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Fine Japanese Art

New Bond Street, London | 16 May 2019





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London

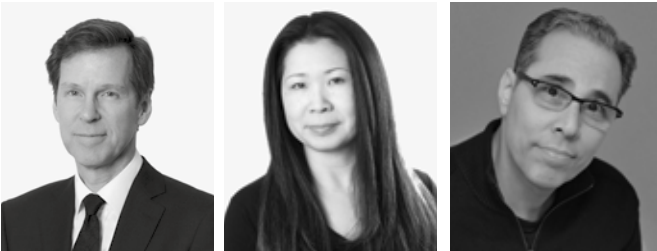


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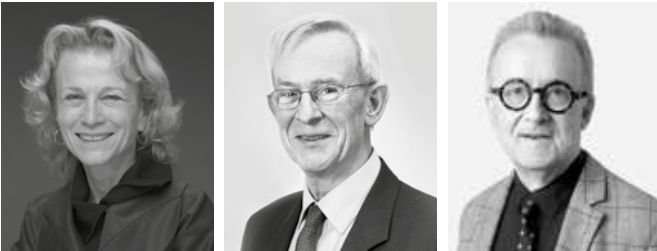


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Fine Japanese Art

New Bond Street, London | Thursday 16 May 2019 at 2pm

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Saturday 11 May

11am to 5pm

Sunday 12 May

11am to 5pm

Monday 13 May

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Tuesday 14 May

9am to 4.30pm

Wednesday 15 May

9am to 4.30pm

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25428

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Please note from March 2016 China has imposed a ban on the import of ivory.

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ACKNOWLEDGEMENTS

We would like to thank our intern Nicholas Leeks for his assistance with the preparation of this catalogue.

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£1: USD1.3100

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Sold lots marked TP will be
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Cadogan Tate from 9am Monday
20 May 2019 and then every
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Collections are by appointment only
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All other sold lots will remain in the
Collections room at Bonhams New
Bond Street without charge until
5.30pm Thursday 30 May 2019.
lots not collected by this time will
be returned to the department.
Storage charges may apply.

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

Storage

Storage will be free of charge for
the first 14 calendar days from &
including the sale date Thursday 16
May 2019

Charges will apply from 9am Thursday 30 May 2019.

Furniture, large pictures and large
objects: £6.05 per day+ VAT
(Please note: Charges apply every
day including weekends and Public
Holidays)

Handling

After the first 14 calendar days
following the sale, the following
handling charges apply per Lot:
Furniture, large pictures
£45.00+VAT

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Extended Liability cover for the
value of the Hammer Price will be
charged at 0.6% but will not exceed
the total value of all other transfer
and storage charges.

(Please note: Charges apply every day including weekends and Public Holidays)

VAT

Will be applied at the current rate
on all above charges

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

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

* VAT on imported items at a
preferential rate of 5% on hammer
price and the prevailing rate on
buyer's premium

Y These lots are subject to CITES
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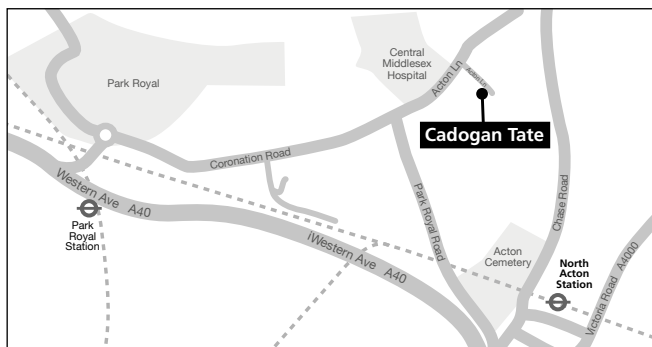
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card, credit, or debit card.



Please note that Bonhams will be
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Please note that Cadogan Tate will
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the May Bank Holiday.
Please note that Alban Shipping will
be closed on Monday 27 May 2019
for the Spring Bank Holiday.

Chronology



JOMON period	ca.10,000BC - ca.300BC
YAYOI period	ca.300BC - ca.300AD
KOFUN period	ca.300 - ca.593
ASUKA period	ca.593 - 710
NARA period	710 - 794
HEIAN period	794 - 1185
KAMAKURA period	1185 - 1333
MUROMACHI period	1333 - 1573
NANBOKUCHO period	1336 - 1392
MOMOYAMA period	1573 - 1615
BUNROKU era	1592 - 1596
KEICHO era	1596 - 1615
EDO period	1615 - 1868
KAN'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 - 2019
REIWA era	2019 - present

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1

NETSUKE

Various Properties

1

THREE WOOD NETSUKE

Edo period (1615-1868), late 18th to mid-19th century
The first a *shishi* seated, its head turned to the right, snarling and protecting a ball, on a seal base, carved with a seal beneath, *unsigned*; the second a *shishi* seated with its forepaws resting on a *mokugyo* (fish-shaped drum), *unsigned*; the third Raijin sprawling on his large thunder drum, holding one of his drum sticks, signed *Minkoku*.
The first: 3.5cm (1 3/8in) high; the second: 3.4cm (1 3/8in); the third: 3.6cm (1 3/8in). (3).

