Ryuzan*.  
 6.1cm x 15.6cm (2 3/8in x 6 1/8in).

£1,500 - 1,800  
 JPY220,000 - 270,000  
 US\$2,000 - 2,400

257

**A SATSUMA DEEP BOWL**

By Kyozan, Meiji era (1868-1912), late 19th/early 20th century  
 Decorated mainly in gilt and enamels, the interior with several archers gathered on the edge of a cliff overlooking tumultuous waters, one holding a *nusa* (wood stick used in Shinto rituals) tied with *gohei* (ritual papers), praying for victory in battle, above three circles enclosing the portrait of a Heian-period personage, the middle circle with a Heian court lady flanked on the right by a warlord and on the left a samurai, the exterior embellished with a continuous design of overlapping fans decorated with seasonal flowers above stylised chrysanthemums floating above waves; signed on the base *Kyozan Seiko zo*.  
 7.1cm x 15.5cm (2 3/4in x 6 1/8in).

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000



258



(258 - interior)

258

**A MAGNIFICENT AND UNUSUALLY LARGE SATSUMA BOWL**

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

Finely decorated in enamels and gilt with three large rectangular panels, each depicting a different scene, one with women and children at leisure enjoying *hanami* (cherry-blossom-viewing), the second with travellers and families in front of a tea house strolling along the shores of a lake, during the *momijimi* (maple-viewing) season and the third with a pair of exotic birds perched on flowering branches of *yamazakura* (mountain cherry) separated by vertical gilt panels of peony blossoms floating on a tight, repeated foliate patterned ground, the interior painted with a woman and four children attired in sumptuous kimono on their way to play *hanetsuki* on New Year's day, the woman holding a *hagoita* (battledore) and throwing up a *hane* (shuttlecock) beneath an undulating border embellished with a profusion of chrysanthemum and peony blossoms; signed *Dai Nihon Kyoto Tojiki Goshigaisha Ryozan tsukuru* beneath the Yasuda Trading Company seal-mark,  
19.5cm x 41cm (7 5/8in x 16 1/8in).

£20,000 - 30,000

JPY3,000,000 - 4,400,000

US\$26,000 - 40,000



259

**A SMALL SATSUMA PLATE**

By Kaizan, Meiji era (1868-1912), late 19th/early 20th century  
 Finely decorated in enamels and gilt, the interior painted with a large square panel depicting cormorant fishing lit up by a flaming torch on the upper right, an elegant group of revellers aboard two pleasure boats just departing from the shore on the lower left, two palanquins resting beneath trailing fronds of wisteria on the bank in the foreground and a mountain range in the distance, framed by leafy sprigs of peony blossoms, the underside with tiny butterflies hovering over five sprays of seasonal flowers; signed on the base *Kaizan seizo*.  
 15.3cm (6in) diam.

£1,500 - 2,000  
 JPY220,000 - 300,000  
 US\$2,000 - 2,600



259



260

260

**A LARGE SATSUMA DEEP BOWL**

Painted by Sozan for the Tanaka Company of Shiba, Tokyo, Meiji era (1868-1912), late 19th/early 20th century

Finely decorated in enamels and gilt with three overlapping maple-leaf panels enclosing from right the head and shoulders of an elegantly clad woman, a *shirabyoshi* (court dancer) in a boat drifting past overhanging willow branches on Lake Biwa, alluding to Asazuma-bune or ladies of the night associated with the port of Asazuma, the third depicting a waterfall cascading down a mountainous landscape surrounded by swirling narrow bands of brocade enclosing assorted geometric and foliate motifs spiralling from the centre, reserved on a cream ground decorated with tightly arranged *hanabishi* (flowerly-diamond) and whorl patterns; one maple leaf panel signed in gilt Sozan with a seal, signed on the base with three seals respectively *Tokyo Shiba ku*, *Tanaka sei* and *Sozan*.

7.7cm x 24.5cm (3in x 9 5/8in).

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000

261

**A LOBE-RIMMED SATSUMA BOWL**

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

Decorated in enamels and gilt with twelve floral roundels of assorted size scattered over the interior cream ground, each representing seasonal flowers including trailing fronds of *fuji* (wisteria), *susuki* (pampas grass), *hagi* (bush clover), *kiku* (chrysanthemum), white and red *ume* (plum), *botan* (peony) and *asagao* (morning glory), the exterior with a tight arrangement of *shippo-zunagi* (linked jewels); signed on the base in gilt *Dai Nihon Satsumayaki Yuzan zo*.

7cm x 18.5cm (2 3/4in x 7 1/4in).

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,600 - 2,400



261



262



263

262

**TWO SATSUMA TEACUPS, TWO SAUCERS  
AND ONE SMALL RECTANGULAR VASE**

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

Each decorated in enamels and gilt, one saucer decorated with a radiating band of overlapping panels enclosing seasonal flowers, musical instruments and children at play and other figures, signed on the base in gilt *Kazan* within a rectangular reserve, 11cm (4 3/8in) diam.; the second painted with two fan-shaped panels enclosing a panoramic lake scene and a woman and child beside hydrangea shrubs, with an accompanying teacup, similarly decorated on a blue ground, 5.7cm (2 1/4in) high; each signed on the base *Kinkozan zo*, 11.2cm (4 3/8in) diam.; the second an unassociated teacup decorated with four petal-shaped panels enclosing leisurely scenes of children at play, the inside with numerous minute butterflies, signed on the base with seal *Kinkozan*, 5.1cm (2in) high; the fifth a rectangular vase painted with two different scenes separated by seasonal flowers, signed on the base in gilt *Dai Nihon Kozan zo*; 12.1cm (4 3/4in) high. (5).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

263

**FOUR MINIATURE SATSUMA VESSELS**

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

Each decorated in enamels and gilt, the first a rectangular box and cover painted with a woman teaching a young girl to play the *koto*, the inside of the cover and box with an indoor scene of an elegantly dressed woman with her child and attendant, signed on the base with seal *Kaizan sei*, 2cm x 6.7cm x 4.7cm (3/4in x 2 5/8in x 1 7/8in); the second a circular scalloped-rimmed four-legged handled vase painted with women and children on a verandah on one side and a bird-and-flower scene on the reverse, the sides with scrolling *karakusa* ('Chinese grasses'), signed on the base with seal *Fujisan*, 7.7cm (3in) high; the third an oval blue ground vase painted with two rectangular panels, one depicting two sparrows flying against the full moon over autumnal plants and flowers growing beside stone-filled *jakago* (water breakers) and three warriors in a garden on the other on a ground of swirling brocade, signed on the base with impressed seal *Kinkozan*, 7cm (2 3/4in) high; the fourth a slender octagonal vase decorated with families enjoying the cherry-blossom-viewing season on one side and a group of warriors on the other, signed on the base *Satsuma-yaki*; 8cm (3 1/8in) high. (5).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



264



264

**TWO MINIATURE SATSUMA HANDLED VASES**

One by Kinzan and one by Shozan, Meiji era (1868-1912), late 19th/early 20th century. Each decorated in enamels and gilt, one a moon flask painted with a square panel on the front and reverse depicting different scenes of Chinese figures in a bamboo grove and two sparrows foraging for food beside windblown peonies and pinks on the other, the sides with cherry-shaped panels each depicting an identical autumn landscape with maple trees, signed on the base in gilt *Kinzan* within a square seal, 9.1cm (3 9/16in); the second a baluster vase with a tall neck decorated with an overall design of repeated scenes of mountainous rural retreats and shrines enclosed within differently shaped panels on a tightly clustered ground of geometric and foliate motifs, signed on the base with partially effaced signature *Shozan*; 11cm (4 1/4in) high. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600



265

265

**A SATSUMA OVOID VASE**

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century. Boldly decorated mainly in gilt and enamels, with a wide band featuring different warriors, positioned around the vase, seated, kneeling and/or standing discussing strategy before battle, between swirling brocade on the shoulder and foot enclosing phoenixes interwoven among stylised foliage reserved on a cobalt-blue ground, the neck encircled with vertical elaborate brocade panels enclosing *shippo-zunagi* (linked-jewels), *hanabishi* (flowery-diamond) and other geometric motifs, the details on the main protagonists' costumes discretely rendered in low relief; signed in gilt on the base *Kinkozan zo.* 20.2cm (8in) high.

£1,500 - 2,500

JPY220,000 - 370,000

US\$2,000 - 3,300



(reverse)



266

**A LARGE SATSUMA BALUSTER VASE**

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
 Decorated in enamels and gilt, the body painted with two large rectangular panels, each enclosing a different scene, one showing a spring outdoor scene with two elegantly dressed ladies and a child from a wealthy household taking a stroll in a garden beneath cherry blossoms, the other a late summer or early autumn scene with a cockerel and hen pecking for seeds in front of a flowering shrub of *hechima* (loofah) and *nasu* (aubergines), a pair of sparrows perched on trailing branches of ripe green *ingenmame* (beans) behind ripe stalks of *tomorokoshi* (corn), flowering *hozuki* (Chinese lantern) and *susuki* (pampas grass), all reserved on a cobalt-blue ground of repeat stylised foliate motifs, the flattened shoulder with crests interwoven among stylised *chidori* (plovers or dotterels) on waves; signed on the base in gilt *Dai Nihon Kyoto Kinkozan zo.*  
 47cm (18½in) high.

£3,000 - 5,000

JPY440,000 - 740,000

US\$4,000 - 6,600

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



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(reverse)



268

267

**A SATSUMA OVOID VASE**

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

Decorated in enamels and gilt with a continuous design of a flowering pink plum tree with its branches draped beneath a narrow circular band of semi-circular formalised flower heads diagonally spreading across the body, the shoulder encircled with swirling brocade beneath a hexagonal mouth; signed on the base in gilt *Ryozan* beside the Yasuda Trading Company mark.

26.5cm (10¼in) high.

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000

268

**A TALL SATSUMA CYLINDRICAL VASE**

Painted by Sozan for the Kinkozan Company, Meiji era (1868-1912), late 19th/early 20th century

Finely and delicately painted in three subtle tones of *sumi* (ink) with an atmospheric and peaceful evening design flowing around the body with a bamboo grove beside pools of water, each row of stems of bamboo bending in the gentle evening breeze, diminishing in size and fading into the distance, the reverse with the roofs of two thatched dwellings nestled at the foot of bamboo, Mount Fuji soaring in the distance, between two contrasting simple, narrow bands of *shippo-zunagi* (linked-jewels) in bright gilt encircling the rim and foot; signed at lower right with a gold seal *Sozan* and on the base with a seal *Kinkozan zo* and an impressed seal *Kinkozan*.

25.3cm (10in) high.

£3,000 - 5,000

JPY440,000 - 740,000

US\$4,000 - 6,600





269

269

**A SATSUMA OVOID VASE**

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

Painted in enamels and gilt, the body decorated with several figures including families, merchants and revellers strolling along a lakeshore and enjoying *hanami* (cherry-viewing), one middle-class family seated on the open-terrace verandah of a *chaya* (tea house) on the left side, separated by vertical bands of brocade and irises and other floral motifs, the shoulder with bands of *shippo-zunagi* (linked-jewels) and geometric patterns; signed on the base *Kyoto Ryozan* beneath the Yasuda Trading Company mark.

24cm (9 3/8in) high.

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000



270

270

**A SATSUMA SLENDER OVOID VASE**

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

Decorated in enamels and gilt, the body with three long rectangular panels, each enclosing a different scene, one depicting mandarin ducks perched on snow-laden rocks, another painted with a group of itinerant entertainers, some dancing, others beating drums, the third panel with a waterfall cascading down a mountainous Chinese-inspired landscape where a pavilion is nestled amidst cherry trees, a ferry boat in the foreground, all reserved on a ground of stylised flower heads; signed on the base with seal *Hozan* between the Shimazu family crest and the Yasuda Trading Company mark.

25.2cm (9 7/8in) high.

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,600 - 2,400



(reverse)



271

271

**A SATSUMA OVOID VASE**

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

Finely decorated in enamels and gilt, the body with two large panels enclosing contrasting scenes, the rectangular panel depicting a group of young women and children enjoying an outing along the banks of a river where chrysanthemums and peonies are in full bloom, one woman holding a *hagoita* (a battledore), three birds perched and two in flight among trailing fronds of wisteria and *yamazakura* (mountain cherry) above, the square panel painted with an elaborate ikebana display, all reserved on a dense ground of a flock of sparrows flying in and out of the bamboo leaves; signed on the base within a seal *Kyoto Tojiki Goshigaisha tsukuru*. 26.5cm (10 3/8in) high.

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000

272

**A SATSUMA OVOID VASE**

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

Decorated in enamels and gilt with a wide band of densely clustered fanciful and stylised chrysanthemum heads covering half of the crackled cream body, the neck similarly decorated with stylised flowers enclosed within an undulating band; signed in gilt just above the foot *Kashida* with seal. 19.5cm (7 5/8in) high.

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600



272



(reverse)

273



273

**A TALL PORCELAIN BALUSTER VASE**

Taisho (1912-1926) or Showa (19126-1989), early 20th century  
 Decorated in enamels and gilt with a large rectangular panel enclosing the Yomei-mon (Yomei Gate) and Toshogu (Tokugawa Ieyasu's mausoleum) in Nikko on one side and on the other side an interior scene with implements for the tea-ceremony resting in front of a folding gold six-panel screen painted with two cranes flying against a backdrop of Mount Fuji on the other, several butterflies fluttering over an elaborate basket of ikebana to the left and kittens spilling over a *goke* (pot for Go counters) beside a Go board, the neck and foot encircled by a border of folded brocade decorated with white chrysanthemum heads in low relief; signed on the base in iron-red *Kutani* above a seal-mark *Iwa* within a cherry-blossom shaped cartouche. 31.5cm (12 3/8in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

274

**A SATSUMA MOON FLASK**

By Kozan, Meiji era (1868-1912), late 19th/early 20th century  
 Decorated in enamels and gilt, the body with two elaborate square panels enclosing an almost identical scene of elegantly dressed ladies gathered within an interior engaged in ikebana on a fragmented *rinzu* (textile-weave) ground, the shoulder of the vase with a formal arrangement of tightly clustered hexagonal panels enclosing flower heads above a butterfly hovering over clumps of chrysanthemums, the lower section with dense geometric brocade; signed on the base with partially effaced signature *Kozan*. 19.2cm (7 1/2in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



274



(signature)



275

**A LARGE PORCELAIN BALUSTER VASE**

By the workshop of Kanzan Denshichi (1821-1890), Meiji era (1868-1912), late 19th/early 20th century  
Decorated in overglaze and gilt with a vivid overall design of seven monkeys, a mother searching for fleas on her offspring, one crawling on the ground towards ripe fungus, the rest mischievously at play and hanging from wisteria creepers entwined around a gnarled pine tree, several different species of sparrows and a wagtail fluttering amidst the flowering branches and rose shrubs, all reserved on a grey ground, the stout neck mainly decorated in gilt with a continuous design of phoenixes in flight among stylised flowers enclosed within octagonal shapes, formal medallions and crests; signed on the base in underglaze blue *Dai Nihon Kanzan sei*. 45.7cm (18in) high.

£3,000 - 4,000  
JPY440,000 - 590,000  
US\$4,000 - 5,300

276

**A SMALL PORCELAIN BALUSTER VASE**

By Makuzu Kozan, Meiji era (1868-1912), early 20th century  
The graduated pink and grey ground decorated in white enamels with branches of *shidarezakura* (weeping cherry) blossoms at sunset trailing from the neck down to the body, stopping short of the foot; signed on the base in underglaze blue *Makuzugama Kozan sei*. 17.2cm (6¾in) high.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300



277

**A TALL PAIR OF MATCHING PORCELAIN PEAR-SHAPED VASES WITH APPLIED CERAMIC CRUSTACEANS AND FISH**

By Makuzu Kozan, Meiji era (1868-1912), late 19th/early 20th century  
 Each vase similarly decorated with a complementary design, the body of each vase with three wide bands, the middle section unglazed and decorated in relief with assorted fish and crustaceans caught in a net in ceramic high relief accompanied with the corresponding culinary vegetable decorated in enamels enclosed within a circular panel, the first vase decorated with an *ishidai* (striped beakfish), an *ika* (squid), a *kani* (crab), a *mebaru* (Japanese rockfish), a *kurodai* (Japanese black bream) and two *ayu* (sweet fish), the shells and vegetables including a *sazae* (horned turban) with *myoga* (Japanese ginger) and a *hotate* (scallop) with *horenso* (spinach) on the upper section and an *awabi* (abalone) and green leaves and a *hotate* with radish on the bottom section; the second vase with an *amadai* (tile fish), a *tai* (seabream), a *tora fugu* (tiger blowfish), an *ishigakidai* (spotted knifejaw), a *tako*

(octopus), a *kani* (crab) and an *ebi* (shrimp), the shells and vegetables including an *asari* (a Japanese littleneck) with a *takenoko* (bamboo shoot), a *hotate* (scallop) with a *kabu* (turnip) on the upper section and a *hotate* (scallop) with wasabi and an *awabi* (abalone) with leafy green shoots, each vase signed on a circular panel above the foot in underglaze blue *Makuzu gama Kozan tsukuru*, the neck and foot decorated in gilt, the former with phoenixes interwoven among *karakusa* ('Chinese grasses'), the latter with *karakusa* ('Chinese grasses'). Each vase approx. 39cm (15 5/16in) high. (2).

£10,000 - 15,000  
 JPY1,500,000 - 2,200,000  
 US\$13,000 - 20,000



(reverse)



## OTHER SATSUMA EARTHENWARE

### Various Properties

278

#### A SMALL SATSUMA OVOID ELONGATED VASE

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

Finely decorated in enamels and gilt with three horizontal bands, each enclosing a different design, the upper section with trailing fronds of purple and white wisteria, the central band depicting children pursuing a variety of pastimes including calligraphy, painting appreciation, tea ceremony and ikebana, the lower section painted with a profusion of assorted chrysanthemums in bloom, the foot and rim with a narrow band enclosing geometric and foliate motifs; signed on the base with a gilt seal *Yabu Meizan*.

12.7cm (5in) high.

