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Fine Japanese Art

New Bond Street, London | 8 November 2018





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Fine Japanese Art

New Bond Street, London | Thursday 8 November 2018 at 2pm

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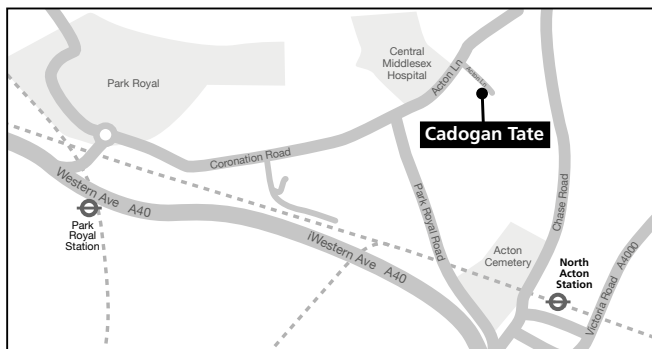
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Chronology



JOMON period ca.10,000BC - ca.300BC

YAYOI period ca.300BC - ca.300AD

KOFUN period ca.593 - 710

NARA period 710 - 794

HEIAN period 794 - 1185

KAMAKURA period 1185 - 1333

MUROMACHI period 1333 - 1573
NANBOKUCHO era 1336 - 1392

MOMOYAMA period 1573 - 1615
BUNROKU era 1592 - 1596
KEICHO era 1596 - 1615

EDO period 1615 - 1868
KAN'EI era 1624 - 1644
KANBUN era 1661 - 1673
GENROKU era 1688 - 1704
AN'EI era 1772 - 1781
TENMEI era 1781 - 1789
KANSEI era 1789 - 1801
KYOWA era 1801 - 1804
BUNKA era 1804 - 1818
BUNSEI era 1818 - 1830
TENPO era 1830 - 1844
KOKA era 1844 - 1848
KAEI era 1848 - 1854
ANSEI era 1854 - 1860
MAN'EN era 1860 - 1861
BUNKYU era 1861 - 1864
GENJI era 1864 - 1865
KEIO era 1865 - 1868

MEIJI era 1868 - 1912

TAISHO era 1912 - 1926

SHOWA era 1926 - 1989

HEISEI era 1989 - present



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Netsuke

Various Properties (Lots 1-18)

1

A RARE WOOD NETSUKE OF AN OXHERD AND OX

By Ryuhan, Edo period (1615-1868), late 18th/early 19th century
The large ox recumbent, its head lowered to the right and a rope halter passing over its back, the herdsman seated at the side, smoking a pipe and with his broad hat resting beside him, the slightly worn wood bearing a good patina and the eyes inlaid with bone, one with inlaid pupil; signed *Ryuhan*.
6.4cm (2½in).

£2,500 - 3,000
JPY370,000 - 450,000
US\$3,300 - 4,000

Provenance

J. Gordon Dalgliesh collection, by repute.
G. G. Davies collection.
W. W. Winkworth collection.
Carlo Monzino collection.

Published

Frederick Meinertzhagen, MCI: The Meinertzhagen Card Index in the Archives of the British Museum, edited by George Lazarnick, Alan R. Liss, Inc., New York, 1986, p.670.

The MCI entry, with a sketchy drawing, is under the name Ryujo, as Winkworth was evidently unsure of the reading of the signature. A wood netsuke of a foreigner with a monkey by Ryuhan is illustrated, *ibid.*, p.669, with a reference by Winkworth to the present example.

2

A WOOD NETSUKE OF AN EMACIATED MAN

Edo Period (1615-1868), 18th century
Standing, wearing a straw skirt and smiling as he looks to his right, holding a large ball on his left with both hands, the wood bearing a fine patina; *unsigned*. 9.2cm (3¼in).

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

Provenance

W. W. Winkworth collection.
Carlo Monzino collection.

3 *

A WOOD NETSUKE OF A RECUMBENT HORSE

By Shuzo, Edo period (1615-1868), 19th century
Lying with its head turned back to the right, its mouth open and its legs drawn in for compactness, the two hind legs forming the *himotoshi*, the wood slightly worn; signed in a rectangular reserve *Shuzo*. 5.1cm (2in).

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

Provenance

Ivan LePage collection, purchased at Hotel Drouot, Paris, 1933.

4 *

A WOOD NETSUKE OF A SNAIL

By Masayoshi, Nagoya, Edo period (1615-1868), 19th century
Of compact form, the body twisted back over the shell and the optic tentacles extended, part of the fleshy body forming the *himotoshi*; signed in a rectangular reserve *Masatoshi*.
4.5cm (1¾in).

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

Provenance

Kiss collection, no.435.
Ivan LePage collection, no.527, purchased at Spink & Son, Ltd., London, 1923.

Published

Described but not illustrated in Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archive of the British Museum*, edited by George Lazarnick, Alan R. Liss, Inc., New York, 1986, p.486.

5 *

A WOOD NETSUKE OF TWO CARP

Edo period (1615-1868), late 19th century
Of differing size, swimming together, one passing over the back of its companion, delicately carved in lightly stained boxwood; *unsigned*.
6.4cm (2½in).

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

Provenance

Ivan LePage collection, purchased at Hotel Drouot, Paris, 1932.

6 *

A LARGE WOOD NETSUKE OF A STANDING TANUKI BOZU

Edo period (1615-1868), early-mid 19th century
The racoon dog standing in a human attitude, wearing a cowl over its head and enveloped in a robe which falls short of its feet, the wood slightly worn; *unsigned*.
9.8cm (3 7/8in).

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

Provenance

Ivan LePage collection, no.261, purchased from Portier, Paris, 1922.



1



2



3



4



6



5



7



7

FOUR WOOD FIGURE NETSUKE

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

The first of two small boys breaking open a large gourd on a leaf, one wielding a mallet while the other saws through the fruit, signed *Karyo*, 4.2cm (1 5/8in); the second of Okame seated, holding a mortar and pestle while a small boy climbs on her back, signed *Shuzan*, 3.8cm (1 1/2in); the third of a chef's assistant pounding rice in a mortar, unsigned, 4.2cm (1 5/8in); the fourth of an old woman struggling to walk beneath the weight of a huge peach, unsigned, 4.2cm (1 5/8in). (4).

£1,200 - 1,500

JPY180,000 - 220,000

US\$1,600 - 2,000

8

FIVE WOOD NETSUKE OF VEGETABLE SUBJECTS

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

The first of a large mushroom with a curled stalk, signed *Sekizan (Ishiyama)*, 5.4cm (2 1/8in); the second of two *nasubi* (aubergines), one resting upon the other, unsigned, 7cm (2 3/4in); the third of worm-eaten berries and leaves, signed *Shuzan*, 5.1cm (2in); the fourth of acorns and leaves, the well-patinated wood rather worn, unsigned, 6.4cm (2 1/2in); the fifth of bean pods and foliage, unsigned, 5.1cm (2in). 6.4cm (2 1/2in) (5).

£1,200 - 1,500

JPY180,000 - 220,000

US\$1,600 - 2,000

9

EIGHT WOOD MASK NETSUKE

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

Comprising: Buaku, signed *Deme Uman, tenka ichi*; Buaku, signed *Tadatoshi*; Shiwajo, signed *Deme Uman*; Kijo, signed *Deme Uman*; Okame, signed *Masayoshi*; a moustachioed man, signed *Ichio*; an elderly man, partly painted, unsigned; another of a grimacing man, unsigned. 3.8cm (1 1/2in) high to 4.8cm (1 7/8in) high. (8).

£1,500 - 1,800

JPY220,000 - 270,000

US\$2,000 - 2,400

10

SEVEN MASK NETSUKE OF WOOD, STAG ANTLER AND METAL

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

Five of wood, comprising: Hannya, unsigned; one-horned demon, unsigned; a large grimacing angry man, signed *Deme to*; a grinning demon, unsigned; a *kurogaki* wood smiling man, signed *Masayoshi*; a stag-antler mask of Hannya, signed *Shuzan*; and a metal mask of Buaku, unsigned. 3.5cm (1 3/8in) high to 4.7cm (1 7/8in) high (7).

£1,500 - 1,800

JPY220,000 - 270,000

US\$2,000 - 2,400

Illustrated on page 12.

11 *

FIVE GOLD OJIME (CORD FASTENER)

Edo period (1615-1868), 19th century

Each of standard form and size, carved or engraved with different floral designs, two partially pierced: (1) *tanpopo* (dandelions), (2) wild chrysanthemums, *ominaeshi* (valerian) and *kikyo* (Chinese bellflowers), (3) trailing *karakusa* and two crests, one with the single character *Sen*, (4) cherry blossoms and irises, signed with a *kao*, and (5) in the form of a bud. (5).

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300

Illustrated on page 12.

12

A LARGE WOOD NETSUKE OF SHOKI AND ONI

Edo period (1615-1868), 19th century

The demon-queller standing with a stern expression looking down at and holding the head of a terrified *oni* who tries to deflect his captor's sword, the wood slightly worn and bearing a good patina; signed *Shuzan*. 8cm (3 1/8in).

£2,000 - 2,500

JPY300,000 - 370,000

US\$2,600 - 3,300

Illustrated on page 13.

13 *

A WOOD NETSUKE OF ONI NENBUTSU

By Ouchi Sosui (1911-1972), Showa era (1926-1989), 20th century

Standing in the traditional attitude, wearing a belted priestly robe, holding the *nenchicho* (record of the names of the dead at temples) and beating a gong slung from his neck, signed *Sosui*; with a wooden storage box, outside the lid inscribed *Oni no Nenbutsu, kibori netsuke* (Oni Nenbutsu, wood netsuke), inside the lid inscribed *Tsuge ichi bokubori, Ouchi yondai Sosui* (carved by Ouchi Sosui IV from one piece of boxwood), with seal *Sosui*. 5.1cm (2in). (2).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

Illustrated on page 13.



8



9



10



11

14 *

A WOOD FIGURE NETSUKE OF AN AINU

By Ouchi Sosui (1911-1972), Showa era (1926-1989), 20th century
 Standing, hands clasped to his chest, wearing a short belted robe bearing the inscription *Kosei Hideyuki hokoku* (Kosei Hideyuki helped with the carving), the wood bearing a typical stain, signed in a raised oval reserve *Sosui*; with a wooden storage box, outside the lid inscribed *Sosui Ainu*, inside the lid inscribed *Kosei Hideyuki hokoku* (Kosei Hideyuki helped with the carving), and with seal *Hideyuki*.
 7cm (2¾in). (2).

£2,000 - 3,000
 JPY300,000 - 450,000
 US\$2,600 - 4,000

It is clear that the work was produced towards the end of Sosui's life and he was helped by his friend Kosei Hideyuki (born 1941) who subsequently became an established carver of netsuke.

15 *

A WOOD NETSUKE OF FUKUROKUJU AND CHILD

By Ouchi Sosui (1911-1972), Showa era (1926-1989), 20th century
 The god kneeling, supporting himself with one hand as a small boy climbs on his exaggerated tall head, the wood bearing a typical stain, signed *Sosui*; with a wooden storage box, outside the lid inscribed *Fukujin no ko Mori, Kibori netsuke* (Fukujin caring for a child, wood netsuke), inside the lid inscribed *Tsuge ichi bokubori, Ouchi yondai Sosui* (Carved by Ouchi Sosui IV from one piece of boxwood), with seal *Sosui*. 4.5cm (1¾in). (2).

£2,000 - 3,000
 JPY300,000 - 450,000
 US\$2,600 - 4,000

The work was probably produced in the latter period of Sosui's life, when his carving was somewhat bolder than his earlier, more delicate style.

16

A LARGE WOOD NETSUKE OF A SHISHI

Edo period (1615-1868), 19th century
 Seated, its body turned slightly to the left, its mouth open and one forepaw resting on a smooth ball, one hind leg forming the *himotoshi*, the wood slightly worn and bearing a good patina; *unsigned*.
 5.7cm (2¼in).

£2,500 - 3,000
 JPY370,000 - 450,000
 US\$3,300 - 4,000

17

A WOOD NETSUKE OF A COCK AND HEN

Edo period (1615-1868), probably late 18th/early 19th century
 Seated side by side, the cockerel with its head turned to the right and its tail erect while its mate rests with its head turned back, the slightly worn wood bearing a good patina and the eyes inlaid; inscribed in an oval reserve *Okatomo*.
 4.8cm (1 7/8in).

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

18

A RARE BOXWOOD NETSUKE OF A BAKU AND YOUNG

Edo period (1615-1868), early 19th century
 The parent seated, its head turned to the left while its offspring climbs over its back, its trunk as yet unformed, leaning forward to nibble its parent's long trunk, forming a compact composition in slightly worn and well-toned wood; *unsigned*.
 4.5cm (1¾in).

£3,000 - 3,500
 JPY450,000 - 520,000
 US\$4,000 - 4,600



12



13



14



15



16



17



18

A Selection of Netsuke from The Jack Coutu Collection

(Lots 19-28)

Jack Coutu, ARE, ARCA (1924-2017) was a distinguished consummate English printmaker, sculptor, engraver, etcher, watercolourist and teacher who became fascinated with Japanese netsuke and began producing netsuke, pipe-cases and inro in 1975. As can be seen in the following ten lots, he favoured boar-tusk and boxwood as his preferred media. In private, he was somewhat reserved and, as reflected in his notes on his reference cards, modest and self-deprecatory. We are very pleased to offer a small selection of his work in this sale; a further selection will be offered in an online-only sale in the near future.

19

A LARGE BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved in October 1982
Carved in low relief with a powerful design of a hunting badger stalking a fleeing bird, on a partially stippled ground, the one visible eye with an inlaid dark horn pupil, the broad end plugged with ebony and embellished with a silver moon; signed on a silver tablet *JC*.
16.6cm (6½in) long. (2).

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

Published

The International Netsuke Society Journal, vol.15, no.4, p.42.

Sold together with Jack Coutu's reference card (no.96), on which he states: 'A good strong carving which could be said to have a slight coarseness of texture, particularly when enlarged (When does strength become coarseness?). I am a little apprehensive as to what may happen to the moon if the tone wears off the silver.'

20

A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved in January 1995
Carved in low relief with the ghost of a woman rising from a vapour cloud, her eyes inlaid with mother-of-pearl and the broad end plugged with boxwood; signed on a silver tablet *JC*.
12.4cm (4 7/8in). (2).

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

Sold together with Jack Coutu's reference card (no.245), on which he states: 'The end with the plug indicated decay. The eyes are mother-of-pearl. I rather liked the "blank" look but did consider giving the eyes pupils. I did some drawings a year or two before but could not see my way to completing it.'

ジャック・クーツは有能な版画家、彫刻家、彫板家、銅版画家、水彩画家そして教師であり、日本の根付に魅了され、1975年に根付、煙草入れや印籠の制作を始めました。次の10点のロットに見受けられるように、彼の好みの媒体は猪牙と柘植でした。私生活では、彼はいくらか内気で、彼の作成した参照カードの記述に反映されるように、謙虚で自己批判的な傾向にありました。私たちは今回のセールでクーツの作品の小さなセレクションを提供できることを大変嬉しく思います。近日中にオンライン限定のセールで更なるセレクションをご紹介します。ご了承ください。

21

A LARGE BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved in November 1988
Carved in low relief with a young bird on a branch, with silver inlaid blossom and the one visible eye inlaid with dark horn, an ebony plug at the broad end; signed on a silver tablet *JC*.
12.8cm (5in) long. (2).

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

Sold together with Jack Coutu's reference card (no.152), on which he states: 'This tusk had a light crack along the bottom edge which suggested the composition. The plum blossom was inlaid in silver.'

22

A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved in September 1975
Carved in low and high relief with a dragonfly hovering over reeds, the broad end plugged with boxwood; signed on a silver tablet *JC*.
11.cm (4 3/8in) long. (2).

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

Sold together with Jack Coutu's reference card (no.47), on which he states: 'This piece split at the base and I was forced to design the reeds to hide the problem. It worked quite well and is very strong.'

23

A BOXWOOD NETSUKE OF A WILD BOAR

By Jack Coutu (1924-2017), English, carved in January 1980
Seated, facing ahead and with its forelegs bent as it prepares to rise, the wood dark stained and the eye pupils inlaid with dark horn; signed on a silver tablet *JC*. 5.9cm (2 3/8in). (2).

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

Exhibited

Contrasting Styles, London, 1980, p.49, no.106.

Sold together with Jack Coutu's reference card (no.75), on which he states: 'This is a typically Japanese subject and my knowledge of boars is not great! However, it turned out quite satisfactory from my viewpoint, but was a little larger than I had intended.'



19



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A LARGE BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved in January 1984
Carved in low relief with a mermaid swimming and reaching out to catch a cuttlefish, the eyes inlaid with dark horn and the broad end plugged with ebony; signed on a silver tablet *JC*.
16.2cm (6 3/8in) long. (2).

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

Published

The International Netsuke Society Journal, vol.15, no.4, p.42.

Sold together with Jack Coutu's reference card (no.101), on which he states: 'A difficult problem to fit the mermaid into the limited space. The photograph (on the card) could be better and the design improves when seen from above. The cuttlefish is not very clear.'

25

A LARGE BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved in August 1984
Carved in low relief with a heron stalking a frog, the eyes inlaid with dark horn and the broad end plugged with ebony; signed on a silver tablet *JC*. 12.7cm (5in) long. (2).

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

Sold together with Jack Coutu's reference card (no.103), on which he states: 'This was a rather tricky composition to fit into a boar's tusk but it worked better than I expected. Designing in the shape always makes it rather contrived but an interesting problem to overcome!'

26

A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved in October 1991 (no.202)
Carved in relief with fledglings perched on a branch, their eyes inlaid with dark horn and a silver rose inlaid to one end, the broad end plugged with ebony; signed on a silver tablet *JC*.
11cm (4 3/8in) long. (2).

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

Sold together with Jack Coutu's reference card (no.202), on which he states: 'A rather "Twee" subject which required a very fine and subtle technique and would have been better for me on a larger tusk. It feels a little weak and possibly needs more work on it.'

27 ^Y

A BOXWOOD NETSUKE OF A WILDCAT

By Jack Coutu (1924-2017), English, carved in January 1995
Standing, its head turned to the right, its feet together and its tail passing over the right flank to form the *himotoshi*, the wood lightly stained and the eyes inlaid with dark horn and tortoiseshell, signed on a silver tablet *JC*.
5.6cm (2 1/4in) high. (2).

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

Sold together with Jack Coutu's reference card (no.178), on which he states: 'A nice carving. It owes something to Otoman but is more like a photograph I found. It is large by Japanese standards perhaps but feels right for me. The composition is satisfying from any position and it has a unity of form which I don't always achieve. The position of the head works particularly well. The ears are perhaps a little flat but this gives a compactness which I feel to be desirable.'

28

A LARGE BOXWOOD NETSUKE OF THE HUNTER, THE DOVE AND THE BEE

By Jack Coutu (1924-2017), English, carved in October 1996
Standing leaning to one side and holding the struggling bird as the large insect alights on his cheek, the wood stained and the eyes inlaid with dark horn, signed on a silver tablet *JC*.
11.6cm (4 5/8in) high. (2).

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

Sold together with Jack Coutu's reference card (no.265), on which he explains that the subject is taken from the fable by Aesop: 'The story is of a bee who flew too close to a river to drink and fell in. The dove threw a twig to which the bee clung and was saved. Later, a hunter trapped the dove, whereupon the bee came down and stung him on the cheek, and he released the dove. The carving is rather heavy when compared with the sketches (on the card).'



24



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28

Property from a European Private Collection

(Lots 29-43)

29

A WOOD NETSUKE OF AN EAGLE AND MONKEY

Edo period (1615-1868), 18th century

The large bird of prey landing on the back of a terrified crouching monkey, whose hands are clasped in prayer, the slightly worn wood bearing a good patina; *unsigned*.

5.6cm (2¼in).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

30

A LACQUERED WOOD NETSUKE OF A MONKEY

Edo period (1615-1868), 18th century

Crouching, its head turned to the left and a large peach at its back, lacquered in Negoro style; *unsigned*.

5.1cm (2in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

Provenance

HRH Prince Henry of Gloucester (1900-1974), purchased at Christie's, London, 13 July 2006, lot 597.

31

A WOOD NETSUKE OF A MERMAID

Edo period (1615-1868), 18th century

Her scaly body curled to the left as she paints her teeth with a small brush, the wood somewhat worn and of a good colour; *unsigned*.

6.4cm (2½in).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

32

A WOOD NETSUKE OF A MUSHROOM

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

The fungus with broad head and a curled partially rotted stalk, which forms the *himotoshi*, the wood slightly worn and bearing a fine patina; signed *Ishiyama (Sekizan)*. 4.5cm (1¾in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

For a very similar example, see Bernard Hurtig, *Masterpieces of Netsuke Art*, Weatherhill, New York, 1973, p.92, no.328.

33

A BOXWOOD NETSUKE OF A RECUMBENT BOAR

By Juntoku Minko (1735-1816), Edo period (1615-1868), late 18th century

Lying, facing ahead its forelegs bent and its hind legs folded beneath, one forming the *himotoshi*, the wood slightly worn and bearing a fine patina; signed *Minko* with a *kao*.

4.5cm (1¾in).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

An unusually small and well carved example of this well-known model by Minko.

34

A WOOD NETSUKE OF OKAME

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

Standing, bending forward, wearing a cowl on her head and with one hand behind her back, supporting a large sack, exhibiting a distinctive phallic appearance from the rear, the wood slightly worn; *unsigned*.

6cm (2 3/8in).

£1,000 - 2,000

JPY150,000 - 300,000

US\$1,300 - 2,600

Provenance

Sagemonoya, Tokyo.

Published

Sagemonoya, *Shunga Netsuke*, p.39, no.95.

35

A WOOD NETSUKE OF GAMA SENNIN ON A FROG

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

The small figure reclining on the huge frog, the frog's head raised and facing ahead, the wood slightly worn and bearing a good patina; signed *Shuya*. 4.5cm (1¾in).

£5,000 - 6,000

JPY740,000 - 890,000

US\$6,600 - 7,900

Provenance

Raymond and Frances Bushell collection.

A French private collection.

Purchased at Rosemary Bandini, 2012.

Published

George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Reed Publishers, Honolulu, 1982, p.1013.

A very similar example by Shuzan is illustrated in Lazarnick, *ibid.*, p.1017.



29



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36

A BOXWOOD NETSUKE OF A FROG AND CRAB

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

The frog surreptitiously stalking a large crab resting on a tightly folded lotus leaf, a smaller crab hiding in the folds of the leaf, which bears a curled stalk, forming the *himotoshi*, the wood bearing a good patina; *unsigned*. 4.8cm (1 7/8in).

£2,500 - 3,500

JPY370,000 - 520,000

US\$3,300 - 4,600

Provenance

Alan R. Liss collection, purchased at Sotheby's, Chicago, 1993.

37 Y Φ

A WOOD NETSUKE OF A CARP ASCENDING A WATERFALL

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

Leaping out of the water with swirling waves around its head and tail, continuing on the reverse with spray drops carved in relief, the eyes of ivory with inlaid dark pupils; signed *Masanao*. 4.8cm (1 7/8in) high.

£5,000 - 6,000

JPY740,000 - 890,000

US\$6,600 - 7,900

Provenance

E. G. Sahlin collection.
Marcel Dawson collection.

Published

Frederick Meinertzhagen, *MCI, The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, edited by George Lazarnick, Alan R. Liss, Inc., New York, 1986, p.459.
Eskenazi, Ltd., *Japanese Netsuke, Ojime and Inro from the Dawson Collection*, London, 1997, p.45, no.75.

An unsigned example is illustrated in Neil K. Davey, *Netsuke, A Comprehensive Study Based on the M. T. Hindson Collection*, Sotheby Parke Bernet Publications, Ltd., London, 1974, p.230, no.710.

38

A WOOD SHUNGA NETSUKE OF AN OCTOPUS

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

Resting, its head and body flanked by its raised tentacles holding an orb on top of its head, its mouth open and its eyes with inlaid pupils, the composition having the appearance of a female form; *unsigned*. 3.8cm (1 1/2in).

£4,500 - 5,500

JPY670,000 - 820,000

US\$6,000 - 7,300

39

A WOOD NETSUKE OF A BITCH WITH TWO PUPS

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

The former seated, her head turned back to the left washing one of her pups, the other seated at her feet, the wood somewhat worn and bearing a fine patina; signed *Masakazu* with a *kao*. 3.5cm (1 3/8in).

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300

Provenance

Purchased at Sotheby's, London, 7 and 8 November 1988, lot 58.

40

A CONTEMPORARY BOXWOOD NETSUKE OF LOVE LETTERS

By Guy Shaw (1951-2003), second half of the 20th century

A stack of eight letters, neatly folded and tied with a ribbon, some with slightly distressed edges and one corner deliberately burnt, to suggest resting too close to a *hibachi*; signed on an inlaid gold tablet with the monogram of Guy Shaw. 7cm (2 3/4in) wide.

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300

41

A CONTEMPORARY EBONY NETSUKE OF AN ANGLERFISH

By Guy Shaw (1951-2003), second half of the 20th century

Its body of somewhat bulbous form as it swallows a large fish, its tail curled and one large fin carved in relief to the side, the eyes and other details inlaid; signed on an inlaid gold tablet with the monogram of Guy Shaw. 6.4cm (2 1/2in).

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300

42

A CONTEMPORARY STAG-ANTLER NETSUKE OF STAG BEETLE ON A MUSHROOM

By Guy Shaw (1951-2003), second half of the 20th century

The partially gnawed mushroom of stag-antler, resting on its crown while the black-stained large beetle climbs over the folded stalk; signed on an inlaid gold tablet with the monogram of Guy Shaw. 5.1cm (2in).

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300



36



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43

A FINE WOOD NETSUKE OF A SNAIL

By Naito Toyomasa (1773-1856), Tanba Province, Edo period (1615-1868), early-mid 19th century
Emerging from its shell and bending back over the top, its optic feelers fully extended and the fleshy part of the body trailing beneath, forming the *himotoshi*, the body carved all over with *ukibori* pimples and the pale wood slightly worn; signed in a rectangular reserve *Tanshu Sasayama no ju Toyomasa, rokujuni-sai saku* (made by Toyomasa, living in Sasayama, Tanba Province, at the age of 62).
4.2cm (1 5/8in) wide.

£40,000 - 60,000
JPY5,900,000 - 8,900,000
US\$53,000 - 79,000

Provenance

Joseph Kurstin collection.

Published

Barbra Teri Okada and Mary Gardner Neill, *Real and Imaginary Beings, The Netsuke Collection of Joseph and Edith Kurstin*, New Haven, Yale University Art Gallery, 1980, no.66.

For a very similar example, see Rosemary Bandini, *Shishi and Other Netsuke: The Collection of Harriet Szechenyi*, London, 1999, p.130, no.189.

INRO

Various Properties

44

A BLACK-LACQUER FIVE-CASE INRO

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

Of upright form, bearing a rich *roiro* ground, lacquered with scattered *maru-ni-onigashiwa mon* of the Makino family of Tanabe among scattered formal flowerheads, in gold *takamaki-e* and *zogan-nuri*, the interior of *nashiji* with *kinji* edges, signed in a red gourd-shaped reserve *Bunsai*; with a gilt metal and enamel filigree *ojime*; unsigned. 9.5cm (3³/₄in) high.

£7,000 - 9,000

JPY1,000,000 - 1,300,000

US\$9,300 - 12,000

Provenance

Edward Gilbertson collection.

R. A. Pfungst collection.

Demaree and Dorothy Bess collection.

Charles A. Greenfield collection, no.205.

Purchased from Eskenazi Ltd., London, 1990.

Edward Wrangham collection, no.2001.

Published

Harold P. Stern, *The Magnificent Three, Lacquer, Netsuke and Tsuba*, Japan Society, New York, 1972, *inro* no.30.

A. J. Pekarik, *Japanese Lacquer, 1600-1900*, The Metropolitan Museum of Art, New York, 1980, no.45.

E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.32, Bunsai, Koma, right.

Exhibited

The Burlington Fine Arts Club, London, 1894, case XIII, no.31A.

Japan Society Gallery, New York, 1972.

The Metropolitan Museum of Art, New York, 1980.

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

45

A BLACK-LACQUER FOUR-CASE INRO

By Tsuchida Soetsu, (1660-1745), Edo period (1615-1868), early 18th century

Of oval form, bearing a *roiro* ground, lacquered and inlaid with a broad hat, staff and sack resting on the ground, the reverse with an ancient willow tree by a stream, in gold *takamaki-e* and *togidashi maki-e*, the staff of inlaid mother-of-pearl and the interior of *nashiji*; signed *Tsuchida Soetsu* with a *kao*. 7.6cm (3in) high.

£1,200 - 1,500

JPY180,000 - 220,000

US\$1,600 - 2,000

Provenance

W. W. Winkworth collection.

Carlo Monzino collection.



44



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46



47

46

THREE LACQUER INRO

Edo period (1615-1868), 19th century
The first a black-lacquer *inro* of six cases, devoid of decoration, the cord runners of gold lacquer inlaid with *kirikane* and the interior of *nashiji*, unsigned, 9.5cm (3¾in) high; the second a four-case *inro* bearing a *shibuichi-nuri* ground lacquered in gold *takamaki-e* with a plum tree in Rinpa style, after a design by Ogata Korin and Sakai Hoitsu, the interior of matt gold lacquer, inscribed *Hokyo Korin* and *Hoitsu utsusuf...*, signed on the base *Kyokusai* with seal, 7.6cm (3in) high; and the third a miniature single-case *inro* lacquered on the grey ground with the helmet of Kagesue, plum blossom and a broken arrow, signed *Kajikawa Tomohide* with *kao* with a lacquered wood *manju*, 3.8cm (1½in) high. (3).

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

Provenance
W. W. Winkworth collection.
Carlo Monzino collection.



48

47

A BLACK-LACQUER FIVE-CASE INRO

By Hara Yoyusai (1772-1845/6), Edo period (1615-1868), 19th century
Bearing a *roiro* ground, lacquered with a large orchid, extending onto the reverse, in gold *takamaki-e* with details of gold foil, the interior of *nashiji*, signed *Yoyusai* with a *kao*; with a coral *ojime*. 9.2cm (3 5/8in) high.