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

2

SEVEN VARIOUS MASK NETSUKE

Edo period (1615-1868), late 18th to 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*.
4.4cm (1 3/4in) to 6.3cm (2 1/2in) high. (7).

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

3 *

A WOOD NETSUKE OF TERRAPINS AND A FROG

By Hidetsugu, Edo period (1615-1868), 19th century
The large frog climbing onto four terrapins, one rolled onto its back, two other terrapins climbing onto the back of the frog, forming a compact composition in well-patinated wood; signed on the underside of a small terrapin on an oval reserve *Hidetsugu*.
4.5cm (1 3/4in).

£2,000 - 2,500
JPY290,000 - 360,000
US\$2,600 - 3,300

Provenance

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

4

A RARE BOXWOOD MANJU NETSUKE

Edo period (1615-1868), 19th century
Finely carved and pierced with the *junishi* (twelve animals of the East Asian zodiac), each carved in a naturalistic manner, the eyes of the animals inlaid; inscribed in an oval reserve *Aizu jin* (a man of Aizu) with a *kao*.
3.8cm (1 1/2in) diameter.

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

5

A WOOD NETSUKE OF A COILED MOUSE

By Masanao, Yamada, Ise Province,
Edo period (1615-1868), 19th century
Typically curled in a ball, holding its tail around its body with one hind paw, scratching its face with the other, one leg forming the *himotoshi*, the eyes inlaid; signed in a polished reserve *Masanao*.
3.8cm (1 1/2in).

£2,000 - 3,000
JPY290,000 - 440,000
US\$2,600 - 3,900

A good example of this popular model made by most members of the school, another of which was sold in these rooms, 6 November 2018, lot 38.

6

A LATE BOXWOOD OKIMONO-STYLE NETSUKE OF RYUJIN

By Kashu, Meiji era (1868-1912), late 19th/early 20th century
Depicted as a warrior standing with one leg bent, wearing full armour and holding an elaborate baton, a dragon clinging to his back, its open jaw resting on his head, delicately rendered in lightly stained wood; signed *Kashu*. *8cm (3 1/8in).*

£1,500 - 2,000
JPY220,000 - 290,000
US\$2,000 - 2,600



2



3



4



5



6

A Selection of Netsuke from The Jack Coutu Collection

(Lots 7-24)

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 18 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.

7

A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved February 2000
Carved in relief, a pair of wood ducks floating in the water, one parent rushing towards the nest, their ducklings threatened by a weasel on the boxwood plug at the broad end; signed on a silver tablet JC.
12.2cm (4³/₄in) long. (2).

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

Sold together with Jack Coutu's reference card (no.298), on which he states: 'I put a large boxwood plug on this one intending to cut it off later. I then decided to use it full scale and redesigned the idea to suit it. It makes a larger netsuke, but more interesting. A very busy design! Nice colour. I rather like it at the moment.'

8

A LARGE BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved November 1973
Carved in low relief with an owl, a fleeing rat and the owl's eyes inlaid in silver, the broad end plugged with ebony; inscribed on the back
Carved by Jack Coutu in the Autumn of 1973 at Farnham, Surrey, England, signed on a silver tablet JC.
12.3cm (4 5/8in) long. (2).

£1,200 - 1,500
JPY170,000 - 220,000
US\$1,600 - 2,000

Sold together with Jack Coutu's reference card (no.34), on which he states: 'My second tusk carving and my first attempt to use silver. The idea of a hunting owl came from a vaguely remembered design of a ghost on a *tsuba*, where the head melted into the background. On the reverse side is engraved "Carved by Jack Coutu in the autumn of 1973 at Farnham in Surrey, England". Not up to Iwami style!' A typically modest remark!

9

A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved February/March 2008
Carved in relief, a dragonfly emerging from its larval shell by a river, its eyes inlaid in pale horn, the broad end plugged with ebony; signed on a silver tablet JC. 12cm (4³/₄in) long. (2).

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

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18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、彼の参照した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。

Sold together with Jack Coutu's reference card (no.329), on which he states: 'A somewhat overfilled piece and perhaps not as fine as some earlier work. However it has a certain vitality and I have done worse! It is a favourite subject of mine and I carved it as an ivory and ebony netsuke in 1976. No.54.'