£3,000 - 4,000

JPY440,000 - 590,000

US\$4,000 - 5,300

#### Provenance

An English private collection; a gift from William Lygon (1903-1979) eighth Earl of Beauchamp to the current owner's grandfather, the former head gardener at Madresfield Court, Worcestershire.



279

**A PAIR OF TALL-STEMMED SATSUMA MOON FLASKS**

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

Finely decorated in enamels and gilt with complementary designs, depicting on one side several children engaged in a variety of pastimes including dancing, playing *hanetsuki* (Japanese battledore) and see-sawing, some holding a *denden daiko* (pellet drum) and on the other side a moonlit panoramic view over a lake with mountains soaring in the distance and fishermen in small boats casting their nets in the foreground, the sides of both vases decorated with numerous densely clustered minute butterflies, each supported on a tall flaring foot embellished with assorted seasonal flowers in bloom including *fuyo* (rose mallow), *shukaido* (hardy begonia) and *kobushi* (magnolia), each vase signed on the base in gilt with seal *Yabu Meizan*. Each vase 16.5cm (6½in) high. (2).

£6,000 - 8,000

JPY890,000 - 1,200,000

US\$7,900 - 11,000

**Provenance**

Please refer to the details to the preceding lot.



(reverse)

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



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**TWO LARGE SATSUMA VASES**

One by Tozan, Meiji era (1868-1912), late 19th/early 20th century. Each decorated in enamels and gilt, the first with a continuous design of pilgrims visiting Nikko Toshogu, the mausoleum of Tokugawa Ieyasu, a *gojuno-to* (five-storied pagoda) towering in the background beneath a band of densely clustered seasonal flowers, signed on the base *Satsuma*, 31.5cm (12 3/8in) high; the second a trumpet-form vase painted with tasselled Buddhist brocades, bronze Chinese mirrors and associated items, signed on the base *Tozan sei*; 41cm (16 1/8in) high. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

281

**A LARGE SATSUMA MOON FLASK**

Meiji era (1868-1912), late 19th/early 20th century. Decorated in enamels and gilt with two large lobed panels, one depicting the Yomei-mon (Yomei Gate) in Nikko Toshogu, Tokugawa Ieyasu's mausoleum on one side and the other an interior scene with four middle-class ladies seated in front of a screen decorated with a Chinese landscape, engaged in scholarly pursuits, one writing calligraphy and another painting a fan, the sides with differently shaped panels enclosing seasonal bird-and-flower scenes all on a cobalt-blue ground decorated in gilt with scrolling foliage; signed on the base with an illegible seal. 32cm (12 1/2in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000





282

282

**A SATSUMA OVOID VASE**

By Seikozan, Meiji era (1868-1912), late 19th/early 20th century  
 Finely decorated in enamels and gilt, the body covered with an overall design of densely clustered overlapping millefleurs of assorted size consisting of chrysanthemum blossoms, peonies and morning glory, the neck and foot with a narrow band of geometric motifs; signed on the base with seal *Seikozan zo*.  
 25cm (9 7/8in) high.

**£2,000 - 3,000**  
**JPY300,000 - 440,000**  
**US\$2,600 - 4,000**



283

283

**A TALL SATSUMA RECTANGULAR VASE**

By Okamoto Ryozan, Meiji era (1868-1912), late 19th/early 20th century  
 Decorated in enamels and gilt, each face finely painted with a different scene, one showing numerous sightseers gathered by a teahouse and enjoying *hanami* (cherry-blossom-viewing), another of courtesans accompanied by attendants picnicking on the banks of a river beneath the dim light of the full moon, the third depicting a bustling outdoor spring scene with a group of townspeople, peasants, elegantly dressed women and children passing each other on the hilly slopes beside a lake, snow-decked Mount Fuji rising in the distance, the fourth panel depicting a pair of exotic, long-tailed birds perched on a garled branch of cherry blossom, the shoulder with tightly clustered overlapping square brocade; signed on the base with seal *Kyoto Ryozan*.  
 31cm (12 1/16in) high.

**£2,500 - 3,000**  
**JPY370,000 - 440,000**  
**US\$3,300 - 4,000**



284



285



286

284

#### FOUR SATSUMA VESSELS

One vase by Ryozan and one by Kizan, Meiji era (1868-1912), late 19th/early 20th century

Each decorated in enamels and gilt, the first a baluster vase with a continuous band enclosing a feast scene from the *Nisemurasaki* showing a 'false' Prince Genji regaled by several attendants from a restaurant bringing trays of delicacies, between bands of seasonal blooms growing from behind a latticed fence, signed on the base *Kizan kore o tsukuru*, 25.5cm (10in) high; the second a slender cylindrical vase with three lobed panels depicting a *wakashu* flanked by two courtesans above sparrows flying towards flowering lilies and bamboo, the third panel enclosing an outdoor scene of a wealthy family enjoying *momijimi* (maple-viewing), signed on the base *Kyoto Tojiki Goshigaisha* within a seal above a gilt signature *Ryozan*, 23.7cm (9 5/8in) high; the third a trumpet-shape vase with bands of *rakan*, a middle-class family in an interior, and warriors discussing battle tactics in front of a *jinmaku* (war curtain), 24cm (9 1/2in) high; the last a bowl decorated with a profusion of dense blooms of peony, morning glory and chrysanthemums extending over the exterior, stopping short of the foot, signed on the base *Hotoda*, 7cm x 18.5cm (2 3/4in x 7 1/4in); with a wood stand. (5).

£1,500 - 1,800

JPY220,000 - 270,000

US\$2,000 - 2,400

285

#### FIVE SATSUMA VESSELS

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

Each decorated in enamels and gilt, comprising two plates, depicting in the centre two *wakashu* in one and two female entertainers in the other, both plates with an outer border of similar revellers including musicians, samurai, young women and other itinerant entertainers against a landscape backdrop, each signed on the base with an impressed seal *Kinkozan tsukuru* within a gilt outlined seal; each 23cm (9in) diam.; the third a bowl decorated with a central well of butterflies and a variety insects including locusts, fireflies and cicada on the outside, *unsigned*, 10.5cm (4 1/8in) diam.; the fourth a vase enamelled in gilt with two confronted three-clawed dragons, signed on the side in gilt *Dai Nihon Kyoto Kinkozan kore o tsukuru*, 18.2cm (7 1/8in) high; the last a circular box and en-suite cover decorated with a caterpillar crawling out of a rotten peach, signed inside the cover *Nihon Fukyu hitsu* (painted by Fukyu, Japan), 11.2 cm x 4.2cm (4 3/8in x 1 5/8in). (6).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

286

#### SIX SATSUMA COFFEE CUPS AND SAUCERS

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

All decorated in enamels and gilt, each cup painted with two panels enclosing scenes of birds and flowers including a swallow in flight amidst branches of trailing white and purple wisteria, a pair of quails among autumnal plants and a *shujukara* (Japanese tit) perched on a plum branch, reserved on a blue ground with scrolling *nadeshiko* (pinks), the interior of each cup decorated with different seasonal flowers; the saucers similarly decorated with two panels enclosing flower and bird designs on a blue ground; each signed on the base with seal *Kinkozan tsukuru*. *The cups: each 4.5cm (1 3/4in) high; the saucers: each 10.5cm (4 1/8in) diam.* (12).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600



(interior)



(interior)



287

**A SMALL SATSUMA BOWL**

By Kizan, Meiji era (1868-1912), late 19th/early 20th century  
 Decorated in gilt and enamels, the interior painted with an artist seated in front of a two-fold screen decorated with a Chinese landscape, his mouth agape, watching the figures come to life, stepping out of the partially open painting, the exterior decorated with differently shaped and overlapping panels enclosing bird-and-flower scenes, warriors seated on the shores of a lake and a mother and child in a garden; signed on the base with seal *Kizan*.  
 4.7cm x 12.3cm (1 7/8in x 4 7/8in).

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000

288

**A SATSUMA LOBED-RIMMED BOWL**

By Hozan, Meiji era (1868-1912), late 19th/early 20th century  
 Decorated in enamels and gilt, the interior painted with spectators inside teahouses watching a vibrant and colourful procession of *dashi* (festival floats) from the Kanda Matsuri (Kanda Festival) one of the largest Shinto festivals in Edo, some floats mounted with giant dolls of legendary figures, two banners indicating the Kanda Shrine Festival waving in front of Mount Fuji looming in the distance; signed on the base in gilt [...] *Hozan* in a square reserve.  
 15.5cm (6 1/8in) diam.

£800 - 1,200  
 JPY120,000 - 180,000  
 US\$1,100 - 1,600



(interior)



289

**A SMALL SATSUMA BOWL**

By Kaizan, Meiji era (1868-1912), late 19th/early 20th century  
 Decorated in enamels and gilt, the interior painted with Edo-period ladies and children gathered at autumn around the verandah and grounds of a mansion, the exterior with six roundels enclosing different vibrant figural scenes including *karako* at play, revellers and *rakan* with a scholar; signed on the base in gilt *Kaizan sei*.  
 12.5cm (4 7/8in) diam.

£1,200 - 1,800  
 JPY180,000 - 270,000  
 US\$1,600 - 2,400



290

**A SATSUMA PLATE**

Painted by Fuzan for the Kinkozan Company, Meiji era (1868-1912), late 19th/early 20th century  
 Decorated in enamels and gilt, painted with three ladies strolling along the banks of a river within the precincts of a temple during the *hanami* (cherry-blossom-viewing) season surrounded by a *sugi* (cedar) grove, high rocky mountains looming in the distance, the underside of cobalt blue; signed on the base in iron red *Fuzan* beneath a gilt square seal *Kinkozan tsukuru* and impressed signature *Kinkozan tsukuru*.  
 19cm (7 1/2in) diam.

£800 - 1,200  
 JPY120,000 - 180,000  
 US\$1,100 - 1,600

### A COMPLETE SET OF SATSUMA PLATES REPRESENTING THE 12 MONTHS

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century  
Each decorated in enamels and gilt with a circular panel enclosing a figural or genre scene associated with one of the 12 months on a ground bordered by a band of dense millefleurs, each plate with two overlapping *shikishi* (square-shaped poem-cards) indicating the name of the month and its associated scene as below:

- 1) *Shogatsu: Manzai* (First month: *manzai* dancers), *manzai* dancers entertaining a mother and her daughter in front of their house in the New Year;
- 2) *Nigatsu: Umemi* (Second month: plum-blossom viewing), a samurai family and a *chajin* (tea master) or poet in a garden, flowering plum trees on the lakeshore;
- 3) *Sangatsu: Sakurami* (Third month: cherry-blossom-viewing), a lady and her servant strolling along the shores of a lake admiring flowering cherry blossoms as itinerant entertainers pass by;
- 4) *Shigatsu: Kanbutsu* (Fourth month: the Buddha's birthday festival, held on the eighth day), a monk within a temple's precincts, women and children in the foreground, one child holding an *oke* (bucket) filled with sweet tea for baptizing Buddha's head;
- 5) *Gogatsu: Sekku* (Fifth month: Boys' Festival, held on the fifth day), a boy running with a banner to his mother and a servant talking to a courier delivering a *kabuto* (helmet), several banners in the background with designs associated with the festival;
- 6) *Rokugatsu: Sanno Matsuri* (Sixth month: Sanno Festival), two *ujiko* (pilgrims) standing by a tall banner inscribed *Kanda Daimyojin ujiko renchu* (a group of pilgrims from the Kanda Shrine), two *dashi* (festival floats) from the Sanno Festival, one of the largest Shinto festivals in Edo, in the background on the other side of the river;
- 7) *Shichigatsu: Tanabata* (Seventh month: Tanabata Festival held on the seventh day), two women and two children tying *tanzaku* (poem-slip) decorations to stalks of *sasa* (bamboo);
- 8) *Hachigatsu: Kangetsu* (Eighth month: the Mid-Autumn Festival on the 15th day), a family strolling on the shores of a lake during moon-viewing, rice cakes and a vase of autumnal plants on a stand behind them;
- 9) *Kugatsu: Kikuen* (Ninth month: chrysanthemum garden), a samurai family admiring a variety of fenced chrysanthemums, alluding to the *Choyo no sekku* (Chrysanthemum Festival), held on the ninth day;
- 10) *Jugatsu: Momijimi* (Tenth month: maple-viewing), women from a wealthy household and servants, one lady exclaiming surprise at a drunken gesticulating reveller;
- 11) *Juichigatsu: Tori-no-ichi* (Eleventh month: the Tori-no-ichi fair, held on a *tori* [rooster] day), people bringing their old *kumade* (bamboo rake) charms decorated with masks of Ofuku, Goddess of Mirth, and exchanging them for new ones symbolising the 'raking in' of wealth and good fortune;
- 12) *Junigatsu: Yukiasobi* (Twelfth month: snow play), figures on the snow-covered banks of a river, thatched buildings nestled beneath a spreading pine on the right, two ladies walking, one girl rolling a large snowball in the foreground and another girl carrying a snow rabbit on a tray in front of a snow model of Daruma.

Each plate signed on the base with an impressed seal  
*Kinkozan tsukuru.*

Each plate approx. 27cm (10 5/8in) diam. (12).

£10,000 - 15,000  
JPY1,500,000 - 2,200,000  
US\$13,000 - 20,000



(Fourth month)



(Third month)



(Eighth month)



(Seventh month)



(Twelfth month)



(Eleventh month)



(Second month)



(First month)



(Sixth month)



(Fifth month)



(Tenth month)



(Ninth month)



292



(reverse)



293





294



**INLAID SHIBAYAMA  
WORKS OF ART  
Various Properties**

292 YΦ

**A GOLD-LACQUER, SILVER AND INLAID SHIBAYAMA  
RECTANGULAR LOBED TRAY**

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

The centre inset with a gold-lacquer lobed panel inlaid in Shibayama style with a cockerel, hen and chicks foraging for food among flowering chrysanthemums growing beside a meandering stream, a solitary sparrow in flight above, framed within a broad silver outer band chased with a mass of dense overlapping chrysanthemum blooms, raised on four silver bracket feet, inscribed on the *nashiji* underside in English *From your affectionate sons in commemoration of the 25th Anniversary of 30th November 1875*. 20.2cm x 22.2cm (8in x 8¾in).

£3,000 - 4,000

JPY440,000 - 590,000

US\$4,000 - 5,300

293 YΦ

**A GOLD-LACQUER, SILVER, CLOISSONNÉ-ENAMEL AND INLAID  
SHIBAYAMA GLOBULAR KORO (INCENSE BURNER)  
AND EN-SUITE COVER**

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

The body inset with two large lobed panels edged in silver, one decorated with Koreijin (the Chinese sage, Ju Lingren) seated, holding a pomegranate out of reach from the white tiger he is stroking with one hand while a *karako* (Chinese boy) stands balancing a large vase brimming over with chrysanthemums at his side, the other enclosing mandarin ducks at the water's edge, three small birds perched and huddled together on a flowering cherry branch and two sparrows in flight among peonies and wistaria trailing over a bamboo fence, all inlaid in various materials in Shibayama style and reserved on a *kinji* ground embellished with scrolling *kiri* lacquered in gold *hiramaki-e* and *e-nashiji*, the shoulder applied with a silver handle on either side in the form of a *ho-o* (phoenix), the neck applied with four silver-edged scrolled shield panels enclosing floral motifs in coloured enamels, the en-suite domed cover chased with a mass of chrysanthemums, partly inlaid in coloured enamel and surmounted by an enamelled three-leaved flowering bud finial, the whole supported on three silver feet in the form of elephant-heads; *unsigned*. 19cm (7½in) high. (2).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$11,000 - 16,000



294 Y Φ

**A PAIR OF GOLD-LACQUER, SILVER, CLOISSONNÉ-ENAMEL AND INLAID SHIBAYAMA VASES**

The Shibayama work by Masatomo and Masayuki made for the Nagamasa Company, Meiji era (1868-1912), late 19th century. Each vase forming a complementary design, the silver body inset with five lobed gold-lacquer panels edged in silver each depicting a different bird among seasonal plants and flowers, executed in Shibayama-style encrustations, one vase signed on one gold-lacquer panel within a shell reserve *Masayuki*, the other signed *Masatomo*, the five corners of the shoulder of each vase applied with five silver elephant heads suspended with loose ring handles, the shoulder, neck and elaborate splayed foot of each vase embellished with formal floral motifs in coloured enamel, signed on the base of each vase *Nagamasa* within a silver rectangular reserve.

Each vase approx. 30cm (11¾in) high. (2).

£15,000 - 20,000  
 JPY2,200,000 - 3,000,000  
 US\$20,000 - 26,000

Illustrated on page 175.

295 Y Φ

**A MAGNIFICENT PAIR OF GOLD-LACQUER AND INLAID SHIBAYAMA VASES WITH EN-SUITE STANDS**

By Shibayama Yasumasa, Meiji era (1868–1912), late 19th century. Each of octagonal form with four wider sides alternating with four narrower sides, the gold *kinji* ground lavishly decorated with the full range of Shibayama techniques including inlay of shell, ivory, red lacquer, *shakudo* and *shibuichi*; gold, *aokin* and silver *hiramaki-e* and *togidashi maki-e*; gold *e-nashiji* and *Gyobu nashiji*; and translucent cloisonné enamels; the narrower sides with formal ornament in *togidashi maki-e*, the wider sides each decorated with two partial-*tsuba*-shaped cartouches against a background of scattered cherry blossom, the *tsuba* shapes depicting a rich variety of bird-and-flower designs and figure subjects including Kintoki the Mountain Boy and Seiobo (the Queen Mother of the West); Shoki and demons; Enma-O (Judge of Hell) and a courtesan; Choryo offering a shoe to Kosekiko; Shizuka Gozen; and Tekkai Sennin and Gama Sennin, eight of them bearing the signatures of sword-fitting artists: (Hirata) Donin 道仁, (Hirata) Harunari 春就, (Hirata) Narihisa 就久, (Hirata) Nariyuki 就行, Iwamoto Konkan 岩本昆寛, (Omori) Teruhide 英秀, Suga Nagaatsu 菅長厚 and (Tsuchiya) Yasuchika 安親, the necks each with four floral medallions in translucent cloisonné enamels, the rims finished in *shibuichi* engraved with keyfret, each with four elephant-mask *shibuichi* feet with gold- and *shakudo*- inlaid eyes, each signed on the base in seal-style characters on red-lacquer plaques, one *Shibayama* 芝山 and the other *Yasumasa* 易政, with the original carved openwork hardwood and ivory stands.