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

Provenance
W. W. Winkworth collection.
Carlo Monzino collection.

48 Y Φ

A GOLD-LACQUER AND SHIBAYAMA-INLAID INRO

By Shingo, Meiji era (1868-1912), late 19th century
Bearing a rich *kinji* ground, lacquered and inlaid with three temple servants, one cowering in fear and the other two falling down in their flight from a spider's web, in which Raijin is trapped, his drums above and a large spider hanging on its web from a tree trunk, details in gold *takamaki-e* and *togidashi maki-e*, the inlay of mother-of-pearl with slight details of ivory, the interior of *nashiji*; signed on a red lacquer tablet *Shingo*. 9.8cm (3 7/8in) high.

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000

49

A BLACK-LACQUER INLAID FIVE-CASE INRO

By Koami Nagataka (Choko), Edo period (1615-1868), early 19th century
Lacquered in black with swirling water and inlaid on either side with a swimming carp in porcelain, one unglazed, the other glazed blue, the interior of *nashiji*; signed *Koami Nagataka* with a *kao*. 9.8cm (3 7/8in) high.

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

Provenance
Ivan Lepage collection.



49

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.





50

A GOLD-LACQUER THREE-CASE INRO

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

An *inro* with three interlocking cases and cover, of lenticular cross-section with straight sides, rounded corners, curved top and base, and integrated cord-runners, the gold *fundame* lacquer ground decorated in silver and black *togidashi maki-e*, *hiramaki-e*, and *takamaki-e* with *tetsusabi-nuri* depicting on one side a carp swimming up a waterfall and on the other side water splashing over a crag, each side also with small flowers and plants, the compartments and risers gold *nashiji*, the shoulders and rims gold *fundame*; painted stone *ojime* with gilt-metal mounts; signed in *kebori* on the base *Zeshin*; with a fitted wooden storage box and paper label from the Zeshin Hyakunijunen Tsuizen Kinen Tenkan (Zeshin 120th Anniversary Display, see below). 7.5cm x 4.9cm x 1.7cm (3in x 1 7/8in x 5/8in). (3).

£40,000 - 50,000

JPY5,900,000 - 7,400,000

US\$53,000 - 66,000

Exhibited

Shibata Zeshin o Shinobu Kai (Exhibition in Memory of Shibata Zeshin), Okyokan Building, Tokyo Kokuritsu Hakubutsukan (Tokyo National Museum), Tokyo, 18 July 2011
 Nezu Bijutsukan (Nezu Museum), Tokyo, 1 November–16 December 2012

Published

Nezu Bijutsukan (Nezu Museum), *Shibata Zeshin no shikko, urushi-e kaiga* (Shibata Zeshin: From Lacquer Arts to Painting), Tokyo, 2012, cat. no.80

In Zeshin's time, the ancient Chinese image of a carp or other large fish ascending a waterfall in the upper reaches of the Yellow River was an emblem of success especially associated with the *Tango no sekku* or Boys' Day Festival. For another *inro* by Zeshin executed in similar techniques and depicting carp, compare an example sold in these rooms May of last year (Bonhams 2017, lot 83). That *inro* bore a signature explicitly attributing the design to the great eighteenth-century Kyoto painter Maruyama Okyo (1733–1795) and the present lot is one of several more works by Zeshin that incorporate carp-related subjects derived from paintings by him. For a classic treatment by Okyo, see Osaka Shiritsu Bijutsukan (Osaka Municipal Museum of Art), *Maruyama Okyo: Shaseiga sozo e no chosen* (Maruyama Okyo: Shaseiga, Challenging a New Frontier), exhibition catalogue, 2004, cat. no.27, a pair of scrolls of carp, one of them with a carp swimming in calm waters and the other with a carp ascending a waterfall, as here. For a painted depiction by Zeshin himself of a carp ascending a waterfall, see Goke Tadaomi, *Shibata Zeshin meihinshu: Bakumatsu kaikaki no shikko kaiga* (Lacquer and Painting in Late Edo and Early Meiji: A Collection of Masterworks by Shibata Zeshin), Tokyo, Gakushu Kenkyusha, 1981, cat. no.249.



51



**LACQUER, WOOD
AND OTHER WORKS OF ART**
Various Properties

51 *

**A BOXWOOD THREE-CASE INRO IN THE
FORM OF A TORTOISE AND A WOOD
NETSUKE OF A TORTOISE**

The *inro* by Gekko, Edo period (1615-1868), mid-19th century

Each naturalistically carved and stained for effect, its head and legs retracted within its carapace, signed in an oval reserve Gekko, 9cm (3½in) high; the netsuke with a removable section in the carapace forming the *himotoshi*, inscribed on the underside Tomotada, 4.2cm (1 5/8in) high. (2).

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

52

**A MISCELLANEOUS GROUP OF SAKE
CUPS AND OTHER LACQUER PIECES**

Meiji era (1868-1912),

late 19th/early 20th century

Comprising five red lacquer *sakazuki* (sake cups), each of differing size and decorated in gold *takamaki-e* with different scenes: (1) a throughfare down a row of shops, signed *Byakkisai*, 8.3cm (3¼in) diam.; (2) a branch of pine lying beneath an open fan embellished with the single character *ki*, signed *Motomasa* on the front and *Kizo Tatsumi Kiyomasa* on the base, 9cm (3½in) diam.; (3) the hull of a ship piled with precious things, *unsigned*, 9.5cm (3 5/8in) diam.; (4) a hawk perched on a pine tree, *unsigned*, 13.1cm (5 1/16in) diam.; (5) a bird perched on a cherry branch, *unsigned*, 10.4cm (4 1/16in) diam.; a black-lacquer teacaddy decorated with cherry blossoms and trailing fern, *unsigned*, 7cm (2¾in) high; an inlaid wood *tonkotsu* decorated with a blackbird perched on a berried branch on one side and in flight against the crescent moon on the other, 5.3cm x 10.2cm (2in x 4in); the pipecase carved with persimmons on one side and a long inscription (unread) on the reverse, possibly signed by *Tosai*, 20.5cm (8in) long; the last a stag antler *kiseruzutsu* (pipecase) in the form of two twisted lotus stalks, inscribed with a seal *Koku*, 16cm (6¼in) long. (9).

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

53

**A COLLECTION OF NINETEEN
SAKE CUPS**

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

A set of three *sakazuki* of red lacquer, each bearing a *kikumon* in silver *takamaki-e*, 8.9cm to 12.7cm (3½in to 5in); another set of three, similarly decorated with *kikumon* in gold *takamaki-e*, 11.4cm to 15.2cm (4½in to 6in); a set of four *sakazuki*, decorated with *kirimon* in gold *togidashi maki-e*, 8cm to 10.7cm (3 1/8in to 4¼in); a set of three *sakazuki*, lacquered with Noh actors, one signed *Joshosai*, 10.2cm to 12.7cm (4in to 5in); two lacquered with figures in landscapes, signed *Yutokusai*, 10.2cm to 11.4cm (4in to 4½in); and four single *sakazuki*, one lacquered with a sail boat in a bay, 16.5cm (6½in); one with the accoutrements of the Noh play *Sanbaso*, 12.7cm (5in); one with numerous figures crossing a river, 10.5cm (4 1/8in); and one with a procession, 11.4cm (4½in). (19).

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



52



54



53 (part lot)



55



56

54 *

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

Momoyama (1573-1615) or Edo period (1615-1868), 17th/18th century

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

£2,500 - 3,000

JPY370,000 - 450,000

US\$3,300 - 4,000

Illustrated on page 29.

55 *

A NEGORO LACQUER SERVING BOWL WITH THREE TALL SCALLOPED FEET

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

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

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000



57



58

56 *

A NEGORO RED-LACQUER AND EXPOSED WOOD YUTO (EWER FOR HOT WATER)

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

The rounded rectangular spouted vessel resting on a base with scalloped feet, the recessed bands at the top, shoulder and bottom setting off the natural grain of the wide band of *keyaki* wood around the middle left uncoloured, with an elegant curving spout and large trilobate handle; with a wooden storage box with an inscribed paper label *Muromachi Negoro suichu* (Negoro ewer made in the Muromachi period). 30cm (11³/₄in) high. (3).

£2,500 - 3,000
JPY370,000 - 450,000
US\$3,300 - 4,000

Compare with an almost identical ewer in the Hosomi Museum, illustrated and published by the Miho Museum, *Shu-urushi 'Negoro' chusei ni saita hana* (Negoro: Efflorescence of Medieval Japanese Lacquerware), exhibition catalogue, 1 September-15 December 2013, p.240, cat. no.251.

57 *

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 an inscribed wooden storage box. 41.5cm (16¹/₄in) high, internal cavity 20.7cm (8¹/₄in) deep. (2).

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000

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

58 *

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

Muromachi (1333-1573) or Momoyama (1573-1615) period, 16th century
 A turned-wood *heishi* of standard Negoro-lacquer form, painted in red lacquer on a black-lacquer ground which shows through in places; with a wooden storage box. 30.6cm (12in) high, internal cavity: 15.5cm (6 1/8in) deep. (2).

£5,000 - 6,000
JPY740,000 - 890,000
US\$6,600 - 7,900

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.



59

A PICTORIAL-STYLE EXPORT LACQUER COFFER

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

Of conventional form with a hinged curved lid, decorated in shell and lacquer with large stylised birds flying among seasonal flowers, the sides lacquered in gold *hiramaki-e* with a solitary butterfly, the interior lacquered plain red, the corners of the lid and body applied with copper-gilt fittings, the sides with a swing handle, the front with an elaborate lock-plate in the form of a butterfly and clasp.

33.6cm x 60.5cm x 29cm (13¹/₄in x 23³/₄in x 11³/₈in).

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300

For similar types, see Oliver Impey and Christiaan Jörg, *Japanese Export Lacquer 1580-1850*, Amsterdam, Hotei Publishing, 2005, p.154, nos.352 and 353.



60

60 *

A NAGASAKI-STYLE BLACK-LACQUERED SQUARE TABLE

Edo period (1615-1868), first half of the 19th century
 A Nagasaki-lacquer square four-legged table with integral baseboard in Chinese style, the top and baseboard decorated in thinly cut iridescent shell on black lacquer respectively with a sparrow and camellia and a sparrow and clematis, the sides and legs decorated in the same techniques with geometric and floral pattern; with a wooden storage box with paper label inscribed *Nagasaki kai takajoku, Noguchike zo* (Nagasaki-style lacquer table with high legs in the collection of Noguchi Family).
 39.1cm x 24.6cm x 24.6cm (15³/₄in x 9 5/8in x 9 5/8in). (2).

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



61

61 *

A BLACK-LACQUER TAKATSUKI (STEM TABLE)

Meiji era (1868-1912), late 19th/early 20th century
 Decorated all-over in gold *hiramaki-e* with large stylised peony blossoms, the design extending over the base, all reserved on a polished black lacquer ground, *unsigned*; with a wooden storage box with inscribed paper label *Maki-e takatsuki*, with a further inscription on the lid. 30.2cm x 25cm (11 7/8in x 9 7/8in). (2).

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



(interior - ryoshibako)



(interior - tray)



(interior - suzuribako)



62

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

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

Of standard rectangular form with rounded *chiri-i* and *inrobuta* (flush-fitting lids), both entirely covered in black lacquer and decorated mainly in gold and slightly coloured *takamaki-e* with details executed in *e-nashiji*, *hirame* and *togidashi maki-e*; the decoration as follows: on the lid of the *suzuribako*, two overlapping *ogi* (folding fans), each enclosing different scenes, one depicting the balcony of a mansion overlooking a bridge spanning across a river, the other of the *shochikubai* (pine, plum and pine), the inside of the lid another open fan with two cranes standing among reeds, a closed fan lying beneath, signed in gold lacquer *Kajikawa* with red seal *Kaji*, the interior of the box lacquered with sprays of *futaba aoi* (*Asarum caulescens*) and a *keieikan* (courtier's hat), a fitted removable tray containing the *suzuri* (ink-grinding stone) and a gilt-metal circular *suiteki* (water-dropper) engraved with chrysanthemums; the exterior of the lid of the document box embellished with three open *ogi* with the design extending over the sides, from top to bottom depicting respectively: the front of a large mansion sheltered beneath pine, a horse race at Kamigamo

shrine, and three red-crested cranes standing on the banks of a river among reeds, the inside of the lid with one large open fan enclosing stems of bamboo and overhanging branches of plum above a closed folding fan, signed in gold lacquer *Kajikawa* with red seal *Kaji*, an en suite removable tray decorated with a large *shishi* prancing among peonies issuing from rocks enclosed within an *ogi* above a partially open *ogi*, signed in gold lacquer *Kajikawa* with red seal *Kaji*; each with a black-lacquered wooden outer storage box, the outer lids of the boxes inscribed respectively in gold lacquer outside *on-bunko* for the *ryoshibako* and *on-suzuribako* for the *suzuribako*. *The ryoshibako*: 13.7cm x 42.3cm x 35cm (5 3/8in x 15 5/8in x 13 3/4in); *the suzuribako*: 5cm x 24.5cm x 24.5cm (2 1/8in x 8 5/8in x 9 1/2in). (10).

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

Provenance
 Marta Clare Collection.

Please refer to the following lot for a brief introduction to the collector.



The Marta Clare Lacquer Comb Collection

(Lots 63-66)



(Maurice and Marta Clare, taken in Australia, early 1960s)

The violinist and conductor Maurice Clare (1914 Dundee-1987 London) was well-known by English concert goers in the 1940s and 50s for his brilliant performances as soloist as well as for his versatility in the chamber music repertoire. Having studied on the continent with the masters of the day: Sevcik, Flesch, Enesco, - Maurice Clare returned to England. After several well-received seasons, he gave a series of concerts in New Zealand before eventually settling in Australia where he met Marta, a Hungarian pianist from Budapest who would eventually become his wife and partner in a violin-piano duo. The pair toured the world, playing throughout East Asia, India, Australia and New Zealand.

It was during his first tour of Japan in the 1950s that Maurice discovered his passion for collecting Japanese hair combs and other hair accessories. He kept a meticulously written notebook cataloguing his new acquisitions, noting their decoration, shape, material and where in Japan he purchased them – such was his fascination with these that he even sketched bust portraits indicating where they should be positioned and arranged on the wearer's head.

バイオリニストであり、指揮者でもあるモーリス・クレア（1914年ダンディー生まれ、1987年ロンドン没）は1940年代から1950年代にかけてソリストとしての素晴らしい演奏や室内楽における多才さで、英国の音楽愛好家によく知られていました。ヨーロッパ大陸でセヴシク、フレッシュ、エネスクに師事し学んだ後、モーリス・クレアは英国へ戻りました。高い評価を得た数年の後、彼は後に妻になるマルタと出会うオーストラリアに最終的に移住する前にニュージーランドで一連のコンサートを行いました。ブダペスト出身のハンガリー人であるマルタとはバイオリン・ピアノデュオのパートナーとなり、2人の演奏デュオは東アジア、インド、オーストラリアそしてニュージーランドをくまなく巡って活動しました。

モーリスが日本の櫛やその他の髪飾りを蒐集することへの情熱に目覚めたのは、1950年代に日本を初めて演奏旅行したときでした。彼は新しく入手した品物を列挙し、詳細に書かれたノートを綴り、装飾や形状、素材そして日本のどこで購入したのかを書き留めました。これらの品物へ魅了されるあまり、彼は着用者の頭のどこに髪飾りが置かれ、飾られるべきであるかを示す半身像さえも描きました。







65

63 Y

A GROUP OF ASSORTED HAIR ACCESSORIES

Meiji (1868-1912), Taisho (1912-1926), or Showa era (1926-1989), late 19th/early 20th century
Comprising five *kanzashi* (hair pins), six *kogai* (hair pins), and 18 *kushi* (hair combs) of various materials including lacquer, wood, silvered metal and tortoiseshell; four *kushi* of *otsukigata* form, two of *tsukigata* form, three of *kyogata* form, five of *Rikyugata* form, one of *tabogata* form, two of *ohatsugata* form, one of *botangata* form; one tortoiseshell *kogai* and wood *tabogata kushi* a pair, similarly decorated with gold lacquer and *togidashi maki-e*, both signed *Eigawa*; three *kogai* signed respectively *Ryosai*, *Hoitsu* and *Ju*, nine *kushi* signed respectively *Hogyoku*, *Hosai*, *Kosai*, *Koshin*, *Ryusai*, *Shoka*, *Gyoku* with a *kao*, *Shuho*, and *Shinsei*; the majority embellished with different designs, mainly floral and vegetal motifs, landscape scenes, decorative patterns and motifs; some decorated in gold *takamaki-e*, *togidashi maki-e*, *kirikane* or inlaid with mother-of-pearl. (29).

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000

Illustrated on page 37.

64 Y

A GROUP OF ASSORTED HAIR ACCESSORIES

Meiji (1868-1912), Taisho (1912-1926), or Showa era (1926-1989), late 19th/early 20th century
Comprising five *kanzashi* (hair pins), five *kogai* (hair pins), and 20 *kushi* (hair combs) of various materials including tortoiseshell, lacquer, wood and silvered metal; three *kushi* of *tsukigata* form, five of *kyogata* form, two of *kyomarugata*, seven of *Rikyugata* form, one of scalloped *tabogata* form, and two of *ohatsugata* form; one tortoiseshell *kogai* and black-lacquer *kyogata kushi* a pair, similarly decorated with gold and silver *takamaki-e* and inlaid with inlaid with mother-of-pearl depicting a field full of flowers and grasses under a full moon, both signed *Shosai*; a *kogai* and *tsukigata kushi* pair of tortoiseshell, similarly decorated with gold and coloured *takamaki-e* depicting a bouquet of flowers and ribbons with confetti-like petals, both signed *Shoko*; a *kogai* and *Rikyugata kushi* pair of tortoiseshell covered in gold lacquer and some *togidashi maki-e*, similarly decorated with gold *takamaki-e* and *kirikane* depicting vegetal motifs, both signed *Komin*; one *Rikyugata kushi* inscribed *Nikko urami no taki* depicting a landscape scene with a waterfall on the reverse; two *kogai* signed *Shomin* and *Korin* and six *kushi* signed respectively *Koshin*, *Ryukoku* with a *kao*, *Eiichi*, *Keisho*, *Horai* and *Mitsumasa*; the majority embellished with different designs, mainly floral and vegetal motifs, scenes of animals and decorative patterns and motifs; some decorated in gold *takamaki-e*, *kirikane*, or inlaid with mother-of-pearl. (30).

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000

Illustrated on page 38.

65 Y

A GROUP OF ASSORTED HAIR ACCESSORIES

Meiji (1868-1912), Taisho (1912-1926), or Showa era (1926-1989), late 19th/early 20th century
Comprising three *kanzashi* (hair pins), three *kogai* (hair pins), and 34 *kushi* (hair combs) of various materials including lacquer, wood, silvered metal, tortoiseshell and glass; two *kushi* of *otsukigata* form, six of *tsukigata* form, five of *kyogata* form, five of *kyomarugata* form, fourteen of *Rikyugata* form, one of *tabogata* form, and one of *ohatsugata* form; one *kyomarugata kushi* inscribed in gold lacquer with a poem on the theme of the Sumida River and Mount Tsukuba with a drum and sachet on the reverse, one *kogai* signed *Ippo* and six *kushi* signed respectively *Ippo*, *Shorin*, *Kyochiku* with a *kao*, *Shoka*, *Eisai*, and *Yuki*; the majority embellished with different designs, mainly floral and vegetal motifs, scenes of birds and other animals, outdoor scenes, and decorative patterns and motifs; some decorated in gold *takamaki-e*, *togidashi maki-e*, *kirikane*, or inlaid with mother-of-pearl. (41).

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000

Illustrated on page 39.

66 Y

A GROUP OF ASSORTED HAIR ACCESSORIES

Meiji (1868-1912), Taisho (1912-1926), or Showa era (1926-1989), late 19th/early 20th century
Comprising four *kanzashi* (hair pins), three *kogai* (hair pins), and 36 *kushi* (hair combs) of various materials including lacquer, wood, silvered-metal and tortoiseshell; five *kushi* of *otsukigata* form, three of *tsukigata* form, three of *kyogata* form, five of *kyomarugata* form, eleven of *Rikyugata* form, three of *tabogata* form, five of *ohatsugata* form and one of *botangata* form; one *kyomarugata kushi* inscribed *Komagata* with *takamaki-e* decoration, possibly referencing the woodblock print *Komagata do Azumabashi* (Komagata Hall and Azuma Bridge) from the series *Meisho Edo hyakkei* (100 Famous Views of Edo) by Utagawa Hiroshige (1797-1858); one *kanzashi* with a *kao*, two *kogai* signed *Koshin* and *Joshin*, eleven *kushi* signed respectively *Kosai*, *Kozan*, *Kyomin* with seal, *Kazan*, *Ryusai*, *Kagyō* with seal, *Hakusui*, *Kaigyoku*, *Nagamasa*, *Ippo* with a *kao*; the majority embellished with different designs, mainly floral and vegetal motifs, scenes of birds and other animals and decorative patterns and motifs; some decorated in gold *takamaki-e*, *kirikane* and *togidashi maki-e*, and some inlaid with mother-of-pearl or coral. (43).

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000





(Interior - *bunko*)



(Interior - *suzuribako*)





LACQUER, WOOD, FURNITURE AND OTHER WORKS OF ART
Various Properties

67 *

A MATCHING GOLD-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS) AND BUNKO (DOCUMENT BOX) TOGETHER WITH AN UNRELATED GOLD-LACQUER BUNDAI (WRITING DESK)

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

The *suzuribako* and *ryoshibako* of standard rectangular form with rounded *chiri-i* and *inrobuta* (flush-fitting lids), both entirely covered in rich gold lacquer and decorated predominately in gold *takamaki-e*, gold *togidashi maki-e* and *e-nashiji* with details executed in *kirikane* with an all-over almost identical scene of thatched dwellings nestled beneath overhanging flowering cherry branches along the rocky banks of a fast-flowing river, the rolling hills of Mount Yoshino in the foreground, the design extending over the sides and the interior of both boxes; the interior of the *suzuribako* with a fitted removable tray containing the *suzuri* (ink-grinding stone), a gilt-metal *suiteki* (water-dropper) in the form of cherry blossoms resting on two bamboo rafts and two brushes within *nashiji* holders; the interior of the lid of the *bunko* embellished with pine and cherry trees growing on the

rocky banks of a winding river, the rims of both boxes and lids edged with silver, the underside of *nashiji*, the *bundai* of standard form with *fudegaeshi* (raised sections to left and right), decorated in gold *takamaki-e*, *e-nashiji* and *kirikane* with a river swirling through a rocky, mountainous landscape among which pines, bamboo and plum grow in profusion, the sides mounted with gilt metal fittings engraved with foliate scrolls, each *unsigned* and accompanied with a wooden storage box, inscribed respectively *Yoshinoyama maki-e suzuribako* (Box for writing utensils with *maki-e* Mount Yoshino design), *Yoshinoyama maki-e bunko* (Document box with *maki-e* Mount Yoshino design) and *Shochikubai maki-e bundai* (Writing desk with *maki-e* pine, bamboo and plum design) *The suzuribako: 5cm x 24.2cm x 22cm (2in x 9½in x 8 5/8in); the bunko: 15cm x 41.2cm x 33.5cm (5 7/8in x 16¼in x 13 3/16in); the bundai: 12.5cm x 57.5cm x 33.6cm (4 7/8in x 22 5/8in x 13¼in).* (13).

£18,000 - 20,000
 JPY2,700,000 - 3,000,000
 US\$24,000 - 26,000



68

68

A GOLD-LACQUER SAGEJUBAKO (PORTABLE PICNIC SET)

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

Comprising a rectangular frame fitted with a silver handle and with an open fitted shelf towards the top, the frame containing a rectangular four-tiered box and lid, lacquered on the exterior with bands of geometric, lozenge, *hanabishi-mon* (flowery-diamond) and floral motifs between *nashiji*, the cover with a pair of mandarin ducks perched on a rocks in a winding stream, the stepped bottom shelf supporting a gold-lacquer rounded rectangular sake ewer embellished in gold *takamaki-e* with bamboo stems around the sides and a sprig of chrysanthemums on the top surface, resting above an open area containing ten red-lacquer rectangular trays, each decorated in gold *takamaki-e* with five sprays of *yukizasa* (*Maianthemum japonicum*), the upper shelf of the frame supporting one square tray lacquered with a group of *karako* (Chinese boys) chasing insects in a garden and a second deep rectangular tray depicting a flock of plovers flying over a boat moored beside wind-swept reeds, the sides of the frame in the form of bamboo stalks, the decoration of the top of the frame with a large carp leaping above turbulent waters, *unsigned*; with a lacquered wooden storage box, titled *Take no moyo tesage bento* (Portable picnic box with bamboo design), the interior of the lid with an old Japanese collector's label.

Overall: 29.8cm x 29.2cm x 17.5cm (11³/₄in x 11¹/₂in x 6 7/8in). (21).

£3,000 - 5,000

JPY450,000 - 740,000

US\$4,000 - 6,600

Provenance

According to the owners, this was a gift bestowed by the Dowager Empress of Japan on their grandmother and mother (who was a friend of Prince Chichibu at Cambridge) when they visited Japan and were presented at the Imperial court in 1926.

69 *

A CIRCULAR RED-LACQUER PANEL

By Ikeda Taishin (1825-1903), Meiji era (1868-1912), late 19th century
Decorated with a flowering stalk of *tsubabuki* (*Farfugium japonicum*) in gold *takamaki-e* with details of *tetsusabinuri* texture over a polished red-lacquer ground, signed in gold lacquer *Ikeda Taishin saku*, resting on a separate elaborate pierced wood stand; with a wooden storage box. *The panel: 18.4cm x 18.5cm (7¹/₄in x 7¹/₄in); the wood stand: 8.3cm x 13.5cm (3¹/₄in x 5 5/8in). (3).*

£1,500 - 1,800

JPY220,000 - 270,000

US\$2,000 - 2,400

70 *

A GOLD-LACQUER GOURD-SHAPED VESSEL AND COVER

Meiji era (1868-1912), late 19th/early 20th century
Decorated in gold and silver *takamaki-e* with an all-over design of trailing vine with flowering buds, the underside and interior of rich *nashiji*; *unsigned*; with a lacquered wooden storage box. *9cm (3¹/₂in) high. (3).*

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000



69



70



71

71 *

A RARE CYPRESS-WOOD OKIMONO OF A HAWK

By Kanman, Iwami Province, Edo period (1615-1868), dated 1823
Perched on an integral tree trunk, its head turned back and its eyes inlaid, the ancient tree trunk naturalistically rendered and carved in low relief with trailing foliage; signed and dated *Sekiyo no junin Kanman saku* with a *kao*, *Toki ni Bunsei roku mizunoto-hitsuji toshi kugatsu-bi* (carved in the ninth month of 1823). 28.5cm (11¼in) high.

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000

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

72 *

A SEIDO-NURI (IMITATING BRONZE) LACQUERED CYLINDRICAL BRUSHPOT

By Harui Komin (1869-1922/3), Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Supported on an integral circular stand, decorated all over in *seido-nuri* (technique imitating bronze) with two *tsuba* (sword guards), the first showing a *sarumawashi* (monkey trainer) with his performing pet reserved on a simulated *nanako* ground, the second *tsuba* with Bishamonten clutching a halberd in one hand and a stupa in the other; signed *Naniwa Harui saku*; with a wooden storage box inscribed outside the lid *Fudezutsu, Kusaka shozo* (Brush pot, in the collection of Kusaka family), with inscribed paper label *Tsuba maki-e Tamonten zu Naniwa Harui saku* (*Tsuba maki-e* with the design of Tamonten [Bishamonten], made by Naniwa Harui). 15cm x 10.2cm (5 13/16in x 4in). (2).

£2,500 - 3,000
JPY370,000 - 450,000
US\$3,300 - 4,000

73

TWO WOOD MASKS

Meiji era (1868-1912), probably mid-late 19th/early 20th century
Both possibly representing Kagura masks, the larger mask with a wide-open grinning mouth and protruding tongue loosely patterned after the Noh mask *Shishiguchi*, 22.5cm x 17.1cm (8 7/8in x 6¾in); the second smaller mask with emaciated cheeks and similar puckered lips of the Kyogen mask *Usofuki*, 18.3cm x 13.5cm (7¼in x 5¼in). (2).

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

74 *

A WOOD SENCHA TRAY

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

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

75 *

TWO BONSAN (MINIATURE MOUNTAINS)

Meiji (1868-1912), Taisho (1912-1926), or Showa era (1926-1989), 20th century
One of *akadamaishi*, an impure chalcedony formed of quartz with inclusions of iron oxide imparting a red colour to the stone, the other of dark volcanic rock; each with a separate wood stand. 11cm x 34cm (4 3/8in x 13in) and 9.5cm x 15cm (3¾in x 6in). (4).

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



72



73



74



75



76 *

A LARGE BURLWOOD WALL HANGING

Taisho (1912-1868) or Showa (1926-1989) era, 20th century
Of elongated form, carved and slightly polished but more left more or less left in its natural state; *unsigned*.

99cm (39in) long.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

77 *

A LARGE WOOD SERVING OR INCENSE TRAY

Taisho (1912-1926) or Showa (1926-1989) era, 20th century
A massive piece of unidentified fruitwood, carved in the form of a large curling lotus leaf with natural openings in the wood; *unsigned*.