10

TWO STAG-ANTLER NETSUKE OF A MONKEY AND A FISH

By Jack Coutu (1924-2017), English, the first carved June 1993, the second carved August 1994
The first a monkey seated on its haunches, one arm extending out, with clenched fist for holding the *inro* cord, the eyes inlaid in horn, signed on an inlaid silver tablet JC; the second a coelacanth shown swimming, its mouth open and its tail thrashing in the water, one fin forming the *himotoshi*, the eyes inlaid in mother-of-pearl, signed on a silver tablet JC. *The monkey: 8cm (3 1/8in) long; the fish: 8.4cm (3 1/4in) long.* (4).

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

Published

Netsuke Kenkyukai Study Journal, vol.15, no.4, p.39, no.38.

Sold together with Jack Coutu's reference cards, the first (no.228) stating: 'Like the last one, this is also an eccentric shape designed within the limitations of the material. I find I am more and more attracted to the abstract quality of the form rather than merely allowing the subject to dictate it. It does not always result in a compact netsuke but the result is more satisfactory to me! The cord can be passed through both hands if necessary so it can hang at different angles.' The second (no.241) stating: 'This was a straightforward carving of the "ancient fish!" The deerhorn seemed a suitable material for the task and is a good material to work if you can avoid the problems of the soft core. It has a good "tactile" quality and I was quite pleased with the result. I thought I was using pearls for the eyes, but when polished the surface reveals M.O.P. [mother-of-pearl] instead! However they work quite nicely even if they are rather prominent. It helps the rather "old brutish character".'



7



8



9



10





11

11
A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved March 2002
 Carved in relief with a vampire bat, a cluster of mushrooms to its left, the reverse engraved with grasses, the broad end plugged with a stippled black lacquered plug; signed on a silver tablet JC.
 11.6cm (4 5/8in) long. (2).

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

Sold together with Jack Coutu's reference card (no.310), on which he modestly states: 'Another bat. Not too exciting and rather a struggle. Life is catching up!'

12
A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved February/March 1998
 Carved in relief, the tusk forming the leaf, the buff-tip moth laying a cluster of eggs on the leaf, the eggs inlaid in dark horn; signed on a silver tablet JC.
 11cm (4 3/8in) long. (2).

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

Published
Netsuke Kenkyukai Study Journal, vol.15, no.4, p.42, no.7.

Sold with Jack Coutu's reference card (no.141), on which he states: 'The print (on the card) is not as clear as it might be. I enjoyed the carving of this one and exploited the tusk shape to form a leaf, instead of simply using the tusk shape as a background. The eggs were the tricky piece both to carve and inlay.'

13
A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved April/May 2006
 Carved in relief, a squirrel leaping with its forelegs outstretched, reaching for a pinecone as flames begin to consume its lower body, its eye inlaid in horn, the broad end plugged with ebony; signed on a silver tablet JC.
 9.5cm (3 3/4in) long. (2).

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

Sold together with Jack Coutu's reference card (no.326), on which he states: 'My last boars[sic] tusk and a very thin one. I succeeded in cleaning one surface completely without breaking right through but had to use low relief work for safety. The idea of a woodland in flames is not too clear but gives a little more vitality to the plug end. The eye could have been brighter but looks better in different lights.'

14
TWO STAG-ANTLER NETSUKE OF A WEREWOLF AND A DRAGONFISH

By Jack Coutu (1924-2017), English, the first carved August 1999, the second carved June 1992
 The first a werewolf standing, snarling while drawing out its robe with one hand, its feet overlapping, the antler stippled for effect, the eyes inlaid in horn, signed on a silver tablet JC, 15.6cm (6 1/8in) long; the second a dragonfish swimming with raised head and curled tail, the eyes inlaid in horn backed by foil, signed on a silver tablet JC, 15.2cm (6in) long. (4).

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

Sold together with Jack Coutu's reference cards, the first (no.294) stating: 'A rather large and strange sashi-netsuke. I did some doodles in the general shape of the pieces of antler, mostly on a figure theme but they all seemed rather boring. I then came upon a Werewolf item and drew the head. The hands seemed to have little legendary significance but the tension created the feeling I wanted so I carved it. Dare I say I was pleased with it? He even stands up! Deer antler takes a beautiful colour and polish and to me has more colour-expression than ivory. Even its limitations help with the expression of the idea.'
 The second (no.215) stating: 'The deerhorn has a nice colour, the scales look rather coarse, the material is difficult to cut cleanly but perhaps the blame is mine. The eyes are either horn or blond tortoiseshell I think, though they look more like amber. My memory fails me!'



12

13



14



15

15

A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved January 1993
Carved in low relief with a silk moth clambering over a cocoon, the ground partially stippled, the eyes inlaid in horn, the broad end plugged with boxwood; signed on a silver tablet *JC*.
11.1cm (4 3/8in) long. (2).

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

Sold together with Jack Coutu's reference card (no.224), on which he states: 'This one worked reasonably well but I feel it is a little dull and un-inspired. The moth might have been a better shape. Perhaps a tusk was not the best setting for it, the colour is quite pleasant.'