Each vase 24.8cm (9¾in) high without stand, 28cm (11in) high with stand (4).

£20,000 - 30,000  
 JPY3,000,000 - 4,400,000  
 US\$26,000 - 40,000

**Provenance**

An English private collection, purchased by the current owner's great-grandfather in the 1930s in London, and thence by descent.

Shibayama Yasumasa (also read *Ekisei*) won prizes at the second and third Naikoku Kangyo Hakurankai (National Industrial Exhibitions) in 1881 and 1890 (see Tadaomi Goke, Julia Hutt and E. A. Wrangham, *Meiji no Takara, Treasures of Imperial Japan: Lacquer*, London, Kibo Foundation, 1995, Part 1, p.32 and Part 2, cat. nos.160,167). Four of the signatures inscribed on the *tsuba* shapes belong to members of the Hirata school, best known for their work in enamel.

(295 - another side)



295





(reverse)



296



296 Y Φ

**A GOLD-LACQUER AND INLAID SHIBAYAMA TANTO KOSHIRAE (ORNAMENTAL MOUNTING FOR A SHORT SWORD)**

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

The blade of *hira-zukuri* form, carved with a dragon and *ken* and a *bonji horimono*, the scabbard and hilt of *kinji* lacquer with details of *e-nashiji* and *togidashi maki-e*, elaborately inlaid in typical Shibayama style encrustations with an entertainer playing a flute while balancing a ball on a tall pole on his head beneath a flowering prunus tree, to the amusement of a small boy on one side and similarly decorated with a pigeon perched on a bough of the same tree on the reverse, the *tsuka* (hilt or handle) embellished with a different vase of *ikebana*, the *kashira* (pommel at the tip of the *tsuka*), *fuchi-gashira* (decorative handle ornaments) and *kojiri* (decorative ornament at the base of the scabbard) of silver, engraved with formal foliate designs; *unsigned*.  
Total length 33cm (13in).

£6,000 - 8,000

JPY890,000 - 1,200,000

US\$7,900 - 11,000

297 Y Φ

**A SILVER-FILIGREE, IVORY AND INLAID SHIBAYAMA TRAY**

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

The centre inset with a silver-edged ivory fan-shaped panel inlaid in Shibayama style with a solitary butterfly and two small birds flying past flowering cherry branches arching over a clump of chrysanthemums, the guard engraved with two plovers flying over windswept millet stalks within a delicately pierced silver-filigree frame with formal chrysanthemum blooms amid scrolling foliage, raised on four elaborately shaped silver feet; signed on the ivory fan *Masayuki* within an oval rectangular reserve.  
19.7cm x 25.4cm (7<sup>3</sup>/<sub>4</sub>in x 10 1/8in).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600



297

298 YΦ

**A SMALL PAIR OF IVORY, SILVER,  
CLOISSONNÉ-ENAMEL  
AND INLAID SHIBAYAMA VASES**

The Shibayama work by Tomonobu for Masayuki and Hideaki, Meiji era (1868-1912), late 19th/early 20th century

Of cylindrical form with tall everted necks and elaborate splayed feet, the ivory body of each vase decorated in typical Shibayama style with birds perched and flying amidst flowering seasonal shrubs, the neck and feet of each vase inlaid with scrolling flowerheads in coloured enamel, the body of each vase signed within an oval rectangular shell-inlaid reserve *Tomonobu* for the inlay and for the metalwork on the base in gilt rectangular reserve respectively *Masayuki* and *Hideaki*. Each vase 16.8cm (6 5/8in) high. (2).

£2,500 - 3,000

JPY370,000 - 440,000

US\$3,300 - 4,000



298



299

299 YΦ

**THREE SMALL IVORY, SILVER AND INLAID SHIBAYAMA VASES**

Meiji era (1868-1912), late 19th/early 20th century  
 Comprising two vases forming a matching pair, each richly inlaid in various materials with a similar bird-and-flower scene on one side and a butterfly hovering over blooming shrubs on the other, the shoulders, feet and neck mounted in silver and applied with formal floral motifs in coloured enamels, the sides of each vase applied with two silver handles in the form of a sprig of two flowers, each vase unsigned; with a separate unassociated wood stand. The pair: each 12.4cm (4 7/8in) high; the third vase: 10.2cm (4in) high; the stand: 3.3cm x 20.1cm (1 1/4in x 7 7/8in). (5).

£2,500 - 3,500  
 JPY370,000 - 520,000  
 US\$3,300 - 4,600

300 YΦ

**A SILVER-MOUNTED, IVORY AND INLAID SHIBAYAMA TUSK VASE AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
 Lavishly decorated in typical Shibayama style with a cockerel, hen and chicks foraging for food beside flowering shrubs of chrysanthemum on one side and a pheasant perched on trailing cherry branches on the other, the top and bottom edged in silver and resting on a revolving cover surmounted with a silver eagle perched on a rock, fixed to an elaborate four-cabriole-legged, carved and pierced wood stand; unsigned. 31.8cm (12 1/2in) high. (2).

£4,000 - 6,000  
 JPY590,000 - 890,000  
 US\$5,300 - 7,900



300



(reverse)

301 YΦ

**A LARGE IVORY, SILVER-MOUNTED AND INLAID SHIBAYAMA HANDLED VASE AND EN-SUITE SILVER COVER**

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

The ivory body lavishly inlaid in various materials in Shibayama style on one side with an eagle perched on a flowering cherry tree and eyeing two small prey flying over a stream and on the other side geese and sparrows in flight over an iris pond framed within silver filigree borders, the shoulder and elaborate foot applied with silver mounts and inlaid with formal scrolling foliage in coloured enamels, the sides applied with two silver handles in the form of winged dragons, the silver cover similarly decorated and surmounted by a silver knob in the form of a dragon with its wings outstretched, preparing to take flight; signed on the base in a rectangular gold-lacquer reserve *Mitsuaki*.

27.5cm x 18cm (10<sup>3</sup>/<sub>4</sub>in x 7 1/16in). (2).

£8,000 - 10,000

JPY1,200,000 - 1,500,000

US\$11,000 - 13,000

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



302

**LACQUER WORKS OF ART**  
**Various Properties**

302 \*

**A NEGORO LACQUER RICE SPATULA**

Edo period (1615-1868), 18th century

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

£1,500 - 1,800

JPY220,000 - 270,000

US\$2,000 - 2,400

303 \*

**A NEGORO LACQUER TEA CADDY**

Muromachi (1333-1573), Momoyama (1573-1615)

or Edo (1615-1868) period, 16th/17th century

A turned-wood tea caddy of *fubuki* type with flush-fitting lid, the cylindrical body resting on a splayed footring, the lid with a curved shoulder and flat top, the exterior lacquered red, the black lacquer undercoat showing through in places, the base and interior lacquered black; with a wood storage box.

11.4cm (4 1/2in) high. (3).

£4,000 - 5,000

JPY590,000 - 740,000

US\$5,300 - 6,600



303

For a similar Negoro tea caddy, see Okura Museum of Art, *Negoro*, exhibition catalogue, 3 October-13 December 2009, cat. no. 124 and Miho Museum, *Shu-urushi "Negoro" chusei ni saita hana* (Negoro: Efflorescence of Medieval Japanese Lacquerware), exhibition catalogue, 1 September-15 December 2013, cat. no. 388, where this type of caddy is identified as a 'Saidaiji Tea Container', referring to the well-known temple in Nara.





304 \*

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

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

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

£15,000 - 20,000

JPY2,200,000 - 3,000,000

US\$20,000 - 26,000

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



305



(reverse)

305 \*

**A NEGORO LACQUER TRAY**

Momoyama (1573-1615) or Edo (1615-1868) period, 17th/18th century

A circular turned-wood tray, the top lacquered red, the black-lacquer undercoat faintly showing through in some places, the rim and reverse lacquered black, the area within the footring inlaid in shell with five floral motifs; with a wood storage box.

55cm (21 5/8in) diameter. (2).

£4,000 - 5,000

JPY590,000 - 740,000

US\$5,300 - 6,600

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



306

306 \*

**A NEGORO LACQUER TRAY**

Edo period (1615-1868), 18th century

A circular turned-wood tray, the top lacquered red, the black-lacquer undercoat showing through where the turned surfaces meet, at the rim and on the footring, the base lacquered brown; with a wood *tomobako* storage box inscribed outside *Reibon Kongo-in* 礼盆 金剛院 (Ceremonial tray, Diamond Hall), referring to the temple building where the tray was once used.

47.7cm (18 3/4in) diameter. (2).

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000



307 \*

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

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

A turned-wood *heishi* (ritual sake bottle) of standard Negoro-lacquer form, painted in red lacquer on a black-lacquer ground with two cranes, pine and bamboo, and with smaller plants around the foot; with a wood storage box with inscriptions. 41.5cm (16 $\frac{1}{4}$ in) high, internal cavity 20.7cm (8 $\frac{1}{4}$ in) deep. (2).

£5,000 - 6,000

JPY740,000 - 890,000

US\$6,600 - 7,900

A similar example (possibly the pair to the present lot): Tokyo Bijutsu Kurabu 東京美術倶楽部 (Tokyo Art Club) *Yamamura Koka gahaku shozohin nyusatsu* 山村耕花画伯所蔵品入札 (Auction catalogue of the collection of the painter Yamamura Koka), 17 December 1940, lot 110.



(top panel)



308<sup>TP</sup>

**AN EXPORT-LACQUER CHEST ON A STAND**

The chest Japanese, Edo period (1615-1868), circa 1640-1690; the stand English, mid-18th century

The chest of standard *kiste* form with flat hinged top projecting slightly beyond the sides, the front, top and sides decorated in silver *takamaki-e* lacquer with expansive Chinese landscape scenes in the manner of contemporary screen painting, the interior plain black lacquer, the fittings of gilt copper, on an English gilt-wood stand with foliate scroll- and shell-carved rails, the cabriole legs with shell-carved knees. *The chest: 68cm x 136cm x 52cm (26<sup>3</sup>/<sub>4</sub>in x 53<sup>1</sup>/<sub>2</sub>in x 20<sup>1</sup>/<sub>2</sub>in); the stand: 70cm x 146cm x 35.5cm (27 9/16in x 57<sup>1</sup>/<sub>2</sub>in 14in).*

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$11,000 - 16,000

**Provenance**

An English private collection, and thence by descent.

For the suggested date of the chest, compare a very similar but somewhat smaller example formerly at Chatsworth House, decorated like the present lot in silver rather than gold lacquer and without formal borders to the landscape designs, sold at Christie's, London, 23 June 1983, lot 63; see Oliver Impey and Christiaan J. A. Jörg, *Japanese Export Lacquer: 1580-1850*, Amsterdam, Hotei Publishing, 2005, p.145, no.306.





(interior)



309 \* TP

**A NANBAN LACQUER COFFER**

Edo period (1615-1868), circa 1615-1630

Of conventional form with hinged curved lid, the top, front, back and sides all bordered by bands of formal floral ornament imitating shell inlay, the top and front with a further ogival border, surrounding a black-lacquer surface decorated in gold, silver and coloured lacquer and *kirigane*, with floral motifs including *omodaka* (water plantain), *tachibana* (mandarin orange), and *kuzu* (kudzu vine), the top and each with two hares, the interior lacquered black and painted inside the lid with a spray of camellia wrapped in a silk cloth, the corners of the lid and body applied with engraved copper-gilt fittings, the sides each with a swing handle, the front with an elaborate lock-plate and clasp. 45cm x 97cm x 40cm (17¾in x 38 1/8in x 15¾in).

£15,000 - 20,000

JPY2,200,000 - 3,000,000

US\$20,000 - 26,000

The present form of coffer with domed cover, nicknamed *kamaboko* (fish sausage) by modern commentators, was only briefly fashionable and gradually 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 similar types, see Oliver Impey and Christiaan Jörg, *Japanese Export Lacquer 1580-1850*, Amsterdam, Hotei Publishing, 2005, pp.153-154, nos.343 and 344.





310

**A NANBAN LACQUER COFFER**

Edo period (1615-1868), circa 1615-1630  
 Of conventional form with hinged curved lid, the top, front, back and sides all bordered by bands of formal floral ornament imitating shell inlay surrounding a black-lacquer surface decorated in painted gold lacquer with floral motifs including *kikyo* (Chinese bellflowers), *kiku* (chrysanthemum), *hagi* (bush clover) and *kuzu* (kudzu vine) with butterflies, the plants on the lid depicted growing behind a bamboo fence, the interior lacquered red and painted in gold lacquer inside the lid with *kikyo* and butterflies, the corners of the lid and body applied with engraved copper-gilt fittings, the sides each with a swing handle, the front with an elaborate lock-plate and clasp, standing on three later European gilt-metal feet (the fourth foot detached). 32.9cm x 45.4cm x 24.8cm (13in x 17 7/8in x 9 3/4in).

**£10,000 - 15,000**  
**JPY1,500,000 - 2,200,000**  
**US\$13,000 - 20,000**

For this type of coffer, please refer to the footnote to the preceding lot.



(reverse)



311

**A BLACK-LACQUER KUSHIDAI (COMB CABINET) AND A TORTOISE-SHELL CIGARETTE BOX**

Edo period (1615-1868), mid-19th century  
Of rectangular form with three drawers of differing depth, bearing a *roiro* ground, lacquered with sprigs of chrysanthemums in gold *hiramaki-e*, the *shakudo* drawer handles formed of formal chrysanthemums with loose rings, *unsigned*, 30.5cm x 31.1cm x 22.2cm (12in x 12¼in x 8¾in); the cigarette box of rounded rectangular form, the cover pierced with an oval dragon medallion, *unsigned*, 13cm x 7.6cm (5 1/8in x 3in). (2).

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600



311

312 \*

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

Edo period (1615-1868), early 19th century  
Of standard rectangular form with *kabusebuta* (overhanging lid), entirely covered in black lacquer, the exterior of the lid decorated in thick applied pewter and gold and coloured *hiramaki-e* with a boatman wearing a medieval court cap and poling a boat through stylized waves, the interiors with stylized pines in gold *hiramaki-e*, the box fitted out in typical Rinpa style with the *suzuri* (ink-grinding stone) and *suiteki* (water-dropper) set into a panel to the left and a slot for the brush on the right; with a lacquered-wood storage box. 5.2cm x 24cm x 26.4cm (2in x 9½in x 10 3/8in). (5).

£3,000 - 4,000  
JPY440,000 - 590,000  
US\$4,000 - 5,300



(interior)



313 \*

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

Meiji era (1868-1912), late 19th/early 20th century  
Of standard rectangular form with *kabusebuta* (overhanging lid), entirely covered in black lacquer, the exterior of the lid decorated in gold and *hiramaki-e*, *takamaki-e*, *kirigane*, and other techniques with a seaside scene with Mount Fuji in the background and sailing boats, waves, pines, and gulls in the foreground, the interior of the lid with a large silver-inlaid crescent moon with autumn plants including *hagi* (bush clover, *Lespedeza bicolor*), *ominaeshi* (valerian, *Patrinia scabiosifolia*) and chrysanthemum, all against a gold *mura-nashiji* ground which extends to the interior of the box, fitted with a partially gold-lacquered *suzuri* (ink-grinding stone) and a rectangular silver *suiteki* (water-dropper); with a wood *tomobako* storage box inscribed inside *Shu Meiji sanjurokunen chuto daijichigatsu Kuwano Ishi* (Fine quality; November 1903, Kuwano Ishi). 4.2cm x 21.5cm x 23.5cm (1 5/8in x 8½in x 9¼in). (6).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600



312

Illustrated on page 192.

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



(interior)



313



(interior)



314



314 \*

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

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

Of deep rectangular form, decorated on the *roiro* ground with a large pine tree in gold *togidashi maki-e*, the interior lacquered with a prunus tree on a *mura-nashiji* ground and containing a tray fitted with a *suzuri* (ink-grinding stone) and *suiteki* (water-dropper), *unsigned*; with a wood storage box.

6.4cm x 33.2cm x 9.8cm (2½in x 13 1/8in x 3 7/8in). (7).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

315 \*

**A GOLD-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS) DEPICTING THE BRIDGE AT SETA**

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

A rectangular *suzuribako*, the *kabusebuta* (overhanging lid) with bevelled edges, all the surfaces except the base covered in black lacquer sprinkled with fine gold *nashiji*, the decoration in gold and

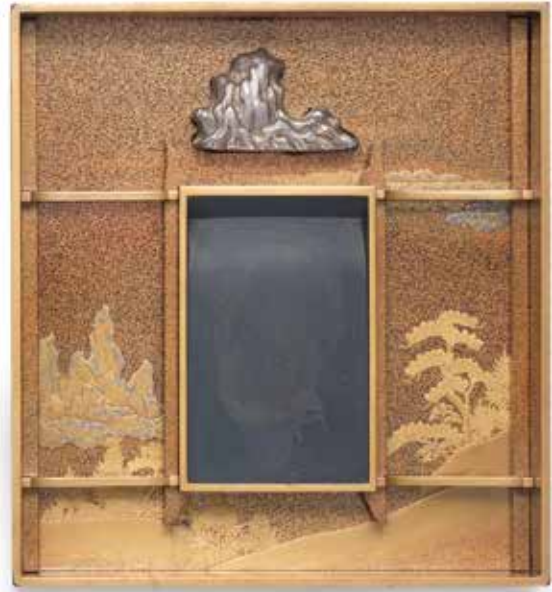
silver *hiramaki-e* and *takamaki-e* with gold and silver foil depicting the famous bridge at Seta (one of the Eight Views of Lake Biwa) with its central island and the shores at either side, the sides and interiors of the lid and box with related scenes, the box fitted with a frame holding the *suzuri* (ink-grinding stone), the silver *suiteki* (water-dropper) in the shape of a craggy island, the base of black lacquer with sparse gold *hirame*; with a double wood *tomobako* storage box, the outer box inscribed outside *Onsuzuribako* 御硯箱 (Writing box) and with a paper label reading *Choshunkaku zo* 長春閣藏 (Choshunkaku collection, referring to the collection of Kawasaki Shozo [1837-1912]), lined inside with *somegami* (dyed paper), the inner box inscribed outside *Onsuzuribako* 御硯箱 瀬田 (Writing box, Seta) and with a paper label reading *Seta maki-e suzuribako* 瀬田蒔絵硯箱 (Writing box with *maki-e* design of Seta), the inside of the lid with a paper label inscribed to the effect that the box was purchased in 1870.