8cm x 70.5cm (3 1/8in x 27 3/4in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

78 TP YΦ

**A LACQUERED WOOD, IVORY AND INLAID
TWO-PANEL FOLDING SCREEN**

By Hiromitsu, Meiji era (1868-1912), late 19th/early 20th century
Applied in high relief and inlaid in typical Shibayama style with one goose in flight and three geese standing on the banks of a river along which stalks of flowering chrysanthemums grow in profusion, signed with two characters inlaid in shell *Hiromitsu* with two seals *Hiromitsu* and *Harada*; the reverse with a flock of sparrows in flight among maple leaves. Overall: 176cm x 162.6cm (69 1/4in x 64in).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000



77



78



79



80

INLAID-SHIBAYAMA WORKS OF ART
Property from a Private Collection
(Lots 79-80)

79 *

A SILVER AND INLAID SHIBAYAMA VASE

By Mitsutsugu, Meiji era (1868-1912), late 19th/early 20th century
 The silver body inset with two lobed gold-lacquer panels edged in silver, one depicting an exotic long-tailed bird among seasonal plants and flowers, the other with an elaborate ikebana display, executed in Shibayama-style encrustations, the sides applied with silver stalks of chrysanthemums forming the handles, the shoulder, neck and splayed foot embellished with formal floral motifs in coloured enamel; signed on the base of each vase *Mitsutsugu* within a gold rectangular reserve. 22.2cm (8³/₄in) high.

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

80 *

A GOLD-LACQUER, SILVER, CLOISONNÉ-ENAMEL AND INLAID SHIBAYAMA HEXAGONAL VASE

By Mitsuyuki, Meiji era (1868-1912), late 19th/early 20th century
 The silver body inset with six lobed gold-lacquer panels edged in silver each depicting a different bird among seasonal plants and flowers, alternating with ikebana displays executed in Shibayama-style encrustations, the shoulder with another six gold-lacquer panels enclosing mainly cranes in flight, the six corners of the shoulder applied with six silver mythological beasts suspended with loose ring handles, the cover, neck and elaborate splayed foot embellished with formal floral motifs in coloured enamel, the cover surmounted with a silver finial in the form of a peacock and hen perched on rocks; signed on the base *Mitsuyuki koku* within a gold-lacquer rectangular reserve. 32.2cm (12 5/8in) high. (4).

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



ARMOUR, HELMETS AND MASKS

Various Properties

81

A NIMAI YOKOHAGI OKEGAWA DO TOSEI GUSOKU

Edo period (1615-1868), 19th century

The 18-plate *suji bachi kabuto* (helmet) with gilt *tehen kanamono*, *kuwagata dai* and *kuwagata* with a *mon maedate*, Hineno-style *shikoro* with *fukigaeshi* on the top plate; a well-formed *menpo* (mask) with hair moustache and three-lame *yodarekake* (throat guard); the two-piece *do* (chest armour) of horizontal plates riveted together, on the back a *gattari* and *machiuke* for a *sashimono*; *shino-gote* of plate and mail; *haidate*; and *shino-suneate* (shin guards); overall black-lacquered and laced in dark blue *sugake-odoshi*. (9).

£3,000 - 5,000

JPY450,000 - 740,000

US\$4,000 - 6,600



82



83



84

82

A LACQUERED JINGASA

Edo period (1615-1868), 19th century

Of 24-plate construction, the top lacquered grey, inlaid with four gilt-metal chrysanthemum blooms in relief, the *tehen kanamono* of gilt metal, finely cast and pierced with chrysanthemum blooms and foliage; the underside lacquered red.

40.5cm (16in) diam.

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

83

A MENPO (HALF MASK)

Edo period (1615-1868), 19th century

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

22.2cm (8¾in) high.

£2,000 - 2,500

JPY300,000 - 370,000

US\$2,600 - 3,300



(reverse)



85

84

A MENPO (HALF MASK)

Edo period (1615-1868), 19th century

The *ryubu*-style mask in iron lacquered with *sabinuri*, the detachable nose with red lacquer upper lip and a hair moustache. The wide mouth with gilt metal teeth and the cheeks with *odayori-no-kugi*, a four lame *yodarekake* (throat guard) laced in dark blue *kebiki odoshi*.

21.5cm (8½in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

TSUBA (SWORD GUARDS)

Property from a Private Collection

(Lots 85-88)

85

AN IRON TSUBA

Attributed to Tetsugendo Shoraku (Naofusa)

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

Of oval form, the thick plate carved in relief with two foreigners, one playing a wind instrument while the other holds a *shishi* on a silver chain, the reverse with a maple tree beneath clouds, slight details in gold *takazogan* signed with an inlaid seal *Eiju*; with a wooden storage box. 6.7cm (2 5/8in). (2).

£4,000 - 4,500

JPY590,000 - 670,000

US\$5,300 - 6,000



86



86 •

**AN IRON TSUBA
AND A KYO-SUKASHI TSUBA**

The iron tsuba by Akasaka Tadamasu, Edo period (1615-1868), 17th century Edo period (1615-1868), 17th century

The first carved and pierced with *karigane* (flying geese) and elaborate peach-shaped *ryohitsu*, unsigned, 7.9cm (3 1/8in); the second carved with three *kasa* (broad hats) within a half-pipe rim, unsigned, 8.3cm (3 1/4in); with wooden storage boxes. (4).

**£1,800 - 2,000
JPY270,000 - 300,000
US\$2,400 - 2,600**

For the maker of the first, Sozaemon Tadamasu, see Robert E.Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Nihon Art Publishers, Ellwangen, Germany, 2001, no.H09097. He may or may not have been related to the first master and died in 1677.

The three *kasa* motif of the second tsuba may refer to the *mitsu kasa no maru*, the *jomon* (principal crest) of the Isawa Family.



87



87 •

TWO IRON TSUBA

The first attributed to Korin of Higo, Edo period (1615-1868), 17th and 18th century

The first of rounded *mokko* form, carved and inlaid with a flaming *bonji* character and clouds above turbulent water, unsigned, 7.9cm (3 1/8in); the second of rounded rectangular form, the thick plate inlaid in brass and copper with a dragon amid clouds, unsigned, 8.5cm (3 3/8in); each with a wooden storage box. (4).

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

Little appears to be known of Korin, who is listed with similar examples in Ito Mitsuru, *Hayashi and Kamiyoshi* (Works of Hayashi and Kamiyoshi), Tokyo, 2008, pp.454-459 and in Sato Kanzan, Honma Kunzan and Kashima Susumu, *Higo Kinko Taikan* (A Comprehensive View of Higo Metal Tsuba), Tokyo, 1984, pp.372-3.



88



88 •

A HIZEN SENTOKU TSUBA

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

Of oval form, carved in typical style with numerous monkeys tumbling over each other, the design continuing on the rim, signed *Hishu Yagami no ju Mitsuhiro*, [...] *sentokugane kore o saku*; with a wooden storage box. 7.3cm (2 7/8in). (2).

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

(reverse)

KOSHIRA-E (SWORD MOUNTS)
Property from a Private Collection
(Lots 89-103)

89 *

A KOSHIRA-E (MOUNTING)
FOR A TANTO (DAGGER)

Meiji era (1868-1912), late 19th century
 The *saya* (scabbard) of black lacquer with fine gold *kinpun*, the *tsuka* (hilt) covered in rayskin with decoration of conjoined cherry blossoms in *shakudo* and gold, the other hilt- and scabbard-fittings finished in fine gold *kinpun* and *nashiji*, the *saya* inlaid on each side at its lower end with two cherry blossoms in shell, the edges inlaid with tendrils in the same material, the *kozuka* of *shakudo* and gold densely chiselled with cherry blossoms, signed on the side of the *saya* for the lacquer decoration *Gyokushin saku* (Made by Gyokushin); wood *tsukuri* blade; silk cord; with a wooden *tomobako* storage box inscribed outside *Sakura-zukushi tanto koshira-e inroshi Gyokushin saku* (Tanto mounting with cherry-blossom design by the *inro*-master *Gyokushin*). 30.5cm (12in) long. (3).

£4,500 - 5,500
 JPY670,000 - 820,000
 US\$6,000 - 7,300



(89 - signature)



89

90 *

A KOSHIRA-E (MOUNTING) FOR A
WAKIZASHI (SHORT SWORD)

Edo period (1615-1868), early-mid 19th century
 The *saya* (scabbard) of brown-black lacquer inlaid with numerous roundels of seashell displaying a spiral pattern, the *tsuka* (hilt) covered in rayskin with standard silk *tsukamaki* wrapping in lozenge pattern, the *shakudo* and gold *menuki* each in the form of a dragon and *shaku* (sceptre), one with a pearl, the *fuchigashira* and *tsuba* of *shakudo* chiselled with tigers and bamboos, the *kozuka* of *shakudo* *nanako* chiselled in relief with a dragon and *shaku* (sceptre), the details gilt; wood *tsukuri* blade; silk cord; with a brocade bag. 65.7cm (25 7/8in) long. (2).

£2,000 - 3,000
 JPY300,000 - 450,000
 US\$2,600 - 4,000



90



91



92



93



(93 - tsuba)

91 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (SHORT SWORD)

Edo period (1615-1868), mid-19th century
The saya (scabbard) of brown lacquer with latitudinal ribbing, the tsuka (hilt) covered in rayskin with standard silk tsukamaki wrapping in lozenge pattern, the mixed-metal menuki each in the form of a dragon and ken (ancient straight sword), the fuchigashira of copper with pine trees and seascapes in gold and shakudo, the tsuba of copper with silver rim, chiselled with a lion and peonies, the details gilt, the kozuka of shakudo with flat gold inlay of dragonfly and reeds by water, the kaeshizuno of horn; wood tsukuri blade; silk cord; with a brocade bag.
62.2cm (24 1/2in) long. (2).

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

92 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (SHORT SWORD)

Edo period (1615-1868), early-mid 19th century
The brown lacquer saya (scabbard) with inlaid simulated pine needles and scattered segments of aogai; Mino-Goto style shakudo tsuba of mokko form, inlaid with shishi and peonies, signed Edo no ju Haruaki saku; Mino kozuka and fuchigashira decorated with shishi and peonies; with a silk bag.
61cm (24in) long. (2).

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

93 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (SHORT SWORD)

Edo period (1615-1868), early-mid 19th century
The saya (scabbard) of plain roiro lacquer; the shakudo nanako tsuba inlaid within the gilt metal rim with an archer in a thunderstorm, a bird flying away on the reverse; the fuchigashira of shakudo nanako similarly inlaid with domestic scenes; the kozuka with a chequered design in gold and shakudo overlaid with a gold running kirin; the gold menuki in the form of chrysanthemums and foliage, all unsigned; with a brocade bag.
74cm (29 1/8in) long. (2).

£3,500 - 4,500
JPY520,000 - 670,000
US\$4,600 - 6,000



(96 - kogai and kozuka)

94 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (SHORT SWORD)

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

The *saya* (scabbard) of black lacquer, the *tsuka* (hilt) covered in rayskin with standard silk *tsukamaki* wrapping in lozenge pattern, the *kashira* black lacquer, the *fuchi* of gold, chiselled with a partial view of the *Shishinden* palace building and the *Ukon no tachibana* mandarin-orange tree with a dancer's cap, signed *Sasaki Sadakata* with a *kao*, the gilt *menuki* in the form of *shishi*, the *tsuba* of *shakudo nanako* chiselled in *shakudo* and gilt with peonies, signed *Shokasai Mitsuhiro*, the *shakudo nanako* and gilt *kozuka* with a goose and boat; wood *tsukuri* blade; silk cord; with a brocade bag. 63.3cm (24 7/8in) long. (2).

£3,500 - 4,000

JPY520,000 - 590,000

US\$4,600 - 5,300

95 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (SHORT SWORD)

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

The *saya* (scabbard) of textured brown-black lacquer with cloud patterns in gold *togidashi maki-e*, fitted with a *kurikata* of gilt copper in the form of a tiger, a *kojiri* of gilt copper in the form of a *minogame* (turtle with a 'tail' of weed), and another *minogame* of gilt copper on the side, the *tsuka* (hilt) covered in rayskin with standard silk *tsukamaki* wrapping in lozenge pattern, the *shakudo* and gold *menuki* each in the form of a blossom, the *fuchigashira* of *shakudo* with relief decoration of peonies in copper and gilding, signed *Masayoshi saku* (made by Masayoshi), the *tsuba* of *shakudo* chiselled in relief with New-Year decorations: *kadomatsu* (pine saplings), plum branch and box for a fan, the details in gilt, signed *Goto Mitsutaka* with a *kao*, the *kozuka* of *shakudo*, ribbed in the form of the hilt for a *ken* (ancient straight sword), with details in silver and gilt, the *kozuka* slot decorated with gilt-copper bamboo leaves; wood *tsukuri* blade; with a lacquered storage box. 69.8cm (27 1/2in) long. (3).

£3,500 - 5,500

JPY520,000 - 820,000

US\$4,600 - 7,300

96 *

A KOSHIRA-E (MOUNTING) FOR A KATANA (LONG SWORD)

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

The *saya* (scabbard) of *roiro* lacquer, decorated with *maru ni sumi-tate gaku mon* in gold and silver *takamaki-e*; the fittings of *shakudo*, the circular *sukashi tsuba* with a key-fret design; the *kozuka*, *kogai* and *fuchigashira* with a *nanako* ground, decorated with *mari ni simi-tate gaku mon* in relief; with a brocade bag. 73.7cm (29in) long. (2).

£3,500 - 4,000

JPY520,000 - 590,000

US\$4,600 - 5,300



94

95

96



97



98



99



(97 - tsuba)

97 *

A KOSHIRA-E (MOUNTING) FOR A KATANA (LONG SWORD)

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

The *saya* (scabbard) of polished black lacquer wound in gold foil, the scabbard fittings all of gold *fundame* lacquer, the *tsuka* (hilt) covered in partially lacquered rayskin with standard silk *tsukamaki* wrapping in lozenge pattern, the gold *menuki* each in the form of a *minogame* (turtle with a 'tail' of weed), the *fuchigashira* of *shakudo* with roped borders and wisteria crests in gilt, the *tsuba* of iron chiselled and pierced in the form of a chrysanthemum blossom, the *ryohitsu* openings plugged with gilt with a textured surface, the gilt rim finished in the same style; wood *tsukuri* blade; silk cord; with a brocade bag. 102.2cm (40 1/4in) long. (2).

£2,500 - 3,500

JPY370,000 - 520,000

US\$3,300 - 4,600

The gold-foil decoration of the scabbard is copied from a famous set of Momoyama-period mounted swords in Tokyo National Museum, see Kanzan Sato, *The Japanese Sword*, Tokyo, New York, and London, Kodansha International and Shibundo, 1983, pl.74.

98 *

A KOSHIRA-E (MOUNTING) FOR A KATANA (LONG SWORD)

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

The *saya* (scabbard) of rayskin polished flat and filled with black lacquer, the *kurikata* of silver gilt, the other scabbard fittings of black lacquer, the *tsuka* (hilt) covered with standard silk *tsukamaki* wrapping in lozenge pattern, the *shakudo menuki* each in the form of a *shishi*, the *fuchigashira* of *shakudo* and gold, each in the form of a brushwood fence, the *tsuba* of iron with a silverered rim, chiselled and pierced with six alternating *minogame* (turtles with a 'tail' of weed) and chrysanthemum motifs embellished in gilt; wood *tsukuri* blade; silk cord; with a brocade bag. 100cm (39 3/8in) long. (2).

£2,500 - 3,000

JPY370,000 - 450,000

US\$3,300 - 4,000

99 *

A KOSHIRA-E (MOUNTING) FOR A KATANA (LONG SWORD)

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

The *saya* (scabbard) of *juhi mitateai* black and gold lacquer, simulating tree bark, the *tsuba* of copper, lightly engraved with the poet Ariwara no Narihira, the reverse with an example of his work; the *fuchigashira*, *kurikata*, *semegane* and *kojiri* of copper, carved with chrysanthemums; the large *menuki* of *shakudo* and gilt-metal in the form of a tiger and leopard; plain copper *kozuka*; with a brocade bag.

93.8cm (33in) long. (2).

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300

100 *

**A KOSHIRA-E (MOUNTING) FOR A DAISHO SET
(SET OF LONG AND SHORT SWORDS)**

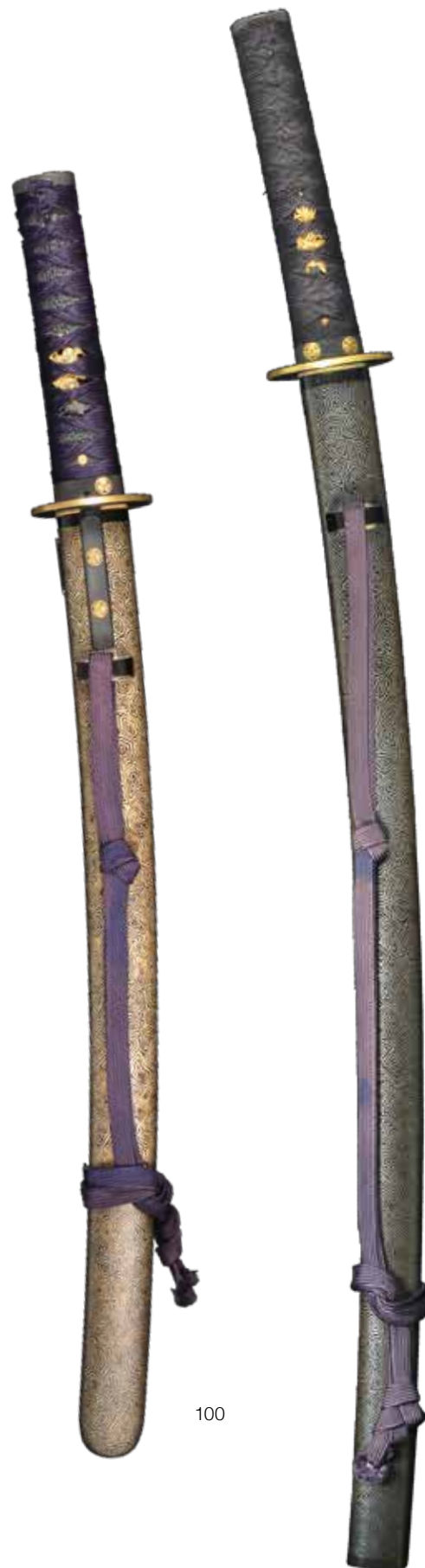
Edo period (1615-1868), mid-19th century

Each with *saya* (scabbard) of black lacquer with an all-over marbled pattern in silver *togidashi maki-e*, the scabbard fittings all of black lacquer, the *tsuka* (hilt) covered in black-lacquered rayskin with silk *tsukamaki* wrapping in lozenge pattern, the gilt *menuki* each in the form of a *tennin* (Buddhist angel), the *fuchigashira* of *shakudo nanako* and gilt chiselled with *aoi-mon* (hollyhock crests), the *tsuba* of polished *shakudo*, the rim and the plugs to the *ryohitsu* holes with *nekogaki* ('cat-scratch') texturing; the *wakizashi* (short sword) with a *kozuka* of *shakudo* with a large *nanako* texture and a *kogai* with the same materials and decoration as the *fuchigashira*; wood *tsukuri* blades; silk cords; with cotton bags. *Katana mounts*: 90cm (35½in) long, *wakizashi mounts*: 70cm (27½in) long. (4).

£6,000 - 8,000

JPY890,000 - 1,200,000

US\$7,900 - 11,000



100



101 *

A KOSHIRA-E (MOUNTING) FOR A KATANA (LONG SWORD)

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

The *saya* (scabbard) of textured brown lacquer with black lacquer bands; the iron *tsuba* of irregular form with gold sprinkled web, carved with a dragon, signed *Kiyo sanjin* (an artist-name used by several *tsuba* makers in Nagasaki) [...]; *Jakushi* (made) by Kiyosanjin Jakushi in [...]; the *fuchigashira* and *kojiri* of similar design, the *fuchi* signed *Kiyo sanjin* [...]; *Jakushi saku* (made by Kiyo Sanjin [...] Jakushi) and dated *kinoto-mi doshi junigatsu bi* (probably 1845), the *kozuka* missing; with a brocade bag. 77cm (30¹/₄in). (2).

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

102 *

A KOSHIRA-E (MOUNTING) FOR A KATANA (LONG SWORD)

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

The *saya* (scabbard) of aventurine shell suspended in polished black lacquer, the *kojiri* and *kurikata* of black lacquer, the *tsuka* (hilt) covered in rayskin with standard silk *tsukamaki* wrapping in lozenge pattern, the *shakudo* and gold *menuki* each in the form of a *ho-o* bird, the *fuchigashira* of *shakudo nanako* with mixed-metal relief decoration of peonies in copper and gilding respectively of a waterfall and blossoms and a lone fisherman by the seashore, the *tsuba* of *shakudo nanako* with relief decoration of birds, rocks, waves, and bamboo grass, the details in gilt, the *kozuka* and *kogai* of *shakudo nanako* with relief decoration of *daikon* (giant radish), the details in silver and gilt, the *kozuka* with indistinct signature *Goto Denjo*; wood *tsukuri* blade; with a brocade bag. 97.5cm (38³/₈in) long. (2).

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000

103 *

A STRIKING KOSHIRA-E (MOUNTING) FOR A KATANA (LONG SWORD)

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

The *saya* (scabbard) of red lacquer, inlaid in engraved silver with a clump of irises growing from the *kojiri*, the *tsuka* (hilt) covered in matt gold lacquer with silk *tsukamaki* wrapping partially in lozenge pattern, the central section fully wrapped, the *menuki* of gilt silver, each in the form of a crane, the *fuchigashira* of silver *nanako* and gilt chiselled with plum blossoms, the *tsuba* of silver pierced and carved in the form of a stylized blossom, the *ryohitsu* holes plugged in gold *nanako*, the *fuchigashira* and *tsuba* both signed *Jukakusai Shutoko Tokinobu* (1827-1879); wood *tsukuri* blade; silk cord; with a brocade bag. 97cm (38¹/₄in) long. (2).

£3,000 - 4,000
JPY450,000 - 590,000
US\$4,000 - 5,300

SWORDS AND OTHER WEAPONRY

Various Properties

104

A SHIN-SHINTO TANTO BLADE WITH MOUNTS

By Miyamoto Kanenori (1830-1926), Meiji era (1868-1912), 1910

The slender blade of *kanmuri-otoshi-zukuri* form, *gunome-midare*, almost *suguba* of *nie* and *nioi* with *kinsuji*, tight *itame hada*, the *ubu nakago* with *kiri yasurime* and one *mekugi-ana*, signed *Teishitsu Gigeiin Minamoto Kanenori, kotobuki hachijuisai saku* (Miyamoto Kanenori, Artist-Craftsman to the Imperial Household, made this at 81 years old); in *shirazaya*; the *saya* (scabbard) and *tsuka* (hilt) of *roiro* lacquer, the *saya* inlaid with two *shakudo* medallions with gilt metal dragon and *shishi*; with two silk bags. *The blade*: 29.2cm (11¹/₂in) long. (8).

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



(104 - signatures)



104



(105 - signature)



105

Accompanied by an NBTHK Hozon certificate, a laminated appraisal from Aoi Art, and two *oshigata*, one of the blade, the other unassociated.

A student of Yokoyama Sukekane, in 1866 Miyamoto Kanenori forged a blade for Emperor Komei. He went on to forge others for both the Meiji and the Taisho Emperors and in 1906 became one of the first two swordsmiths to be appointed to the prestigious order of Teishitsu Gigeiin (Artist-Craftsman to the Imperial Household), the forerunner of today's Ningen Kokuho (Living National Treasure).

105

A SHIN-SHINTO AIKUCHI IN MULTI METAL MOUNTS

The blade by Akikane, Meiji era (1868-1912), late 19th/early 20th century

The blade of *hira-zukuri* form with *koshi-hi* to either side, *gunome-ha* of *nioi* and *nie*, indistinct *masame hada*, the *nakago* with signed *sujikai yasurime* and one *mekugi-ana*, signed *Akikane*; the *saya* (scabbard) and *tsuka* (hilt) of silver, with flying birds and cherry blossom in relief, details in gilt metal, with bands of *shakudo ishime* inlaid with silver formal chrysanthemums. *The blade: 20.4cm (8in) long, total length: 36cm (14 1/4in).*

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

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.



106

106

TWO TANTO

Edo period (1615-1868), early-mid 19th century
The first with blade of *hira-zukuri* form, *gunome-ha* of *nioi*, indistinct *hada*, the *nakago* with one *mekugi-ana*; the *saya* (scabbard) of black *ishime* lacquer and the fittings of brass *ishime*, the blade: 18.8cm (7 3/8in) long, total length: 31cm (12 1/4in); the second with blade of *shinogi-zukuri* form, with *hi*, medium *suguba* and *itame-hada*; the *saya* (scabbard) in the form of a closed fan, lacquered red and black, the blade: 9.6cm (7 3/4in) long, total length: 33cm (13in). (4).

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



(107 - signatures)


107

107

A SHINTO WAKIZASHI

Edo period (1615-1868), late 17th/early 18th century
The blade of *shinogi-zukuri* form, slightly undulating *suguba* of *nioi* with pronounced *nie*, indistinct tight *mokumehada*, the *ubu nakago* with *kiri yasurime* and one *mekugi-ana*, signed *Echizen no ju Kozuke no kami Fujiwara Kanesada*; *koshira-e*: the *saya* (scabbard) of *roiro* lacquer; iron *sukashi* Shoami *tsuba* with *ho-o* bird and *kiri* design; *shakudo fuchigashira* with geese and reeds in gilt metal relief.
The blade: 48.5cm (19 1/8in) long.

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



(108 - signature)

108

**A MOUNTED DAISHO SET
(A SET OF LONG AND SHORT SWORDS)**

Edo period (1615-1868)

The *katana* blade of *shinogi-zukuri* form with *ko-gissaki*, medium *suguba* of *nioi*, *itame-hada*, a *bohi* to either side, the *o-suriage nakago* with three *mekugi-ana*, unsigned; the *wakizashi* blade of *shinogi-zukuri* form, medium *suguba/choji* of *nioi* and *nie* with pronounced *kinsugi*, *mokumehada*, the *ubu nakago* with one *mekugi-ana*, signed *Choshu no ju Kiyotsugu*; *koshira-e*: the *saya* (scabbard) of *roiro* lacquer; iron *sukashi tsuba* with pine trees and cloud bands; *shakudo fuchigashira* with dragons in relief; Mino-Goto *menuki* of flowers and foliage; Kaga school *kozuka* with a gilt formal design. The *katana* blade: 59.6cm (23½in) long, total *katana* length: 64cm (25¼in); the *wakizashi* blade: 45.1cm (17¾in) long, total *wakizashi* length: 87cm (34¼in). (4).

£2,500 - 3,000

JPY370,000 - 450,000

US\$3,300 - 4,000

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.



(109 - signature) (110 - signature)

109

A SHINTO BIZEN WAKIZASHI BLADE

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

Of *shinogi-zukuri* form, with *ko-gissaki*, narrow *suguba* of *nioi* with slender *nie*, indistinct *hada*, the *ubu nakago* with *kiri yasurime* and two *mekugi-ana*, signed *Kiyomitsu*; in *shirazaya*. The blade: 53.6cm (21 1/8in) long.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

110

A SHIN-SHINTO KATANA (LONG SWORD)

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

The blade of *shinogi-zukuri* form, *sanbon-sugi-ha* of *nioi* and *nie*, indistinct *itame-hada*; the *ubu nakago* with *o-sujikai yasurime* and one *mekugi-ana*, signed *Izumi no kami Fujiwara Kunisada*; *koshira-e*: the *saya* (scabbard) of black lacquer with sprinkled *aogai* powder; iron Nanban *tsuba* pierced with a dragon, fish and scrolls; Mino-Goto *fuchigashira* with *kirimon* on water. The blade: 73cm (28 3/4in) long, total length: 102cm (40 1/8in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

111

A SHINTO KATANA BLADE IN METAL SAYA (SCABBARD) AND TSUKA (HILT)

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

The blade of *shinogi-zukuri* form, *gunome-ha* of *nioi* with pronounced *nie* and *itama-hada*; the *tsuka* not removed; *koshira-e*; the *saya* and *tsuka* of cast metal, with trailing *aoi-mon* in relief; silvered metal *sukashi tsuba* with a scrolled design. The blade: 70.5cm (27 3/4in) long, total length: 101.5cm (40in). (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

109

110

111



(112 - signature)



(113 - blade)



112

112

A SHINTO NAGAMAKI

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

The long blade of typical form, wild irregular *choji* of *nie* and profuse *nie*, indistinct *itame hada*, the *ubu nakago* with *katte sagari yasurime* and two *mekugi-ana*, signed *Nanbu no ju Kanabo Haitonosuke Fujiwara Masasane*; the *saya* (scabbard) and *tsuka* (hilt) of red lacquer with simple brass fittings, partly lacquered black. *The blade: 97.2cm (38 1/4in) long, total length: 189cm (74 3/8in). (2).*

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

113

A JUMONJI YARI (POLEARM)

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

The very long blade of *sanzaku-zukuri* form with a red-lacquered ridge on the flat side, a double dragon-tail cross piece extending horizontally from the shaft; the *tsuka* (hilt) of *juhi mitateai* lacquered wood, imitating pine bark, with a red lacquered ridge on either side; the shaft of wood, partly lacquered red, with an iron bridge post finial and gilt metal fittings. *The blade: 61.5cm (24 1/4in) long, total length: 230.5cm (90 3/4in).*

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600



113



114



115



116

CERAMICS

Various Properties

114 *

A SHIGARAKI STORAGE JAR

Kamakura period (1185-1333), early 14th century
Of broad baluster form, with slightly everted short neck, covered with a natural ash glaze of pale brown tints; with a wooden storage box inscribed on the cover *Ko-Shigaraki tsubo* (Old Shigaraki jar) and inside the cover, *Kamakura jidai no saku* (made in the Kamakura period), attested and signed with two seals by an art historian Katsura Matasaburo (1901-1986). 37cm (14½in) high. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

115

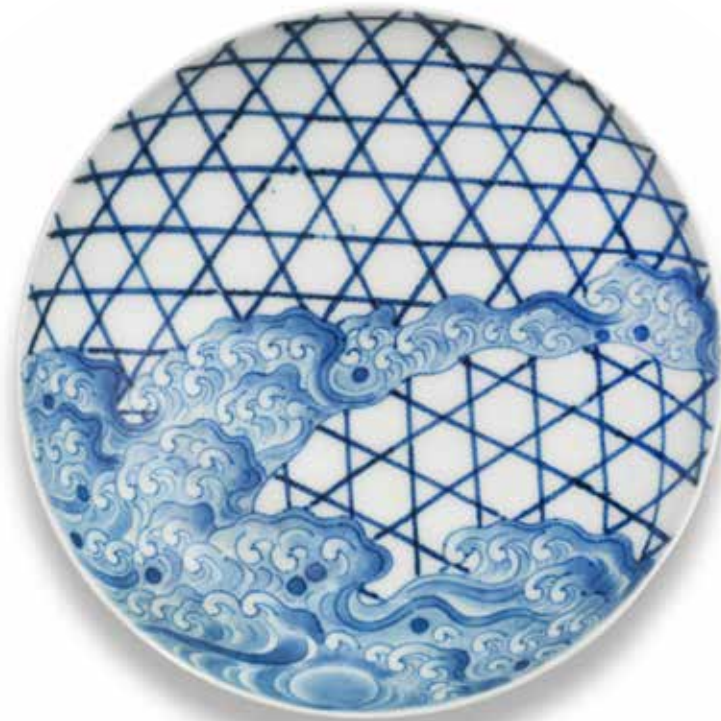
A PEAR-SHAPED ARITA PORCELAIN VASE

Edo period (1615-1868), late 17th/early 18th century
Decorated in Kyoto style in blue and green enamels and gilding with an all-over design of *ho-o* (phoenixes) in flight among large flowering stalks of peony; the neck with a repeated pattern of *shippo-hanabishi* (flowery diamond-linked jewels). 29.5cm (11 5/8in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



117

116

AN IMARI PORCELAIN FIGURE OF A MAN

Edo period (1615-1868) early 18th century
 Standing, facing ahead with one hand raised to his chest, the other enveloped in his voluminous sleeve, his robe painted with birds, foliage and medallions in underglaze blue and green, red and sepia enamels.
 38cm (15in) high.