16

A LARGE BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved April 1977
Carved in relief with a bat flying to the left, branches of ivy to the right, the bat's eye inlaid in silver, the broad end plugged with ebony and carved with ivy; signed on a silver tablet *JC*.
13.5cm (5 1/4in) long. (2).

£1,200 - 1,500
JPY170,000 - 220,000
US\$1,600 - 2,000

Published
Netsuke Kenkyukai Study Journal, vol.15, no.4, p.34, no.22.

Exhibited
Contrasting Styles, Quaglino's, London, 25-30 May 1980, p.49, no.107.

Sold together with Jack Coutu's reference card (no.56), on which he states: 'Very fine solid tusk which cracked at its base. The crack was used to decide the direction of the ivy leaves. My best tusk carving to date. Shown at the "Contrasting Styles" exhibition at Quaglinos London in May 1980.'

17^Y

A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved June 1990
Carved in relief with a squirrel reaching to grab a pinecone, a pine branch trailing on to the reverse, the squirrel's eye inlaid in horn and tortoiseshell, its tail trailing to the right over an inlaid silver moth, the broad end plugged with boxwood carved with pine bark; signed on a silver tablet *JC*.
12.7cm (5in) long. (2).

£1,200 - 1,500
JPY170,000 - 220,000
US\$1,600 - 2,000

Published
Netsuke Kenkyukai Study Journal, vol.15, no.4, p.42, no.8.

Sold together with Jack Coutu's reference card (no.181), on which he states: 'A good large tusk in nice condition. I was quite pleased with the result, but find it rather heavy and very "full". I liked the contrast of the branch on the back and also the silver moth. Perhaps there is a tendency for me to use a similar design on every boar tusk on account of its shape. A point to be watched.'

18

A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved August 1996
Carved in sunk relief with a mountain hare resting in a burrow in the snow, the burrow probably stained with ink, the broad end plugged with stained wood, the leaves engraved and inlaid in silver, the rabbit's eye inlaid in horn; signed on a silver tablet *JC*.
10.8cm (4 1/4in) long. (2).

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

Sold together with Jack Coutu's reference card (no.262), on which he modestly states: 'This was based on a mountain hare in a "snow hole". Not very obvious and I was not happy with the side view I finished up with. I had intended a high 3/4 frontal view. It also got heavier and more tonal than I had intended but it is a little different from previous carvings.'



16



17



18



19

19^{YΦ}

TWO BOXWOOD NETSUKE OF A LEAPING FROG AND A FISH

By Jack Coutu (1924-2017), English, the first carved in August 1993, the second carved May 1980

The first a frog with outstretched legs, its arms folding over its chest forming the *himotoshi*, the eyes inlaid in horn, signed on a silver tablet *JC*, 11.3cm (4 3/8in) long; the second a fish of stained boxwood, its mouth open to reveal a set of sharp teeth, one eye left open to form the *himotoshi* with the gill, the other eye inlaid in ivory, mother-of-pearl, and tortoiseshell, the teeth of stag-antler added at a later date, signed on a silver tablet *JC*, 7.5cm (2 7/8in) long. (4).

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

Sold together with Jack Coutu's reference cards, the first (no.231) stating: 'I enjoy the form of a *sashi* netsuke. This particular frog should have had his hands down when in the leaping position, but "Artistic Licence" enabled me to put them up to make a suitable *sashi* form and at the same time provided a *himotoshi* as well. It should take a nice patina with time! It is not as all over brown as the bad colour print makes it.'

The second (no.79) stating: 'This "elderly" fish was found on a beach at Mousehole in Cornwall. He lacks one eye which made a suitable *himotoshi*!, and smelt strong enough to ensure that my sketch of him (on the card) was as brief as was necessary to obtain enough information for a carving. The stain is rubbed away on his lower body to give a slight colour change. He received a new set of deerhorn dentures in December 1990 in time for Christmas.' The card erroneously states at the top that the dentures are made of ivory.

Illustrated on page 15.

20

A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved July 1994

Carved in relief with a pouncing tiger, clutching a branch of inlaid silver bamboo leaves in its mouth, the reverse stippled, the broad end plugged with ebony; signed in a silver tablet *JC*, 10.3cm (4 1/8in) long. (2).

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

Sold together with Jack Coutu's reference card (no.239), on which he states: 'This was a smallish tusk, but reasonably thick and allowed fairly deep carving at the open end. However, halfway through the carving it developed a split about an inch long down the centre. Instead of scrapping it I covered the crack with a piece of silver bamboo, hence the curious subject matter! I feel that the piece is rather full and overworked, as usual, but this is inevitable.

One day I will do a simple subject with only a small amount of carving. The colour of the print (on the card) does not help. Everything looks brown.'