5cm x 22cm x 24cm (2in x 8 3/8in x 9½in). (6).

£8,500 - 12,500

JPY1,300,000 - 1,900,000

US\$11,000 - 16,000



(interior)



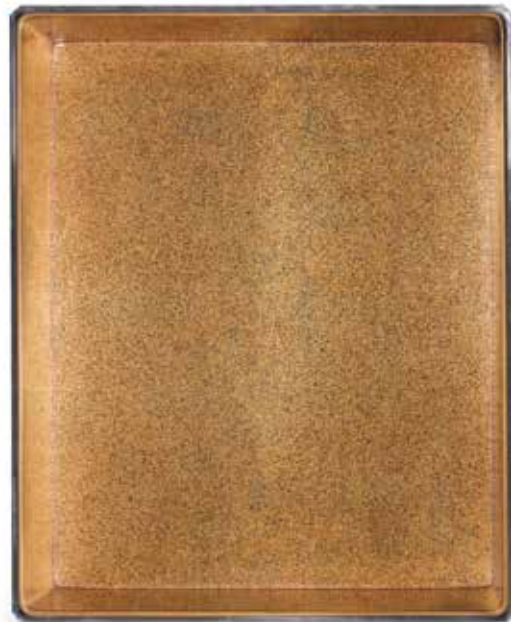
315



(suzuribako - interior)



(ryoshibako - interior)



316 \*

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

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

Of standard rectangular form with rounded *chiri-i* (edges) and *inrobuta* (flush-fitting lids), entirely covered in black lacquer and decorated mainly in gold and silver *hiramaki-e* and *takamaki-e*, with many details executed in gold, silver, *shakudo*, *shibuichi*, and copper with shell, gold foil (much of it in *kirigane* mosaic); the rims of silver, the bases of dense *nashiji*, the decoration as follows: on the lid of the *suzuribako* a pine-clad seashore with an abandoned *hagaromo* robe hanging from a branch, executed in the combination of metals described above and with the character *Kimi* (My lord) from the poem inscribed on the *tomobako* storage boxes (see below), on the interior of the lid a seashore with clouds, gulls, and shells; the interior of the box with similar decoration, fitted with a complete set of finest-quality writing utensils finished in lacquer and metal, the metal *suiteki* (water-dropper) in the form of two sailing boats; the exterior and interior of the *ryoshibako* with further seashore scenes including pines, sailing boats, fishing equipment, huts, fishing boats, gulls, and Mount Fuji in the distance, with further characters from the poem inlaid in shell; each *unsigned*; each with a plain inner wood *tomobako* storage box

and a lacquered-wood outer storage box, the outer lids of both sets of boxes inscribed respectively in gold lacquer outside *Hagoromo maki-e on-ryoshi* (Feather Robe *maki-e* document box) and *Hagoromo maki-e on-suzuribako* (Feather Robe *maki-e* lacquer writing box), the wood *tomobako* boxes inscribed respectively in ink inside with the two parts of poem number 299 from the *Shui wakashu* anthology (circa 1005): *Kimi ga yo wa ama no hagaromo mare ni kite* and *nazu to zo tsukinu iwao nara namu* (In this our Sovereign's reign celestial feather mantles seldom descend: caressed, the rock yet wears not away), the *tomobako* for the *suzuribako* signed *Heian Ogetsusai kore o saku* (This was made by Ogetsu), with seal *Fujiwara*.

The *ryoshibako* 18cm x 36.4cm x 44.1cm (7 1/8in x 14 3/8in x 17 3/8in), the *suzuribako* 5.4cm x 23.8cm x 26.4cm (2 1/8in x 9 3/8in x 10 3/8in). (16).

£20,000 - 25,000  
 JPY3,000,000 - 3,700,000  
 US\$26,000 - 33,000

**Provenance**  
 Mito Family.



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

*Pining Wind: A Cycle of No Plays*, Ithaca NY, Cornell University, 1978, accessible at <http://jti.lib.virginia.edu/japanese/No/TylHago.html>.

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

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



317

317 \*

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

Taisho (1912-1926) or Showa (1926-1989) era, circa 1912-1938

Of standard rounded rectangular form with *inrobuta* (flush-fitting lid) and silver rims, entirely covered in black lacquer and decorated mainly in gold and some *aokin* and silver *hiramaki-e*, *takamaki-e*, and *togidashi maki-e* with gold *hirame*, *kinpun*, and *kirigane*, the outside depicting chrysanthemums (a mixture of plain and fancy long-petalled varieties) growing by rustic fences, the inside depicting chrysanthemums by a stream, the other surfaces fine gold *nashiji*, unsigned; with wood storage box. 15.5cm x 33.7cm x 43cm (6 1/8in x 13 1/4in x 16 7/8in). (3).

£4,000 - 6,000

JPY590,000 - 890,000

US\$5,300 - 7,900

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

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



318

318 \*

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

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

Of standard rectangular form with rounded *chiri-i* (edges) and *inrobuta* (flush-fitting lid), entirely covered in black lacquer and decorated mainly in gold *hiramaki-e* and *takamaki-e* and gold foil depicting butterflies and peonies, the interior of the lid with butterflies and *suisen* (narcissus), the rest of the interior gold *mura-nashiji*, the rims gold lacquer, the base gold *hirame*, unsigned; with lacquered-wood storage box inscribed *Ryoshibako*. 14cm x 31.3cm x 40cm (5 1/2in x 12 3/8in x 15 3/4in). (3).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

319 \*

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

Edo period (1615-1868), first half of the 19th century  
Of standard rectangular form with *inrobuta* (flush-fitting lid), the exterior except for the base entirely covered in loosely woven fabric filled with black lacquer, the rounded *chiri-i* (edges) finished in gold *nashiji*, the decoration executed mostly in silver *hiramaki-e* with some gold *hiramaki-e* and *kinpun* and consisting of one bundle of 14 (on the cover) and two bundles (on the sides) of six hawks' feathers, elegantly arranged on a gold thread; the interior with the 'dragon-scale' *mon* (crest) of the Hojo family, in gold *hiramaki-e* on polished black lacquer, the base polished black lacquer, *unsigned*; with an inscribed wood storage box.

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

£2,000 - 3,000

JPY300,000 - 440,000

US\$2,600 - 4,000

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



319

320 \*

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

Taisho (1912-1926) or Showa (1926-1989) era, circa 1920-1940  
Of almost cylindrical form but a with a flat base, the top and bottom of the exterior decorated with gold lacquer applied over a loosely woven fabric, the central section with a band of stylized floral and leaf ornament in gold lacquer and fine gold *hirame*, scattered with syllables from a poem in pewter and shell, the rims and cord fittings silver, the interior of the lid gold *hirame* on a black-lacquer ground with further syllables in gold *hiramaki-e*, the base dull gold lacquer, *unsigned*; with lacquered-wood *tomobako* storage box inscribed in gold *hiramaki-e* and lined in silk with a pattern of roundels. 23.5cm x 30cm x 24.4cm (9 1/4in x 11 3/4in x 9 5/8in). (3).

£3,000 - 4,000

JPY440,000 - 590,000

US\$4,000 - 5,300



320



321



322





323



324

**Property from an English Private Collection  
(Lots 321-330)**

321

**SEVEN GOLD-LACQUER RECTANGULAR BOXES AND COVERS AND ONE UNASSOCIATED TRAY**

Meiji era (1868-1912), late 19th/early 20th century  
Each box decorated in slight coloured and gold *takamaki-e*, the largest box with a grape vine, 7.5cm x 10.5cm x 3cm (3in x 4 1/8in x 1 1/8in); the second with a *kaki* (persimmon), 7.5cm x 5.2cm x 3.3cm (3in x 2 1/16in x 1 3/8in); the third and fourth forming a pair decorated with a *biwa* (loquat) and *nashi* (pear) respectively, each 7.5cm x 5.2cm x 3cm (3in x 2 1/16in x 1 3/16in); the last three boxes, each respectively lacquered with a *momo* (peach), an *uri* (gourd) and *icho* (ginkgo) and *ginnan* (ginkgo nut), each 7.5cm x 5.2cm x 2.8cm (3in x 2 1/16in x 1 1/8in); the tray embellished with a willow tree and flowering cherry trees behind a bamboo fence, further cherry trees in the garden, bordered by dense *okibirame*, 11cm x 15.7cm (4 1/4in x 6 1/8in); all unsigned. (15).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

322

**A GOLD-LACQUER BOX AND COVER IN THE FORM OF TWO OVERLAPPING SHIKISHIBAN (SQUARE POEM-CARDS)**

Meiji era (1868-1912), late 19th/early 20th century  
The *kinji* ground mainly decorated in gold *takamaki-e* with a crane perched on an ancient pine branch gazing down at three fledglings awaiting their feed, with details inlaid in shell and *kirigane*, the sides similarly lacquered with six flying cranes, the interior of the cover embellished in gold *takamaki-e* with a stalk of chrysanthemum on a rich *nashiji* ground; unsigned. 5.4cm x 13cm x 13cm (2 1/8in x 5 1/8in x 5 1/8in). (2).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

323

**A GOLD-LACQUER BOX AND COVER IN THE FORM OF TWO SUPERIMPOSED FANS**

By Funabashi Shumin (born 1859),  
Meiji era (1868-1912), late 19th/early 20th century  
In the form of an *ogi* (folding fan), lacquered in gold *takamaki-e*, *e-nashiji* and *kirigane* with maple and pine trees growing on the banks of a river in a partially mist-enveloped mountainous landscape, the other an *uchiwa* (circular fan), similarly lacquered with a cherry grove flanking a waterfall cascading into a river, the design extending over the sides of the box, the rims edged in silver, the imitation gourds and sticks inlaid in silver, the strut of the circular fan embellished with flowers in coloured enamel, the interior of rich *nashiji*; signed in gold lacquer on the inside of the lid Shumin with a red *tsubo*-shaped seal. 4.2cm x 14cm 8.3cm (1 5/8in x 5 1/2in x 3 1/4in). (2).

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000

Born in 1859, Shumin was a pupil of Uematsu Homin (1846-1899); still active in 1909, he exhibited at domestic and foreign expositions and worked for the imperial family. He won many prizes at many exhibitions including the Fifth National Industrial Exhibition in 1903 and the St. Louis Exposition in 1904.

324

**A GOLD-LACQUER KOBAKO (SMALL BOX) AND COVER IN THE FORM OF TWO OVERLAPPING TSUBA (SWORD GUARDS)**

Meiji era (1868-1912), late 19th/early 20th century  
Decorated mainly in gold *takamaki-e* and *hiramaki-e*, the *kinji* lacquered *tsuba* depicting drunken revellers dancing beneath cherry branches, the other *okibirame* ground *tsuba* depicting two *shishi* prancing with a peony blossom, the sides lacquered in *togidashi maki-e* with windswept autumnal plants growing beside a stream on a *shibuichi-nuri* ground, the interior and underside of sparse *nashiji*; unsigned. 5.1cm x 11.7cm x 7.6cm (2in x 4 5/8in x 3in). (2).

£1,500 - 2,500  
JPY220,000 - 370,000  
US\$2,000 - 3,300



325

325  
**A GOLD-LACQUER BOX AND COVER IN THE FORM OF TWO SUPERIMPOSED FANS**  
 Meiji era (1868-1912),  
 late 19th/early 20th century  
 Decorated in black, gold and red *takamaki-e* and *hiramaki-e*, the *ogi* (folding fan), embellished with bearded stalks of irises on a *kinji* ground, the details inlaid in shell and *kirigane*, the other a *gunbai uchiwa* (waisted solid-form) fan, decorated with formalised scrolling chrysanthemums, the interior and base of rich *nashiji*; *unsigned*.  
 3.8cm x 12cm x 7.6cm (1½in x 4¾in x 3in). (2).

£800 - 1,000  
 JPY120,000 - 150,000  
 US\$1,100 - 1,300



326

326  
**A GOLD-LACQUER BOX AND COVER IN THE FORM OF TWO SUPERIMPOSED FANS**  
 Meiji era (1868-1912),  
 late 19th/early 20th century  
 In the form of an *ogi* (folding fan), lacquered in gold *takamaki-e* and *kirigane* with a pinescape and sailing boats on the lake, the other an *uchiwa* (circular fan), similarly decorated with butterflies hovering over autumn windswept *ominaeshi* (valerian) and *kikyo* (Chinese bellflowers), the details partly inlaid in shell, the sides embellished with three different designs, the interior of rich *nashiji*, the rims edged in silver, the imitation sticks and guards inlaid in silver; *unsigned*.  
 5.1cm x 14.5cm x 10.2cm (2in x 5¾in x 4in). (2).

£1,500 - 2,000  
 JPY220,000 - 300,000  
 US\$2,000 - 2,600



327

327  
**A GOLD-LACQUER BOX AND COVER IN THE FORM OF A GUNBAI UCHIWA (A WAR FAN OF SOLID WAISTED FORM)**  
 By Seishu, Meiji era (1868-1912),  
 late 19th/early 20th century  
 The dense *okibirame* ground lacquered mainly in gold *takamaki-e* with five *ogi* (folding fans) on the cover and six *ogi* scattered around the *kinji* sides, each fan embellished with a different bird-and-flower scene, the interior and underside of rich *nashiji*; signed in gold lacquer on the underside *Seishu* with a *kao*.  
 4.5cm x 11.7cm x 9.5cm (1¾in x 4 5/8in x 3¾in). (2).

£1,000 - 1,500  
 JPY150,000 - 220,000  
 US\$1,300 - 2,000



328

**A MAGNIFICENT GOLD-LACQUER KODANSU  
(MINIATURE CABINET)**

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

Of standard form with hinged door and three drawers with a separate stand supported on four cabriole legs, the exterior with black-lacquer ground lavishly decorated in gold, *aokin*, silver and coloured *hiramaki-e* and *takamaki-e* with gold foil, the sides depicting a band of espaliered *fujii* (wisteria) above a variety of seasonal plants growing around a stream, including *fuyo* (rose mallow), *nadeshiko* (pink), *nogijuku* (daisy), *ominaeshi* (valerian), *fujibakama* (thoroughwort), *hagi* (bush clover), *suisen* (narcissus), *asagao* (morning glory), *yuri* (lily), *kiku* (chrysanthemum) and *shobu* (iris), the top with wisteria branches and trellis, the fronts of the drawers decorated in coloured *takamaki-e* and shell with a continuous design of butterflies against a gold *hirame* ground, the sides of the drawers with floral designs in gold and coloured *togidashi maki-e*, the other surfaces fine gold *nashiji*, two of the drawers with finger-holes to remove small boxes (now missing), the metal fittings of finely chiselled silver, the carrying handle on the top modelled in imitation of bamboo.

19cm x 18.4cm x 12cm (7½in x 7¼in x 4¾in). (2).

£5,000 - 6,000

JPY740,000 - 890,000

US\$6,600 - 7,900





329



(interior)



330

329

**TWO GOLD-LACQUER BOXES AND COVERS IN THE FORM OF A MALE AND FEMALE OSHIDORI (MANDARIN DUCK)**

Meiji era (1868-1912), late 19th/early 20th century  
Each naturalistically modelled, decorated in gold, silver, black and red *hiramaki-e* and *takamaki-e* on a *fundame* (matt gold) ground, the imitation plumage on its back detachable and forming the cover, the interior of rich *nashiji*, the legs and webbed feet of silvered metal; both *unsigned*. Each approx. 9.5cm x 13cm (3¾in x 5 1/8in). (4).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

330

**A GOLD-LACQUER KOGO (SMALL BOX) AND COVER**

Meiji era (1868-1912), late 19th/early 20th century  
In the form of two overlapping valves of a clam, the upper concave and lower convex, decorated in gold *takamaki-e*, *hiramaki-e*, *kirigane* and *e-nashiji*, the concave shell lacquered with a different scene from *Genji monogatari* (The Tale of Genji), the convex showing the natural markings of the shell in *togidashi maki-e* and *e-nashiji*; *unsigned*. 6cm x 12.7cm x 9.5cm (2 3/8in x 5in x 3¾in). (2).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

**Other Properties**

331 \*

**A BLACK-AND-GOLD-LACQUERED CHAIRE (TEA CADDY)**

By Shiomi Masanari, Edo period (1615-1868), early-mid 19th century  
A cylindrical turned-wood *chaire* with *inrobuta* (flush-fitting lid), the black-lacquer ground decorated in gold, *aokin* and silver *togidashi maki-e* with flowering autumn plants: *kiku* (chrysanthemum), *nogiku* (daisy), *kikyo* (Chinese bellflower), *susuki* (pampas grass) and *ominaeshi* (valerian), the risers, interior and base of gold *nashiji*, signed underneath with a red seal *Shiomi Masanari*; with one wood storage box inscribed *Fubuki akigusa Shiomi saku* (*Fubuki*-shaped tea caddy with autumnal plants made by Shiomi). 8.5cm (3 3/8in) high. (3).

£4,000 - 5,000  
JPY590,000 - 740,000  
US\$5,300 - 6,600

332 \*

**A BLACK-LACQUER NATSUME (TEA CADDY)**

Meiji era (1868-1912), late 19th/early 20th century  
The exterior polished *roiro* ground decorated in gold *takamaki-e* with a *kirigirisu* (long-horned grasshopper) crawling over the cover, the interior riser similarly lacquered with sprays of fern, *unsigned*; with a lacquered wood storage box. 7.2cm (2 7/8in) high. (3).