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

117

A NABESHIMA PORCELAIN DISH

Edo period (1615-1868), late 17th/early 18th century
 Painted in underglaze blue with turbulent water crashing over a geometric netting pattern, the reverse with three clusters of tasselled cash above a typical comb-designed foot rim.
 4.5cm x 15cm (1¾in x 5 7/8in).

£5,000 - 7,000
 JPY740,000 - 1,000,000
 US\$6,600 - 9,300

Another example with the same design was sold at Christie's, South Kensington, London, 10 November 2010, lot 62.



118

118

**A LARGE BALUSTER FLUTED IMARI VASE
AND EN-SUITE COVER**

Edo period (1615-1868), circa 1700

Painted in underglaze blue, iron red and pink enamels with gilt with a continuous design of peonies growing from behind rocks at the bottom section, chrysanthemum blossoms and trailing branches of cherry spreading across the upper section beneath a chrysanthemum-petal shaped fluting border enclosing different bird-and-flower scenes extending from the shoulder to the body, the domed cover similarly decorated with chrysanthemums and surmounted by a tear-shaped knob. 74cm (29 1/8in) high. (2).

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300

Provenance

Princesse Charles d'Arenberg collection, purchased at Galerie Georges Giroux, Brussels, 15 November 1926.

119 *

AN OVOID PORCELAIN VASE

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

Painted in underglaze blue, yellow and purple with two exotic red-billed birds, one in flight and the second perched on large wind-swept peony blossoms; signed on the base in underglaze blue *Makuzu Kozan saku*. 25.5cm (10in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

120 *

A PORCELAIN OVOID VASE

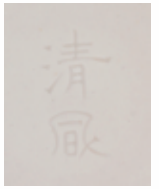
Probably by Seifu Yohei III (1851-1914), Meiji (1868-1912) or Taisho era (1912-1926), early 20th century

Decorated with two butterflies hovering over large white and red flowering peonies issuing from leafy branches defined in shades of green, portions of the design with incised details and moulded in low relief, all reserved on a yellow ground, the base signed with two incised characters *Seifu*; with a separate wood stand and double wooden *tomobako* storage boxes, the inner box titled on the lid *Hyakka nishiki botan no zu kabin* (Flower vase with hundred colourful peonies) with seal, signed inside the lid *Seifu tsukuru* with seal *Seifu*, the outer box lid similarly titled and signed *Seifu tsukuru*. 26cm (10 1/4in) high. (4).

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300



119



120



121 *

A LARGE SQUAT BALUSTER PORCELAIN VASE

By Inoue Manji (born 1929), Showa era (1926-1989), mid-late 20th century

Incised with windswept stalks of rice on the plain white lustrous body, signed on the base with three large incised characters *Manji saku*; with a wooden *tomobako* storage box, inscribed outside the lid *Hakujibori-mon tsubo* (Incised white porcelain vase) with seal and inside the lid signed *Inoue Manji saku* with seal *Inoue Manji saku*. 23.5cm (9¼in) high. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

Born in Arita in Saga Prefecture in 1929, Inoue Manji was famous for his work in porcelain. Having won many prizes for his work, in 1995 he was designated Juyo Muken Bunkazai or Important Intangible Cultural Asset (commonly known as a Living National Treasure).



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123



124

122

THREE PORCELAIN VASES

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

Each painted in underglaze blue, comprising one painted with a continuous Chinese mountainous landscape scene, signed on the base *Makuzu Kozan sei*; the second with an all-over design of one dragon surrounded by several rain dragons over a crackled ground, signed on the base with a seal *Kozan sei*, 26.2cm (10 1/4in) high; the third with leafy stems and overlapping leaves around the shoulder, signed on the base with a large seal *Makuzu Kozan sei*, 23.5cm (9 1/4in) high. (3).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600



125



123 *

SIX PORCELAIN BLUE-AND-WHITE BOWLS

Probably by Seifu Yohei III (1851-1914), Meiji (1868-1912) or Taisho era (1912-1926), early 20th century

Comprising one large bowl 6.7cm x 15cm (2 5/8in) and five smaller bowls, each approx. 6cm x 13.8cm (2 3/8in x 5 3/8in), each painted in underglaze blue with a similar scene depicting figures at leisure in a Chinese mountainous landscape, each signed on the base with two incised characters *Seifu*; with an unrelated wooden storage box inscribed inside the lid *Kanhakujiboriga kawagutsu rokuyou* (Six incised white porcelain shallow dishes), signed *Teishitsugigeiin Seifu Yohei tsukuru* with two seals, one reading *Seifu*. (7).

£600 - 800

JPY89,000 - 120,000

US\$790 - 1,100



126



124 *

A KENZAN STYLE IRON-OXIDE AND SLIP-DECORATED STONWARE CHAWAN (TEA BOWL)

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

Painted around the front with blue Korin-style waves on a white ground, the rest of the bowl covered with a lustrous black glaze, inscribed *Kenzan*; with a lacquered wooden storage box. 8.2cm x 11cm (3 1/4in x 4 3/8in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



127

125 *

A LARGE BALUSTER PORCELAIN VASE

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

Painted in underglaze blue with a continuous Chinese landscape scene, the moss on the mountains rendered in fine raised green enamel, a cluster of dwellings dwarfed by the soaring mountains at the front, signed on the base in underglaze blue *Makuzu Kozan sei*; with a separate wood stand and a wooden *tomobako* storage box inscribed outside the lid *Kabin* (Vase), inside the lid *Seika iroiri sansui no zu*, *Makuzu Kozan saku* (Blue landscape with colour, made by Makuzu Kozan) with seal *Makuzu Kozan no in*. 31.5cm (12 3/8in) high. (3).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

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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126

AN EARTHENWARE SQUARE KORO (INCENSE BURNER) AND EN-SUITE COVER

By Makuzu Kozan, Meiji (1868-1912) or Taisho (1912-1926), early 20th century
Painted in underglaze blue with an all-over design of modest thatched dwellings glimpsed to the left and right of the foreground cluster of trees, mountains in the distance, all on a cream crackled ground, the en suite cover reticulated with square shapes; signed on the base with seal *Kozan* with an impressed gourd-shaped seal *Kozan*. 11.5cm x 8cm (4½in x 3 1/8in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

Illustrated on page 71.

127 *

A LARGE STONEWARE VESSEL

By Makuzu Kozan, Meiji (1868-1912) or Taisho (1912-1926), early 20th century
The neck and shoulder covered with a glaze of various shades of green and red dripping down the cylindrical waisted body; signed on the underside of the foot *Makuzu* within a gourd-shaped reserve. 32.1cm (12 5/8in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

Illustrated on page 71.



130



HIRADO AND OTHER PORCELAIN

Property from an English Private Collection
(Lots 128-152)

128

A HIRADO PORCELAIN BLUE-AND-WHITE OKIMONO OF A SHISHI AND A MODERN PORCELAIN MOONFLASK

Meiji era (1868-1912), late 19th/early 20th century
The first a model of a *shishi* seated on its haunches with both its forepaws resting on a reticulated brocade ball, its mane and tail highlighted in underglaze blue, 10.2cm x 19.1cm (4in x 7½in); the second painted in underglaze blue with a kingfisher perched on stems of reeds, the reverse inscribed with a poem and dated *kinoe-inu* (1934), signed on the base in underglaze blue *Enmei*; 27.4cm (10¾in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

The moonflask appears to be a near-direct copy of an original by Chinese artist Wang Bu (1898-1968), described and illustrated in The Hong Kong Museum of Art, *Brush and Clay: Chinese Porcelain of the Early 20th Century*, exhibition catalogue, Urban Council, Hong Kong, 1990, pp.314-315, cat. no.88.



131

129

TWO HIRADO BLUE-AND-WHITE VESSELS

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

Each painted in underglaze blue, the first a box and cover in the form of an overlapping circle and square depicting thatched dwellings nestled at the foot of mountainous landscape, surmounted by a finial in the form a cockerel and hen, 10.1cm x 13.2cm (4in x 5 1/8in); the second in the form of a handled tripod *jue* (a Chinese ritual wine vessel) decorated with two confronting mythological beast heads interwoven among a band of repeated square patterns; 8.3cm x 14cm (3¼in x 5½in). (3).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

130

A PAIR OF HIRADO PORCELAIN BLUE-AND-WHITE BOWLS

Edo period (1615-1868), 19th century

Each bowl painted in underglaze blue with *karako* (Chinese boys) chasing butterflies beneath an overhanging pine tree, all below a band of jewelled *ruyi* symbols suspended from the rim on the exterior and interior.

Each approx. 5.2cm x 10.3cm (2in x 4in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



132



133



134

131

A LARGE HIRADO BLUE-AND-WHITE PORCELAIN BALUSTER JAR AND COVER

Edo period (1615-1868), mid-late 19th century
Painted in underglaze blue with an asymmetric design of variously shaped panels with brocade designs, elephant-shaped seals and formalised birds and flowers, flanked top and bottom with irregular bands of densely decorated panels, the cover similarly decorated and surmounted by a looped bamboo finial. 34.2cm (13½in) high. (2).

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

Illustrated on page 73.

132

A TALL HIRADO PORCELAIN BLUE-AND-WHITE CYLINDRICAL VASE

Edo period (1615-1868), early 19th century
Painted in underglaze blue with a continuous scene depicting thatched dwellings sheltered beneath spreading pine boughs in a tall mountainous landscape, fishing nets in the foreground and a flock of cranes flying above sailing boats in the distance; unsigned. 33.1cm (13in) high.

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

Illustrated on page 73.

133

TWO HIRADO VASES AND AN EWER WITH COVER

Edo period (1615-1868), 19th century
The first painted in underglaze blue with numerous terrapins, the rim of the everted neck painted with a formal design, 25.5cm (10in) high; the second painted in underglaze blue with a waterfall and river scene, the everted neck painted with floral scrolls, 28.5cm (11¼in) high; the ewer of globular form with a loop handle, painted with numerous flying cranes, the cover similar painted with two cranes, 18cm (7 1/8in) high. (4).

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



135

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.

134

A HIRADO BLUE-AND-WHITE CYLINDRICAL TOKKURI (SAKE BOTTLE)

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

Painted in underglaze blue around the body with a pair of prancing deer on one side and four stylised rabbits on the other beneath trailing pine branches, the rounded shoulder with repeated chrysanthemum petals encircling the long neck scattered with pine leaves; the body moulded with three asymmetrical indentations for ease of handling.

23cm (9in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



136

135

A HIRADO PORCELAIN BLUE-AND-WHITE RECTANGULAR KORO (INCENSE BURNER) AND COVER

Edo period (1615-1868), 19th century

Painted in underglaze blue on the front and back with *karako* (Chinese boys) chasing butterflies beneath overhanging pine boughs, the sides moulded with two bracket handles and decorated with stylised chrysanthemums, the cover reticulated with a honeycomb design; *unsigned*.

9.7cm x 15.2cm (3¾in x 6in). (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

136

A HIRADO BLUE-AND-WHITE PORCELAIN CYLINDRICAL MIZUSUZASHI (WATER JAR) AND COVER

Edo period (1615-1868), 19th century

Painted in pale underglaze blue with a tiger standing on a rock amid turbulent waves, a moulded dragon appearing from clouds above, the shallow cover painted and moulded with part of the dragon and clouds; surmounted by a finial in the form of a seated sage. 21.8cm (8 5/8in) high. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



137

137

A LARGE GLOBULAR WATER JAR (MIZUSASHI) AND COVER

Edo period (1615-1868), 19th century

Painted in underglaze blue with geese flying above and wading amid reeds by a winding stream, the cover similarly decorated with flying geese and surmounted by a finial in the form of a recumbent *shishi*. 17.8cm (7in) high, 23.8cm (9 3/8in) diam. (2).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

For a water jar of similar type, see Louis Lawrence, *Hirado: Prince of Porcelains*, Art Media Resources Ltd., Chicago, IL, 1997, p.64.

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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138

AN HIRADO PORCELAIN ELABORATELY-MOULDED RECTANGULAR JAR AND COVER

Edo period (1615-1868), mid-late 19th century
Moulded with key-fret, each side with a rectangular panel, painted in underglaze blue with landscapes, the sides applied with two animal head handles, the domed cover similarly moulded and with small landscape panels, surmounted by a finial in the form of a seated *shishi*.
26.6cm (10½in) high. (2).

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

139

A HIRADO PORCELAIN RETICULATED SQUAT KORO (INCENSE BURNER) AND COVER

Edo period (1615-1868), 19th century
Painted in underglaze blue with wisps of clouds, the body inset with two reticulated rectangular lobed panels, each framed on the top with two dragons moulded in relief, the ensuite cover similarly pierced in the form of a large chrysanthemum; *unsigned*. 12.7cm (5in) high. (2).

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

140

A HIRADO BLUE-AND-WHITE PORCELAIN HEXAGONAL KORO (INCENSE BURNER) AND EN-SUITE COVER

Edo (615-1868) or Meiji era (1868-1912), probably mid-late 19th century
Each side moulded with a rectangular panel, bearing a biscuit ground and moulded in relief with either a *kirin* galloping in water, a dragon emerging from tumultuous waves or a *ho-o* (phoenix) in flight among clouds, all with pale blue glaze, the partially pierced domed hexagonal cover surmounted by a finial in the form of a large snarling *shishi*.
25.5cm (10in) 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.



141

141
**A TALL AND ELABORATE HIRADO BLUE-AND-WHITE
 PORCELAIN DOUBLE-WALLED FLARED VASE**

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

Moulded with elaborate scrolls overlaid with circular panels painted in underglaze blue with formal designs, set with double scrolled handles; each side with a hinged filigree panel moulded with blue-painted insects and opening to reveal painted insects.

38cm (15in) high.

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



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142
**AN ELABORATE HIRADO BLUE-AND-WHITE PORCELAIN
 GLOBULAR VASE AND COVER**

Meiji era (1868-1912), late 19th/early 20th century
 Supported on a tall stem above a square base with four splayed feet, painted in underglaze blue with two moulded scholars in landscape panels on a ground of chrysanthemums and clouds, with two moulded dragon head handles, two writhing dragons coiled around the stem; the base painted with chrysanthemums and the cover surmounted by a finial in the form of a seated *shishi*.

28cm (11in) high. (2).

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



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145

143

AN OVOID HIRADO PORCELAIN BLUE-AND-WHITE TOKKURI (SAKE BOTTLE)

Edo period (1615-1868), 19th century

Painted in underglaze blue with a continuous scene of *karako* (Chinese boys) playing in a garden beneath a spreading pine tree growing among peonies around rocks, the shoulder with a formal band.

22.9cm (9in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

144

A HIRADO PORCELAIN BLUE-AND-WHITE TOKKURI (SAKE BOTTLE)

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

Painted in undeglaze blue with a group of *karako* (Chinese boys) at play chasing butterflies beneath the spreading boughs of a pine tree, the pine boughs extending upwards on the gourd-shaped neck beneath a band of repeated elaborate tassels.

27.3cm (10¾in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



146

145

A HIRADO PORCELAIN BLUE-AND-WHITE TOKKURI (SAKE BOTTLE)

Meiji era (1868-1912), late 19th/early 20th century
Painted in underglaze blue with the 'The Three Friends of Winter' (*shochikubai*: pine, prunus and bamboo), the body intentionally moulded with three large asymmetrical indentations for ease of handling; the base with the original Tomkinson collection label, no.306. 17.2cm (6¾in) high.

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

Provenance

Michael Tomkinson Collection, no.306.

Published

Michael Tomkinson, *A Japanese Collection*, London, George Allen, 1898, vol.2, p.97, no.306 not illustrated but described: 'Sake-tokkuri, Hizen porcelain, blue and white; the sides indented. Height, 6½"'.
146

A HIRADO BLUE-AND-WHITE PORCELAIN GOURD EWER AND COVER

Edo period (1615-1868), 19th century
Painted in underglaze blue with a traveller in a landscape, the spout and loop handle formed as a dragon, the blue-glazed cover moulded in the form of a chrysanthemum, surmounted by a finial in the form of a coiled snake. 24.1cm (9½in) high. (2).

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



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147

A LARGE HIRADO PORCELAIN BLUE-AND-WHITE BELL-SHAPED EWER

Edo period (1615-1868), 19th century
Painted in underglaze blue around the body with a wide band of *minogame* (turtle with a tail of weed) roundels alternating with cranes enclosed within octagonal reserves beneath a band of auspicious motifs, the handle and spout formed as a dragon, the domed cover (non-detachable) surmounted by a dragon; *unsigned*. 24cm (9½in) high.

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



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148

AN ELABORATELY-MOULDED BISCUIT-RESERVED OVOID JAR AND COVER

Edo period (1615-1868), mid-late 19th century
 Bearing a ground of moulded netting, with four panels in relief depicting a dragon amid clouds, a tiger and bamboo, a running *kirin* and a *shishi* frolicking among peonies, the shoulder with petal-shaped lappets beneath a painted band of cherry blossoms, and the foot with moulded stylised waves above a painted band of waves, the shallow domed cover similarly moulded with panels depicting a *minogame* (turtle with a tail of weed), chickens and two *ho-o* birds, surmounted by a seated monkey; signed on the based in underglaze blue *Hirado Mikawachi sei Imamura Rokuro kore o egaku* (painted by Imamura Rokuro, made in Mikawachi). 24.1 cm (9½ in) high. (2).

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

149

**A HIRADO BLUE-AND-WHITE PORCELAIN TWO-HANDLED
CYLINDRICAL DOUBLE-WALLED VASE**

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

Supported on a spreading foot, painted in underglaze blue with a tiger stalking among culms of bamboo beneath a dragon, with a cicada in high relief on each side, one side pierced with a netting design, behind which are a butterfly, snail and crab in underglaze blue, and a cicada and wasp in biscuit. 24.4cm (9 5/8in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

Provenance

Tempus Antiques, Ltd., London, purchased 1981.

Published

Tempus Antiques, Ltd., exhibition catalogue, *Hirado Porcelain, 1750-1900*, London, 1981, p.4, no.5.



151

150

AN ARITA PORCELAIN GLOBULAR JAR

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

Painted in underglaze blue and green and gilt enamels around the body with a *sugi* (cedar) grove, the trees diminishing in size and fading into the distance, the neck and foot encircled by a band of floral motifs; the base signed in underglaze blue *Toteiko sei*. 19cm (7 1/2in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600

151

**AN UNUSUAL HIRADO BLUE-AND-WHITE PORCELAIN
SEVEN-STEM VASE**

Edo period (1615-1868), 19th century

Modelled in the form of seven bamboo stems draped with clumps of bamboo leaves applied in relief atop a rectangular simulated rock base forming the water chamber, the front with three stylised aquatic birds of which one is a removable stopper; *unsigned*. 18cm x 19.5cm (7in x 7 5/8in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

152

**A HIRADO PORCELAIN BLUE-AND-WHITE
DOUBLE-GOURD VASE**

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

Painted in underglaze blue with a majestic *ho-o* (phoenix) flying above a trailing branch of *kiri* (paulownia) and *kikyo* (Chinese bellflowers), the sides applied in relief with two handles in the form of dragons. 26.2cm (10 1/4in) high.

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300



152



153

SATSUMA EARTHENWARE
Various Properties

153

A MISCELLANEOUS GROUP OF SATSUMA CUPS AND SAUCERS

Meiji era (1868-1912), late 19th/early 20th century
 Comprising eight coffee cups and saucers and one miniature egg-shaped box and cover: the four matching sets of cup and saucer: each cup and saucer with two different figures from different Noh plays including *Hagoromo* (The Feather Mantle), *Ataka* (The Ataka Barrier) and, probably *Nue* (Monster Nue), all signed on the base *Kinkozan*, each cup, 5cm x 7.5cm (2in x 3in), each saucer, 12cm (4¾in) diam.; two other cups and saucers: one depicting a continuous autumn scene of beautiful ladies and children in a garden, the inside well of the cup with five assorted butterflies, its matching saucer similarly decorated, the second cup with a profusion of chrysanthemums trailing from the rim, the inside well with five butterflies, the matching saucer similarly decorated, all signed on the base with an impressed seal *Kinkozan tsukuru*, each cup, 4.5cm x 6.5cm (1¾in x 2½in), each saucer, 11cm (4 5/16in) diam.; the last two cups and saucers with an identical design of two sparrows in flight among autumnal foliage and flowers, the matching saucer similarly decorated, all signed on the base *Choshuzan*, each cup, 5cm x 7.5cm (2in x 2 15/16in), each saucer, 11.2cm (4 7/16in) diam.; the miniature box raised on three short legs, decorated with autumnal flowers on the cover, signed on the base *Kinkozan tsukuru*, 3.2cm x 4.1cm (1¼in x 1 5/8in). (18).

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

154

A SATSUMA TEAPOT

By Kawai, Meiji era (1868-1912), late 19th/early 20th century
 Decorated in enamels and gilt, the upper section with six overlapping differently shaped panels enclosing two snowy mountainous landscapes, another two depicting exotic birds among flowering peonies and two panels showing Japanese courtiers, above a band of chrysanthemum heads, another band of formal foliate motifs just above the foot; the handle in the form of simulated bamboo; signed on the base *Kawai sei* within a rectangular reserve. 13cm x 13cm (5 1/8in x 5 1/8in). (2).

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



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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)



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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 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).

£10,000 - 15,000

JPY1,500,000 - 2,200,000

US\$13,000 - 20,000

Illustrated on page 83.

156

A MISCELLANEOUS GROUP OF EIGHT SATSUMA CUPS AND SAUCERS

Meiji era (1868-1912), late 19th/early 20th century
Decorated in enamels and gilt, comprising eight cups and saucers: two matching tea cup and saucer sets, each cup and saucer with two rectangular panels enclosing different bird-and-flower scenes, each cup, 4.5cm x 10.5cm (1 3/4in x 4 1/8in), each saucer, 13cm (5 1/8in) diam.; the third, a coffee cup and saucer, the cup with two panels, one with a pair of chickens with cotton roses, the other with trailing wisteria, the inside well with a flower, the matching saucer similarly decorated, the cup, 5.5cm x 7cm (2 1/8in x 2 3/4in), the saucer, 12.2cm (4 13/16in) diam.; the fourth, a coffee cup and saucer, the cup with two panels, one decorated with a group of samurai reading a scroll, the other with a beautiful lady and children among gathering herbs, the matching saucer similarly decorated, the cup, 5cm x 7cm (2in x 2 3/4in), the saucer, 12cm (4 3/4in) diam.;



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the fifth, another coffee cup and saucer, the cup with two panels, one depicting a mother teaching her child to dance, the other with a warrior beneath a flowering cherry tree, the saucer similarly decorated, *the cup, 4.7cm x 6.8cm (1 7/8in x 2 11/16in), the saucer, 10.5cm (4 1/8in) diam.*; the sixth, a coffee cup and saucer, the cup with a continuous mountainous landscape with lake and a temple, the matching saucer similarly decorated, *the cup, 5cm x 6.5cm (2in x 2 1/2in), the saucer, 11cm (4 5/16in) diam.*; the seventh, a coffee cup and saucer, the cup with a continuous rice-farming scene, the matching saucer similarly decorated, *the cup, 4.7cm x 6.1cm (1 7/8in x 2 7/16in), the saucer, 11cm (4 3/8in) diam.*; the last another coffee cup and saucer, the cup depicting a continuous scene of figures enjoying an outing by a lake, the saucer similarly decorated, *the cup 5cm x 6.5cm (2in x 2 1/2in), the saucer, 10.5cm (4 1/8in) diam.*; all signed *Kinkozan tsukuru*, two sets with an impressed seal *Kinkozan tsukuru*. (16).

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

157

A PAIR OF TALL-NECKED SATSUMA VASES

By Yozan, Meiji era (1868-1912), late 19th/early 20th century
 Decorated in enamels and gilt, each spherical body with two large panels enclosing similar scenes, one depicting a procession of retainers and attendants, the lord carried in a palanquin, passing a shrine on the shores of a lake during the *hanami* (cherry-blossom-viewing) season, the other panel depicting a flock of migrating geese flying over a snow-covered lake, separated by smaller panels enclosing assorted flowers and fruits in a bamboo basket, the shoulder with four lobed cartouches, each with a different seasonal bird-and-flower combination, the tall neck decorated with a profusion of various kinds of butterflies; each vase signed in gilt above the foot *Dai Nihon Yozan sei*. 41cm (16 1/8in) high. (2).

£2,000 - 3,000
 JPY300,000 - 450,000
 US\$2,600 - 4,000

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TWO MINIATURE SATSUMA VASES

Meiji era (1868-1912), late 19th/early 20th century
 Decorated in enamels and gilt, the first an ovoid vase with a continuous scene of small birds in flight among trailing vines and wisteria above flowering stalks of peonies growing around a pond, signed on the base *Awata, Kinkozan* and with an impressed seal *Kinkozan tsukuru*, 10.5cm (4 1/8in) high; the second vase with two wide rectangular panels on the squat spherical body, one depicting a family of peasants at their daily chores, the other with a pair of cockerel and hen among flowers, all reserved on a cobalt-blue ground decorated with sprays of fern, signed on the base *Nihon Kyoto Kinkozan*, 9cm (3 1/2in) high. (2).

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

159

A SMALL SLENDER SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century
 Decorated in enamels and gilt with tall fanciful stalks of assorted chrysanthemums and peonies in full bloom reserved against wisps of clouds on a crackled cream ground; signed on the base in gilt *Kinkozan tsukuru* within a seal and an impressed seal *Kinkozan tsukuru*. 20.7cm (8 1/16in) high.

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



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TWO SATSUMA VESSELS

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

Each decorated in enamels and gilt, the first a model of chick hatching from one egg and surrounded by five others resting on top of a large lotus, the eggs painted with different designs including one showing several *karako* (Chinese boys) learning calligraphy from a scholar, another with several differently-shaped cartouches enclosing Chinese figures and flowers and a third with many overlapping brocades of assorted designs, *unsigned*, 7cm x 7.4cm x 10.7cm (2 3/4in x 2 7/8in x 4 1/4in); the second a teapot decorated around the body with an interior domestic scene of a gathering of women and children, the detachable cover in the form of a chrysanthemum blossom, signed on the base *Dozan*, 8cm x 11cm (3 1/7in x 4 1/4in). (3).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600



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A MATCHING SATSUMA TEACUP AND SAUCER SET

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

Decorated in enamels and gilt, the interior of the teacup painted with numerous minute butterflies enclosed within three spiralling comma-shaped cartouches separated by sprays of autumnal flowers, consisting of pinks, wild chrysanthemums and Chinese bellflowers, the exterior painted with white *sagi* (egrets) standing among the stalks of irises beneath trailing purple wisteria, signed on the base *Ryokuzan*, 4.5cm x 11.5cm (1 3/4in x 4 1/2in); the saucer similarly decorated, signed *Ryokuzan* on the base, 14cm (5 1/2in) diam. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,100 - 1,600



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162

TWO SATSUMA VASES

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

Decorated in enamels and gilt, the first with a petal rim and painted with two panels, one depicting an outdoor scene of a samurai family celebrating the healthy growth of their infant son, the other with autumnal flowers growing against a bamboo fence, on a cobalt-blue ground of foliate motifs, signed on the base *Kinkozan*, with an impressed mark *Kinkozan tsukuru*, 14cm (5 1/2in) high; the second vase with two lobed panels in the upper section enclosing a building nestled among pine trees in a rocky lakescape on a cobalt-blue ground of sparse formal foliate motifs, the lower section painted with seasonal flowers including irises, *fuyu* (rose mallow) and chrysanthemums encircling the bottom section between narrow bands of *shippo-zunagi* (linked jewels), signed on the base *Shisui* and *Kinkozan tsukuru*, 13cm (5 1/8in) high. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



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A PAIR OF TALL CYLINDRICAL SATSUMA VASES

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

Both finely decorated in enamels and gilt, each vase with almost identical continuous outdoor autumnal scenes of *momiji-gari* (maple-leaf viewing) possibly in Arashiyama, enclosed within large rectangular panels, each vase depicting passengers being ferried across the lake in the foreground with elegant ladies strolling on the lakeshore in front of a thatched dwelling, other passers-by crossing the Togetsu Bridge, sailing boats and mountains in the distance, separated by vertical bands of densely overlapping and swirling brocade, the shoulder with tightly clustered millefleurs; each vase signed on the base with a seal *Ryozan kore o tsukuru* beneath the Yasuda Company trade mark. Each vase 29.7cm (11 5/8in) high. (2).