21

A BOAR-TUSK NETSUKE

By Jack Coutu (1924-2017), English, carved August 1992

Carved in relief with a fast-swimming river otter, its eyes inlaid in horn, the reverse with a fish leaping from swirling water, the broad end plugged with bone; signed on a silver tablet *JC*, 10.7cm (4 1/4in) long. (2).

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

Published

Netsuke Kenkyukai Study Journal, vol.15, no.4, p.43, no.11.

Sold together with Jack Coutu's reference card (no.218), on which he states: 'I partially designed this about two years ago and discarded it as too similar to others I have already carved. However it would not go away! So I carved it, and even feel it has worked quite well. At least it is better than the drawing (on the card) and needed a lot of careful decisions rather than long carving. When I saw the photograph (on the card) some months later it has a subtlety[sic] I had not fully realised. I now think it has worked very well.'

22^Y

TWO BOXWOOD NETSUKE OF A WILDCAT AND A FAWN

By Jack Coutu (1924-2017), English, the first carved September 1988, the second carved April 1997

The first of a seated wildcat, its head turned to the right and one forepaw resting on a captured bird, the eyes inlaid in horn and tortoiseshell, signed on a silver tablet *JC*, 4.4cm (1 3/4in) long; the second a fallow deer fawn lying on a bed of maple leaves, its head turned back to the left, forming a compact composition, the eyes inlaid in horn, signed on a silver tablet *JC*, 6cm (2 3/8in) long. (4).

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

Sold together with Jack Coutu's reference cards, the first (no.151) states: 'One of my best carvings yet. A good piece of boxwood has given it a beautiful colour. The design has worked out very well, even the eyes. The bird is a reed bunting and the wood has polished well and should take a good patina with time.' The second card (no.269) states: 'I placed the fawn on a bed of leave[sic] to create extra interest. It turned out rather large once again but felt right. It may suit a *sumo*-wrestler but would look ridiculous on a small *inro*. It has some good points. Perhaps it needs a little wear and time to soften it.'

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.

23

A WOOD NETSUKE OF A SEAL AND PUP

By Jack Coutu (1924-2017), English, carved April 1994 (no.237)

The adult and pup curled around each other, forming a compact composition in effectively stained wood, the eyes inlaid in horn; signed on a silver tablet *JC*, 6.7cm (2 5/8in) long. (2).

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

Sold together with Jack Coutu's reference card (no.237), on which he modestly states: 'This one seemed to work as I had intended. I have not quite made up my mind about it! I find it rather boring and slug like, which is what I expected in the first place. Perhaps it lacks "inspiration". It is also rather large as usual. I reserve judgement! The colour photo is all brown. A bad batch this time!'

24

TWO BOXWOOD NETSUKE OF A HATCHING BIRD AND A FOX WITH CUBS

By Jack Coutu (1924-2017), English, the first carved November 1978, the second carved October 1973

The first a small bird levering itself out of its speckled egg, a silver feather applied at the back with a loop cord attachment, the eyes inlaid in amber and gold leaf, signed on a silver tablet *JC*, 5cm (2in) long; the second a seated fox, leaning forward, protecting two cubs beneath its jaw, the eyes inlaid in red glass, signed on a silver tablet *JC*, 6cm (2 3/8in) long. (2).

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

Sold together with Jack Coutu's reference cards, the first (no.69) stating: 'The photograph (on the card) looks rather curious with the egg standing on end. Its natural position would be on its side. Since I had to use photographs and my knowledge of young birds I cannot verify the authenticity of this piece though it has certain aspects which I like. I don't like the glare of the silver eyes and am trying to tone them down. October 1994. Removed the silver eyes and replaced them with amber eyes backed with goldleaf[sic]. Also coloured the silver leaf on underside with ammonium sulphide. The colour is now blue and copper, but will it last!' The second (no.33) stating: 'One of my favourite pieces in spite of its size, more in the nature of an *okimono*. Probably the most time consuming piece I have carved and perhaps rather a "frontal view" piece with various imperfections but worth the effort. It was taken from a photograph taken at night and the red eyes seemed appropriate.'



20



21



22



23



24



25

INRO AND OTHER SAGEMONO
Various Properties

25 *

A BLACK-LACQUER FOUR-CASE INRO

By Nakaoji Moei, Edo period (1615-1868), late 18th/early 19th century
 Decorated with a continuous design of flowering *kerama tsutsuji* (Kerama azalea) issuing from rocks in red, gold and silver *togidashi maki-e*, the interior of *roiro* with *hirame* flakes; signed on the base in gold lacquer *Moei (Shigehide)* with a seal *Tomi*.
 7.6cm (3in) high.