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

333 \*

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

Edo period (1615-1868), early-mid 19th century  
A circular turned-wood box with *inrobuta* (flush-fitting lid), the exterior covered in gold *kinji* lacquer and finely decorated in gold and some red *takamaki-e* with extensive gold foil, depicting flowering cherry trees in the mountains of Yoshino with a thatched cottage in the foreground and bands of cloud above, the base, risers and interior of fine gold *nashiji*, *unsigned*; with a wood storage box inscribed *Yoshinoyama maki-e kogo* (*maki-e* incense box with design of Yoshino mountains). 3.2cm x 8.5cm (1¼in x 3 3/8in). (3).

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300



331



332



333

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



334

334 \*

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

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

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000

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



335

335 \*

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

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

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



336

336 \*

**A LACQUERED DISPLAY STAND**

Taisho (1912-1926) or Showa (1926-1989) era, circa 1920-1960

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

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

337 \*

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

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

Comprising a lower storage section with a removable door, supporting a rack for two swords, entirely covered in black *roiro* lacquer, decorated with large scattered butterflies in gold, silver and coloured *takamaki-e*, *tetsusabi-nuri* and other textures, shell and coral, the metal fittings of *shibuichi* and silver, signed and sealed in gold lacquer on the reverse of the door *Ryushin* 隆真; with one wood storage box inscribed *Katana-kake Ryushin saku* (Sword stand made by Ryushin). 59cm x 41.5cm x 33.5cm (23 1/4in x 16 3/8in x 33 x 13 1/4in). (3).

£4,000 - 5,000

JPY590,000 - 740,000

US\$5,300 - 6,600



337



338



339





340

**BUDDHIST WORKS OF ART  
Various Properties**

338 \*

**A TWO-PANEL FOLDING SCREEN**

By Ban'ura Shogo (1901-1982), Showa era (1926-1989), 1944

Comprising two wood-framed panels connected by metal hinges, decorated in coloured lacquer on an off-white lacquer ground with a bold design of a *kabocha* (pumpkin) and leaves on the left and a *kabu* (turnip) and leaves on the right, signed with a red two-character seal *Shogo* 省吾, the reverse of each panel finished in brown lacquer decorated with three *nasubi* (aubergines) in off-white lacquer, inscribed *Koki nisenryoppyakuyonen Daitoasenka Shogo kinsaku* 皇紀二千六百四年大東亞戰下省吾謹作 (Respectfully made by Shogo in 1944 during the Great East Asian War). Each panel 103.7cm x 48.6cm (40<sup>3</sup>/<sub>4</sub>in x 19 1<sup>7</sup>/<sub>8</sub>in).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

339

**YAMORI (GECKO)**

By Saratani Tomizo (born 1949), Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century

A found object consisting of a piece of stone embedded in fossilized driftwood, the surface highly polished and decorated in gold, silver and coloured *takamaki-e*, *kirigane* and shell with a gecko and grapevine, signed with incised characters *Tomizo* 富造; with wood *tomobako* storage box inscribed outside *Tomizo* 家守 (Gecko), signed inside *Tomizo* 富造.

Maximum length 32.5cm (12<sup>3</sup>/<sub>4</sub>in). (2).

£4,000 - 5,000  
JPY590,000 - 740,000  
US\$5,300 - 6,600

340

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

Edo period (1615-1868), 18th/19th century  
The finely carved figure standing beneath a canopy, set on a lotus pedestal supported on an elaborate five-tiered stand and backed by a *kohai* (nimbus), all these components of gilt wood, the figure itself of plain carved wood with gilt decoration for the robes and with several details in metal, with four principal arms and numerous smaller arms holding a variety of attributes, the interiors of the doors gilded and painted in colour with two attendant bodhisattvas, Jizo to the right and Seishi to the left, the exterior of the shrine black-lacquered with gilt-metal fittings engraved with floral motifs. The figure: 22.2cm (8 3<sup>4</sup>/<sub>in</sub>) high; the shrine: 62.5cm (24 5<sup>8</sup>/<sub>in</sub>) high.

£4,000 - 6,000  
JPY590,000 - 890,000  
US\$5,300 - 7,900



341



342

341

**A CARVED AND GILT-WOOD FIGURE OF KANNON**

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

The figure standing leaning slightly forward, her hands held palm upwards in front of her waist, set on a plain lotus pedestal supported on an elaborate carved and gilded multi-tiered octagonal dais, the neck ornament, headdress of cut copper and forehead set with coloured glass and semi-precious stones.

*The figure: 35.5cm (14in) high; overall: 53.3cm (21in) high.*

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

342

**A SMALL SEATED GILT-WOOD FIGURE OF FUDO MYO-O (ACALA)**

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

The seated carved polychrome and gilt figure in his customary pose, set on an integral multi-tiered painted dais backed by painted cut-out metal flames, holding a metal rope in both hands and with metal neck ornaments.

*The figure: 7.5cm (3in) high; overall: 19cm (7½in) high.*

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600



(inscription)

343 \*

**A DATED GILT-WOOD FIGURE  
OF YAKUSHI NYORAI**

Muromachi period (1333-1573),  
dedicated in 1557

The seated Buddha of Medicine of carved and gilt wood, supported on a removable lotus pedestal and backed by a *kohai* (nimbus), the right hand raised in the *semui-in* (Sanskrit *abhaya*, 'fear not') gesture, the left hand resting on the knee palm upwards and holding a medicine flask, the *byakugo* in the centre of the forehead inlaid in crystal, the interior with a long inscription in ink including the date *Koji sannen hinoto-mi kugatsu hi* 弘治三年丁巳九月日 (the ninth month of 1557).

*The figure: 28cm (11in) high;*  
*overall: 49.5cm (19 1/2in) high. (3).*

£10,000 - 15,000

JPY1,500,000 - 2,200,000

US\$13,000 - 20,000

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





344





345



(shrine)

344 \*

**A LARGE LACQUERED PORTABLE ZUSHI (SHRINE)  
CONTAINING A CARVED AND GILT-WOOD FIGURE  
OF AMIDA BUDDHA**

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

The seated figure set on a lotus pedestal supported on an elaborate multi-tiered stand and backed by a *kohai* (nimbus), his right hand held palm outwards at chest level and his left hand resting on his knee palm upwards, forming the *semui-in* (Sanskrit *abhaya*, 'fear not') gesture, the *byakugo* in the centre of the forehead inlaid in crystal, the interiors of the doors gilded, the exterior of the shrine black-lacquered with gilt-metal fittings engraved with floral motifs.

*The figure: 23.5cm (9 1/4in) high; the shrine: 78cm (30 3/4in) high. (6).*

£5,000 - 6,000  
JPY740,000 - 890,000  
US\$6,600 - 7,900

345 \*

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

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

The finely carved and gilt figure seated beneath a painted canopy, set on a lotus pedestal supported on a five-tiered stand and backed by a gilt-wood *kohai* (nimbus), wearing a gilt-metal headdress and with four principal arms to the front and numerous smaller arms to the sides, the latter holding a variety of attributes, the interiors of the doors gilded and painted in colour with blossoming lotus plants, the exterior of the shrine red-lacquered with gilt-metal fittings engraved with floral motifs; with a wood storage box.

*The figure: 18cm (7 1/8in) high; the shrine: 25.3cm (9 7/8in) high. (2).*

£4,000 - 5,000  
JPY590,000 - 740,000  
US\$5,300 - 6,600



346 (part lot)



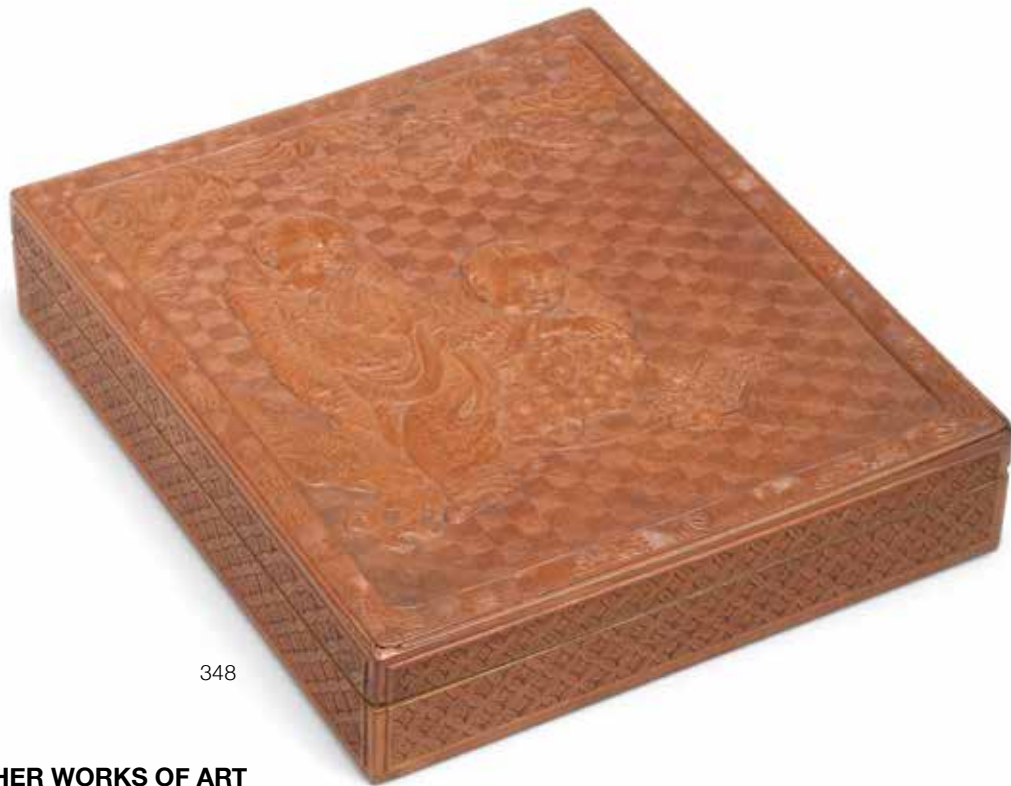
346 (part lot)



346 (part lot)



347



348

## WOOD AND OTHER WORKS OF ART Various Properties

346 \*

### A NO MASK AND TWO KAGURA MASKS

One attributed to Hanyu Mitsunaga, Taisho (1912-1926) or Showa (1926-1989) era, 20th century  
Comprising a No mask of Yamanba (mountain hag), painted in natural flesh colours with black painted hair and red lips, *unsigned*; the first Kagura mask loosely based on the Akujo (fierce old man) No masks, typically painted in pink tones with black and white hair and gilt eyes, the chin with traces of a beard, inscribed *Mitsunaga* on the reverse in an oval cartouche; the second Kagura mask patterned after the No masks of Shintai (youthful deity), painted pink with black hair and red lips, *unsigned*; each 21cm (8¼in) high; accompanied by a black-lacquer storage box. (4).

£3,500 - 4,000  
JPY520,000 - 590,000  
US\$4,600 - 5,300

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

347

### FOUR WOOD OKIMONO FIGURES

Meiji era (1868-1912), late 19th/early 20th century  
The first a seated *oni*, holding his ears as he tries to block out sound, his pupils inlaid, signed *Itsumin to*, 9.2cm (3 5/8in); the second two revellers, one wearing a *shishimai* mask and cloak, the other beating a small drum, signed *Tadakazu*, 7.9cm (3 1/8in); the third a pedlar with a small boy at his side, details in lacquer, signed *Minkoku*, 9.2cm (3 5/8in); the fourth a woman about to stab another as a youth sits nonchalantly at their back, signed *Chikusen*, 5.7cm (2¼in). (4).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

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

348 \*

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

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

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

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

£2,500 - 3,000  
JPY370,000 - 440,000  
US\$3,300 - 4,000

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



(interior)



349 \*

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

By Imao Keinen (1845-1924), Taisho era (1912-1926), 1916  
Of slightly rounded rectangular form with *inrobuta* (flush-fitting lid), the wood surface decorated in painted coloured lacquer with motifs representing the blessed isle of Takasago and the elderly couple who live there, on the outside of the lid a pine tree, on the inside of the lid a rake, broom and pine cones and on the interior of the box pine cones and pine needles, the interior fitted with *suzuri* (ink-grinding stone) and *suiteki* (water-dropper) and containing two *fude* (brushes), a *kogatana*

(knife), a *kiri* (pricker) and a *sumitori* (ink-holder), decorated with pine, bamboo and plum and syllables from the No play *Takasago*, the other surfaces plain wood, the rims silver, signed inside the lid *Hinoetatsu chushun Keinen ga* 丙辰仲春 景年画 (Painted by Keinen, February 1916); with a wood *tomobako* storage box inscribed outside *Suzuribako Takasago ga* 硯箱 高砂画 (Writing box with painting of Takasago), signed inside *Keinen byo* 景年描 (drawn by Keinen) with a *kao* and outer wood box.  
5.4cm x 20.7cm x 24cm (2 1/8in x 8 1/8in x 9 1/2in). (12).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600





350



351

350 \*

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

By Takai Tairei (1880-1971), Taisho (1912-1926) or Showa (1926-1989) era, mid 20th century  
Comprising a tray decorated with Rinpa-style crashing waves lacquered in gold *takamaki-e* with *tetsusabinuri* texture over a polished paulownia ground, signed in gold lacquer *Tairei*, with a wood *tomobako* titled *Mizu no zu kiribon* (Paulownia-wood box with a design of water), the inside of the lid signed *Tairei tsukuru* with seal *Tairei*, 1.7cm x 26.1cm x 19.2cm (5/8in x 10 1/4in x 7 1/2in); the second a square box and cover lacquered with an *uzumaki* (spiral) motif overlapping with *gohei* (strips of white paper used in Shinto rituals) enclosed within a circle, the inside of the cover signed with seal *Tairei*, carved on the base *Ume* [...] within a circle, 3.3cm x 8.4cm x 7cm (1 1/4in x 3 1/4in x 2 3/4in), with a wood *tomobako*, titled *Kamakura moyo kobako* (small box with Kamakura motif), the inside of the lid signed *Showa nijurokunen haru Tairei saku* (made by Tairei in spring 1951) with seal *Tairei*. (5).

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

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

351 \*

**A SCHOLAR'S ROCK**

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, late 19th/first half of the 20th century  
In the form of Mount Fuji, its peak rising from foothills, in dark grey stone with a pale strip to one side, inscribed on the reverse in red lacquer *Fujisan*; with a wood stand; and a wood storage box inscribed *Morimura Sukezaemon, Fujisan ishiire*. The rock: 18.5cm x 28cm (7 1/4in x 11in); the stand: 26.8cm x 3.5cm (10 1/2in x 1 3/8in). (3).

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

**IRON, BRONZE, SILVER AND OTHER WORKS OF ART**

**Property from a European Private Collection  
(Lots 352-365)**



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**AN INLAID-IRON RECTANGULAR BOX AND COVER**

By the Komai Company of Kyoto, Meiji era (1868-1912), late 19th/early 20th century. Finely worked throughout in the typical Komai style of silver and gold overlay, the cover with a plain matt black damascened panel enclosing a rural scene showing a solitary peasant on the shores of a lake beside thatched huts, a sailing boat on the calm water and the snow-capped peak of Mount Fuji rising in the distance, the sides similarly inlaid with rectangular panels enclosing trees of different seasons, two with birds amidst the branches, all bordered by a ground of fragmented *rinzu* (textile-weave), raised on four bracket feet inlaid with fruiting vine; signed on the base with seal *Nihonkoku Kyoto no ju Komai sei* beneath a dragonfly. 4.5cm x 10.8cm x 7.6cm (1<sup>3</sup>/<sub>4</sub>in x 4<sup>1</sup>/<sub>4</sub>in x 3in).

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000



353

**A MISCELLANEOUS GROUP OF FOUR ETCHED AND ENGRAVED METAL CASES**

Meiji era (1868-1912), late 19th/early 20th century. The first a large circular silver compact case, engraved on the cover with a rural landscape and Mount Fuji looming in the distance, signed *Homei*, 10.1cm (4in) diam; the second a *sentoku* flattened rectangular cigarette case etched with overlapping fan-shape panels enclosing different bird-and-flower scenes on a dense floral ground, *unsigned*, 16.2cm x 8.2cm (6 5/8in x 3 1/4in); the third and fourth a matching cigarette case, 8cm x 9cm (3 1/8in x 3 1/2in) and matchbox, 5.7cm x 5.7cm (2 1/4in x 2 1/4in) etched with birds perched on branches of flowering maple, each signed on the reverse *Yoshiyuki saku*, contained inside a green brocade fitted box. (5).

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600



353



(interior)

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354

**AN INLAID-IRON MINIATURE CABINET**

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

Worked throughout in mainly gold overlay and raised on four tall bracket feet, the pair of hinged doors applied with a gold clasp in the form of a spray of cherry blossoms decorated on the outside with three cranes in flight over thatched dwellings nestled among pine trees, a *torii* and a stone lantern in the foreground and a pagoda in the distance, opening to reveal within six removable drawers of different size decorated with various outdoor rural and bird-and-flower scenes including a flock of cranes, irises and Mount Fuji looming in the distance, the inside of the doors embellished with an elegantly clad woman standing beneath cherry branches on one door and a seated musician on the other, the sides of the cabinet similarly decorated with a pagoda, the scrolled top with a confronted phoenix and dragon, the reverse with a cockatoo perched on a rock around which issue flowering peonies reserved on a ground of dense fruiting vine, engraved on the base with butterflies hovering among floral wreaths, inscribed on the base *Fuku* within a fan-shaped panel. 11.7cm x 9.5cm x 3.6cm (4 3/8in x 3 7/8in x 1 1/2in).

£3,000 - 4,000

JPY440,000 - 590,000

US\$4,000 - 5,300

355

**A SMALL INLAID-IRON KOMAI-STYLE VASE**

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

Finely worked throughout in the typical Komai style of silver and gold overlay, the globular form with two lobed panels, one depicting a bird perched near a spider's web among gourds and fruiting vines, the other with a pine tree by a lake with Mount Fuji in the distance, the tall neck similarly decorated with *kiku-mon* (chrysanthemum crests) and *kikyo-mon* (Chinese bellflower crests) on a diaper and geometric motif ground; signed on the side just above the foot with seal *Seki*. 13cm (5 1/8in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

355





(interior)



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**AN INLAID-IRON CIGARETTE CASE CONVERTED INTO A COSMETIC CASE**

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

Worked in typical gold and silver overlay with snow-laden bamboo leaves on one side and Mount Fuji on the reverse, all reserved on a plain matt black damascened ground, the inside inset with two engraved compartments and a mirror, the outside of the hinged cover attached with a gold chain and decorated with a gold monogram with the initials *AHW*, the same initials inscribed in *katakana* script to its left, signed on the interior with gold seal *Nihonkoku Kyoto no ju Komai sei* beneath a dragonfly.