£5,000 - 6,000

JPY740,000 - 890,000

US\$6,600 - 7,900



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A TALL BALUSTER SATSUMA VASE

By Kozan, Meiji era (1868-1912), late 19th/early 20th century
 Decorated in enamels and gilt, the body with two elaborately shaped panels, one depicting Kinko Sennin riding on a giant carp leaping towards the sky surrounded by other *sennin*, the other showing other several *sennin* with their respective attributes including Oshikyo Sennin on the back of a white crane and reading a scroll and another *sennin* walking among clouds; signed on the base with impressed signature *Kozan* within an oval seal.
 39cm (15 3/8in) high.

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



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A TALL HEXAGONAL SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century
 Decorated predominantly in gilt and enamels, each face of the body depicting a different figure scene including middle-class ladies and children gathered inside a mansion, armour-clad warriors discussing strategy before battle in a field and courtiers and retainers watching a dance in front of a *manmaku* (ceremonial curtain), the neck with six roundels enclosing stylized flower heads; signed on the base with three seals *Kyoto Awata Kinkozan tsukuru*.
 41cm (16 1/8in) high.

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



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SEVEN SATSUMA VESSELS

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

Each decorated in enamels and gilt, the first a teapot decorated with two panels enclosing figural scenes of ladies and children in a garden or inside a mansion reserved on a cobalt-blue ground, signed on the base *Fuzan*, 6.5cm x 13cm (2½in x 5 1/8in); the second a teapot with trailing autumnal leaves extending from the shoulder over shrines depicted in the background, signed on the base *Genzan*, 4.5cm x 10.3cm (1¾in x 4 1/8in); the third a teapot with a continuous scene of birds and butterflies among autumnal flower and foliage including rose mallows, *kikyo* (Chinese bellflowers) and chrysanthemums, signed on the base with a seal *Kikkoen tsukuru*, 4.5cm x 8.5cm (1¾in x 3 3/8in); the fourth a sake cup decorated around the exterior with tiny butterflies hovering beneath trailing millefleurs, signed with an impressed seal *Kinkozan tsukuru* on the base, 4.5cm (1¾in) high; the fifth a circular box and cover with stalks of *fuyo* (rose mallows) growing

on the banks of a meandering river, the sides with fronds of purple wisteria, signed *Senzan*, 3.9cm (1½in) high; the sixth a square box and cover decorated with a group of samurai beneath a flowering cherry tree in front of a thatched dwelling, the sides with densely clustered flowerheads, signed on the base *Motodani*, 6.8cm x 12.6cm x 12.6cm (2 5/8in x 5in x 5in); the seventh a globular vase decorated with a mass of large assorted chrysanthemum blossoms, signed on the base *Seizan*, 12.4cm (4 7/8in) high. (12).

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



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A SATSUMA KORO (INCENSE BURNER) WITH EN-SUITE COVER AND A SATSUMA PLATE

One by Ryuzan and one by Kinkozan, Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

Each decorated in enamels and gilt, the first a *koro*, the pierced cover with a pair of long-tailed birds perched among flowering maple branches and sparrows in flight and surmounted by a gilt finial in the form of a seated lion, the design continuing around the body reserved on a cream ground; signed on the base *Satsuma Ryuzan*, 14cm (5½in) high; the second a plate with a central panel framed on the left by trailing wisteria, *suisen* (daffodils) and *shukaïdo* (hardy begonia) enclosing ladies from a wealthy household and children on an leisurely outing; signed on the base *Kinkozan tsukuru*, 18.2cm (7 1/8in) diam. (3).

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

Illustrated on page 89.



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THREE SATSUMA VESSELS

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

Each decorated in enamels and gilt, comprising two bowls, the larger bowl depicting a group of Chinese male and female courtiers gathered at the foot of mountainous landscape, *unsigned*, 18.2cm (7 1/8in) diam.; the smaller bowl depicting five warriors in the central well and bordered by narrow bands of foliate motifs, signed on the base in gilt with a long inscription including the maker's name *Choshuzan* and the painter's name *Yoshitomo*, 12.7cm (5in) diam.; the third a vase with eight rectangular vertical panels around the body, each enclosing a Chinese dignitary, *unsigned*, 13cm (5 1/8in) high. (3).

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



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A DEEP LOBED-RIMMED SATSUMA BOWL

By Juzan, Meiji era (1868-1912), late 19th/early 20th century
Decorated in enamels and gilt with a continuous design of a shoal of assorted fish and crustaceans including catfish, octopus, crayfish, eel, carp and blowfish, caught in a net on the exterior, the interior with densely overlapping millefleurs of chrysanthemum blossoms, peonies and morning glory; signed on the base with a seal *Juzan sei*.
7.5cm x 11.6cm (3in x 4½in).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

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A MINIATURE CYLINDRICAL SATSUMA BRUSHPOT

By Yabu Meizan, Meiji era (1868-1912), late 19th/early 20th century
Finely decorated in enamels and gilt with an all-over design of figures, mainly children engaged in different activities or pursuits including calligraphy, poetry, painting and playing the *shamisen*, the lower bottom section depicting figures cleaning *tatami* mats in preparation for the New Year; signed on the base with a gilt seal *Yabu Meizan*.
6.5cm (2½in) high.

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

171

AN EGG-SHAPED SATSUMA VESSEL AND EN-SUITE COVER

By Meizan, Meiji era (1868-1912), late 19th/early 20th century
Decorated in enamels and gilt with three vertical rectangular panels enclosing contrasting scenes, one depicting courtiers seated around the feet of a nobleman standing in front of a palanquin on the shores of a lake, numerous attendants behind him, the second showing people celebrating the New Year including a boy carrying a kite and a procession of itinerant entertainers, the third with an outdoor scene of townsmen enjoying the *umemi* (plum-viewing) season, with detachable en-suite cover surmounted with a finial in the form of a *shishi* playing with a stalk of peony, signed inside the cover with gilt seal *Meizan sei*; fixed on a wood stand. 14cm (5½in) high including stand. (2).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

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A SMALL OVOID SATSUMA VESSEL AND EN-SUITE COVER

By Kozan, Meiji era (1868-1912), late 19th/early 20th century
Finely decorated in enamels and gilt with three horizontal bands, each enclosing a different design, the upper section with figures engaged in a variety of New Year activities including playing *hobiki* (pulling treasures) and *kagami biraki* (breaking *mochi* [rice cake]), the central band depicting a continuous Chinese mountainous landscape with two scholars in the foreground walking over a bridge spanning the lake, boats sailing in the distance and dwellings nestled amongst pine, the lower section painted with a profusion of assorted seasonal flowers in bloom, the foot and rim with a narrow band enclosing geometric and foliate motifs, the detachable en-suite cover with numerous minute butterflies; signed on the base with a gilt seal *Tama[...] Kozan*.
11.5cm (4½in) high. (2).

£2,500 - 4,000

JPY370,000 - 590,000

US\$3,300 - 5,300



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A LARGE HEXAGONAL SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century
 Boldly decorated in enamels and profuse gilt, the body painted with a continuous scene depicting the Seven Gods of Good Fortune, Hotei at the bottom holding his treasure sack from which issue a 'Hundred Boys' cavorting with Daruma dolls, the design continuing across the other sides of the vase, all reserved on a gold background, the shoulder with repeated geometric motifs enclosed within rectangular reserves; signed on the base *Dai Nihon Satsuma Kinkozan*.
 44.5cm (17½in) high.

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

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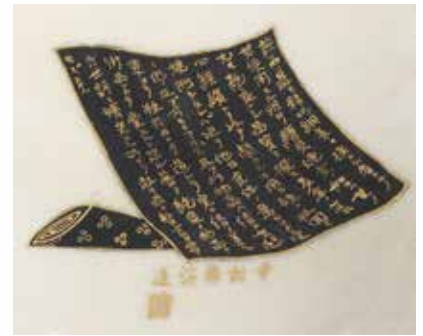
A LARGE BALUSTER SATSUMA JAR

Meiji era (1868-1912), late 19th/early 20th century
 Decorated in enamels and gilt with a continuous scene of revellers dancing, some holding fans, beneath trailing cherry blossoms during the *hanami* (cherry-viewing) season, assorted kimono on a line suspended from flowering cherry trees in the lower foreground; *unsigned*. 33cm (13in) high.

£2,000 - 3,000
 JPY300,000 - 450,000
 US\$2,600 - 4,000



176



(self-congratulatory inscription)

175

A SQUAT SATSUMA VASE

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

Decorated in enamels and gilt, depicting townspeople enjoying activities associated with different months of the year, including people eating *suiika* (water melon) in the summer, ladies buying a planted flower from a botanist and a drunk samurai wielding a sword before a Daruma doll perched on a stand over a bucket and a *hagoita* (battledore) lying on the ground, the flattened shoulder and foot decorated with overlapping and assorted brocades; signed on the base in gilt Ryozan beneath the Yasuda Trading Company mark. 12cm (4³/₄in) high.

£1,800 - 2,500

JPY270,000 - 370,000

US\$2,400 - 3,300

176

A SATSUMA KORO (INCENSE BURNER) AND EN-SUITE COVER

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

Finely decorated in enamels and gilt with two extensive daimyo *gyoetsu* (procession of a Japanese feudal lord), winding past buildings on a lake shore, carrying their feudal lord and lady in separate *kago* (palanquins), high-ranking samurai on horseback leading from the front, other attendants and retainers on foot carrying banners and all the other paraphernalia, a moated castle in the distance, the neck with a band of swirling brocade, the shoulder applied with two

upright bracket handles, the foot with a band of repeated geometric motifs enclosed within shield-shaped panels, the en-suite partially pierced cover embellished with overlapping decorated open fans and surmounted by a finial in the form of a *shishi*; signed on the base in gilt *Nakamura Baikei zo* with a gilt seal beneath a long self-congratulatory inscription by the artist enclosed in a scroll. 20.2cm (8in) high. (2).

£15,000 - 20,000

JPY2,200,000 - 3,000,000

US\$20,000 - 26,000

Provenance

A German private collection.

Transcription of self-congratulatory inscription:

該品ハ最モ精巧細美ノ極タル者ニテ
其使用スル所ノ絵貝焼金ノ如キハ其ノ
尤モ純良ナル品質ヲ撰シ多年ノ苦
心経験トヲ以テ製ナルヲ用ヒ殊ニ數回モ
焼付シタレバ決テ他日変体ノ貴ヒナリ実ニ
他ノ及ブ可キニアラズ且ツ此物品ハ信ニ其起
草ヨリ數拾日ニテ造レリ実ニ信ノ美
術品トシテ愛スルニ足ル普ク純良ノ物品ナ
ルハ世評ニ膾炙スル可ナリ敢テ[...]ニ贅言ヲ
要セズ 奚



177



179



178

177

A PAIR OF SLENDER OVOID SATSUMA VASES

By Shozan, Meiji era (1868-1912), late 19th/early 20th century
 Each vase decorated in enamels and gilt with a complementary scene depicting an elegant bridal procession, the bride wearing a *tsunokakushi* headdress accompanied by several attendants, all strolling beneath overhanging branches of cherry blossoms, the children playing with a dog, the shoulder with overlapping swirling brocade enclosing assorted geometric and floral designs; each vase signed on the base with a gilt seal *Shozan*.
Each vase 24.5cm (9 5/8in) high. (2).

£2,000 - 3,000
 JPY300,000 - 450,000
 US\$2,600 - 4,000

178

A SATSUMA BOTTLE VASE

By Yozan, Meiji era (1868-1912), late 19th/early 20th century
 Decorated in enamels and gilt, the squat circular body painted with two panels, one depicting numerous *karako* (Chinese boys) crossing a drum bridge to a large garden of a pavilion, the other with a flock of geese among flowering plants, reserved on a ground of elaborate floral and formal designs, the tall neck with a pair of writhing dragons; signed above the foot in gilt *Dai Nihon Kyoto Yozan sei*.
32cm (12 5/8in) high.

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



180

179

A RECTANGULAR FOUR LOBED SATSUMA KORO (INCENSE BURNER) AND EN-SUITE COVER

By Bizan, Meiji era (1868-1912), late 19th/early 20th century
Decorated in enamels and gilt, one side decorated with thatched dwellings sheltered beneath pine trees on a mountain's edge overlooking a lake, passengers being ferried across the lake in the foreground, a mountain range in the distance and a winding daimyo procession on the reverse, the sides embellished with a profusion of densely clustered millefleurs and applied with two upright bracket handles, the partially reticulated cover similarly decorated with a mass of millefleurs and surmounted by a chrysanthemum finial; signed on the base with a gilt seal *Bizan*. 12.2cm x 12.7cm (4³/₄in x 5in). (2).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

180

A FINE HEXAGONAL SATSUMA BOTTLE

By Nakamura Baikei, Meiji era (1868-1912), late 19th/early 20th century
Intricately decorated in enamels and gilt, the body with six recessed lobed panels, each depicting a different scene bordered by geometric motifs within swirling wave patterns alternating with superimposed brocade *ogi* open fans, comprising (1) armour-clad warriors confronting a samurai outside a mansion (2) *karako* (Chinese boys) playfully surrounding Jurojin and Bishamonten (3) Chinese scholars and *karako* being ferried across the lake under a full moon (4) warrior and retinue hauling a large bell over water (5) family visiting a shrine (6) two passengers on a ferryboat being poled towards Mount Fuji; complemented by six raised petals encircling the neck, each enclosing a different figural scene, comprising mainly children (1) performing the Kagura dance (2) entertained by a puppeteer (3) carrying on their

shoulders a rice bale in imitation of a palanquin (4) assisting an artisan at his trade (5) playing hide-and-seek (6) a tradesman carrying three paper lanterns attached to the top of a pole; the shoulder with three writhing dragons rendered in enhanced white, red and gilt enamels, the neck with fronds of elaborate jewels extending from the rim beneath a band of floral motifs enclosed within shield panels; signed on the base *Nakamura Baikei zo* with a gilt seal beside a long attestation and self congratulatory inscription within a kettle-shaped cartouche. 12cm x 10.1cm (4³/₄in x 4in).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$11,000 - 16,000

Provenance

A French private collection.

For a similar hexagonal vase with indented panels by the artist, please see Louis Lawrence, *Satsuma: The Romance of Japan*, Meiji Satsuma Publications, Tarzana, CA, 2011, p.220, no.150.

Transcription of self-congratulatory inscription:

該品尤モ
精巧細美ヲ極タル
物ミノ其使用所之画具并
焼金ノ如キ純良ナル品質ヲ
撰用シ殊ニ数回焼付[...]ベ
他日変体之貴ナリ実ニ他之
及所アラズ且ツ該品ハ其起工ヨ
リ実ニ無数之日費ヲ此ラ
之ヲ造レリ普純良之物
品タルハ敢テ贅言ヲ要セズ 奚



(cover)



(self-congratulatory inscription)

181

A SQUAT SATSUMA TEAPOT

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

Delicately decorated in enamels and gilt with a sumptuous scene of a falconry excursion in winter on the shores of a lake, the emperor concealed inside the palanquin borne by a retinue of attendants towards the back, the courtiers and Imperial archers at the front watching the activities and hunting prowess of the falconer wearing fur breeches, the hawking dog trainers and the beaters, a captured red-crested crane in the left foreground, two captured mandarin ducks carried on a pole at the back, four others in flight, a pagoda and pavilions nestled among snow-decked mountains in the distance, the neck with a band of densely cluttered geometric motifs, the short spout decorated in gilt with spiral tendrils, the rounded rectangular silver bracket handle engraved on the exterior with a formal flower head among foliage, the en-suite cover decorated with a procession of several *karako* (Chinese children) performing the New Year *shishimai* dance and pulling a flower cart; signed in gilt just above the foot *Nakamura Baikei zo* with a gold seal and signed *Baikei* within a rectangular black ground reserve on the base; the inside of the lid with a long self-congratulatory inscription within an open book-shaped cartouche. 7.7cm x 14.5cm (3in x 6 11/16in). (2).

£10,000 - 15,000

JPY1,500,000 - 2,200,000

US\$13,000 - 20,000

Provenance

A German private collection.

Transcription of self-congratulatory inscription:

該品ハ最モ精巧細美ヲ極タル
物ニテ其使用スル所ノ焼金画
貝ノ如キハ其最モ純良ナル品質ヲ
撰シ数年ノ苦心経験ヲ以テ製
シタルヲ用キ殊ニ數回モ焼付シタ
レバ決テ他日變体ノ貴ナリ且ツ
此物品ハ其始ヨリ數十回金ニ[...]ノ
造レリ實ニ他ノ能リ及ブ可キニアラズ
信ノ美術精巧品トシテ實ニ愛ス
ルニ足レリ普ク純良ノ物品ナルハ既
ニ世評ニ膾炙スル所ナリ因テ敢テ
此ニ贅言ヲ要セズ



182

CLOISONNÉ-ENAMEL WORKS OF ART
Various Properties

182

A PAIR OF CLOISONNÉ-ENAMEL MOONFLASKS

Meiji era (1868-1912), late 19th/early 20th century
 Both vases worked in silver wire of varying gauge and forming complementary designs, each decorated with a writhing dragon on a blue ground of dense whorl patterns, the foot and neck with formal floral motifs, the neck of each vase applied with two silver handles in the form of a mythological beast; each vase *unsigned*. Each vase 11.7cm (4 9/16in) high. (2).

£2,000 - 3,000
 JPY300,000 - 450,000
 US\$2,600 - 4,000

183

A SMALL SLENDER RECTANGULAR CLOISONNÉ-ENAMEL VASE

By Hayashi Kodenji of Nagoya, Meiji era (1868-1912), late 19th/early 20th century
 Worked in gold and silver wire, each face of the tapering body decorated with a tall stalk of chrysanthemums, two faces with a solitary butterfly hovering above, reserved on a midnight-blue ground, the neck and foot with a band of shield panels enclosing foliate motifs, applied with silver rims; signed on the base *Nagoya Hayashi saku* with the stamped lozenge-seal of Hayashi Kodenji. 14.2cm (5 9/16in) high.

£3,500 - 4,500
 JPY520,000 - 670,000
 US\$4,600 - 6,000



183



184



185

184

A PAIR OF CLOISSONNÉ-ENAMEL VASES

Meiji era (1868-1912), late 19th/early 20th century
Worked in gilt wire and forming complementary designs decorated with assorted butterflies hovering over a profusion of chrysanthemums on a speckled aventurine background, the neck with stylised phoenixes in flight above sprays of flowers; *unsigned*. Each vase approx. 15.2cm (6in) high. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

185

A PAIR OF HEXAGONAL SECTION CLOISSONNÉ-ENAMEL VASES

Meiji era (1868-1912), late 19th/early 20th century
Each worked in gold and silver wire with three sparrows perched or in flight among tall stalks of chrysanthemums reserved on a midnight-blue ground, the neck and foot with a narrow band of repeated foliate motifs; *unsigned*. 18.5cm (7¼in) high. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



186

186

A PAIR OF TALL SLENDER OVOID CLOISSONNÉ-ENAMEL VASES

Probably by Ota Jinnoei, Meiji era (1868-1912), late 19th/early 20th century
Both worked in silver wire of varying gauge and decorated with leafy stems of *sakuraso* (primroses) on a celadon green ground, applied with gilt foot and rim; both vases signed on the base *Ota zo*. Each vase 37cm (14½in) high. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



187

187 *

A ROUNDED RECTANGULAR CLOISSONNÉ-ENAMEL TRAY

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

Worked in silver, gilt and *shosen* (partially wireless) enamels depicting a cockerel, hen and chick, the feathers in typical graduations of colour, the eyes and beak in gilt wire with details to the plumage in silver wire, reserved on a pale-blue ground, bordered by stylised leaves, signed on the bottom right *Kawade* within a gourd-shaped seal; the underside decorated in gilt wire with two large floral and one moon-shaped cartouche over scrolling foliage on a blue ground; with a wooden storage box. 29.5cm x 29.5cm (11 5/8in x 11 5/8in). (2).

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

188

A TALL STRAIGHT-SIDED BALUSTER CLOISSONNÉ-ENAMEL VASE

Meiji era (1868-1912), late 19th/early 20th century
 Worked in silver wire of varying gauge with two pheasants perched on flowering cherry branches growing on the rocky banks of a river, the neck and foot with a narrow band of shield panels enclosing repeated foliate motifs, all reserved on a midnight-blue ground, applied with a silver foot and rim; *unsigned*. 37cm (14 1/4in) high.

£2,500 - 3,000
 JPY370,000 - 450,000
 US\$3,300 - 4,000

Illustrated on page 100.



188



189



190

189 *

A BALUSTER TSUIKI-JIPPO CLOISSONNÉ-ENAMEL VASE

By the Ando Jubei company, Showa era (1926-1989), mid-20th century

Decorated across the front with a *yamazakura* (mountain cherry) and a willow tree, inset with raised white, green and purple enamels applied to the bare copper body, signed on the base with the mark of Ando Jubei; with a separate wood stand and a wooden *tombako* storage box inscribed *Shippo tsuikiji Miyako no haru kabin* (Cloisonné hammered-up vase with the design of spring in Kyoto) and signed *Jubei tsukuru* with seal. 19.5cm (7 5/8in) high. (3).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

For an almost identical vase, see Frederic T. Schneider, *The Art of Japanese Cloisonné Enamel: History, Techniques and Artists, 1600 to the Present*, Jefferson NC, McFarland, 2010, p.C-30, fig.117.

190

A RECTANGULAR CLOISSONNÉ-ENAMEL PLAQUE

Meiji era (1868-1912), late 19th/early 20th century
Worked in silver and gilt wire of varying gauge with a solitary falcon perched on a cherry tree, other leafy stalks of flowering peony and chrysanthemum growing on the ground below, all reserved on a light blue ground and enclosed within a wood frame; *unsigned*. Overall: 68.5cm x 44.2cm (27in x 17 3/8in); the plaque: 58.5cm x 34.2cm (23in x 13 1/2in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

BRONZE, INLAID BRONZE VESSELS AND OTHER METAL WORKS OF ART

Various Properties

191

A PAIR OF TALL CYLINDRICAL BRONZE VASES

By Hasegawa, Meiji era (1868-1912), late 19th/early 20th century
Each cast in varying degrees of relief with an almost identical all-over design depicting pilgrims making their way up a mountainous winding path towards rustic retreats partially concealed by overhanging trees on protruding cliffs, the tall cluster of pine trees in the foreground with some of the foliage partially rendered in gilt suggesting autumn; both vases signed on the base with chiselled characters *Hasegawa* within a chrysanthemum panel above a large *ho-o* (phoenix) carved in high relief. *Each vase 32cm (12 1/2in) high. (2).*

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300

192

TWO BRONZE VASES

One by Shizan, Meiji era (1868-1912), late 19th/early 20th century
Comprising one stout pear-shaped vase applied in high relief with a pair of carp swimming above aquatic plants, signed on the base *Shizan* within a rectangular reserve, 28.5cm (11 1/4in) high; the second a tall baluster vase decorated in high relief with Fujin and Raijin (the Gods of Wind and Thunder) running for cover and an *oni* (demon) sheltering beneath a large straw hat protecting himself during the 'bean-throwing' ritual at Setsubun, inscribed on the reverse with four characters *Fuku wa uchi* (In with good fortune), *unsigned*, 44cm (17 1/4in) high. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



191



192



193



194



195

193

FIVE BRONZE VESSELS

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

Comprising three vases inlaid in silver, gilt and *shakudo* low relief, one pear-shaped vase with three cranes wading in a lake, *unsigned*, 24cm (9 3/8in) high; an ovoid vase with three egrets standing besides reeds, signed on the base with a seal *Inoue*, 12cm (4 3/4in) high; the third smallest vase decorated with a stalk of chrysanthemums, signed on the base with the mark of the Nogawa Company, 9cm (3 1/2in) high; the fourth a rectangular box and a cover, the cover decorated in metal high relief with a solitary goose descending towards a clump of reeds applied on the side, signed on the cover *Yuki [...]* and on the base *Kyoto Kuroda tsukuru*, 4.5cm x 8.5cm x 12.5cm (1 3/4in x 3 3/8in x 4 7/8in); the fifth a vase inlaid in silver with stalks of chrysanthemums, signed on the base *Shusho*, 22.5cm (8 3/4in) high. (6).

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,600 - 2,400

194

A TALL CYLINDRICAL INLAID BRONZE VASE

By Ipposai Yukoku for the Kuroda Company of Kyoto, Meiji era (1868-1912), late 19th/early 20th century

The reddish-brown body carved in varying degrees of relief with three large carp swimming near the surface or rippled waters above a floating aquatic plant rendered in flat gilt inlay, the carps' eyes inlaid in flat gilt with black pupils, signed on the reverse with chiselled signature *Ipposai Yukoku kizamu* and on the base *Kyoto Kuroda zo*. 34cm (13 3/8in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



196

195

A BALUSTER BRONZE VASE

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

Applied in relief with seven turtles crawling around the rim of the vase, one offspring clambering over its parent's carapace; signed on the base with chiselled characters *Seifu*.

23.2cm (9 1/8in) high.

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

196 *

AN INLAID BRONZE PEAR-SHAPED VASE

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

The body worked in gold, bronze and silver relief inlay with a bag of *minomushi* (bagworm moths) suspended from trailing branches of *kaki* (persimmon) fruits and worm-eaten foliage, the neck and foot decorated repeated geometric motifs in fine flat inlay of silver, gilt and *hido* (red copper); stamped on the base *Dai Nihon Kako tsukuru* (made by Kako in Great Japan).

20.5cm (8in) high.

£3,500 - 4,500

JPY520,000 - 670,000

US\$4,600 - 6,000



197

197

A SLENDER OVOID INLAID BRONZE VASE

By probably Jomi Eisuke II, Meiji era (1868-1912), late 19th/early 20th century

Decorated in flat silver and *shakudo* inlay with the full moon above a cedar grove, a large pine tree with its branches overhanging a lake in the foreground; signed in seal form on the base *Jomi sei*. 20.1cm (8in) high.

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

198 *

A BRONZE BALUSTER VASE

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

The body decorated in high relief with a solitary, majestic *ho-o* (phoenix) in flight with all its feathers spread out forming a canopy over the front shoulder of the vase, signed on the base with chiselled characters *Beiho saku*; with a wooden storage box with label inscribed *Do marugata ho-o koku Beiho saku* (Bronze circular [vase] with *ho-o* design, made by Beiho). 20.2cm (8in) high. (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300



198



199

199 *

A BRONZE VASE IN THE FORM OF A STYLISED ROHDEA

By Nakajima Yasumi II (1905-1986), Showa era (1926-1989), 20th century

The patinated dark reddish-brown elongated quatre section body with a wide flared rim, the rim applied with two pierced ornamental handles on opposite sides in the form of four semi-circles, signed on the base with two chiselled characters in archaic script form *Yasumi*; with a wooden *tomobako* storage box inscribed *Chudo omoto kabin, Yasumi* (Cast bronze vase in the form of a rohdea by Yasumi) with seal *Yasumi*. 25.5cm x 21cm (10in x 8¼in). (2).

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

Born in Osaka the eldest son of the well-known metal artist Nakajima Yasumi I, Yasumi II graduated from the Kokuritsu Sendai Kogei Shidosho (Sendai National Crafting Academy). In 1933 he exhibited for the first time at the Shokosho Yushutsu Kogeiten (Export Crafts Exhibition organised by the Ministry of Industry and Commerce) and went on to show his work several times outside Japan at the Grande Salon de Paris as well as the Export Trading Exhibition in Buenos Aires, Argentina. He participated numerous times in the Nitten national exhibitions, winning the prestigious Hokutosho (North Star Award) in 1952. In 1969 he was named a Person of Merit in the Crafts by Osaka Prefecture.



200

200 *

A BRONZE VASE IN THE FORM OF A LENGTH OF STYLISED CORAL

By Nakajima Yasumi II (1905-1986), Showa era (1926-1989), 20th century

Cast with short 'branches' and engraved with two super-imposed circles to the front and back, signed on the base with two chiselled characters in archaic form *Yasumi*; with a wooden *tomobako* storage box, inscribed *Yasumi, Chudo kaiho kabin* (Cast bronze flower vessel in the shape of treasure of the sea [possibly coral]) and signed inside the lid *Yasumi* with seal *Yasumi*. 25cm (9 7/8in) high. (2).

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

Please refer to the preceding lot for the biography of this artist.



201

201 *

A BRONZE VESSEL IN THE FORM OF A STYLISED BIRD

By Nakajima Yasumi II (1905-1986), Showa era (1926-1989), 20th century

Probably made for *ikebana* (flower arrangement), signed on the base with two chiselled characters in archaic script form *Yasumi*; with a wooden *tomobako* storage box inscribed outside the lid, *Chudo kotobukidori kabin* (Cast bronze vase in the form of an auspicious bird), inside the lid signed *Yasumi* with seal *Yasumi*, with an inscription indicating this item was presented to Mr Hisano Yasuo by the Osaka Tottoriken Tomonokai (Friends of Tottori Prefecture in Osaka) in Showa 44 (1969). 16.7cm x 28cm (6½in x 11in). (2).

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

Please refer to lot 199 for the biography of this artist.



202

**AN INLAID IRON RECTANGULAR VESSEL
AND EN-SUITE COVER**

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

Inlaid in flat silver and gold overlay with a tight repeated geometric lozenge patterns, two sides decorated along the bottom with ferns, the shoulder and handles scattered with cherry blossoms, the cover similarly inlaid and surmounted by a bronze finial in the form of a seated *shishimai* dancer, resting one hand on a large *shishi* mask with a *kitsune* mask propped on his head, the whole raised on four tall lappet feet, the sides applied with two upswept split slab handles; *unsigned*. 22.2cm (8¾in) high. (2).

£7,000 - 9,000

JPY1,000,000 - 1,300,000

US\$9,300 - 12,000

203

TWO INLAID IRON CIGARETTE CASES

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

The first, converted into a cosmetic case, worked in typical gold and silver overlay with snow-laden bamboo leaves on one side and Mount Fuji on the reverse, all reserved on a plain matt black damascened ground, the inside inset with two engraved compartments and a mirror, the outside of the hinged cover attached with a gold chain and decorated with a gold monogram with the initials *AHW*, the same initials inscribed in *katakana* script to its left, signed on the interior with gold seal *Nihonkoku Kyoto no ju Komai sei* beneath a dragonfly, 9.5cm x 7.3cm (3¾in x 2 5/8in); the second worked in typical gold overlay with a peacock perched on a gnarled branch of pine draped diagonally across the cover, the interior plain and inscribed with the initials and date *M.B. 1930*, the reverse inlaid with three *chidori* (plovers or dotterels) on a plain matt black damascened ground, signed with a seal *Nihonkoku Kyoto no ju Komai sei* beneath a dragonfly, 8cm x 12.2cm (3 1/8in x 4¾in), with a wooden storage box. (3).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

Illustrated on page 106.