£1,500 - 2,000
 JPY220,000 - 290,000
 US\$2,000 - 2,600

Provenance

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



26

26 *

A LACQUER SINGLE-CASE INRO

Edo period (1615-1868), late 18th/mid-19th century
 The body with stylised water lacquered in gold *chinkinbori*, decorated with a red-lacquer *ebi* (lobster) carved in high relief, its tail continuing on the reverse, the interior of *roiro* with *kinji* edges; *unsigned*.
 8.2cm (3¼in) wide.

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

Provenance

Lt.Col. J. B. Gaskell Collection, no.214.
 Consul Dr Ch. Hartmann Collection.
 Sold at Sotheby's London, 1931.
 Ivan Lepage Collection, no.385.



27

27 *

A BLACK-LACQUER FOUR-CASE INRO

Koma style, Edo period (1615-1868), 19th century
 The *mura-nashiji* ground lacquered in gold and silver *takamaki-e* with a continuous scene depicting three cranes flying over banks of windswept reeds; the interior compartments of red lacquer with matt-gold risers; *unsigned*.
 7.3cm (2 7/8in) high.

£2,000 - 2,500
 JPY290,000 - 360,000
 US\$2,600 - 3,300

Provenance

Purchased in Paris, 1933.
 Ivan Lepage Collection, no.378.



(signature on netsuke)

28

**A GREY-LACQUER SQUARE SECTION THREE-CASE INRO
BY OGAWA HARITSU (RITSUO, 1663-1747), AND A LACQUER
HAKO-NETSUKE BY SHIBATA ZESHIN (1807-1891)**

The inro: Edo period (1615-1868), 18th century;
the netsuke: Meiji era (1868-1912), circa 1890s

The *inro* with a *shibuichi-nuri ishime* ground imitating metal, two rectangular faces carved in low relief with archaic script, the cord runners in the form of a row of four butterfly-shaped cleats inlaid in shell, each attached with a metal ring on a ground of elaborate tasseled brocade, the interior of matt *shibuichi-nuri* lacquer, signed with two seals, *Kan* surrounded by rain dragons on the base and *Naoyuki* on the top; the square rounded box netsuke lacquered with tied sheaves of rice overhanging a stream on a *chado-nuri* ground, signed on the reverse in *subori* at the lower right *Zeshin*.

The *inro*: 7.2cm (2 5/8in); the *netsuke*: 3cm x 2.5cm (1 3/8in x 1in).

£8,000 - 12,000

JPY1,200,000 - 1,700,000

US\$10,000 - 16,000

Provenance

Philippe Burty Collection.

Published

Louis Gonse, *L'art japonais*, Paris, Maison Quantin, 1886, p.262.

Exhibited

Louis Gonse, *Catalogue de l'Exposition Rétrospective de l'Art Japonais*, Paris, Maison Quantin, 1883, p.145, no.268.



29

29

A BLACK-LACQUER FIVE-CASE INRO

By Hara Yoyusai (1772-1845/6), Edo period (1615-1868), 19th century

The *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.

£800 - 1,200

JPY120,000 - 170,000

US\$1,000 - 1,600

Provenance

W. W. Winkworth Collection.
Carlo Monzino Collection.



30

30

A BLACK-LACQUER TWO-CASE INRO

By Hara Yoyusai (1772-1845/6), Edo period (1615-1868), 19th century

The highly polished black-lacquer *roiro* surface worked in *kuromaki-e* with Korin-style waves crashing along the bottom of both sides, the interior of rich *nashiji*, signed inside the top case in gold lacquer *Yoyusai*. 7cm (2 3/4in) high.

£2,500 - 3,500

JPY360,000 - 510,000

US\$3,300 - 4,600

31

**A LACQUERED AND INLAID
THREE-CASE INRO**

Ritsuo style, Edo period (1615-1868),
late 18th/early 19th century
Decorated in gold and slight-coloured
takamaki-e with a pair of turtles on one side
and two quail pecking for seeds beneath
windswept stalks of millets on the other, the
bead-shaped cord runners of silvered metal,
the interior of plain wood; signed on the base
with an inlaid green ceramic seal *Kan*.
8cm (3 1/8in) high.

£3,500 - 4,500
JPY510,000 - 650,000
US\$4,600 - 5,900



31

32 *

AN INLAID SHIBUICHI THREE-CASE INRO

Meiji era (1868-1912),
late 19th/early 20th century
Decorated in high relief of silver, gilt and
shakudo with a *karako* (Chinese boy) offering
a bowl of lotus to Kannon standing on wisps
of clouds on one side and a lotus plant and
flowers on a pond on the other, the interior
of silver; inscribed with chiselled characters
Toryusai within a gold rectangular reserve.
7.6cm (3in) high.

£3,000 - 4,000
JPY440,000 - 580,000
US\$3,900 - 5,200



32



33

A GOLD-LACQUER THREE-CASE INRO

By Shibata Zeshin (1807-1891), Meiji era (1868-1912), circa 1870–1890
 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 of 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 wood storage box and paper label from the Zeshin Hyakunijunen Tsuizen Kinen Tenkan (Zeshin 120th Anniversary Display).
 7.5cm x 4.9cm x 1.7cm (3in x 1 7/8in x 5/8in). (3).