9.5cm x 7.3cm (3<sup>7</sup>/<sub>8</sub>in x 2 5/8in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



(signature)

358

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**AN INLAID-IRON CIGARETTE CASE AND AN UNASSOCIATED INLAID-IRON MATCHBOX**

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

The rectangular cigarette case worked in typical gold overlay with a peacock perched on a gnarled branch of pine draped diagonally across the cover, the interior plain and inscribed with the initials and date *M.B. 1930*, the reverse inlaid with three *chidori* (plovers or dottorels) on a plain matt black damascened ground, signed with seal *Nihonkoku Kyoto no ju Komai sei* beneath a dragonfly, *8cm x 12.2cm (3 1/8in x 4 3/4in)*, with a wood storage box; the small rectangular matchbox similarly worked in mainly gold overlay on a plain matt black damascened ground, its cover with a raised irregularly shaped thumb piece for opening, decorated with a moonlit scene depicting a pair of cranes flying over pine branches on one side and a butterfly hovering over a clump of irises on the other, the sides decorated with fruiting vine, *unsigned; 1cm x 5cm x 3.3cm (1/2in x 2in x 1 1/4in)*. (3).

£1,200 - 1,500  
JPY180,000 - 220,000  
US\$1,600 - 2,000

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

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**TWO INLAID-BRONZE CONICAL VASES**

By Miyabe Atsuyoshi of Kyoto for the Hamada Company, Meiji (1868-1912) era, late 19th/early 20th century, circa 1890s  
Each worked on the body with an almost identical design in silver, bronze and *shakudo* low-relief relief, depicting a flock of cranes in flight and others standing in a lotus pond beside windswept reeds embellished here and there with silver dewdrops, the neck and rim decorated in silver flat relief with repeated geometric, diaper, fragmented *rinzu* (textile-weave) and *shippo-hanabishi* (flowery-diamond-linked-jewels); each signed on the base with chiselled signature *Dai Nihon Hamada sei Saikyo no junin Atsuyoshi tsukuru* 大日本浜田製西京住人篤良造 (made by Atsuyoshi of Kyoto for Hamada in Great Japan).  
*Each vase 25.7cm (10 1/8in) high. (2).*

£4,000 - 6,000  
JPY590,000 - 890,000  
US\$5,300 - 7,900



359



360

359

**THREE SMALL INLAID-BRONZE VASES**

Two made for the Kuroda workshop of Kyoto, Meiji era (1868-1912), late 19th/early 20th century. Each worked in flat inlay of silver, gold and *shakudo*, the first two comprising a pair and forming a mirror image of the other, each decorated with three *tanchozuru* (red-crested cranes) foraging for food beside reeds, the shoulders of both vases applied with two elaborate bracket handles, each signed on the base with chiselled signature *Kyoto Kuroda zo* 京都黒田造, each vase 12.2cm (5in) high; the third a baluster vase similarly decorated with three cranes wading in a stream beside tall stems of reeds, unsigned; 12.3cm (5in) high. (3).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

The Kuroda workshop was one of the more highly esteemed businesses in Kyoto, commissioning many talented craftsmen who are recorded as having won numerous medals at international expositions.

360 Y Φ

**TWO BRONZE OKIMONO OF ELEPHANTS**

One by Atsuyoshi for the Maruki Company and one by Masamitsu, Meiji era (1868-1912), late 19th/early 20th century. Each naturalistically modelled, the larger elephant shown walking with its head slightly turned and trunk curving to one side, the tusks of carved ivory, signed on its belly *Masamitsu* in a rectangular cartouche, 21cm x 31.5cm (8 1/4in x 12 3/8in), with separate wood stand, 2.5cm x 28cm (1in x 11in); the smaller mammal similarly cast running with its trunk raised, stamped beneath one foot with three seals respectively *Atsuyoshi saku*, *Toku* and *Maruki shachu sei*, 16cm x 40cm (6 1/4in x 15 3/4in). (3).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



361

361

**A BRONZE OKIMONO OF A HIPPOPOTAMUS  
AND A BRONZE OKIMONO OF A TIGER**

The hippopotamus by Kaniya Kuniharu, Meiji era (1868-1912), late 19th/early 20th century

Each animal naturalistically modelled, the hippo cast with a typical barrel-shaped torso with its head raised and a wide-opening mouths revealing its large canines, signed beneath three feet *Kaniya Kuniharu* (in *hiragana* script), *niju sango* (no.23) and the on beneath the bottom right foot *saku*, 20cm x 30cm (7 7/8in), with a separate wood stand, 3cm x 33.2cm (1 1/8in x 13in); the tiger striding forward with its long tail outstretched and snarling, signed on the underside [...] *mitsu saku* in a rectangular cartouche; 19cm x 37cm (7 1/2in x 14 1/2in). (3).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

362

**A SHAKUDO OKIMONO MODEL OF A CROW  
ON A TREE STUMP**

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

The large bird perched on a removable tree stump from which issues a bare and withered branch, leaning forward and squawking in anger at an unseen predator; signed beneath on the tail *Yoshitani* within an oval cartouche. 24.5cm (9 5/8in) overall height. (2).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600



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**AN INLAID SILVER AND CLOISONNÉ-ENAMEL VASE**

By Tomoyuki, Meiji era (1868-1912), late 19th/early 20th century  
Supported on a tall circular irregular-shaped foot, cast in low relief with a continuous scene of a heron wading in a stream beside flowering autumnal plants and flowers including *hagi* (bush clover), *fuyo* (rose mallow) and *susuki* (pampas grass) on one side and two geese about to alight amid trailing fronds of wisteria on the other, partially inlaid with coloured enamel, the foot and tall everted neck with foliate motifs similarly worked in enamel, the shoulder applied with two handles in the form of bunches of grapes on a vine; signed on the base in a rectangular reserve *Tomoyuki*. 17.8cm (7in) high.

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000

364

**A SILVER PEAR-SHAPED VASE**

By Seimin, Taisho (1912-1926)  
or Showa (1926-1989) era, 20th century  
Decorated in *kebori* and carved in low relief with discrete details of gold flat inlay with a cockerel and hen foraging for food among autumnal plants; the side of the vase signed with chiselled characters *Seimin koku* and stamped on the base *Jungjin* (Pure silver). 22.3cm (8¾in) high.

£800 - 1,200  
JPY120,000 - 180,000  
US\$1,100 - 1,600

365

**A LARGE LACQUERED CERAMIC CHARGER**

Meiji era (1868-1912), late 19th/early 20th century  
Lacquered in red, black and gold *takamaki-e* with a Ranryo-o and an accompanying dancer holding a baton and performing in front of a *manmaku* (ceremonial curtain) decorated with roundels of mythical beasts and *ho-o* (phoenix) hung from pine branches behind which a flaming *daidaiko* (drum) rests, a snake and maple leaves scattered over the ground; *unsigned*. 55.5cm (21 7/8in) diam.

£800 - 1,000  
JPY120,000 - 150,000  
US\$1,100 - 1,300

**BRONZE VESSELS, FIGURES AND ANIMALS**

**Other Properties**

366

**A BRONZE SLENDER ELONGATED PEAR-SHAPED VASE**

By Sansui, Meiji era (1868-1912), late 19th/early 20th century  
The body carved in high relief with two carp swimming near the surface or rippled waters, a third carp at the bottom, the outline of each of the eyes inlaid in flat gilt inlay; signed *Inu minazuki Sansui saku* (made by Sansui in the sixth month in the year of the dog) with seal. 33cm (13in) high.

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

367

**A TALL BRONZE BALUSTER VASE**

By Hoshinsai, Meiji era (1868-1912), late 19th/early 20th century  
Decorated on the bronze body in chiselling and high-relief inlay of gilt, copper and bronze with three implements associated with the *bugaku* (traditional imperial music and dance performance), consisting of a Ranryo-o mask, *sho* (vertical panpipes) and a tasselled *bachi* (stick); signed on the reverse with chiselled characters *Hoshinsai zo* with round seal. 38.5cm (15 1/16in) high.

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



366



367



368

368 \*

**AN INLAID-BRONZE CYLINDRICAL HANDLED VASE**

By Yoshimitsu, Meiji era (1868-1912), late 19th/early 20th century  
The textured dark-greenish ground applied in contrasting tones of bronze and gilt low relief with a trailing vine of *tsuru reishi* (bitter lemon) and foliage, the shoulder applied with two loose simulated woven-ring handles, signed on the base with chiselled signature *Yoshimitsu 義光*; with a wood *tomobako* storage box titled *Zogan kinreishi kabin 象嵌金靈子花瓶* (Inlaid vase with bitter lemon design) on the outside of the lid and signed and sealed on the inside by the artist *Hokuryo sanjin Yoshimitsu saku 北陵山人義光作* with a seal. 24.5cm (9 5/8in) high. (2).

£2,500 - 3,500  
JPY370,000 - 520,000  
US\$3,300 - 4,600

369

**AN INLAID-BRONZE INCENSE BURNER AND EN-SUITE COVER**

By Miyabe Atsuyoshi, Meiji era (1868-1912), late 19th/early 20th century  
The body worked in gold, bronze, copper, silver and *shakudo* relief inlay with a solitary sparrow perched on a snow-laden branch as three egrets around it fly in an upward diagonal formation, the removable reticulated cover similarly inlaid with three sparrows in flight and surmounted with a finial in the form of an egret standing on a wood stump, the inside lined in silver; signed on the base with chiselled characters *Dai Nihon Kyoto no ju Ikkodo Miyabe Atsuyoshi 大日本京都住一光堂宮部篤良* with a *kao*. 16cm x 15cm (6 1/4in x 5 7/8in). (2).

£4,000 - 6,000  
JPY590,000 - 890,000  
US\$5,300 - 7,900



369

370

**A LARGE BALUSTER BRONZE VASE**

Made by Seiunsai for the Nakanoya Company, Meiji era (1868-1912), late 19th/early 20th century  
Carved in varying levels of relief, the body with two lobed panels enclosing a different scene, one showing the Heian-era nobleman, Fujiwara no Yasumasa at dusk playing his flute on the deserted moors of Ichihara the villan Hakamadare Yasusuke behind him trying to steal his elegant robe, the other panel with a pair of doves beneath maple branches, separated by dragon roundels, all on a ground carved in low relief with dense archaic geometric motifs, the upper section applied with two dragons in high relief encircling the shoulder and rising up towards the trumpet-shape neck; signed on the base in a rectangular cartouche *Nakanoya sei Seiunsai chu 中野屋製晴雲齋鑄* (cast by Seiunsai, made by Nakanoya). 45.1cm (17 3/4in) high.

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

Illustrated on page 225.



370

371 \*

**A TALL INLAID-BRONZE CYLINDRICAL VASE**

Meiji era (1868-1912), late 19th/early 20th century  
 Carved in varying degrees of relief with an overall fantastical and dramatic scene, depicting Susano-o standing with his feet apart on craggy rocks, about to draw his sword to slay a dragon emerging from the spumy waves embellished here and there with silver dewdrops, Princess Kushiinada in court dress behind him, kneeling on a wood raft in front of a row of seven boiling cauldrons of sake, holding a branch of maple and paying obeisance, the inside with a removable hammered bronze liner, *unsigned*; with a wood storage box.  
 36.5cm (14 5/16in) high. (3).

£4,000 - 6,000  
 JPY590,000 - 890,000  
 US\$5,300 - 7,900

Susano-o, the 'Impetuous Male Deity' of early Japanese myth, married lady Kushiinada after intoxicating and slaying a dragon; in its tail he discovered a sword which is revered to this day as one of the Three Imperial Regalia of Japan. The design likely took its inspiration from a drawing by Kawanabe Kyosai, see Timothy Clark, *Demon of Painting: The Art of Kawanabe Kyosai*, London, British Museum, 1993, p.53.



371



372<sup>TP</sup>

**A PAIR OF LARGE BRONZE EXHIBITION VASES**

Artist unknown, Meiji era (1868-1912), circa 1873-1880

Of *usubata* type with wide flat rims, each cast in several parts in relief with extensive gilding and silvering in the central section, comprising a rim and container cast on the outside with bands of keyfret and clouds and waves, resting on a main section with two handles in the form of pine trees, the bodies of the main section with an eagle and snake in combat on one side and, on the other, respectively, Ino Hayata slaying the *nue* monster with a tiger's body, a monkey's head, and a snake for a tail, and a scene possibly featuring Yoshitsune and Benkei, the main section supported on an integral circular section partly in openwork, resting on a separate rounded-square base finely cast with keyfret and leaves, the whole assemblage resting finally on a rock-shaped base with pine trees in high relief.

Each vase: 87cm (34<sup>1</sup>/<sub>4</sub>in) high. (6).

£30,000 - 40,000

JPY4,400,000 - 5,900,000

US\$40,000 - 53,000

During the 1870s, large, multi-sectioned bronzes, often in pairs, were commissioned by the newly installed Meiji government from Tokyo and the provinces for display at international expositions; at Philadelphia in 1876, for example, the entrance to the section dedicated to the Empire of Japan was flanked by two elaborate five-foot-high vases of this type, as can be clearly seen in a contemporary photograph; see Joe Earle, *Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection*, London, Khalili Family Trust, 2002, p.32.

Many of the early Meiji exhibition bronzes came from the workshop of the great caster and entrepreneur Suzuki Chokichi (1848-1919), who submitted a large incense-burner—featuring scenes from myth and legend including the famous episode of Yoshitsune and Benkei at the Ataka Barrier—to the Philadelphia event, while a photograph of works assembled a few years earlier for despatch to the Vienna *Weltausstellung* (World Exposition) of 1873 includes a bronze by Hokugakuo Takashige from Kanazawa in Kaga Province featuring Ino Hayata's master Minamoto Yorimasa unsuccessfully shooting the *nue*, in other words the episode prior to that depicted on the present lot; see Tokyo Kokuritsu Bunkazai Kenkyujo (Tokyo National Research Institution of Cultural Properties), *Meijiiki bankoku hakurankai bijutsuhin shuppin mokuroku* (Catalogs of objects exhibited at international expositions in the Meiji period), Tokyo, Chuokoronsha, 1997, no.F-510, Earle, *op. cit.*, cat. no.1 and Yokomizo Hiroko, 'Meiji shoki no hakurankai o kazatta kinzoku (On Metalwork Shown at International Expositions in the Early Meiji Era)', *Museum*, 492 (March 1992), pp.32-33, figs.1-2 and no. 425. By the end of the 1870s, however, this extravagant type of bronze was going out of fashion, giving way to pieces with more subtle decoration that reflected contemporary trends in painting.





373



373

**A PAIR OF INLAID-BRONZE MOON-FLASK-SHAPE VASES**

By Kumagaya, Meiji era (1868-1912), late 19th/early 20th century  
 Each worked in silver, gold, bronze, *shakudo* and copper low-relief inlay forming a matching pair, each vase with a raised oval panel enclosing a similar scene in spring of two cranes among flowering plum and chrysanthemums on one side and decorated with a waterfall cascading in front of a thatched hut on the edge of a rocky cliff on one vase and a thatched hut on the edge of a rocky precipice overlooking the sea on which a boat is sailing in calm waters on the other vase, the necks and shoulders of each vase decorated with trailing fruiting vine and leaves; the base of each vase signed in chiselled characters *Kumagaya tsukuru* 熊谷造 within a rectangular cartouche.  
 Each vase 18cm (7 1/16in) high. (2).

£2,000 - 3,000  
 JPY300,000 - 440,000  
 US\$2,600 - 4,000



374

374

**AN INLAID-BRONZE VASE**

Meiji era (1868-1912), late 19th/early 20th century  
 The ovoid body decorated in bronze, gilt and *shakudo* high-relief inlay with a large bird about to alight on a mass of windswept flowering autumnal grasses, plants and flowers including peonies, *hagi* (bush clover) and *ominaeshi* (valerian), the short waisted neck with a band of formal designs and the foot with strewn maple leaves and pine needles; *unsigned*. 31cm (12 1/16in) high.

£1,200 - 1,800  
 JPY180,000 - 270,000  
 US\$1,600 - 2,400



(signature)



375 \*

### A PAIR OF INLAID-BRONZE VASES

By Jomi Einosuke (active early 20th century)

Meiji (1868-1912) or Taisho (1912-1926) era, circa 1910-1920

A pair of copper-alloy baluster vases with narrow flared necks and bamboo-form handles, each decorated in fine flat inlay of gold, silver, copper, *hido* (red copper), *shakudo* and *shibuichi*, depicting male and female *ho-o* birds, paulownia trees and the rising sun, the necks and lower bodies with orange-skin patination, the rims gilt, the base of each with a circular inlaid silver-wire mark *Jomi kore o sei* 紹美制之 (Made by Jomi); with a wood *tomobako* storage box inscribed inside *Tanpo choyo moyo odo tsuiki kabin ittsumi Kyoto Seiseido Jomi tsukuru* 丹鳳朝陽模樣 黃銅鎚起華瓶 一對 京都 惺惺堂紹美造 (A pair of *tsuiki* [hammered-up] yellow-bronze flower vases with auspicious designs made by Seiseido Jomi of Kyoto.

Each approx. 31cm (12¼in) high. (5).

£12,000 - 15,000

JPY1,800,000 - 2,200,000

US\$16,000 - 20,000

The Jomi Eisuke Company of Kyoto showed frequently at both domestic and international exhibitions, starting with the Philadelphia Centennial Exposition of 1876. After the death of the founder in 1900, his son Einosuke, who graduated in 1903 from Tokyo School of Art, seems to have refined the company's output, producing works that reflect contemporary developments in Kyoto painting. The present carefully crafted pair of vases appears to have been made during this latter phase. To add to their air of quality and elegance, Einosuke named them *Tanpo choyo* borrowing words from the early Chinese classic *Shijing* (The Book of Songs): 鳳凰鳴矣，于彼高岡。梧桐生矣，于彼朝陽 (The *ho-o* cry out on their high crags and the paulownia come into flower in the morning sun).