203



(interior)



204



205

204 *

AN ARTICULATED IRON MODEL OF A SPINY LOBSTER

By the Myochin workshop, Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century
Assembled from hammered sheets of iron with fully articulated tail and limbs, the surface worked to resemble the natural shell, signed on the underside *Myochin*; with a wooden storage box inscribed on the cover *Myochin saku Ebi okimono* (A spiny lobster *okimono*, made by Myochin). 20.5cm (8in) long with retracted antennae (2).

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000

205

AN ARTICULATED IRON MODEL OF A SPINY LOBSTER

By a member of the Myochin family, Meiji era (1868-1912), late 19th/early 20th century
Naturalistically modelled, formed from individually cast, hammered and carved sections crafted to resemble the crustacean's shell with well-chiselled details, assembled with fully articulated joints to allow lifelike mobility; signed on the belly *Myochin*; with an unassociated wooden storage box. 20.5cm (8in) long with retracted antennae. (2).

£3,000 - 4,000
JPY450,000 - 590,000
US\$4,000 - 5,300



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A GILT-BRONZE AND SILVER OKIMONO OF A COCKATOO ON AN EN-SUITE BRONZE STAND

By Unbi, Meiji era (1868-1912), late 19th/early 20th century
Cast in two separate sections, the bird perched on one foot atop a gnarled tree from which issues a bifurcated branch of plum, its right talon raised to its beak; signed on the reverse of the tree *Unbi zo* within a rectangular bronze reserve.
28.1cm (11in) high. (2).

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

207

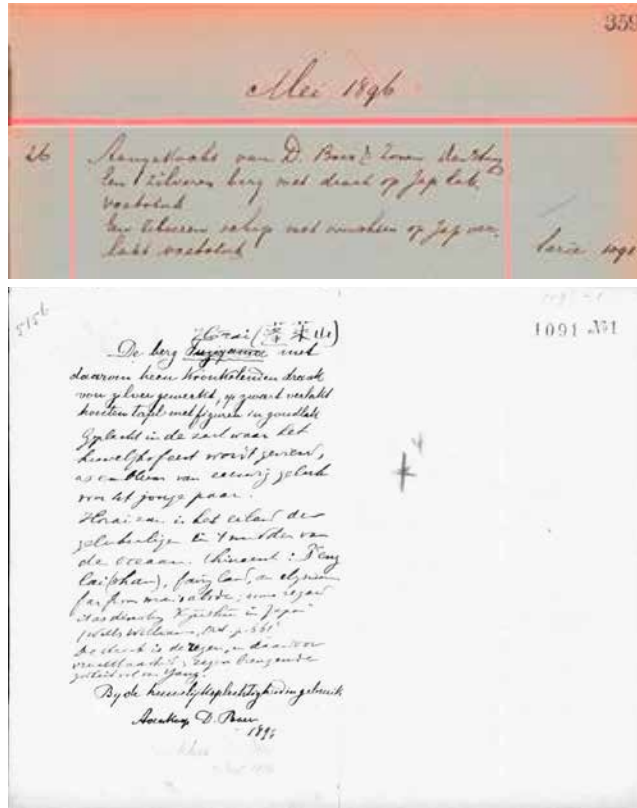
A SILVER OKIMONO OF A FANTAIL PIGEON

By Akasofu Gyokko, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Naturalistically chiselled, standing with its tail erect, its head slightly twisted towards the left, the legs of gilt with *shakudo* talons, the eyes gilt with *shakudo* pupils, the beak of *shakudo*; signed on its belly with chiselled characters *Gyokko saku* within a rectangular reserve.
21cm (8¼in) high.

£2,500 - 3,000
JPY370,000 - 450,000
US\$3,300 - 4,000



207



(Reproduction of the original museum inventory for this piece, courtesy of The National Ethnological Museum of Leiden)

208

A LARGE AND UNUSUAL SILVER, SHIBUICHI AND GILT OKIMONO OF A DRAGON ASCENDING MOUNT FUJI

Meiji era (1868-1912), late 19th century, circa 1890s
 Finely chiselled and wrought with details in *shibuichi*, silver, *shakudo* and gilt, the writhing three-clawed dragon modelled in relief, emerging from in front of modulated wisps of cloud towards the snow-decked tripartite peak, *unsigned*; resting on an elaborate, stepped removable en-suite wood stand embellished on the top surface with clouds and around the sides with gold-lacquer turbulent waves echoing the design of the wave-lashed Fuji. *Mount Fuji*: 38.5cm x 53cm (15 1/8in x 20 7/8in); the wood stand: 34.5cm x 58.5cm x 31cm (13 1/2in x 23in x 12 1/8in). (2).

£30,000 - 50,000
 JPY4,500,000 - 7,400,000
 US\$40,000 - 66,000

Provenance

Purchased by Museum Volkenkunde Leiden (The National Ethnological Museum of Leiden), May 1896

Starting in the seventeenth century, Mount Fuji became popular as a scenic location close to the burgeoning city of Edo (present-day Tokyo) and inspired the leading artists of the day both as a sacred, symbolic space and as a focus of national pride. The great painter Kano Tan'yu (1602-1674) pioneered the standard method for rendering the mountain and this was taken up throughout the Edo period by later masters such as Ogata Korin (1658-1716), Sakai Hoitsu (1761-1828), and Hoitsu's leading pupil and successor Suzuki Kiitsu (1796-1858). One version by Kiitsu, in the Indianapolis Museum of Art, features a dragon ascending the side of the mountain with its tail in waves and its head in the clouds, as in this somewhat later metalwork version (see McKelway, Matthew P. McKelway, *Silver Wind: The Arts of Sakai Hoitsu (1761-1828)*, Japan Society, New York, 2012, cat. no.51).





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211

209 *

ONE BRONZE AND ONE SILVER OKIMONO OF TWO CARPS

By Yamakawa Koji II (1860-1930) or III (1884-1938), Meiji (1868-1912) or Taisho (1912-1926) era, 20th century

Each naturalistically rendered in a swimming attitude with its fins thrashing the water, the details on the bodies, fins, gills and tails finely incised, the eyes inlaid in gilt with dark pupils, the silver carp signed on its belly *Yamakawa Koji* within a rectangular reserve; with a large natural wood stand. *Each carp: 29.5cm (11 5/8in) long; the stand: 66cm (26in) long.* (3).

£2,500 - 3,000
JPY370,000 - 450,000
US\$3,300 - 4,000

Yamakawa Koji was the name used by three generations of prominent family of artists working in the Kaga metalworking tradition, from the late Edo period to the early Showa era.

210

A PAIR OF BRONZE CARP

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

Each naturalistically cast with its body slightly curved to the right, balanced on its fins and its tail thrashing in the water, its eyes double-inlaid with gilt and black pupils; each signed on one pelvic fin *Nobumitsu* within an oval reserve. *The larger carp: 25cm (9 7/8in) long; the smaller carp: 21.5cm (8 1/2in) long.* (2).

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



212

211 *

A BRONZE OKIMONO OF A CARP

Meiji (1868-1912) or Taisho (1912-1926), early 20th century
 Modelled in art nouveau style with the carp shown balancing on its tail on the crest of an exaggeratedly long wave forming the stand; *unsigned*. 39.2cm (15 3/8in) high.

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

212

A BRONZE OKIMONO OF A MONKEY

By Genryusai Seiya, Meiji era (1868-1912), late 19th/early 20th century
 Naturalistically cast crawling on all fours, its head slightly raised and one forepaw clutching a sprig of leafy *biwa* fruit; signed on its belly *Seiya saku* within a rectangular reserve. 25.5cm x 50cm (10in x 19 5/8in).

£4,000 - 5,000

JPY590,000 - 740,000

US\$5,300 - 6,600

213 *

A BRONZE OKIMONO OF TWO RABBITS

By Okazaki Sessei (1854-1921), Meiji era (1868-1912), late 19th/early 20th century
 One standing with its front paws resting lightly on the back of its recumbent mate, signed beneath on one hind paw *Sessei* within a rectangular reserve; with a wooden storage box. 12cm x 14cm (4 3/4in x 5 1/2in). (2).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

Okazaki Sessei got his early training in Osaka under his father, a maker of iron kettles, before moving to Tokyo to study casting under Suzuki Masayoshi. He participated in both domestic and international expositions and became famous for his work on large-scale public works including the statues of Saigo Takamori at the entrance to Ueno Park and of Kusunoki Masashige in the square in front of the Imperial Palace. In his later years he served as Professor at Tokyo School of Art.



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**A BALUSTER TALL-NECKED BRONZE VASE
AND A BRONZE OKIMONO OF AN OWL**

One by Murata Seimin (1761-1837) and one by Yasuyuki, Edo period (1615-1868) and Meiji era (1868-1912), early 19th to early 20th century
The first constructed in two sections, the short-eared owl (detachable) perched on a tree branch with its head cocked quizzically to the right and its wings folded at its sides; signed on one side of the branch *Seimin chu* within a rectangular reserve, 26cm x 26cm (10¼in x 10¼in); the second applied in high relief with a kingfisher perched on a stalk of lotus leaf decorated on the flattened body of the vase, another lotus stalk on the neck; signed on the base *Yasuyuki*, 31cm (12¼in) high. (3).

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

215

A BRONZE OKIMONO GROUP OF AN OWL AND MONKEY

Meiji era (1868-1912), late 19th/early 20th century
Constructed in two separate sections, the detachable owl perched at one end of a gnarled tree, facing ahead, a monkey emerging from within a hole at the front, *unsigned*; with a wooden storage box inscribed *Koboku fukurou* (an owl on an old tree). 25.7cm x 17.3cm (10½in x 6¾in). (3).

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

216

**A BRONZE OKIMONO OF A KORO (INCENSE BURNER)
AND COVER IN THE FORM OF A QUAIL**

Meiji era (1868-1912), late 19th/early 20th century
Perched on one foot atop a rocky outcrop with one foot raised, its head turned around with an alert expression, a section of perforated plumage on its back forming the removable cover, *unsigned*; with a wooden storage box with inscription *Kodo uzura koro* (Bronze incense burner of a quail). 25.5cm (10in) high. (3).

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

217

A LARGE BRONZE OKIMONO OF A MACAQUE MONKEY

Meiji era (1868-1912), late 19th/early 20th century
Seated with a somewhat distracted expression, slightly hunched over with its long-toed feet crossed, clutching in its right hand a feather duster; signed beneath with the mark of a crane within a circle; with a separate wood stand. 26cm x 32cm (10¼in x 12½in). (3).

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



218



219

218

SEVEN BRONZE OKIMONO OF RATS

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
 Each rodent naturalistically modelled seated with its long tail curled round to the side, six cast with the forepaws resting on or clutching a chestnut, one eating an earthworm, each rat with incised fur details; two signed with a *kao*, two signed *Han*, one signed *Gyokuzan*, one signed *Masanori chu*, one signed *Hoju chu*. Each rat approx. 7.3cm to 11cm (2 7/8in to 4 5/8in) high. (7).

£2,000 - 3,000
 JPY300,000 - 450,000
 US\$2,600 - 4,000

219

A BRONZE OKIMONO OF TWO RATS ON DAIKOKU'S MALLET

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
 One rodent perched on the tasselled handle, a second rodent standing on its hind legs towards the top of the mallet, signed on the reverse of the handle with chiselled characters in *tensho* script possibly reading *Anatsu, Tanamura*. 17.5cm x 33cm (7 7/8in x 13in).

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

220 *

A BRONZE ARTICULATED OKIMONO OF AN EBI (SPINY LOBSTER)

Meiji era (1868-1912), late 19th/early 20th century
 Naturalistically rendered, the legs, antennae, tail and eyes fully articulated and assembled to allow lifelike mobility, with reddish-copper patination; *unsigned*. 25.2cm (9 7/8in) long with retracted antennae.

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

221 *

AN ARTICULATED BRONZE MODEL OF A CRAB

Meiji era (1868-1912), late 19th/early 20th century
 The crustacean separately cast and assembled, the legs and claws fully articulated, the surface worked to resemble the crab's natural shell, patinated to a reddish-brown finish, *unsigned*; with a wooden storage box inscribed *Kodo kani* (An ancient bronze crab). 21cm (8 1/4in) across with fully extended legs. (2).

£2,000 - 3,000
 JPY300,000 - 450,000
 US\$2,600 - 4,000



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220

221



222

222

THREE BRONZE ANIMALS

One lion by Kiyomitsu and the tiger by Watanabe, Meiji era (1868-1912), late 19th/early 20th century
 Each animal naturalistically modelled with its head raised and wide-open snarling mouth, the larger lion signed on the underside *Kiyomitsu saku* within a rectangular reserve, 25cm x 51cm (9 7/8in x 20in); the smaller lion signed on its belly *Seiya* in hiragana, 12.5cm x 22cm (4 7/8in x 8 5/8in); the tiger on an integral detachable wood stand, signed on the tiger's belly *Watanabe sei* within a rectangular reserve, 17cm x 34cm (6 3/8in x 13 3/8in). (4).

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,600 - 2,400

223

FOUR BRONZE OKIMONO

Meiji era (1868-1912), late 19th/early 20th century
 The first a candlestick in the form of a crane standing atop two turtles and holding a stalk of lotus flower in its beak, unsigned, 33cm (13in) high; the second a goose, signed on its tail *Chikayoshi* within a rectangular reserve, 8cm x 16cm (3 1/8in x 6 1/4in); the third Kinko Sennin seated astride a giant carp, signed on the underside *Seimin chu*, 10.5cm x 14.5cm (4 1/8in x 5 3/4in); the fourth a *bijin*, clad in a simple kimono, adjusting her coiffure and walking with a *shamisen* and *bachi* (plectrum) in her left hand; signed on the base *Takaaki* within a round seal on the base. 38.5cm (15 1/8in) high. (4).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



223



224

224

A BRONZE OKIMONO GROUP OF TWO TIGERS

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

Both tigers fixed to an en-suite bronze stand cast to resemble the rocky banks of a river, the adult tiger with its head lowered and about to drink water from the river, its cub waiting by its mother's side, signed *Seiya saku* within a rectangular reserve; the whole on an un-associated separate large oval marble stand. *The tiger group: 16cm x 41.5cm (6 1/4in x 16 1/4in); the marble stand: 3cm x 45cm (1 1/8in x 17 3/4in).* (2).

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

225

A BRONZE OKIMONO GROUP OF TWO PLUMP PUPPIES

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

Constructed as two separate pieces, one standing on its hind legs with both forepaws resting on its mate's back, the other recumbent, playing with a stem of bamboo, signed on the belly on one puppy *Morimitsu*; with two unassociated wooden storage boxes *16cm x 25cm (6 1/4in x 9 7/8in).* (4).

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



225



226

226 *

A BRONZE EAGLE ON AN EN-SUITE BRONZE PERCH

Meiji era (1868-1912), late 19th/early 20th century
 Constructed in four separate sections, the bird of prey perched with its head lowered, its wings (detachable) outspread, alert and poised, ready to pounce on unsuspecting prey, on a tasselled bronze stand decorated with gilt mounts on the feet; *unsigned*. *Total height: 69cm (27 1/16in) high; the wingspan: 65cm (25 5/8in) across. (8).*

£1,200 - 1,800

JPY180,000 - 270,000

US\$1,600 - 2,400



227



228

227 *

A BRONZE OKIMONO OF A SPARROW ON GREEN LEAVES

Taisho (1912-1868) or Showa (1926-1989) era, early 1900s
 Constructed in two detachable sections, the *buncho* (Java sparrow) perched atop one of the green leaves issuing from a red-berried plant growing against a rocky mound, *unsigned*; with a glass display case. *The sparrow: 18cm (7 1/16in) high; the glass case: 34.5cm x 25.2cm x 19.2cm (13 1/2in x 10in x 7 1/2).* (3).

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

228 *

A BRONZE KORO (INCENSE BURNER) AND COVER IN THE FORM OF A SHISHI

Meiji era (1868-1912), late 19th/early 20th century
 Naturalistically cast seated with one forepaw raised and its body twisted to the right, the other forepaw resting on a reticulated and tasselled brocade ball, playfully biting the silk cord, a section of the furry spirals carved in relief on its back removable and forming the cover, *unsigned*; with a wooden storage box with paper label inscribed *Kodo shishi koro* (Ancient bronze incense burner in the form of a *shishi*). *17cm x 20.5cm (6 5/8in x 8 1/16in).* (2).

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

229 *

A BRONZE BOX AND COVER IN THE FORM OF A TURTLE

By Tatsuo, Meiji (1868-1912) or Taisho (1912-1926), early 20th century
 Naturalistically cast, crawling with its head emerging from its carapace and turned to the left, its carapace detachable and forming the cover; signed on the base with chiseled characters *Tatsuo* within a rectangular reserve. *2.6cm x 14.2cm (1in x 5 1/2in).* (2).

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



229



230



230 *

TWO BRONZE OKIMONO OF QUAILS

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

Each naturalistically cast standing, one with its head lowered into its breast and preening its plumage, 11.5cm (4½in) high; its mate with its head slightly craning forward, 7.5cm (2 7/8in) high; each signed on the underside *Nihon koku Maruki sei* within a square reserve. (2).

£3,000 - 5,000

JPY450,000 - 740,000

US\$4,000 - 6,600

231 *

A COPPER KORO (INCENSE BURNER) AND COVER IN THE FORM OF A SHACHIHOKO

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

The imaginary sea creature cast in two separate sections with an exaggeratedly stylised large tiger head, body of a carp and prominent whiskers, its up-raised tail curling over its head, with chiseled details, the underside signed with two chiselled characters *Kamejo*; with a wooden storage box inscribed outside the lid *Kamejo saku sentoku koi koro* (*Sentoku* [copper] carp incense burner made by Kamejo), inside the lid *Shibuya shi kyuzoubutsu* (ex collection of Mr Shibuya). 21cm x 23cm (8¼in x 9in). (3).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000



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232



233

BRONZE FIGURES Various Properties

232

A BRONZE FIGURE OF A WARRIOR

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

The figure cast advancing forward in a belligerent stance, gripping a trident in one hand and brandishing a bell in the other, a pair of swords tucked into his sash at the side, his pantaloons decorated with wheel medallions and his garments decorated with *mitsu-domoe mon* (crest with three-comma motif), signed on the reverse in a rectangular reserve *Gyokko*; fixed on a rectangular wood base, carved and pierced around the sides with foliate motifs. 33cm (13in) high including stand.

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000

233

A TALL BRONZE FIGURE OF A WARRIOR

Taisho (1912-1868) or Showa (1926-1989) era, early 1900s

Comprising a commander, standing ahead, clutching in his right hand a *saihai* (tasseled battle-signalling baton) and an elaborate staff (detachable) mounted with the crest of *roppon-Genjiguruma* (oxcart wheel with six spokes) at the top and a wheel symbol beneath, a *tanto* tucked into his waist at the front and a *tachi* suspended from his left hip, dressed in richly brocaded garments and wearing full armour, affixed to a rectangular plain wood stand; unsigned. The figure: 31.5cm (12 3/8in) high; total height: 51.5cm (20 1/8in) including stand. (2).

£3,000 - 4,000
JPY450,000 - 590,000
US\$4,000 - 5,300



234



235



236

234

A BRONZE FIGURE OF AN ARCHER

Taisho (1912-1868) or Showa (1926-1989) era, early 1900s
 Standing with barefoot apart, leaning back with his left arm taut as he prepares to loose an arrow (missing), his robes decorated with elaborate crests and wheel symbols, a *tanto* tucked into his belt at the front, fixed on a rectangular wood stand, carved and pierced around the sides with foliate motifs; *unsigned*. *The figure: 25.2cm (9 7/8in) high; total height: 45.2cm (17 5/8in) including stand.*

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

235

A BRONZE FIGURE OF A WARRIOR

Taisho (1912-1868) or Showa (1926-1989) era, early 1900s
 Standing in a belligerent pose with feet apart, dressed in full armour tied in a tassel at the back, carved with elaborate crests, wearing a tall *kabuto* (helmet), clutching a weapon (tip lacking), a sword tucked into his waist, *unsigned*; fixed on a rectangular wood stand carved and pierced around the sides with floral motifs. *The figure: 21.5cm (8 1/2in) high; total height: 29.2cm (11 1/2in) including stand.*

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



237



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236

A BRONZE FIGURE OF AN ARCHER

Taisho (1912-1868) or Showa (1926-1989) era, early 1900s
 Standing in a defiant attitude, leaning back, with one hand holding a bow (detachable) and his left arm taut as he prepares to loosen an arrow (lacking), a short sword and *tachi* tucked into his waist, his wind-blown garments and pantaloons cast with *migi-futatsu-domoe* (two large commas rightward) crests, fixed to an unrelated rectangular wood stand; *unsigned*. The figure: 26cm (10 $\frac{1}{4}$ in) high; total height: 37cm (14 $\frac{1}{2}$ in). (2).

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

238

A BRONZE FIGURE OF A WARRIOR

Taisho (1912-1868) or Showa (1926-1989) era, early 1900s
 Dressed in full armour, wearing an *eboshi* (cap) and standing on one leg, running in pursuit with both hands raised above his head clutching a weapon (missing), affixed to an integral rectangular wood stand, carved and pierced around the sides with stylised flowers among *karakusa* ('Chinese grasses'); *unsigned*. 30.5cm (12in) high including stand.

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

237

A BRONZE FIGURE OF A SAMURAI WARRIOR

Taisho (1912-1868) or Showa (1926-1989) era, early 1900s
 Standing in full armour including a *do* (armour) and wearing an *eboshi* (cap), poised in a belligerent stance with feet apart clutching with both hands a *yari* (spear), a *tachi* (long sword) suspended from his right side, his pantaloons cast with *sagari-fuji* (hanging-down -wisteria) crests, two stray arrows at his feet, fixed on a bronze base simulating the battleground; *unsigned*. 21cm x 24.2cm (8 $\frac{1}{4}$ in x 9 $\frac{1}{2}$ in).

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



239



240



241

239

A BRONZE FIGURE OF AN ARCHER

Taisho (1912-1868) or Showa (1926-1989) era, early 1900s
Standing with barefoot apart, leaning back with his left arm taut as he prepares to loose an arrow (bow and arrow missing), wearing a *domaru* (armour) over his garments decorated with elaborate wheel symbols, fixed on a rectangular wood stand, carved and pierced around the sides with foliate motifs; *unsigned*. The figure: 17cm (6 5/8in) high; total height: 26.2cm (10 1/4in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

240

A BRONZE FIGURE OF A WARRIOR

Taisho (1912-1868) or Showa (1926-1989) era, early 1900s
Standing with feet apart in a belligerent stance, both hands clutching a sword, his wind-swept garment and pantaloons cast with *maru ni chigai takanoha* (two crossed eagle feathers) crests, a fur-covered *tachi* suspended from his waist, fixed on a rectangular wood stand carved and pierced around the sides with formal floral motifs; *unsigned*. The figure: 18cm (7in) high; total height: 23.5cm (9 1/4in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

241

A BRONZE FIGURE OF A WARRIOR

Taisho (1912-1868) or Showa (1926-1989) era, early 1900s
Standing in a belligerent pose with feet apart, dressed in full armour, carved with elaborate crests of *rokumaizasa* (six bamboo leaves) and wheel symbols with clouds, wearing a *kabuto* (helmet), brandishing a *naginata* (spear), a fur-covered *tachi* suspended from his waist and a *tanto* tucked into his belt at the front, affixed to an unrelated rectangular plain wood stand; *unsigned*. The figure: 26.5cm (10 1/4in) high; total height: 37.5cm (14 3/4in) including stand. (2).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

242 *

A GILT-BRONZE OKIMONO OF BENKEI HOLDING ALOFT A KORO (INCENSE BURNER) AND COVER

By Miyao Eisuke of Yokohama, Meiji era (1868-1912), late 19th/early 20th century
Constructed in two detachable sections, the legendary strongman seated cross-legged wearing a gilt-accented armour breast plate and brocade-patterned garments decorated with phoenix crests and large blossoms amid incised scrolling leafy tendrils, holding up with both hands a large tripod censer (detachable) decorated in high relief with a dragon writhing among clouds ornamented around the body, the sides applied with two tall upturned handles in the form of mythological creatures, the en-suite cover partially pierced with a band of gilt-edged petals and surmounted by a *shishi* playing with a tasseled brocade ball; signed on the reverse of Benkei *Miyao seizo* within a large gilt square cartouche. The figure: 31cm (12 3/16in) high; the koro: 37cm (14 1/2in) high. (3).

£15,000 - 20,000

JPY2,200,000 - 3,000,000

US\$20,000 - 26,000



(signature)



242



243



244



245



246



247



243 *

A BRONZE OKIMONO OF A BOY ON AN OX

By Sekiguchi Shinya (1877-1932), Meiji era (1868-1912), late 19th/early 20th century

The young ox-herd seated on the back of a recumbent ox, holding the halter which is tied through the beast's nose, his basket strapped to his back, signed in an oval silvered-metal reserve *Shinya koku*; with a wooden *tomobako* storage box titled *Bokudo Okimono* (*Okimono* of a herd boy) and signed by the artist *Nihon Bijutsu Kyokai shinsain Sekiguchi Shinya zo* (made by Sekiguchi Shinya, a judge in the Japan Art Association) with seal *Shinya no in*.
17.2cm x 29cm (6³/₄in x 11¹/₂in). (2).

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000

Born in Shiba-ku, Tokyo in 1877, Sekiguchi Shinya was the son of the celebrated metalworker Sekiguchi Ichiya, who himself was under the tutelage of Goto Ichijo (1791-1876). Shinya studied painting with Hashimoto Gaho (1835-1908) and first exhibited at the fourth Naikoku Kangyo Hakurankai (National Industrial Exposition) in 1895. His works are also recorded in the catalogues of the 1900 Paris Exhibition, and of the fifth National Industrial Exposition (1903).

244

A BRONZE FIGURE OF AN ELDERLY MAN ENGAGED IN YOMAWARI (NIGHT WATCHING)

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

Standing, wearing *waraji* (straw sandals), slightly bending over with *hyoshigi* (wood clappers) clutched in each hand, his mouth wide open calling out '*hino yojin*' (beware of fires), a paper lantern tucked into his belt; *unsigned*. 33cm (13in) high.

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

245

A BRONZE OKIMONO FIGURE OF A WARRIOR

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

Possibly of Jiraiya, the benevolent pirate commonly enacted in Kabuki, standing in windswept robes on the bed of an exaggeratedly large wisp of cloud issuing from an en-suite rectangular stand, his left hand clutching the index finger of his right hand, a *tachi* suspended from his belt at his left side; *unsigned*. 44.5cm (17³/₄in) high.

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

246

TWO GILT-BRONZE FIGURES

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

Comprising one samurai warrior, standing with feet apart in a belligerent stance, clutching a sword in each hand, an *aikuchi* tucked into his waist, his wind-swept robes cast with floral sprays, signed in a rectangular reserve *Miyao* in a rectangular reserve, 22cm (8⁵/₈in) high including stand; the second representing a dancer possibly performing the *Onikenbai* (*oni* sword dance), wearing a long-haired wig, wielding a sword in one hand and holding a demon mask in the other, signed on the reverse of one leg *Miyao* in a rectangular reserve, 21cm (8¹/₄in) high including stand; each fixed on to en-suite wood stands, decorated in gold *takamaki-e* around the sides with *karakusa* ('Chinese grasses'). (2).

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

247

A SMALL GILT-BRONZE FIGURE OF A SAMURAI

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

The figure shown standing with one hand holding aloft an open signal fan and the other clutching probably a baton (lacking), a *tachi* suspended from his waist around his left hip, his garments decorated with auspicious motifs highlighted in gilt; affixed to a rectangular wood stand lacquered around the sides with *karakusa* ('Chinese grasses'); *unsigned*. 16cm (6¹/₄in) high, including stand.

£2,000 - 3,000
JPY300,000 - 450,000
US\$2,600 - 4,000



248



248

TWO BRONZE FIGURE OKIMONO

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

The first a young boy affixed to a burlwood base, carrying over his shoulder a basket containing eels, one escaping, *unsigned*, 19cm x 12.5cm (7½in x 4 7/8in); the second Urashima Taro borne across turbulent waters on the back of a giant turtle, carrying under one arm the *tamatebako* (treasure casket), signed on the side in *tensho* script characters (unread) within an oval reserve, 11cm x 23.5cm x 16cm (4 3/8in x 9¼in x 6¼in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

249 *

A SILVERED BRONZE FIGURE OF MOTHER AND CHILD

By Toyokawa Mitsunaga II (1850-1923), Meiji era (1868-1912), late 19th/early 20th century

The woman shown supporting her boisterous young son on her back with one hand and holding her straw hat with the other, the child leaning over and pulling his mother's ear, signed *Oju Mitsunaga kore o horu* with gold inlaid seal *Mitsunaga*; with a wooden *tomobako* storage box inscribed outside the lid *Nofu senkoku* (Engraved [figure of] a peasant woman), inside the lid signed *Oju Hakuzanshi Toyokawa Mitsunaga* with two seals. 36.2cm (14¼in) high. (2).

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300

250

A PAIR OF GILT-BRONZE FIGURES HOLDING BELLS

Taisho (1912-1868) or Showa (1926-1989) era, early 1900s

Cast in the style of Miyao Eisuke, each comprising a warrior standing with bare feet apart and holding aloft in one hand a large temple bell (detachable), the figure's robes tied at the waist with an elaborate belt and decorated with scattered formal medallions, each *unsigned*; each affixed to an integral rectangular wood stand, supported on four cabriole feet, carved and pierced around the sides with floral motifs. *Each overall including bell approx. 66cm (26in) high.* (4).