£40,000 - 50,000
 JPY5,800,000 - 7,300,000
 US\$52,000 - 65,000

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.



34^{YΦ}

A GOLD-LACQUER SHIBAYAMA-INLAID THREE-CASE INRO

The inro by Nemoto and the netsuke by Homei/Yasuaki, both Meiji era (1868-1912), late 19th/early 20th century
 The flattened compressed body in the form of a *kinchaku*, lavishly decorated in typical Shibayama style in gold *togidashi maki-e*, *kirikane* and shell inlay with two fantastical, humorous scenes depicting an *oni* in a garden of flowering autumn plants and flowers holding his *shumoku* (wood hammer) umpiring a tug-of-war game between two frogs, one rabbit, a monkey and a rat on one side and two temple servants running for shelter frightened off by a man brandishing a large Tengu mask beneath a flowering maple tree, the interior of rich *nashiji*, signed on the base *Nemoto zo* within two silvered-metal rectangular reserves, with a silver-lacquer cylindrical *ojime* decorated with a chequered design; and an ivory netsuke of a seated No play narrator holding a fan, signed *Homei/Yasuaki* with a seal *Kodama*.
 The inro: 6.7cm x 9cm (2 5/8in x 3 1/2in);
 the netsuke: 2.7cm (1 1/16in) high.

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

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.

A COMPLETE SET OF LACQUER MINIATURE TWO-CASE INRO AND MATCHING HAKO NETSUKI REPRESENTING THE TWELVE CALENDAR MONTHS

By Kajikawa Bunryusai II, active Meiji era (1868-1912), late 19th/early 20th century

Comprising:

First month: *kinji* (gold-lacquer), decorated in coloured *takamaki-e* and inlaid in shell with a *hagoita* (battledore) and *hane* (shuttlecock) on one side and an *itomari* (tasselled brocade ball) resting in front of chrysanthemums in a bowl on the other, the *hako netsuke* lacquered with a pair of *origami* cranes

Second month: *roiro* (black-lacquer), decorated in gold and silver *takamaki-e* and inlaid in shell with a *tsubame* (swallow) flying beneath trailing branches of *fujii* (wisteria), both emblematic of mid or late spring, the *hako netsuke* lacquered with a bamboo *oke* (bucket) and fern

Third month: *kinji* (gold-lacquer), decorated in gold *takamaki-e* and discrete details inlaid in shell with two *tatebina* (paper dolls) one side and two *inubariko* (papier-mâché dogs) resting in front of stalks of flowering cherry, standing for the Girls' Festival on the third day of the month, the *hako netsuke* lacquered with a pair of *awabi* (alabone) shells

Fourth month: red-lacquer, decorated in gold and silver *takamaki-e* with an image of Inari, the Fox Deity, and an *ema* (Shinto votive picture) on one side and a stalk of plum and a wooden wand attached with *gohei* (Shinto papers) on the other, representing the festival held at Kyoto's Inari Shrine and elsewhere on the 20th day of the month, the *hako netsuke* lacquered with a plum blossom attached to a *suzu* (small bell)

Fifth month: *kinji* (gold-lacquer), decorated in gold *hiramaki-e*, *e-nashiji* and shell inlay with a *shobugatana* (toy sword) on one side and a *noshi* (celebratory paper decoration) wrapped around a bunch of *shobu no ha* (iris leaves), standing for the Boys' Festival on the fifth day of the month, the *hako netsuke* lacquered with a *kusudama* (decorative silk-tasselled ball)

Sixth month: *rogin (shibuichi) nuri*, decorated in gold *hiramaki-e* and inlaid in shell with a large *Botan* (peony) blossom lying across a straw hat on a *hiogi* (slatted court fan); compare the *haikai* poem by Kobayashi Issa (1763-1828): *Ogi nite / shaku o toritaru / botan kana* (On a courtier's fan, measuring it right across, a huge peony!) on one side and a straw rope attached with bells, daruma dolls, a drum and a purse inscribed *Hi no yojin* (Beware of fires) on the other, the *hako netsuke* lacquered with a sprig of peony

Seventh month: *roiro* (black-lacquer), decorated in silver, gold and red *hiramaki-e* and inlaid in shell with bamboo, *tanzaku* (poem slips) and two *itomaki* (silk-winders) on one side, standing for the Tanabata

Festival which marks the one day of the year when the Herd Boy and the Weaver Girl (the stars Altair and Vega) are allowed to meet, and a bunch of *kaji* (paper mulberry) leaves wrapped in paper with decorative bows on the other, the *hako netsuke* lacquered with two *hozuki* (Chinese lanterns)