376



377



376 \*

**AN INLAID-BRONZE CIRCULAR CHARGER**

Meiji era (1868-1912), late 19th/early 20th century  
Decorated in chiselled high relief of bronze, gilt, silver and *shakudo* with an unidentified legendary scene of a warrior knelt in obeisance beneath pine branches with both his hands outstretched and palms held up before a nobleman standing and holding a writhing snake, the pine tree worked in sunken and low relief, with details of the lichens on the boughs decorated in gilt low relief; *unsigned*.  
4.8cm x 37.6cm (1 7/8in x 14 3/4in).

£1,200 - 1,800  
JPY180,000 - 270,000  
US\$1,600 - 2,400

377 \*

**AN INLAID-BRONZE LOBED CHARGER**

By the Inoue Company of Kyoto, Meiji era (1868-1912), late 19th/early 20th century  
The cast bronze body chiselled and executed in high relief of gilt, bronze, *shakudo* and *shibuichi* with an oarsman ferrying a boat carrying a disparate group of passengers including a pilgrim with an *oi* (travelling pack) strapped to his back, two musicians, a woman, a samurai and a monkey trainer, its performing pet walking towards the prow bordered by a band of fragmented *rinzu* (textile-weave) inlaid in gold flat relief, signed on the base with chiselled characters *Kyoto Inoue sei*; with a wood storage box. 30.7cm (12in) diam. (2).

£3,000 - 4,000  
JPY440,000 - 590,000  
US\$4,000 - 5,300

378

**AN INLAID-BRONZE ROUNDED-SQUARE KORO (INCENSE BURNER) AND EN-SUITE COVER**

By Miyao Eisuke of Yokohama, Meiji era (1868-1912), late 19th/early 20th century  
The *ishime* body inset with four lobed panels worked in gold, bronze and *shakudo* relief inlay, each panel decorated with a different scene consisting of a moonlit scene with *ominaeshi* (valerian) bending gently in the breeze, the poet Ariwara no Narihira on horseback accompanied by his retinue riding past *hagi* (bush clover) growing beside a river, the third with a lotus pond and the fourth depicting a solitary bird perched on flowering branch, the cover inlaid with stylised chrysanthemums and surmounted with a finial in the form of a hen and chick in a shallow basket, all raised on four tall legs in the form of elaborately tied tassels and fixed on a detachable octagonal wood stand lacquered in gold *takamaki-e* with a phoenix or dragon in flight amidst scrolling *karakusa* ('Chinese grasses'); signed *Miyao zo* within a gold rectangular cartouche. *The koro*: 21.5cm (8 1/2in) high; *the stand*: 14cm x 13cm x 4.5cm (5 1/2in x 5 1/8in x 1 3/4in). (3).

£1,500 - 2,000  
JPY220,000 - 300,000  
US\$2,000 - 2,600

379

**FOUR BRONZE VESSELS**

Meiji era (1868-1912), late 19th/early 20th century  
Comprising one vase applied in high relief with two lizards crawling over the neck and body, signed on the base with an impressed seal *Nihonkoku Maruki sei*, 19.8cm (7 3/4in) high; the second and third vessels representing respectively Monju and Fugen Bosatsu, each conventionally modelled, the former seated on a *shishi*, the latter on an elephant, each signed on the base with chiselled signature *Issai* with a *kao*, each 10.5cm (4 1/8in) high; the fourth a handled incense burner (lacking its lid) decorated with a continuous design of Chinese figures in a garden, *unsigned*, 8.7cm (3 3/8in) high. (4).

£1,000 - 1,500  
JPY150,000 - 220,000  
US\$1,300 - 2,000



378



379 (part lot)



380



381



382

380 \*

**A BRONZE OKIMONO GROUP OF FUGEN BOSATSU**

Meiji era (1868-1912), late 19th/early 20th century  
Conventionally modelled, the bodhisattva (detachable) seated in a meditative pose with one leg crossed and the thumb and finger of each hand joined, his right hand raised and his left hand lowered on the back of a sumptuously caparisoned and jeweled recumbent elephant; *unsigned*. The figure: 32cm x 18cm (12½in x 7in); the elephant: 41cm x 50cm (16 1/8in x 19 5/8in). (2).

£2,500 - 3,000  
JPY370,000 - 440,000  
US\$3,300 - 4,000



383

381

**A LARGE BRONZE OKIMONO FIGURE OF A CHAJIN (TEA MASTER)**

By Makino, Meiji era (1868-1912), late 19th/early 20th century  
Seated and leaning back with one leg tucked beneath his body, relaxing, holding an empty sake cup in his right hand and the gourd resting against his left knee, signed on the base *Makino no saku* 巻野之作 in archaic script within a square seal; with a wood stand. The figure: 39cm x 52cm (15 3/8in x 20½in); the stand: 64cm x 39cm (25¼in x 15 3/8in). (2).

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000



(signature)



382

**A GILT-BRONZE FIGURE OF BENKEI**

Attributed to the Miyao Company of Yokohama, Meiji era (1868-1912), late 19th/early 20th century  
 Standing, leaning back beneath the weight of the large Miidera Temple bell which he holds aloft with both hands, the bell decorated with studs in relief and cast with panels of formalised lotus, the hero's robes cast with *ho-o* (phoenixes), scattered plum blossoms, maple leaves and paper cranes, *unsigned*; affixed on an integral wood stand, supported on four bracket feet lacquered in gold *takamaki-e* with *ho-o* interwoven among *karakusa* ('Chinese grasses').  
*Total height 72cm (28 3/8in).*

£12,000 - 15,000  
 JPY1,800,000 - 2,200,000  
 US\$16,000 - 20,000

Illustrated on page 233.

383

**A GILT-BRONZE FIGURE OF A SAMURAI**

By Miyao Eisuke of Yokohama, Meiji era (1868-1912), late 19th/early 20th century  
 Modelled standing with feet apart with his right hand clutching a detachable candlestick holder and a detachable sword in the other, dressed in richly brocaded garments with gilt stylized foliage, birds and formal crests, wearing a helmet, two pouches suspended from his belt, affixed to a rectangular lacquered-wood stand; signed *Miyao sei* in a rectangular reserve. *The figure: 49cm (19 1/4in) high including the holder; the stand: 9.5cm x 27cm x 19cm x 9.5cm (3 3/4in x 10 5/8in x 7 1/2in).* (3).

£6,000 - 8,000  
 JPY890,000 - 1,200,000  
 US\$7,900 - 11,000

Illustrated on page 233.

384 \*

**A BRONZE FIGURE OF DARUMA**

By Yamazaki Choun (1867-1954), Showa era (1926-1989), circa 1935-1954  
 A standing figure of Daruma (Bodhidharma, founder of Zen Buddhism) in the Pamir Mountains, cast in bronze from a naturalistic wood carving, dressed in a flowing robe and standing upon a rock-shaped base, holding a sandal in his left hand, cast with a signature on this base *Choun saku* 朝雲作 (Made by Choun); with a wood *tomobako* storage box, inscribed outside *Daruma Daishi* 達磨大師 (The Great Master Daruma); inscribed inside *Senko Yamazaki Choun saku Yamazaki Konzo kore o shiki* 先考山崎朝雲作 山崎坤象識之 (Made by my father Yamazaki Choun, recorded by Yamazaki Konzo) with seals *Teishitsu Gigein* 帝室技芸員 (Artist-Craftsman to the Imperial Household), *Choun* 朝雲 and *Yamazaki* 山崎.  
*45.6cm (18in) high.* (2).

£2,500 - 3,500  
 JPY370,000 - 520,000  
 US\$3,300 - 4,600

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Born in Hakata, Fukuoka Prefecture, Choun moved to Tokyo in 1895 to study with Takamura Koun (1852-1934) and was soon participating in international expositions from 1900 to 1910, showing mostly genre subjects; he was also a founding member of the Nihon Chokokukai (Japan Sculpture Association), showing at its annual exhibitions from 1908 until 1916. He was named Teishitsu Gigeiin (Artist to the Imperial Household) in 1934. Choun's style developed from a detailed and literal approach to a more expressive sculptural manner; during this later phase he frequently created maquettes in clay and then carved them in wood which was then, as here, cast in bronze. For biographical and exhibition details see Hirakushi Denchu Chokoku Bijutsukan (Hirakushi Denchu Sculpture Museum), *Okakura Tenshin to Nihon Chokokukai* (Okakura Tenshin and Japan Society of Sculpture), Kodaira, 2010, pp.110-111 and Jiro Harada, 'Japanese Art and Artists of Today IV: Wood and Ivory Carving', *The Studio*, 42 (December 1910), (103-119), p.112. For the subject of Daruma holding a sandal, please refer to the footnote to lot 115 in the present catalogue.



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**A BRONZE MODEL OF AN EAGLE**

By Kazumasa, Meiji era (1868-1912), late 19th/early 20th century  
 Constructed separately and perched with its wings partly spread, alert and poised, ready to pounce on unsuspecting prey, its beak and legs of gilt, signed on the underside of its tail *Kazumasa* within an oval reserve; on a textured natural wood boulder fixed to a wood stand.  
*The hawk: 10.7cm x 20cm (4 5/16in x 7 7/8in);*  
*the wood boulder: 27cm x 23cm (10 5/8in x 9in).* (2).

£1,500 - 2,000  
 JPY220,000 - 300,000  
 US\$2,000 - 2,600

386 \*

**A BRONZE OKIMONO OF TWO SPARROWS ON A MORTAR AND PESTLE**

By Toshimasa, Meiji era (1868-1912), Meiji era (1868-1912), late 19th/early 20th century  
 Comprising one sparrow (detachable) perched on the rim of the mortar and its mate (detachable) on the edge of the pestle resting against one side, a bronze sprig of leaves applied in relief on the other side of the mortar, signed on the base with chiselled characters *Toshimasa saku* and signed illegibly beneath one sparrow; with a wood *tomobako* inscribed on the outside *Dosei usu (ni) tori okimono* (Bronze *okimono* of mortar and birds) and on the inside of the lid inscribed *Osaka Yodoyabashi Shobido kan* (examined by Shobido in Yodoyabashi in Osaka) with a seal. *18.5cm x 15cm (7 1/4in x 5 7/8in).* (4).

£800 - 1,000  
 JPY120,000 - 150,000  
 US\$1,100 - 1,300



386



387

## OTHER MIXED METAL WORKS OF ART Various Properties

387 \*

### A SHAKUDO MINIATURE WRITING SET

By Yukiteru, Meiji era (1868-1912), late 19th/early 20th century  
Each engraved in gilt, emulating *chinkinbori* with a complementary pine-seascape design, the *suzuribako* (box for writing utensils) with a fenced gate in the foreground and sailing boats in the distance, the interior with two detachable silver trays to accommodate the detachable *suzuri* (ink-grinding stone), two gold-lacquer *fude* (brushes) one *sumitori* (ink-stick holder), one *kogatana* (paper knife), one *kiri* (pricker) and one *suiteki* (water-dropper), the writing desk with a flock of birds in flight over low tide, 2.2cm x 11.8cm x 7.2cm (9/16in x 4 5/8in x 2 3/4in); the *ryoshibako* (document box) with a *shioya* (salt evaporation shed) nestled beneath a pine tree on the banks of the shore, 2.6cm x 8cm x 6.5cm (1in x 3 1/8in x 2 1/4in), each signed Yukiteru within an oval reserve; each with a wood storage box. (17).

£4,000 - 5,000  
JPY590,000 - 740,000  
US\$5,300 - 6,600

388 \*

### AN ENGRAVED AND INLAID SHIBUICHI FAN-SHAPED PANEL MOUNTED ON THE ORIGINAL WOOD PANEL AND FRAME

By Katsura Mitsuharu (1871-1962), Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century  
Engraved with three *ayu* (freshwater trout) swimming among rippled waters crashing against rocks carved in *katakiribori* (engraving with an angled chisel emulating brushstrokes) and *kebori* (plain line engraving) with slight details in flat relief of gold; signed at bottom left with chiselled characters *Mitsuharu* with gold seal *Mitsu*; with a cloth-bound storage box. *The panel: 19.5cm x 55cm (7 5/8in x 21 5/8in); the frame: 43.5cm x 84.7cm (17 1/8in x 33 5/16in).* (2).

£1,500 - 1,800  
JPY220,000 - 270,000  
US\$2,000 - 2,400

One of the foremost metalworkers of the early twentieth century, Katsura Mitsuharu was born in Tokyo and apprenticed to the Yanagawa-School artist Toyokawa Mitsunaga in 1882. He became independent in 1898 and opened an atelier in the Asakusa district. For additional bibliographical details, see Wakayama Homatsu (Takeshi) (ed.), *Kinko Jiten* (A Dictionary of Metalworkers), Token Shunju Shinbunsha, Tokyo, 1999, p.408.



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389 \*

**AN ENGRAVED AND INLAID COPPER  
PANEL MOUNTED ON THE ORIGINAL  
WOOD PANEL AND FRAME**

By Katsura Mitsuharu (1871-1962), Meiji  
(1868-1912) or Taisho (1912-1926) era,  
late 19th/early 20th century

Carved in sunken relief and *katakiribori*  
(engraving with an angled chisel emulating  
brushstrokes) with Shoki the Demon Queller  
holding his enormous sack over his shoulders  
and intimidating the taunting demon at his  
feet, with details inlaid in gold, copper and  
*shakudo*; signed with chiselled characters  
*Mitsuharu* with a *kao*, with a wood *tomobako*  
storage box inscribed and titled on the outside  
of the lid *Shoki no zu [...] gaku* and the inside  
signed and sealed by the artist, *Furoan ni oite*  
*Katsura Mitsuharu kizamu* with seal *Mitsuharu*.  
The panel: 27cm x 24.1cm (10 5/8in x 9 1/2in);  
the frame: 47.5cm x 36cm  
(18 3/4in x 14 1/16in). (2).

£1,500 - 1,800

JPY220,000 - 270,000

US\$2,000 - 2,400

For information regarding Katsura Mitsuharu,  
please refer to the footnote to the preceding lot.



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390 \*

**A MIXED-METAL MODEL OF AN OX-CART, CONTAINING A KORO (INCENSE-BURNER)**

By Nakagawa Joeki IX (1849-1911), Meiji era (1868-1912), late 19th/early 20th century

Modelled as a *gishsha* (courtly ox-cart) with large wheels, long poles, curtains, detachable hipped roof, and detachable steps, mostly made from *shakudo* alloy decorated in gold and silver, the roof with chiselled decoration in silver representing two *ho-o* birds among paulownia leaves and blossoms, the *shakudo* components imitating black lacquer and with flowers and tendrils in gilding imitating gold lacquer, the interior of both carriage and lid gilded; containing a gilt-metal *koro* (incense burner) and silver *hoya* (pierced lid) of lobed rectangular form, each side of the gilt *koro* engraved with chrysanthemum and paulownia crests, the *hoya* pierced with *ho-o* birds and paulownia; the lid signed inside *Kyusei Joeki tsukuru* (made by Joeki IX); with wood *tomobako* storage box inscribed by Joeki X (Shoshin, 1880-1940) *Udo goshoguruma koro migi Kyusei Joeki saku utagai naki no mono nari Showa tsuchinoe-tatsu santo Nakagawa Joeki shiki* (This *shakudo* incense-burner in the shape of a court carriage is without doubt a work by Nakagawa Joeki IX, recorded by Nakagawa Joeki [X], winter 1928) and sealed *Jusei Shoshin* (Shoshin, X); and with a further inscribed wood storage box. 23.5cm x 16.6cm x 38.6cm (9¼in x 6½in x 15¼in). (7).

£12,000 - 18,000  
JPY1,800,000 - 2,700,000  
US\$16,000 - 24,000

Ninth head of a lineage of Kyoto artists who had specialized mainly in making utensils for the tea ceremony, Nakagawa Joeki received the support of the Mitsui family to compensate for the loss of traditional patronage during the Meiji era and turned to creating highly accomplished ornaments such as this lot.

391 \*

**A RECTANGULAR WOOD BOX WITH EN-SUITE INLAID-SHIBUICHI COVER**

By Sekiguchi Ichiya (1850-1933) after a design by Shibata Zeshin, Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century  
The *inrobuta* (flush-fitting lid) inset with a *shibuichi* panel engraved in *kebori* (plain line engraving) and *katakiribori* (engraving with an angled chisel emulating brushstrokes), decorated in inlays of silver, gold and copper flat relief with an autumnal night scene of 'The Foxes' Wedding', depicting a procession of foxes attired in samurai dress, two at the front holding a lantern and a halberd, five at the back carrying a palanquin containing the fox bride, signed at lower right with chiselled characters *Zeshin-o hitsui Jitokusai Ichiya koku* 是真翁筆意自得齋一也刻 (carved by Jitokusai Ichiya copying the brush style of the venerable Zeshin) with a gold seal; the sides, base and interior of plain polished wood, with a wood storage box. 5.2cm x 14.8cm x 11.7cm (2in x 5 13/16in x 4 9/16in). (3).

£2,000 - 3,000  
JPY300,000 - 440,000  
US\$2,600 - 4,000

Born in Edo, Sekiguchi Ichiya worked in Tokyo, his father was a samurai retainer of the Matsudaira family. Adopted by Sugioka Ikken (1832-1904), he was also a student of Goto Ichijo (1791-1876) and collaborated with Ichijo on some pieces. Ichiya's last student and adopted son was the fourth Kashima Ikkoku (1898-1979), see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H01743.





391



(391-signature)



(392-signature)



392

**SILVER AND INLAID SILVER WORKS OF ART  
Various Properties**

392 \*

**A SILVER AND SHIBUICHI OKIMONO MODEL  
OF TWO KABU (TURNIPS)**

By Mitsuhsisa, Taisho (1912-1926) or Showa (1926-1989) era,  
early 20th century

Naturalistically modelled resting against each other, the smooth and round skins rendered in silver and the jagged-edged leaves of *shibuichi* with discrete details inlaid in gold flat inlay, signed on the large turnip with chiselled signature *Mitsuhsisa saku* with seal *Mitsu* and on the smaller turnip with a seal *Mitsu*; with a wood storage box.