£6,000 - 8,000

JPY890,000 - 1,200,000

US\$7,900 - 11,000



249



250





251

PAINTED HANGING SCROLLS
Various Properties

251 *

ARTIST UNKNOWN

Edo period (1615-1868), late 17th/18th century
Kakejiku (vertical hanging scroll) in *yokomono* (horizontal) format, ink and colours on gold-washed paper in silk mounts, depicting Prince Genji peeping through a blind at the young Oborozukiyo ('Misty Moonlit Night'), from Chapter 8, *Hana no en* (The Festival of the Cherry Blossoms) of the tenth-century novel *Genji monogatari* (The Tale of Genji); with a wooden storage box. *Overall: 123cm x 61cm (48 3/8in x 24in); image: 28.5cm x 41.5cm (11 1/4in x 16 3/8in).* (2).

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

252 *

CHO GESSHO (1772-1832)

Edo period (1615-1868), early 19th century
 Pair of *kakejiku* (vertical hanging scrolls); ink and colours on silk in silk mounts, depicting a variety of birds and plants including pheasant, parrots, mandarin and other ducks, owls, crows, pine, peonies, mallows, Chinese bellflowers, and violets; the right-hand scroll with seals *Yuki* and *Sada(?)*, with two further seals *Yukisada* and *Genkei* at top right; the left-hand scroll with seals *Yukisada* and *Genkei*, signed *Gessho hitsu*, accompanied by a wooden *tomobako* storage box inscribed *Gessho hitsu Kacho nifukutsui* (Pair of hanging scrolls of birds and flowers by Cho Gessho) and a certificate of authenticity with the seal of a member of the Kohitsu lineage of fine-art appraisers. *Each overall: 202cm x 72cm (79 1/2in x 28 3/8in), image: 116cm x 55.8cm (45 5/8in x 22in).* (4).

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

Born in Omi Province, Cho Gessho (also called Yukisada) studied in Kyoto with Matsumura Goshun, moved to Nagoya and was briefly assistant to Nagasawa Rosetsu before the latter's untimely death in 1799. Gessho remained in Nagoya and established a significant local reputation for his bird-and-flower paintings in a Chinese-inflected style, as well as for his book illustration. His work was praised by no less an artist than Tani Buncho.



252



253



253

253 *

ANONYMOUS

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

Three *kakejiku* (vertical hanging scrolls), ink, colours, and gold on paper simulating the repaired gold ground of a folding screen, in silk mounts, depicting elaborately attired dancers in the style of the mid-17th century, *unsigned*; with a wooden storage box. *Each overall: 207cm x 60.7cm (81½in x 23 7/8in); image: 115cm x 41cm (45¼in x 16 1/8in).* (4).

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



253

254

RAKUO (1793–1860)

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

Kakejiku (vertical hanging scroll) mounted in a frame, ink, colours, and gold on silk, depicting a child samurai armed with a *naginata* (glaive), *tachi* (slung sword) with a tiger-skin scabbard, and a *tanto* (dagger) and dressed in armour of the early medieval period with an embroidered white silk surcoat, a pine tree and moon in the background; signed *Jishoken Yoshi Rakuosai ga* (Painted by Jishoken Yoshi Rakuosai) with seals *Dokuho* and *Raku*. Overall: 96cm x 46.5cm (37³/₄in x 18¹/₄in); image: 92.6cm x 43cm (36¹/₂in x 17in).

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

£2,000 - 3,000
 JPY300,000 - 450,000
 US\$2,600 - 4,000

An artist using the names Jishoken, Rakuo, and Dokuho is recorded in the Cultural History Database of the Bunkacho (Agency for Cultural Affairs), see <http://bunka.nii.ac.jp/db/heritages/detail/226926>



255



256

255 *

TAKAI KOZAN (1806-1883)

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

Kakejiku (vertical hanging scroll); ink and colours on paper in silk mounts, depicting two monstrous ghosts, one of them on horseback; signed *Kozan giga* (Painted for fun by Kozan) with two seals, one of them in the form of an imaginary animal; with a wooden storage box.

Overall: 115cm x 64.5cm (46 1/2in x 25 3/8in);

image: 36cm x 56cm (14 1/8in x 22in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

Born to a wealthy sake-brewing and farming family in present-day Nagano Prefecture, Takai Kozan studied calligraphy, painting, poetry, and neo-Confucian philosophy with leading masters in both Kyoto and Edo (Tokyo). He succeeded to the family title in 1840 but he was famous for his charitable attitude toward the peasantry and had little taste for business management, preferring to study Zen Buddhism and cultivate a wide circle of friends including Katsushika Hokusai. He subsequently became an employee of the Meiji government and in his later years earned a living painting giant banners for local shrines; his memorial museum in Obuse, Nagano Prefecture still houses some of the huge brushes he used for that project.

256 *

NAGASAKI SCHOOL

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

Framed and glazed painting, ink and colours on paper, depicting a scene in the Dutch Factory (Trading Post), with foreign ships at anchor in Nagasaki Bay, *unsigned*; with a cardboard box.

Overall: 66.5cm x 81.5cm (26 1/4in x 32 1/8in);

image: 41cm x 48cm (16 1/8in x 18 7/8in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

The style of this painting, including its bird's-eye view perspective, recalls the work of Kuwahara Keiga, a little-known artist who was permitted to live in the foreign enclave at Nagasaki where he associated with the Dutch residents, making a living depicting them and their activities.



257

257 *

KANO HOGAI (1828-1888)

Meiji era (1868-1912), 1880s

Kakejiku (vertical hanging scroll); ink and slight colours on paper in silk mounts, depicting a standing figure of Daruma, the founder of Zen Buddhism, with seals *Ka, no, Tadamichi no in* (seal of Tadamichi); with a wooden storage box. *Overall: 263cm x 158cm (103 1/2in x 62 1/4in); image: 224cm x 128cm (88 1/4in x 50 3/8in). (2).*

£7,000 - 8,000

JPY1,000,000 - 1,200,000

US\$9,300 - 11,000

The son of a provincial member of the Kano academy, Hogai was trained in the Kano tradition in Edo (present-day Tokyo) and from 1860 played a role in the redecoration of Edo Castle. With the fall of the Tokugawa shoguns, principal patrons of the Kano painters, Hogai lost his livelihood and was reduced to ceramic and lacquer decoration but following his 'discovery' by two influential Bostonian scholars and collectors, Ernest Fenollosa and William Sturgis Bigelow, he worked to restore the status of traditional Japanese painting, producing works like the present outside hanging scroll that combined East Asian brushwork with Western techniques of modelling and shading.

258 *

SEVENTEEN PAINTINGS

Various artists, Edo period (1615-1868), Meiji (1868-1912), Taisho (1912-1926) or Showa (1926-1989) era, 18th-20th centuries
Comprising as follows:

1) Artist Unknown

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

Kekejiku (hanging scroll); ink and slight colours on paper in silk mounts, depicting Amida Buddha, the bodhisattvas Monju and Fugen, guardians and other deities, with signature *Kano Fujiwara Nobumasa hitsu* and seal, overall: 175.8cm x 52.3cm (69 $\frac{1}{2}$ in x 20 $\frac{5}{8}$ in); image: 88.3cm x 33.5cm (34 $\frac{3}{4}$ in x 13 $\frac{1}{4}$ in)

2) After Ogata Korin (1658-1716)

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

Kekejiku (hanging scroll); ink and slight colours on silk in silk mounts, depicting a bonsai arrangement, with signature *Hokkyo Korin* and seal *Hoshuku*, overall: 173.3cm x 47cm (68 $\frac{1}{4}$ in x 18 $\frac{1}{2}$ in); image: 94.8cm x 32.3cm (37 $\frac{1}{4}$ in x 12 $\frac{3}{4}$ in)

3) After Ogata Korin (1658-1716)

Edo period (1615-1868) or Meiji era (1868-1912), late 19th-early 20th century, ink, colour on silk, depicting a potted plum plant, with signature *Hokkyo Korin* and seal, overall: 172.3cm x 47cm (67 $\frac{7}{8}$ in x 18 $\frac{1}{2}$ in); image: 96cm x 32.4cm (37 $\frac{3}{4}$ in x 13 $\frac{1}{8}$ in)

4) After Sakai Hoitsu (1761-1828)

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

Kekejiku (hanging scroll); ink and slight colours on silk in silk mounts, depicting a frog and cherry petals, with a *haikai* poem, with signature *Hoitsu gadai* (Painted and inscribed by Hoitsu) and seal, overall: 123.6cm x 68.4cm (48 $\frac{5}{8}$ in x 27in); image: 30.2cm x 48.7cm (11 $\frac{7}{8}$ in x 19 $\frac{1}{4}$ in)

5) After Shibata Zeshin (1807-1891)

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

Fan leaf mounted as a *kekejiku* (hanging scroll); ink and slight colours on paper in silk mounts, depicting sailboats with Mount Fuji in the background, with signature *Hachijuichi-o Zeshin* (Zeshin, aged 81) and seal, overall: 100.5cm x 59.8cm (39 $\frac{1}{2}$ in x 24in), radius: 13.2cm (5 $\frac{1}{4}$ in); width: 47.2cm (18 $\frac{5}{8}$ in)

6) Kikuchi Yosai (1788-1878)

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

Kekejiku (hanging scroll); ink and slight colours on silk in silk mounts, depicting a samurai band lying in ambush, signed *Yosai Yushi* and sealed *Takeyasu*, overall: 201.3cm x 52.8cm (79 $\frac{1}{4}$ in x 20 $\frac{3}{4}$ in); image: 98.9cm x 32.6cm (39in x 12 $\frac{7}{8}$ in)

7) Kikuchi Yosai (1788-1878)

Edo period (1615-1868), circa 1865

Kekejiku (hanging scroll); ink and slight colours on silk in silk mounts, depicting Kojima Takanori beneath a cherry tree on whose trunk he carves an inscription expressing his confidence in the restoration of imperial power, signed *Nanajuhachi-o Kikuchi Takeyasu* (Kikuchi Takeyasu, aged 78) and sealed *Takeyasu*, overall: 180.6cm x 58.2cm (71 $\frac{1}{4}$ in x 22 $\frac{7}{8}$ in); image: 90.2cm x 38.9cm (35 $\frac{1}{2}$ in x 15 $\frac{1}{4}$ in)

8) Kikuchi Yosai (1788-1878)

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

Kekejiku (hanging scroll); ink and slight colours on silk in silk mounts, depicting a samurai amphibious operation, signed *Yosai Itsujin* and sealed *Yosai*, overall: 194.3cm x 61cm (76 $\frac{1}{2}$ in x 24in); image: 102.4cm x 40.8cm (40 $\frac{1}{4}$ in x 16 $\frac{1}{8}$ in)

9) Nemoto Seppo (b.1879)

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

Kekejiku (hanging scroll); ink on silk in silk mounts, depicting brightly coloured pheasant on a rock on which daisies grow, with a waterfall in the background, signed and sealed *Seppo*, overall: 211.2cm x 60.4cm (83 $\frac{1}{4}$ in x 23 $\frac{3}{4}$ in); image: 130cm x 42cm (51 $\frac{1}{8}$ in x 16 $\frac{1}{2}$ in)

10) After Tsuji Kako (1870-1931)

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

Kekejiku (hanging scroll); ink and slight colours on silk in silk mounts, depicting clematis growing in profusion, with signature and seal *Kako*, overall: 209cm x 61.4cm (82 $\frac{1}{2}$ in x 24 $\frac{1}{8}$ in); image: 127.5cm x 47cm (50 $\frac{1}{4}$ in x 16 $\frac{1}{4}$ in)

11) After Tosa Mitsuoki (1617-1691)

Edo period, 18th-19th century

Kekejiku (hanging scroll); ink on silk in silk mounts, depicting Murasaki Shikibu in the Ishiyamadera Temple composing the *Tale of Genji*, with signature *Edokoro Azukari Shogoige Tosa no Kami Fujiwara Mitsuoki*, overall: 175.2cm x 38.5cm (69in x 15 $\frac{1}{4}$ in); image: 93.7cm x 26.9cm (36 $\frac{7}{8}$ in x 10 $\frac{5}{8}$ in)

12) After Uemura Shoen (1875-1949)

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

Kekejiku (hanging scroll); ink on silk in silk mounts, depicting an elaborately coiffed and costumed geisha by a rustic window, with signature *Shoen jo* and seal *Shoen*, overall: 123.1cm x 60.1cm (48 $\frac{1}{2}$ in x 23 $\frac{5}{8}$ in); image: 40.2cm x 40.7cm (13 $\frac{3}{4}$ in x 16in)

13) Kaburaki Kiyokata (1878-1972)

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

Kekejiku (hanging scroll); ink on silk in silk mounts, depicting a woman looking out from between *amado* shutters after a storm, signed *Kiyokata* and sealed, overall: 135.9cm x 67.7cm (53 $\frac{1}{2}$ in x 26 $\frac{5}{8}$ in); image: 41.8cm x 48.5cm (16 $\frac{1}{2}$ in x 19 $\frac{1}{8}$ in)

14) Yokoo Hogetsu (1897-1990)

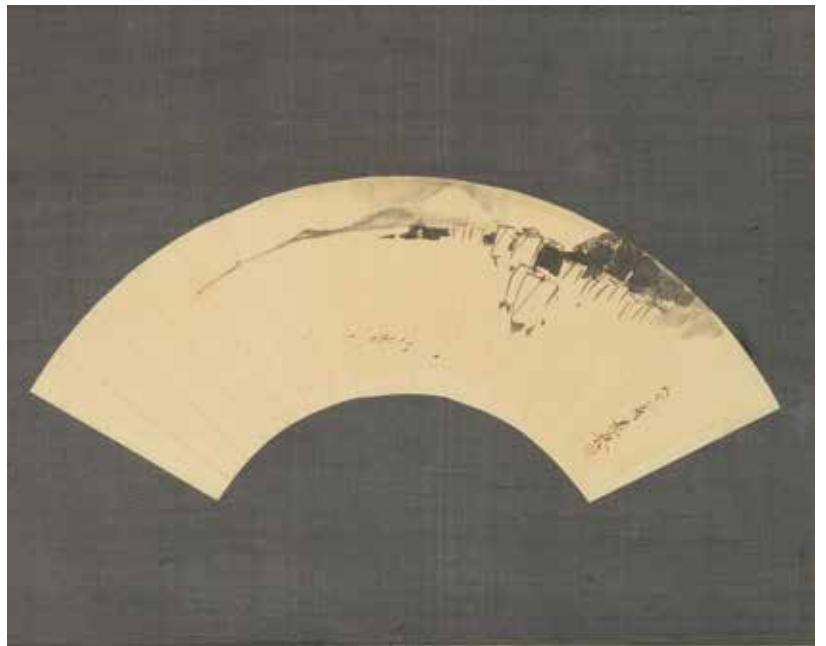
Showa era (1926-1989), mid-late 20th century

Kekejiku (hanging scroll); ink on paper in silk mounts, depicting a woman in kimono by autumn plants, signed *Hogetsu* and sealed *Yokoo Hogetsu*, overall: 206.1cm x 49.6cm (81 $\frac{1}{4}$ in x 19 $\frac{1}{2}$ in); image: 125.4cm x 31.9cm (49 $\frac{3}{8}$ in x 12 $\frac{1}{2}$ in)

15) Murata Kokoku (1831-1912)

Meiji era (1868-1912), 19th century

Kekejiku (hanging scroll); ink and white pigment on paper in silk mounts, depicting a Chinese woman reading by a circular window, with a flowering plum tree, inscribed with a Chinese poem and signed *Kokoku* with two seals, overall: 195.6cm x 53.4cm (77in x 21in); image: 124.4cm x 32.7cm (49in x 12 $\frac{7}{8}$ in)



(part lot)

16) Oda Kaisen (1785-1862)
Edo period (1615-1868), 1846
Kakejiku (hanging scroll); ink and slight colours on silk in silk mounts, depicting a Chinese-style landscape in the manner of Shen Zhou (1427-1509), inscribed *Chin Keinan no hitsui o naratte Koko sannen Kacho Kaisen sha* (Drawn by Kacho Kaisen in 1846 in the manner of Shen Qinan) and sealed *Kaisen*, overall: 172.2cm x 43cm (68in x 16 7/8in); image: 97.1cm x 26.7cm (38½in x 10½in)

17) Artist Unknown
Meiji era (1868-1912), 19th century
An unmounted length of silk printed with various colourful figure, bird-and-flower and landscape designs; 291cm x 49cm (114in x 19¼in) and an unassociated wooden storage box. (18).

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



(Twelfth month)



(Eleventh month)



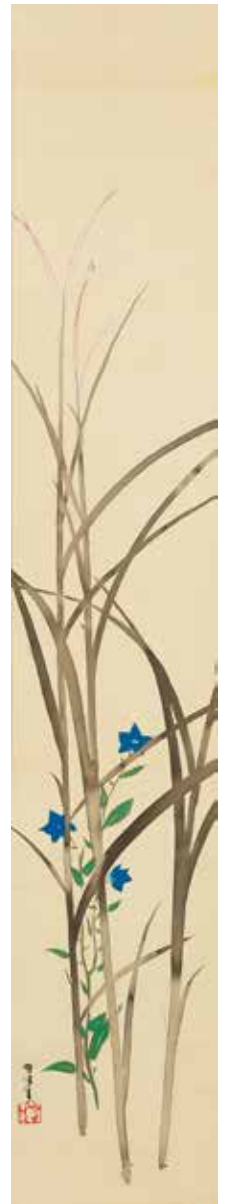
(Tenth month)



(Ninth month)



(Eighth month)



(Seventh month)



(Sixth month)



(Fifth month)



(Fourth month)



(Third month)



(Second month)



(First month)



(Inscription on the wooden tomobako storage box)

259 *

KAMISAKA SEKKA (1866-1942)

Taisho (1912-1926) or Showa era (1926-1989), circa 1920-1940
Set of 12 *kakejiku* (vertical hanging scrolls); ink and colours on silk
in silk mounts, depicting scenes of the 12 months as listed below,
each signed *Sekka* with a seal; with a three-tiered wooden *tomobako*
storage box, the outside of the lid inscribed with the names of the
scenes listed below, in groups of four, the inside of the lid inscribed
Junitsuki no zu (Pictures of the 12 Months) and signed *Sekka hitsu*
(Brushed by Sekka) with a seal. *Each overall: 193cm x 34.5cm (76in x*
13½in); image: 115cm x 20cm (45¼in x 7 7/8in) (13).

£50,000 - 60,000

JPY7,400,000 - 8,900,000

US\$66,000 - 79,000

The scenes depicted are:

First Month: Pulling up pine saplings on the first Day of the Rat

Second Month: Bush warbler and plum blossom, a harbinger of spring

Third Month: Peach blossom

Fourth Month: Cherry-blossom viewing

Fifth Month: Irises

Sixth Month: Planting out rice seedlings

Seventh Month: Early autumn flowers

Eighth Month: Moon viewing

Ninth Month: Fulling (softening) cloth beneath the moon

Tenth Month: White chrysanthemums

Eleventh Month: Woman of Ohara (a village outside Kyoto) carrying
firewood on her head

Twelfth Month: Cranes by a stream

Descended from a family of Imperial Palace bodyguards, Kamisaka
Sekka grew up steeped in the pictorial and craft traditions of his
native Kyoto. After a time studying under the Shijo-school painter
Suzuki Zuigen (1848-1901), in 1890 Sekka's interest in design and
decoration led him to seek instruction from Kishi Kokei (1839-1922)
and it was from this time that he began to research and emulate the

works of the Rinpa (sometimes spelled Rimpa) tradition. Founded in
the seventeenth century and taking its title (a later coinage) from the
second syllable of the art-name of the celebrated Kyoto painter Ogata
Korin (1658-1716), the Rinpa style adopted the pictorial vocabulary of
courtly art and reformulated it in dramatic compositions characterized
by rich mineral pigments and gold leaf; large, flat areas of colour
producing a semi-abstract effect; and sensitivity to the evanescence
of things and the passage of the seasons. Revived in Edo (present-
day Tokyo) for the first time a century after Korin's death by Sakai
Hoitsu (1761-1828) and his leading pupil Suzuki Kiitsu (1796-1858),
Rinpa enjoyed a second rebirth thanks to Sekka, who extended
global awareness of its charms thanks to his role not only as a painter
but also as a teacher and an 'art director' in the modern sense,
commissioning work in lacquer and other commercial goods; it is in
large part thanks to Sekka that the Rinpa style is so prevalent even
today in Japanese craft and graphic design.

Many of Sekka's earlier and more celebrated works came in the form
of book designs, starting with *Chigusa* (A Thousand Grasses), first
published in 1899 just before he travelled to the Glasgow International
Exhibition (1901) and continuing with *Kairo* (The Sea Route, 1902),
Cho senshu (A Thousand Kinds of Butterfly), and the famous
Momoyogusa (A World of Things, 1910). In these books Sekka both
explored and challenged the interpretations of traditional Japanese
design pursued by the contemporary European art nouveau manner,
'pushing the familiar tension between realism and abstraction further
than his predecessors' (see Rachel Saunders, *Le Japon Artistique:
Japanese Floral Pattern Design in the Art Nouveau Era*, San Francisco,
Chronicle Books, 2010, p.23). In his later paintings, however, Sekka
developed a gentler expression of time-honoured Kyoto themes and
Rinpa styles, as in the present set of twelve scrolls where the main
motif—the side of a hill, the curve of a stream, the trunk of an ancient
plum tree, or the moon hanging in the sky—is often animated by the
introduction of a human figure, while hard-edged forms executed in
mineral pigments are contrasted with softer washes and sometimes
with passages executed in the *tarashikomi* technique, long associated
with Rinpa, in which one layer of paint is applied over another before
the first has dried to produce a random marbled effect. Like Shibata
Zeshin (1807-1891) of Tokyo a generation earlier, Sekka of Kyoto
presents us here not just with a reinvigorated catalogue of traditional
subjects but also a nostalgic evocation of the traditional relationship
between people and their natural environment.

For published examples of paintings by Sekka in a similar format, see
Donald A. Wood and Yuko Ikeda eds., *Kamisaka Sekka: Rimpa Master,
Pioneer of Modern Design*, Tokyo and Birmingham AL, The National
Museum of Modern Art and Birmingham Museum of Art, 2003, cat.
nos.152, 159, 168, the last depicting the Ninth Month scene.

Illustrated on pages 138 and 139.

260 *

TOMIOKA EISEN (1864-1905)

Meiji era (1868-1912), circa 1900-1905

Kakejiku (vertical hanging scroll); ink and colours on silk in silk mounts, the *jikusaki* (scroll ends) in black lacquer with *rinbo* (wheels of the Buddhist law) in gold lacquer, depicting a ferocious, muscular *nio* (Buddhist guardian deity) riding on a cloud and grasping a terrified *oni* (demon) in each hand, signed *Mosai* with seal *Eisen*; with double wooden storage boxes.

Overall: 209cm x 72cm (82¹/₄in x 28 ³/₈in);

image: 115.5cm x 50cm (45¹/₂in x 19³/₄in). (3).

£3,500 - 4,000

JPY520,000 - 590,000

US\$4,600 - 5,300

Born in Nagano Prefecture, Tomioka Eisen worked for a time as a civilian member of the imperial army staff but in 1882 became a pupil of Kobayashi Eitaku (1843-1890), resigning in 1900 to pursue a career as an independent painter, illustrator, and designer of postcards.

The composition of the present lot reflects the influence of Eitaku's dramatic pictorial style as seen in such paintings as his *Sugawara Michizane Praying on Tenpai-Zan* in the Museum of Fine Arts, Boston, which also houses a collection of Eisen's graphic work.





261



262



261 *

SHUYO (DATES UNKNOWN)

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

Kakejiku (vertical hanging scroll) in *yokomono* (horizontal) format; ink and colours on silk in silk mounts, depicting a historical scene of Kato Kiyomasa (1562–1611) on horseback and wearing his distinctive helmet, accompanied by his troops, slaying an opponent by a castle wall during the unsuccessful campaign to conquer the Korean peninsula (1592–1598), signed *Shuyo (Hideyasu)* with seal *Shuyo (Hideyasu)*; with a wooden storage box.

Overall: 145cm x 106.7cm (57 1/8in x 42in);

image: 46cm x 85cm (18 1/8in x 33 1/2in). (2).

£600 - 800

JPY89,000 - 120,000

US\$790 - 1,100

262 *

SHIBATA ZESHIN (1807-1891)

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

Pair of miniature album leaves mounted as *kakejiku* (vertical hanging scrolls); ink and slight colours on silk in silk mounts, depicting (right) a horse and a herdboy crossing a bridge and (left) a monkey looking through the lattice of a rustic window, each signed *Zeshin* with seal *Koma*, with a wooden *tomobako* storage box inscribed and signed by Zeshin's pupil Ayaoka Yushin (1846-1910) *Shibata Zeshin-o hitsu Bokudo Ensozaru sofuku* (Diptych of Herdboy and Monkey in a Window by the venerable Zeshin), *Ayaoka Yushin kansho* (Certified and inscribed by Ayaoka Yushin) with seal *Ayaoka Yushin*, and another green seal. Each overall: 101cm x 36.2cm (39 3/4in x 14 1/4in); image: 8.6cm x 8.8cm (3 1/2in x 3 1/2in). (3).

£2,000 - 2,500

JPY300,000 - 370,000

US\$2,600 - 3,300

263 *

AFTER SHIBATA ZESHIN (1807-1891)

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

Kakejiku (vertical hanging scrolls), ink and colours on paper in silk mounts, depicting an *uguisu* (warbler) beside the melting ice of a stream beneath the rising sun on New Year's Day, inscribed *Zeshin* with a seal; with double wooden *tomobako* storage boxes, the inner box inscribed outside *Kaihyo uguisu no zu Tairyukyo Zeshin hitsu* (Warbler and melting ice brushed by Tairyukyo Zeshin) and inscribed inside *Kakan'an Chikushin shiki*. Overall: 215cm x 49.5cm (84 5/8in x 19 1/2in); image: 126cm x 30.5cm (49 5/8in x 12in). (3).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



263



264



265

264 *

AFTER SHIBATA ZESHIN (1807-1891)

Meiji era (1868-1912), late 19th/early 20th century
Urushi (lacquer) on paper, framed and glazed, depicting three crows in flight, one partly cropped by the right-hand side of the composition, their feathers rendered in lustrous black lacquer, with signature *Zeshin* and seal *Shin*; with a cloth covered cardboard box.
Overall: 54.5cm x 70.5cm (21½in x 27¾in);
image: 35cm x 45.5cm (13¾in x 17 7/8in). (2).

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

265 *

AFTER KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century
Kakejiku (vertical hanging scroll) in *yokomono* (horizontal) format; ink and colours on silk in silk mounts, depicting three men and a woman preparing *mochi* (rice cakes), with signature *Zen Hokusai litsu hitsu* and a seal, with remnants of a label from Keppel and Co., New York stating that the scroll was from the collection of the American artist John LaFarge, who visited Japan in 1886; with a wooden storage box.
Overall: 125.5cm x 76cm (49 3/8in x 30in); image: 41cm x 57cm (16 1/8in x 22¾in). (3).

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



266 (part lot)



266



266



266

266

**HIRAI BAISEN (1889-1969)
AND KONOSHIMA OKOKU (1877-1938)**

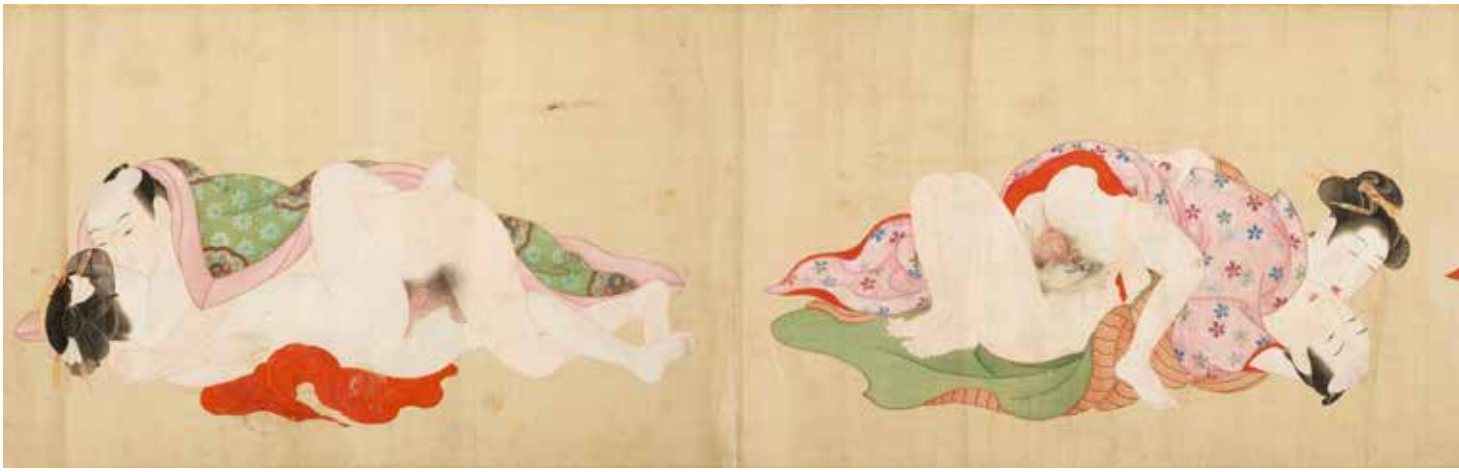
Meiji (1868-1912) or Taisho (1912-1926) or Showa (1926-1989) era, early 20th century

Six landscape *kakejiku* (vertical hanging scrolls), each in silk mounts as follows: Hirai Baisen, ink, slight colours, and spattered *gofun* (powdered calcified shell) on silk, Snow at Kinkakuji (The Golden Pavilion), signed *Baisen* with a seal, with wooden *tomobako* storage box, overall: 195.6cm x 44.6cm (77in x 17½in), image: 115.2cm x 27.2cm (45 3/8in x 10 5/8in); Konoshima Okoku, ink and colours on silk, Rafting on the summer river, signed *Okoku saku* with a seal, with a wooden storage box, overall: 206cm x 55.8cm (81 1/8in x 22in), image: 113.4cm x 35.7cm (44 5/8in x 14 1/8in); Konoshima Okoku, ink and colours on silk, Pine trees by the seashore, signed *Okoku saku* with a seal, with a wooden storage box, overall: 197cm x 54.5cm (77½in x 21½in); image: 110.5cm x 35.6cm (43½in x 14in); Konoshima

Okoku, ink and slight colours on silk, Winter landscape, signed *Okoku* with a seal, with a wooden *tomobako* storage box, overall: 201.4cm x 59.8cm (79 3/8in x 23 3/8in), image: 114.5cm x 41cm (45 1/8in x 16in); Konoshima Okoku, ink and colours on silk, Fishing in a summer stream, signed *Okoku saku* with a seal, with wooden *tomobako* storage box, overall: 198cm x 54.8cm (78in x 21½in), image: 109.8cm x 35.6cm (43 1/8in x 14in); Konoshima Okoku, ink and slight colours on silk, Fisherman's dwelling and nets in evening mist, signed *Okoku* with a seal, with a wooden storage box, overall: 207.4cm x 61.4cm (81 3/8in x 24 1/8in), image: 118.4cm x 41cm (46 3/8in x 16in). (12).

£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.



PAINTED ALBUM, HANDSCROLLS AND SCREENS
Various Properties

267 *

SUMIE BUZEN (1734-1806)

Edo period (1615-1868), dated 1767

Makimono (horizontal scroll), ink and colours on silk in silk mounts, depicting 12 scenes of lovemaking, entitled *Chinka hiyo* (Extinguish the Fires of Passion and Escape Her Dangerous Charms) and signed at the end of the scroll *Meiwa hinoto-i rokugatsu Buzen utsusu* (drawn by Buzen in 1767) with seal *Chushin (Nakanobu)*; with a wooden storage box inscribed outside *Chinka hiyo Buzen ga* (Extinguish the Fires of

Passion and Escape Her Dangerous Charms by Buzen) and a brocade cover. Overall: 34cm x 655cm (13 3/8in x 258in); image: 32cm x 620cm (12 5/8in x 244in). (3).

£13,000 - 18,000
JPY1,900,000 - 2,700,000
US\$17,000 - 24,000

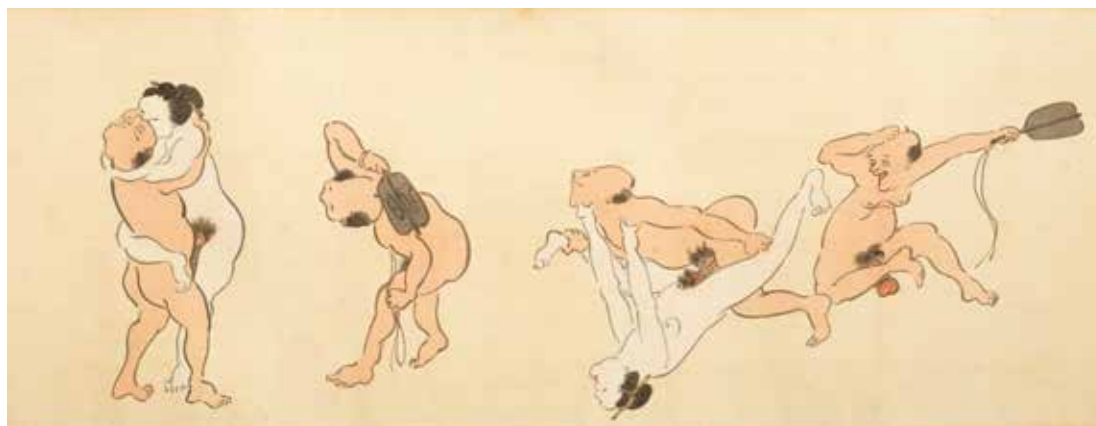
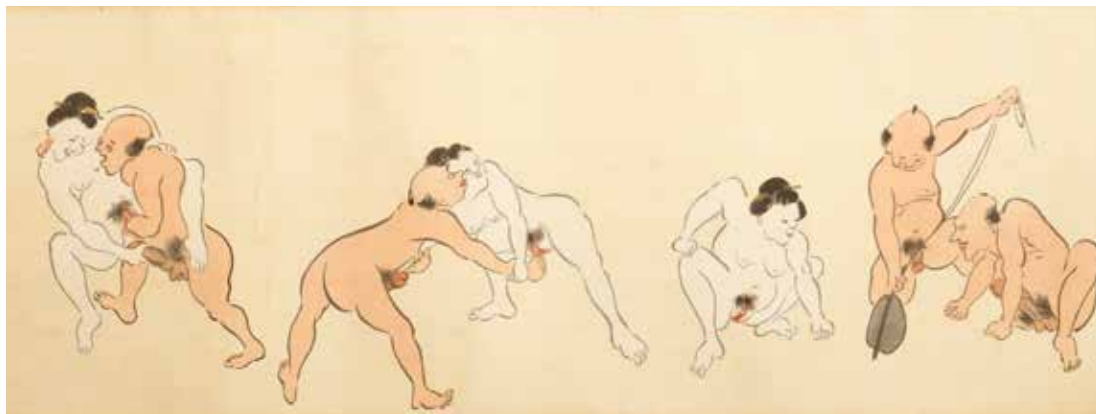




268 (part lot)



269 (part lot)



270 (part lot)

268 *

ANONYMOUS

Edo period (1615-1868), late 18th/early 19th century
Makimono (horizontal scroll), ink and colours on silk in silk mounts, depicting scenes of demonic coupling and auto-erotism, *unsigned*, titled *Oshidori higi* (Private frolics of male and female ducks); with a wooden storage box. *Overall: 32cm x 435.5cm (12 5/8in x 171 1/2in); image: 30cm x 405cm (11 7/8in x 159 1/2in).* (2).

£600 - 800

JPY89,000 - 120,000

US\$790 - 1,100

269 *

ANONYMOUS ARTISTS

Meiji era (1868-1912), late 19th/early 20th century
 17 albums leaves bound in *orihon* (concertina-fold) format, ten in pairs forming a two-page spread and seven on the left-hand side of a two-fold spread, ink, colours, and gold on silk mounted on gold-flecked paper, with gold-flecked endpapers and covers of printed cloth on board with floral designs and a blank title slip, depicting couples and groups engaged in lovemaking, two of them with poems, the majority of the scenes each by one of probably two artists, one smaller leaf by a third artist, one scene depicting the tragic seventeenth-century lovers Ohana and Hanshichi, with Hanshichi inscribing his name on Ohana's left thigh. *Overall: 21.5cm x 27.5cm (8 1/2in x 10 3/4in); 14 images: 18.5cm x 24.3cm (7 1/4in x 9 1/2in); two images: 17.5cm x 23.5cm (6 7/8in x 9 1/4in); one image: 12.4cm x 17.1cm (4 7/8in x 6 3/4in).*

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

270 *

ANONYMOUS

Edo period (1615-1868) or Meiji era (1868-1912), mid-19th/early 20th century
Makimono (horizontal scroll), ink and colours on silk in silk mounts with striped wrapper and bone *jikusaki* depicting scenes of sumo wrestlers and umpires coupling with courtesans, *unsigned*, the title slip and wooden *tomobako* storage box inscribed *Shunga manga makimono* (Scroll of cartoon erotica). *Overall: 29cm x 504.5cm (11 3/8in x 198 1/2in); image: 24cm x 437.5cm (9 1/2in x 172 1/4in).* (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300

271 * TP

OGATA GEKKO (1859-1920)

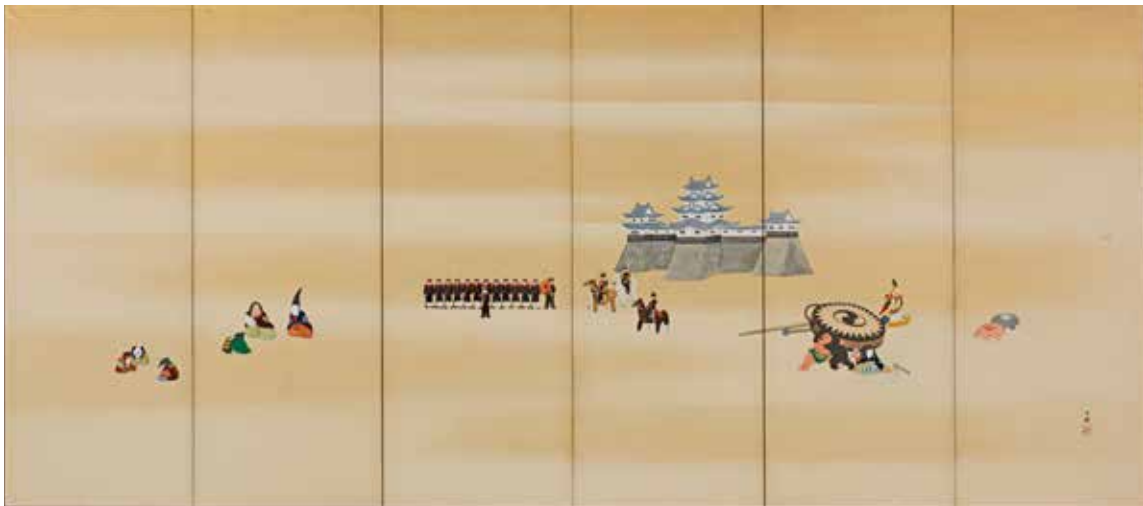
Meiji (1868-1912) or Taisho era (1912-1926), early 20th century
 Pair of six-panel folding screens, ink and colours on gold-washed paper, depicting dolls in a variety of court and military ceremonies, each signed *Gekko* with a seal. *Overall: 124.3cm x 276.8cm (49in x 109in); image: 120.7cm x 273.6cm (47 1/2in x 107 3/4in).*

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

Illustrated on page 150.



271

A prolific painter, print-designer, and illustrator, Ogata Gekko is perhaps best known today for his stirring propaganda prints depicting the success of the imperial forces in the Sino-Japanese War (1894-1895), but he was an accomplished artist in many different styles and genres. Self-taught in art (although strongly influenced by Kikuchi Yosai), he is said to have started his career decorating porcelain but he soon rose in status, joining leading painting societies and exhibition juries and moving in the same circles as the influential American pundit Ernest Fenollosa and the cultural ideologue Okakura Kakuzo. Following the success of his war prints, Gekko was selected to exhibit large-scale figural compositions at several international expositions including Chicago (1893), Paris (1900), and London (1910).

For the closest published version of the Kamo horse race, compare a pair of *chubyobu* (two-thirds size) screens in the Suntory Museum of Art, dated by Sakakibara Satoru to the Kanbun era (1661-1673). As Sakakibara notes, over time the religious and ceremonial aspects of the Kamo races became less important and the shrine itself consequently no longer needed to occupy the whole of the left-hand screen as in earlier examples. Held every year on the fifth day of the fifth month, the event became more of a straightforward entertainment, as the present lively version attests; see Takeda Tsuneo and others, *Nihon byōbu-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.

272^{TP}

ARTIST UNKNOWN, TOSA SCHOOL

Edo period (1615-1868), second half of the 17th century
The right-hand of a pair of six-panel folding screens, ink and colours on gold paper, depicting a panorama of the annual horse race at the Kamigamo (Upper Kamo) Shrine with five mounted participants and numerous extravagantly dressed spectators and revellers on both sides of the racetrack, including courtiers, samurai and members of the townsman class, amongst temples, shrines and viewing and performance platforms set against a background of the Kamo River and distant hills interspersed with gold clouds. 171.5cm x 370cm (67½in x 145¾in).

£3,000 - 5,000
JPY450,000 - 740,000
US\$4,000 - 6,600





273

273 *TP

ANONYMOUS

Meiji era (1868-1912), late 19th/early 20th century
Two-panel folding screen made up of cedarwood panels in partially red-lacquered frames, ink and colours on wood, depicting a courtesan with a samurai client armed with the customary two swords and another courtesan with her young *kamuro* (attendant) carrying an outsize *kiseru* (tobacco pipe), all gorgeously attired in fashionable garments of the early to mid-seventeenth century, the reverse painted with autumn grasses and the full moon; *unsigned*. Overall: 165.7cm x 157cm (65 1/4in x 61 3/4in); each image: 160.5cm x 74cm (63 1/8in x 29 1/8in).

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

274

A LARGE FRAMED EMBROIDERED WALL HANGING

After a painting by Ito Jakuchu, Meiji era (1868-1912), late 19th/early 20th century
Handwoven with different shades of green, brown, black, pink and red silk thread with two cockerels confronting each other beneath the spreading boughs of a pine tree overhanging a river, thatched dwellings on the river bank on the right and clumps of wild dandelions in the foreground, signed *Jakuchu* in black silk with seal *Jakuchu* woven in red silk. Overall: 129.5cm x 85.7cm (51in x 33 3/4in); image: 114cm x 70cm (44 7/8in x 27 5/8in).

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





WOODBLOCK PRINTS
Various Properties

275

UTAGAWA TOYOKUNI III (1786-1864)

Edo period (1615-1868), early to mid-19th century
 Six *oban tate-e* prints: two prints of *Oniwakamaru* and *Mibu no Kozaru* from the series *Konjaku Chuko kagami* (A Mirror of Past and Present Examples of Loyalty and Filial Piety), both with publisher's seal *Kinshudo*, two *nanushi* censor's seals *Murata* and *Mera*, signed *Kochoro Toyokuni ga*; the rest of kabuki actor portraits, comprising two of Iwai Hanshiro, one of Matsumoto Koshiro and one of Iwai Hanshiro and Seki Sanjuro, variously published and variously signed; all mounted onto paper. *The smallest: 36.8cm x 24.8m (14½in x 9¾in); the largest: 37.2cm x 25.8cm (14 5/8in x 10 1/8in).* (6).

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

276 *

KAWANABE KYOSAI (1831-1889)

Meiji era (1868-1912), circa 1868-1889
 12 small woodblock prints, ink and colours on paper with the original wrapper titled *Shobu-e* (Battle Scenes), each print an episode from the *Hegassen* (Fart Wars), the last designed in imitation of the end of a *makimono* (horizontal scroll) and signed *Oju Kyosai hyakuhe zu* (Kyosai's pictures of 100 farts, done to order), with a seal; with a plastic sleeve. *Each print: approx. 10cm x 13.5cm (4in x 5¼in); the wrapper: 16.7cm x 12cm (6 5/8in x 4¾)* (14).

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

275 (part lot)





277

277

KAWASE HASUI (1883-1957)

Showa era (1926-1989), circa 1929-1942

Three *oban* prints: the first *yoko-e* titled *Itako no hatsuaki* (Early Autumn in Itako), circa 1942, 27cm x 38cm (10 1/4in x 15in); the second *tate-e* titled *Suruga Yuicho* (Yui district, Shizuoka Prefecture), from the series *Tokaido fukei senshu* (Selection of Views of the Tokaido), dated *Showa kunen* (1934), 39.5cm x 27cm (15 1/2in x 10 1/4in); the third *tate-e* titled *Arakawa no tsuki, Akabane* (Moon over the Arakawa River, Akabane), from the series *Tokyo nijukei*, (20 Views of Tokyo), dated *Showa yonen* (1929), 38.7cm x 29.7cm (15 1/2in x 11in); all published by Watanabe Shozaburo, signed *Hasui* with seal. (3).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

278

UTAGAWA TOYOKUNI III (1786-1864), HASHIMOTO OKIIE (1899-1993), TSURUTA GORO (1890-1969), KIYOHARA HITOSHI (1896-1956), TSUCHIYA RAKUZAN (1896-1976) AND HASHIMOTO YUZURU (ACTIVE CIRCA 1920-30)

Edo period (1615-1868) and Showa era (1926-1989), mid-19th and 20th centuries

Comprising 11 *oban*, 19 *otanzakuban* and four large prints: two *oban tate-e bijinga* by Toyokuni III, including one from the series *Nijushiko imayo bijin* (24 Modern Beauties); four *oban yoko-e* by Okiie, each depicting a castle in Japan; one *oban yoko-e* by Goro, titled *Ohiratoge* (Ohira Pass) in Shinshu Province; four *oban yoko-e* by Hitoshi, each depicting children at seasonal activities; four large *yoko-e* prints by Rakuzan each depicting birds and seasonal flowers; 19 *otanzakuban* (including nine duplicates) by Yuzuru, of birds and flowers; each variously published and variously signed; together with a facsimile print of *Sanka haku'u* (Rainstorm Beneath the Summit) after Hokusai.

The smallest: 38.8cm x 17.4cm (15 1/4in x 6 5/8in);

the largest: 46.4cm x 61cm (18 1/4in x 24in). (35).

£800 - 1,000

JPY120,000 - 150,000

US\$1,100 - 1,300



278 (part lot)



279



280

279

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1856-1858

Two *oban tate-e* prints from the series *Meisho Edo hyakkei* (100 Famous Views of Edo): the first of *Odenma-cho Gofukudana* (Drapers' Shops at Odenma-cho), with date seal horse 4 (1858), 35.9cm x 24.4cm (14 1/8in x 9 5/8in); the second of *Nippori Suwa no dai* (Suwa Heights at Nippori), with censor's seal *aratame*, date seal dragon 5 (1856), 36cm x 24.4cm (14 1/8in x 9 5/8in); both published by Uoya Eikichi, signed *Hiroshige ga*, framed and glazed. (2).

£1,800 - 2,500

JPY270,000 - 370,000

US\$2,400 - 3,300



281

280

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1857

An *oban tate-e* print of *Asakusa tanbo Torinomachi mode* (Asakusa Rice Field and Torinomachi Festival), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), depicting a seated cat overlooking rice-fields and Mount Fuji through the latticed window of the upstairs room of a brothel at the Yoshiwara, a throng of people returning from the Torinomachi Festival in the nearby Washi Daimyojin Shrine in the field below, published by Uoya Eikichi, with censor's seal *aratame*, date seal snake 11 (1857), signed *Hiroschige ga*; framed and glazed. 35.8cm x 24.3cm (14 1/8in x 9 5/8in).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

281

UTAGAWA HIROSHIGE (1797-1858)

Edo Period (1615-1868), early 1830s

An *oban yoko-e* print of *Kambara yoru no yuki* (Evening Snow, Kambara), from the Hoeido *Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series, showing travellers trudging in deep snow up an incline past a village with hills in the distance, published by Takenouchi Magohachi, with censor's seal *kiwame*, signed *Hiroschige ga*; mounted onto card. 24.5cm x 37.2cm (9 5/8in x 14 5/8in).

£3,000 - 5,000

JPY450,000 - 740,000

US\$4,000 - 6,600

282

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1858

An *oban tate-e* print of *Shiba Shinmei Zojoji* (Shinmei Shrine and Zojoji Temple, Shiba), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal horse 7 (1858), signed *Hiroshige ga*; mounted onto card.

36.4cm x 24.5cm (14in x 9 5/8in).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

283

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1857

An *oban tate-e* print of *Kanda Myojin akebono no kei* (Dawn at the Kanda Myojin Shrine), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal *aratame*, date seal snake 9 (1857), signed *Hiroshige ga*; mounted onto card. 36.2cm x 24.4cm (14 1/4in x 9 5/8in).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

284

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1856

An *oban tate-e* print of *Meguro Chiyogaikae* (Chiyogaikae Pond, Meguro), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal *aratame*, date seal dragon 7 (1856), signed *Hiroshige hitsu*; mounted onto card.

36.4cm x 24.2cm (14 1/4in x 9 1/2in).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

285

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1857

An *oban tate-e* print of *Takanawa Ushimachi* (Ushimachi in Takanawa District), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal *aratame*, date seal snake 4 (1857), signed *Hiroshige ga*; mounted onto card.

36.2cm x 24.5cm (14 1/4in x 9 5/8in).

£3,000 - 4,000

JPY450,000 - 590,000

US\$4,000 - 5,300



282



283



284



285



286



287



288



286

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1856

An *oban tate-e* print of *Shibaura no fukei* (View of Shiba Coast), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal *aratame*, date seal dragon 2 (1856), signed *Hiroshige ga*; mounted onto card. 36.2cm x 24.5cm (14 1/4in x 9 5/8in).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

287

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1856

An *oban tate-e* print of *Oji Takinogawa* (Waterfall River, Oji), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal *aratame*, date seal dragon 4 (1856), signed *Hiroshige ga*; mounted onto card. 36.2cm x 24.5cm (14 1/4in x 9 5/8in).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

288

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1853

Two *oban tate-e* prints from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces): the first of *Totomi Hamana no umi Horie Kanzanji Inasa no hosoe* (Lake Hamana, Kanzanji Temple in Horie and the Inasa-Hosoe Inlet, Totomi Province), with two *nanushi* censor's seals *Murata* and *Kinugasa* and date seal ox 8 (1853), 35.8cm x 24.5cm (14 1/8in x 9 5/8in); the second of *Owari tsushima tenno matsuri* (The Tenno Festival at Tsushima in Owari Province), with two *nanushi* censor's seals *Mera* and *Kinugasa*, with date seal ox 7 (1853), 36.2cm x 24.5cm (14 1/4in x 9 5/8in); both published by Koshimuraya Heisuke, signed *Hiroshige hitsu*, framed and glazed. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

289

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1853-1855

Two *oban tate-e* prints from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces): the first of *Awaji, Gooshikinohama* (Goshiki Beach, Awaji Province), date seal rabbit 9 (1855), 35.8cm x 24.5cm (14 1/8in x 9 5/8in); the second of *Tango Amano hashidate* (Amanohashidate Peninsula, Tango Province), with date seal ox 12 (1853), 36.7cm x 24.5cm (14 1/4in x 9 5/8in); both published by Koshimuraya Heisuke, with censor's seal *aratame*, signed *Hiroshige hitsu*, framed and glazed. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1853

Two *oban Tate-e* prints from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces): the first of *Ise Asakumayama toge no chaya* (Teahouses at the Pass on Mount Asakuma in Ise Province), with two *nanushi* censor's seals *Mera* and *Watanabe*, date seal ox 7 (1853), 36.2cm x 24.5cm (14 1/4in x 9 5/8in); the second of *Sado Kaneyama* (Kaneyama, Sado Province), with two *nanushi* censor's seals *Hama* and *Umagome*, date seal ox 9 (1853), 36.2cm x 24.5cm (14 1/4in x 9 5/8in); both published by Koshimuraya Heisuke, signed *Hiroshige hitsu*, mounted onto card. (2).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000

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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1853

An *oban Tate-e* print of *Harima Maiko no hama* (Maiko Beach in Harima Province) from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces), published by Koshimuraya Heisuke, with censor's seal *aratame*, date seal ox 12 (1853), signed *Hiroshige hitsu*; mounted onto card. 36.0cm x 24.5cm (14 1/8in x 9 5/8in).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600



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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1853

An *oban Tate-e* print of *Echigo oyashirazu* (Oyashirazu Promontory in Echigo Province) from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces), published by Koshimuraya Heisuke, with two *nanushi* censor's seals *Hama* and *Umagome*, date seal ox 9 (1853), signed *Hiroshige hitsu*; mounted onto card. 36cm x 24.5cm (14 1/8in x 9 5/8in).

£1,500 - 2,000

JPY220,000 - 300,000

US\$2,000 - 2,600

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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1853

Two *oban Tate-e* prints from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces): the first of *Settsu Sumiyoshi Demi no hama* (Demi Beach at Sumiyoshi in Settsu Province), with two *nanushi* censor's seals *Mera* and *Watanabe*, date seal ox 7 (1853), 36.2cm x 24.5cm (14 1/4in x 9 5/8in); the second of *Yamashiro Arashiyama Togetsukyo* (Togetsu Bridge at Arishiyama in Yamashiro Province), with two *nanushi* censor's seals *Mera* and *Watanabe*, date seal ox 7 (1853), 36.2cm x 24.5cm (14 1/4in x 9 5/8in); both published by Koshimuraya Heisuke, signed *Hiroshige hitsu*, mounted onto card. (2).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000



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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1853-1856

Two *oban tate-e* prints from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces): the first of *Osumi Sakurajima* (Sakurajima Island, Osumi Province), with date seal dragon 3 (1856), 36.2cm x 24.5cm (14 1/4in x 9 5/8in); the second of *Tanba Kagamizaka* (Kagami Slope in Tanba Province), censor's seal *aratame*, date seal ox 12 (1853), 36.2cm x 24.5cm (14 1/4in x 9 5/8in); both published by Koshimuraya Heisuke, signed *Hiroshige hitsu*, mounted onto card. (2).

£2,000 - 3,000

JPY300,000 - 450,000

US\$2,600 - 4,000



295

A COLLECTION OF REFERENCE BOOKS ON NETSUKE AND JAPANESE ART

Comprising the following: Coullery, Marie-Thérèse, Newstead, Martin S., *The Baur Collection - Geneva: Netsuke (Selected Pieces)*, Geneva, Baur Collection, 1977 (first edition); Joly, Henri L., *Legend in Japanese Art*, London, John Lane, 1908; Brockhaus, Albert, *Netsuke: Versuch einer Geschichte der Japanischen Schnitzkunst (Essay on the History of Japanese Carving)*, Leipzig, F. A. Brockhaus, 1909 (second edition, first published 1905); Roth, Stig, *Netsuke ur Samling Salomon Sörensen (Netsuke from the Collection of Salomon Sörensen)*, Gothenburg, Sweden, 1933 (limited edition, one of 300 copies); Bushell, Raymond, *The Netsuke Handbook of Ueda Reikichi*, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1961 (first edition); Bushell, Raymond, *The Netsuke Handbook of Ueda Reikichi*, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1967 (fourth edition, first published 1961); Brockhaus, Albert, *Netsukes*, trans. M. F. Watty, New York, Duffield & Company, 1924 (first edition); Jonas, F. M., *Netsuké*, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1960 (first published 1928); Jonas, F. M., *Netsuké*, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1960 (first published 1928).(9).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

END OF SALE

Bonhams

AUCTIONEERS SINCE 1793



The Julius and Arlette Katchen Collection of Fine Netsuke: Part III (Final Part)

New Bond Street, London | 6 November 2018 at 2pm

ENQUIRIES

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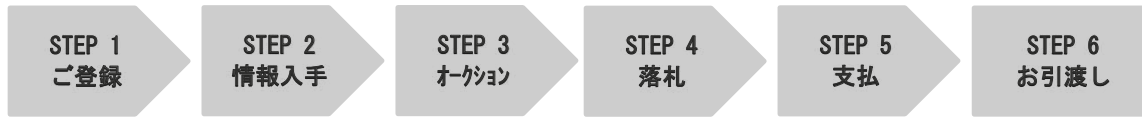
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A SELECTION OF FINE NETSUKE

18th-19th century

Estimates ranging from
£1,200 - 40,000
USD\$1,700 - 53,000 *

オークションご参加方法



1. ご登録

オークションに参加される方は、事前にご本人確認書類をご提出いただき、弊社のアカウント登録をお願いいたします。

- 個人：①身分証明書（運転免許証・パスポート等のコピー） ②公共料金等の領収済領収書
- 法人：ご登録者の上記①② ③法人証明書類（登記簿謄（抄）本/代表者事項証明書等）

ご参加いただくオークションによっては、銀行照会（銀行詳細、口座番号等）をお願いする場合があります。

2. 情報入手

弊社ウェブサイト（Bonhams.com）で各オークションの詳細、電子カタログ等をご覧いただけます。また、ご興味のある品物ございましたら、お品物の詳しい状態やカタログには掲載されていない詳細写真等を掲載したコンディション・レポートをお送りいたします。製本版カタログはオークション開催の約 2 週間前から購入可能となります。年間を通じ、定期購読をお申しいただけます。

3. オークション

会場でのパドル入札のほか、書面、電話、ウェブによる入札を行っております。入札にご参加される場合は、事前に各開催地の入札参加条件（Condition of Sale / Notice to bidder）をご一読いただき、ご希望オークションへの登録申込をお願いいたします。

- **会場でのパドル入札（Attendee Bidding）**：会場内の登録カウンターでお申しいただけます（必ず身分証明書等をご持参ください）。ご登録後、番号が付いたパドルをお貸出いたします。オークションはカタログに掲載されたロット順に行われますので、ご希望のお品物が登場した際、パドルをあげて入札の意思表示をお願いいたします。落札に成功されましたら、オークションニアがおお客様のパドル番号を間違いなく読み上げたことをご確認ください。
- **書面入札（Absentee Bidding） 電話入札（Telephone Bidding）**：事前の書面入札、当日の電話入札を受け付けております。カタログ巻末の「Bidding Form」に必要事項をご記入いただき、オークション開催 24 時間前までに郵送、Fax、E メールにて弊社までお送りください（開催地で受付可）。電話入札の場合は、各部門スタッフが会場よりご指定の電話番号にご連絡いたします。
- **ウェブによる Live 入札**：事前（オークション開催 48 時間前まで）にオンライン入札にご登録申込まないと、ネット環境のある所であれば、どこからでもリアルタイムで入札が可能となり、画面を見ながらご自身で入札していただけます。

4. 落札

落札に成功されますと、インボイス（ご請求書）とお支払方法の確認書類等をお送りいたします。記載された金額をお確かめの上、お支払手続きをお願いいたします。なお、落札後のキャンセルはお受けできません。

5. お支払

落札日の翌日から 7 日以内に落札金額（Hammer price）と落札手数料（Buyer's premium）の合計額をお支払ください。現金、銀行送金、クレジットカード等によるお支払が可能です。お品物によっては、日本に持ち込む際の関税や輸入消費税等の支払が必要となる場合がございます。

6. お引渡し

ご入金の確認がとれた後、お品物の引渡しが可能となります。お品物の輸送は、ご自身にて直接輸送会社をご手配いただくか、ボナムズの輸送部を通じてお手続きを行うことができます。お品物によっては、輸出・輸入許可が必要になる場合がございます（例：象牙品等ワシントン条約規制のお品物等）。

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "*you*". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection

are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *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*.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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

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

8. VAT

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

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

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

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

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/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 'SS8' 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.

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

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

1 THE CONTRACT

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

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused 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	9	THE SELLER'S LIABILITY		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	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.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

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 [AP], 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.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	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	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	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	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	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	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;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	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> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	10	OUR LIABILITY
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	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> .
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	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:
		9	FORGERIES	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
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	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.
		9.2.2	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> .		

10.3.1 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 or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract 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's* 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's* 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's* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams's* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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