16cm x 19.5cm (6 1/4in x 7 5/8in). (2).

£3,500 - 4,500

JPY520,000 - 670,000

US\$4,600 - 5,900



393



394

393 \*

**A SILVER, GILT AND MIXED-METAL OKIMONO OF THE TAKARABUNE (TREASURE SHIP) ON AN EN-SUITE SILVERED METAL STAND WAVE STAND**

Attributed to Takase Kozan, Taisho (1912-1926) or Showa (1926-1989) era, 20th century

The elaborate sailing ship constructed with a large windblown sail inscribed with the single character *Ho* (treasure) in gilt low relief, the open deck laded with *takaramono* (treasures) including *tsuchi* (Daikoku's hammer), *tama* (jewels), sticks of coral and other auspicious objects resting on bales of rice alluding to its absent occupants, the *Shichifukujin* (Seven Gods of Good Fortune), signed on the base with chiselled characters *Kozan* with seal *Shobido*; the silvered-metal simulated wave stand cast separately and fixed to a rectangular stepped wood stand forming the base of the glass display case. *The ship: 24.5cm x 26.5cm (9 5/8in x 10 3/8in); the stand: 5cm x 37.1cm (2in x 14 1/2in); the display case: 34cm x 36.7cm x 27cm (13 3/8in x 14 1/2in x 10 5/8in). (2).*

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

Illustrated on page 239.

394 \*

**AN INLAID SILVER OKIMONO IN THE FORM OF DAIKOKU SEATED ATOP A TREASURE SACK**

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

Worked around the body in low-relief of silver, *shakudo* and gold with *ho-o* (phoenixes) flying among wisps of cloud, fragmented *hanabishi* (floury-diamond), *hosho* (rhombus), a tasselled fan and the full repertoire of the *takaramono* (treasures), comprising the *kakuregusa* (hat of invisibility), the *kakuremino* (raincoat of invisibility), supported on three feet in the form of rice bales each applied in high relief with a different set of auspicious objects resting against it, respectively, a pair of crossed scrolls, a *tama* (wish-granting jewel) a *tsuchi* (Daikoku's magic mallet) and two *fundo* (weights), signed on the fan in gold *Arakawa Ichiju/Kazutoshi*, the shoulder with two straight bracket hands in the form of keys to the 'Storehouse of the Gods', the interior with a removable silver cylindrical liner, the en-suite rounded square cover made in three compressed layers of *shakudo*, silver and *shibuichi*, each inlaid in flat relief of gold, *shakudo* and silver with assorted geometric motifs and crests, surmounted with a finial in the form of Daikoku seated and holding a gold jewel. *28.1cm (11in) high. (2).*

£25,000 - 30,000

JPY3,700,000 - 4,400,000

US\$33,000 - 40,000

The overall quality and dating of the piece is consistent with the work of Arakawa Ichiju/ Kazutoshi 荒川一壽 otherwise recorded as Mikane Ichiju/Kazutoshi 三瓶一壽 (1864-1908) who was a student of Unno Shomin (1844-1915) in 1878, see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Nihon Art Publishers, 2001, vol.1, P356, no.H01701.0.

395 \*

**A PAIR OF INLAID AND ENGRAVED SILVER BALUSTER VASES WITH CHRYSANTHEMUM, BAMBOO AND PLUM DESIGN**

By Shimomura Yoshikuni, Meiji (1868-1912) or Taisho (1912-1926) era, 20th century  
 Each vase similarly engraved in *katakiribori* (engraving with an angled chisel emulating brushstrokes) and *kebori* (plain line engraving) with a complementary design representing 'The Three Friends of Winter' (*shochikubai*: pine, prunus and bamboo), one vase decorated with the branches of a plum tree meandering among stems of bamboo, the second vase with chrysanthemums (a mixture of plain and fancy long-petalled varieties) bending against tall stems of bamboo, the stamens of some of the flowers inlaid in gilt, each vase signed on the reverse with chiselled characters *Yoshikuni koku* and seal *Yoshi* enclosed within a circular seal and stamped on the base *Jungin* (Pure silver); with one *tomobako*, inscribed on the outside *Kabin* and inside the lid, signed by the artist *Shimomura Yoshikuni* with seal *Hobi*, and two separate wood stands.  
 Each vase 29.5cm (11 5/8in) high. (5).

£1,800 - 2,500  
 JPY270,000 - 370,000  
 US\$2,400 - 3,300

396 \*

**A LARGE SILVER TEA KETTLE WITH EN-SUITE COVER**

Attributed to Suzuki Chojisai III (1855-1906), Meiji era (1868-1912), late 19th/early 20th century  
 The body hammered with an overall design of exaggeratedly large indentations, the cover surmounted by an octagonal lotus knop, the rounded-rectangular iron handle inlaid with spiral patterns of gold and silver flat relief, signed on the base *Chojisai* within an oval cartouche and stamped *Jungin* (Pure silver); with a wood storage box.  
 15cm x 23cm (5 7/8in x 9in). (3).

£2,000 - 3,000  
 JPY300,000 - 440,000  
 US\$2,600 - 4,000



395



396



397

397  
**A SQUAT SILVER AND ENAMELLED GLOBULAR KORO (INCENSE BURNER) AND COVER**

By Meido/Akimichi, Meiji era (1868-1912), late 19th/early 20th century  
 The body inset with a silver horizontal reticulated band simulating the smooth ripples of a river applied in low relief with nine carp in different coloured enamels swimming just beneath the surface, the details on the water rendered in silver filigree, beneath a narrow band similarly enamelled with stylised florettes, the cover embellished with a large chrysanthemum flower and buds surmounted with a silver finial in the form of a chrysanthemum bud sprig, the interior with a removable silver liner; signed on the base with a silver seal *Meido/Akimichi*.  
 12cm (4¾in) high. (3).

£4,000 - 5,000  
 JPY590,000 - 740,000  
 US\$5,300 - 6,600



398

398  
**A SILVER AND ENAMELLED KORO (INCENSE BURNER) AND COVER**

By Keisai, Meiji era (1868-1912), late 19th/early 20th century  
 The silver body inset with a central reticulated horizontal band applied with enamelled trailing fronds of purple and white wisteria, the cover similarly decorated with wisteria and surmounted with a knob in the form of a flowering bud, the interior with a removable silver liner; signed on the base with a silver seal *Keisai*.  
 14.1cm (5½in) high. (3).

£3,000 - 4,000  
 JPY440,000 - 590,000  
 US\$4,000 - 5,300



399



400

## IRON AND INLAID IRON WORKS OF ART Various Properties

399 \*

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

By Ono Ryumin, Meiji era (1868-1912), late 19th/early 20th century  
The matt-patinated iron body inset with a central horizontal silver band enclosed within enamelled butterflies hovering among tightly clustered blooming flowers including peony, wisteria, iris and chrysanthemum, beneath a further band of keyfret worked in flat gold inlay encircling the neck, the domed cover similarly decorated in gold *nunome-zogan* with a multi-petalled panels enclosing geometric and formalised foliate motifs, surmounted by an iron finial in the form of a stalk of chrysanthemum, with an interior hammered silver liner, the base signed with a gold seal *Ryumin*; with a wood storage box.  
15.5cm (6 1/8in) high. (5).

£6,000 - 8,000  
JPY890,000 - 1,200,000  
US\$7,900 - 11,000

Ryumin (birth name Ono Matabei), lived in Edo and was a pupil of Shima Rakumin (dates unknown). Sword fittings including *kozuka* and *menuki* signed *Ryumin* using the characters 竜民 are recorded in his early career whilst the characters 竜珉 are used later. He was also known to make wood and ivory carvings; see Wakayama Takeshi (Homatsu), *Kinko jiten* (Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, p.1340.

400

### A TETSUBIN (IRON KETTLE) AND COVER

By Daikoku made for the Seijudo Company, Meiji era (1868-1912), late 19th/early 20th century  
Cast in cylindrical form, decorated in high relief with a Chinese scholar possibly Zhao Mengfu (1254-1322) holding a fan seated beneath pine branches beside a crane, the reverse with a three-line inscription, the handle overlaid with floral sprays in gold and silver low relief, signed *Daikoku tsukuru*, the cover surmounted with a bud finial, the inside of the cover signed with chiselled characters *Seijudo tsukuru*.  
15.5cm (6 1/8in) high excluding handle. (2).

£3,000 - 4,000  
JPY440,000 - 590,000  
US\$4,000 - 5,300



(signature)

401 \*

**A FINE SQUAT IRON GLOBULAR KORO (INCENSE BURNER) AND EN-SUITE COVER**

Attributed to Saida Junkodo, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
 Finely worked in the *uchidashi* (repoussé) technique with a writhing three-clawed dragon gripping a *tama* (jewel), its body partially enveloped in swirling clouds, the en-suite cover reticulated with a formation of clouds, with a removable interior silver liner, signed on the base with a seal probably reading *Junkodo 純幸堂* overlapping with another seal (illegible) beneath; with a wood storage box titled on the lid *Tetsu uchidashi Unryu koro* (Iron embossing incense burner with design of a dragon and clouds) and certified inside the lid *Meijiiki no kishokachi aru saku nari, Kaishu shiki 明治期の稀少価値ある作也 介州識* (a precious work of art made in the Meiji era, recorded by Kaishu) with seal *Kaishu 介州*.  
 10.2cm x 13.5cm (4in x 5¼in). (4).

£8,000 - 12,000  
 JPY1,200,000 - 1,800,000  
 US\$11,000 - 16,000

Junkodo was the workshop name of Saida Kozo (1882-1949) of Kanazawa, a maker of export metalwork, whose career overlapped for a time with that of Yamada Sobi (Muneyoshi, 1871-1916) of Kaga from Ishikawa Prefecture, a pioneer in the application of the *uchidashi* (repoussé) technique.

Kaishu 介州 is Takahashi Kaishu 高橋介州 (1905-2004), a metalworker from Kanazawa who excelled at the Kaga inlay technique. Kaishu served as director of Ishikawa Prefectural Art Museum from 1962 to 1971 and went on to establish and direct the Kaga Metalworkers' Association in 1972, becoming a major supporter of young craftsmen. In 1982 he was named Ishikawa-ken Mukeyi Bunkazai (Intangible Cultural Heritage in Ishikawa Prefecture) for his inlay technique.

For a similarly hammered iron *koro* by Myochin Muneyoshi, see Tokyo Geijutsu Daigaku Daigaku Bijutsukan, *Odoroki no Meiji kogei* (Meiji Kogei: Amazing Japanese Art), Tokyo, Bijutsu Shuppansha, 2016, no.83.



402

402

**AN INLAID-IRON ROUNDED RECTANGULAR DISH**

By Seki, Meiji era (1868-1912), late 19th/early 20th century  
Inlaid in typical Komai style of gold and silver overlay with two overlapping medallions in the centre, one enclosing a *tanchozuru* (red-crested crane) in flight over flowering stalks of peonies, the other with a lone boatman rowing towards three thatched houses sheltered beneath a pine tree, a bridge at the lower left on a ground divided equally into four different geometric patterns surrounded by fruiting vine, the outer border with stylised flower heads and foliage; signed on the base *Seki sei*. 20cm x 24.5cm (7 7/8in x 9 5/8in).

£1,200 - 1,500

JPY180,000 - 220,000

US\$1,600 - 2,000

403

**AN INLAID-IRON OVOID VASE**

By Asai of Kyoto, Meiji era (1868-1912), late 19th/early 20th century  
Worked in the typical Komai style of gold and silver overlay, the body with two large lobed panels enclosing Mount Fuji looming over thatched huts and a mansion in the foreground and a large exotic bird perched on flowering branches on the other, the shoulder and foot with a band of fruiting vine leaves, all reserved on a ground of geometric motifs including fragmented keyfret and repeat textile-weave patterns; signed on the base in silver low relief *Asai sei*. 12.1cm (4 3/4in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



403

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



(reverse)

404 \*

**A SLENDER INLAID-IRON OVOID VASE**

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

Finely worked throughout in the typical Komai-style of silver and gold overlay, the shoulder with two elaborate silver-outlined panels enclosing different scenes including Kiyomizu-dera, Otani Mausoleum, the unmistakable Entsu Bridge built with two large holes in the shape of eye glasses in the front garden of the temple letting out the flow of the water and surrounding precincts consisting of other famous pagodas and shrines in Higashiyama at sunrise, all above a square panel enclosing a dragon emerging from waves and the other depicting butterflies hovering over stalks of *ominaeshi* (valerian), *susuki* (pampas grass) and *kiku* (chrysanthemums) bending in the gentle breeze in front of a brushwood fence, above a second square panel with a formal arrangement of stylised butterflies, all reserved on a ground of fragmented *rinzu* (textile-weave) and repeat *hanabishi* (flowerly-diamond), diaper designs and geometric patterns, the neck and foot with a narrow band of fruiting vine; signed above the foot on the reverse *Kyoto no ju Komai sei* and inscribed *Otani Kiyomizu no zu*, with one wood storage box.  
25.5cm (10in) high. (2).

£10,000 - 15,000  
JPY1,500,000 - 2,200,000  
US\$13,000 - 20,000





(reverse)



405 \*

**AN INLAID-IRON OVOID VASE**

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

Worked in mainly silver and gold overlay with a wide central band enclosing four cranes, one in flight, a pair of cranes with two offspring standing by a *shibagaki* (brushwood fence) pecking for food in the foreground, pavilions and dwellings nestled amidst mountainous landscape in the distance, the shoulder with stylised chrysanthemum heads enclosed within elaborate cartouches extending from the neck, the bottom section worked in silver with a symmetrical arrangement of repeat geometric motifs including fragmented *rinzu* (textile-weave), *hanabishi shippo-zunagi* (flowery-diamond linked-jewels) beneath a band of lappets alternately inlaid in silver and gold, the neck encircled with a narrow band of fruiting vine; signed above the foot *Kyoto no ju Komai sei*; with a cloth-bound storage box. 25cm (9 7/8in) high. (2).

£20,000 - 25,000

JPY3,000,000 - 3,700,000

US\$26,000 - 33,000

**END OF SALE**

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

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**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.

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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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the *Catalogue*.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

*VAT* may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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

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

## 8. VAT

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

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

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

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

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases;

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Bank transfer:** you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited Trust Account  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

**Debit cards:** there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

**Credit cards:** Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

**China UnionPay (CUP) debit cards:** No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

## 11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licencing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any

case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### Gemstones

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

### Estimated Weights

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

### Signatures

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

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

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

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

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

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by 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 – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

## APPENDIX 1

### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, 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 to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

#### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

## 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> .   | 10.2.2                  | changes in atmospheric pressure; nor will we be liable for:  |
| 7.2  | 9.1  | 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. | 10.2.3                  | damage to tension stringed musical instruments; or   |
|  | 9.2  | We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.   | 10.2.4                  | damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.   |
|  | 9.2.1  | Paragraph 9 applies only if:  | 10.2.1                  | 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  | 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   | 10.2.2                  | you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and  |
|  | 9.2.3  | within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .  | 10.2.3                  | damage to tension stringed musical instruments; or   |

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

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## 20th Century British Art

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## Aboriginal Art

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## American Paintings

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

|  |  |  |  |
|--|--|--|--|
|  |  |  |  |
|--|--|--|--|

## Paddle number (for office use only)

**This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.**

## Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

## Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

## Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

|   |  |  |  |                       |                                 |                                  |   |                          |                                  |                             |                                    |   |  |                              |  |
|---|--|--|--|-----------------------|---------------------------------|----------------------------------|---|--------------------------|----------------------------------|-----------------------------|------------------------------------|---|--|------------------------------|--|
| Sale title: Fine Japanese Art   |  | Sale date: Thursday 9 November 2017  |  |                       |                                 |                                  |   |                          |                                  |                             |                                    |   |  |                              |  |
| Sale no. 24152  |  | Sale venue: New Bond Street, London  |  |                       |                                 |                                  |   |                          |                                  |                             |                                    |   |  |                              |  |
| <p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p><b>The auctioneer has discretion to split any bid at any time.</b></p> |  |  |  | £10 - 200 .....by 10s | £10,000 - 20,000 .....by 1,000s | £200 - 500 .....by 20 / 50 / 80s | £20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s | £500 - 1,000 .....by 50s | £50,000 - 100,000 .....by 5,000s | £1,000 - 2,000 .....by 100s | £100,000 - 200,000 .....by 10,000s | £2,000 - 5,000 .....by 200 / 500 / 800s | above £200,000 .....at the auctioneer's discretion | £5,000 - 10,000 .....by 500s |  |
| £10 - 200 .....by 10s   | £10,000 - 20,000 .....by 1,000s                    |  |  |                       |                                 |                                  |   |                          |                                  |                             |                                    |   |  |                              |  |
| £200 - 500 .....by 20 / 50 / 80s  | £20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s    |  |  |                       |                                 |                                  |   |                          |                                  |                             |                                    |   |  |                              |  |
| £500 - 1,000 .....by 50s  | £50,000 - 100,000 .....by 5,000s                   |  |  |                       |                                 |                                  |   |                          |                                  |                             |                                    |   |  |                              |  |
| £1,000 - 2,000 .....by 100s   | £100,000 - 200,000 .....by 10,000s                 |  |  |                       |                                 |                                  |   |                          |                                  |                             |                                    |   |  |                              |  |
| £2,000 - 5,000 .....by 200 / 500 / 800s   | above £200,000 .....at the auctioneer's discretion |  |  |                       |                                 |                                  |   |                          |                                  |                             |                                    |   |  |                              |  |
| £5,000 - 10,000 .....by 500s  |  |  |  |                       |                                 |                                  |   |                          |                                  |                             |                                    |   |  |                              |  |
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**Please note that all telephone calls are recorded.**

| Telephone or Absentee (T / A) | Lot no. | Brief description | MAX bid in GBP (excluding premium & VAT) | Covering bid ★ |
|-------------------------------|---------|-------------------|--|----------------|
|                               |         |                   |  |                |
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Please include delivery charges (minimum charge of £20 + VAT)

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