Eighth month: *kinji* (gold-lacquer), decorated in gold and silver *hiramaki-e* and details inlaid in shell with an *usagi* (rabbit) besides a *tsuki* (moon), *tokusa* (scouring rush) beneath a *tsuki* (full moon) standing for *tsukimi* (harvest-moon viewing) on one side and flowering autumn plants of *kikyo* (Chinese bellflowers), *fujibakama* (thoroughwort) and *tokusa* (scouring rush) on the other, the *hako netsuke* lacquered with a *nasubi* (aubergine) beside a cricket cage

Ninth month: *rogin-nuri*, decorated in gold, silver and red *takamaki-e* with a stalk of flowering *kiku* (chrysanthemums) lying over a *hiogi* (slatted court fan), and *sakazuki* (sake cup), celebrating the national flower and emblem of autumn on one side and another stalk of flowering *kiku* besides a *sakazuki* on the other, the *hako netsuke* lacquered with a pair of flying geese

Tenth month: *kinji* (gold-lacquer), decorated in gold and silver *hiramaki-e* with details of *e-nashiji* and shell inlay with a *tai* (sea bream) in a basket on one side and a hat lying against a *tsurizao* (fishing rod) on the other, attributes of Ebisu, whose deafness prevents him from hearing the sound of the gong that summons all the other Shinto gods to the Grand Shrine at Izumo during this month, the *hako-netsuke* lacquered with a gourd and two cherry blossoms

Eleventh month: brown-lacquer, decorated in gold, silver and shell *hiramaki-e* with a mask of Okame or Otafuku, Goddess of Mirth on a *hiogi* (slatted court fan) on one side and attributes of the Shichifukujin (Seven Gods of Good Fortune) on the other, items associated with the Tori-no-ichi fairs held at this time of year, the *hako netsuke* lacquered with a stalk of citrus fruits

Twelfth month: *kinji*, decorated in gold and silver *takamaki-e* with a *kine* and *usu* (pestle and mortar), used to pound rice cakes for the New-Year celebrations on one side and *ume* (plum), *kadomatsu* (pine cuttings), and *ebira* (quiver), New-Year decorations on the other, the *hako netsuke* lacquered with a flowering stalk

Each *inro* signed on the base *Bunryusai*; with a tiered wood storage box inscribed outside the lid *Kajikawa saku junikagetsu maki-e soroe ko-inro* (A set of *maki-e* small *inro* with design of twelve months made by Kajikawa). Each *inro* approx. 3.9cm (1½in) high. (13).

£15,000 - 18,000
JPY2,200,000 - 2,600,000
US\$20,000 - 24,000



(First month)



(Second month)



(Third month)



(Fourth month)



(Fifth month)



(Sixth month)



(Seventh month)



(Eighth month)



(Ninth month)



(Tenth month)



(Eleventh month)



(Twelfth month)



36

36 *

A GOLD-LACQUER THREE-CASE INRO AND MATCHING MANJU NETSUKE

By Uemura Enshu (born 1955) after a woodblock design by Kitagawa Utamaro (1753-1806), Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century. Decorated in gold and polychrome *togidashi maki-e* depicting on both sides the front and back portrait of Naniwaya Okita, a famous tea-house girl, from an untitled series of double-sided *hosoban* prints by Kitagawa Utamaro, published by Harimaya Shinichi, circa 1790-91, inscribed *Naniwaya Okita Utamaro ga*, the interior of rich *nashiji*; the lacquer en-suite *manju* netsuke showing the head and shoulders of Naniwaya Okita from the print *Toji sanbijin* (Three Beauties of the Present Day), published by Tsutaya Juzaburo, circa 1793.

The inro: 7.7cm (3in) high;
the manju netsuke: 3.7cm (1 3/8in) diameter.

£2,500 - 3,000
JPY360,000 - 440,000
US\$3,300 - 3,900



37

37 *

A LACQUER THREE-CASE INRO AND MATCHING MANJU NETSUKE

Both by Uemura Enshu (born 1955) after a woodblock design by Katsushika Hokusai (1760-1849), Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century. Decorated in polychrome *togidashi maki-e* with an all-over scene after the original woodblock print design by Hokusai depicting the tiny triangle of Mount Fuji in the distant horizon through a large wooden inverted cistern under construction, the cooper planing the wood intently, oblivious to the view behind him, the interior of *nashiji*, signed on the base *Enshu*; with a lacquer *manju* netsuke, similarly lacquered with a bust portrait of a courtesan, unsigned, and a pale white jadeite *ojime*; with an unrelated wood storage box.

The inro: 7.7cm (3in) high;
the manju netsuke: 3cm (1 3/8in) diameter. (2).

£2,500 - 3,000
JPY360,000 - 440,000
US\$3,300 - 3,900

38 *

A LACQUER THREE-CASE INRO AND MATCHING MANJU NETSUKU

By Uemura Enshu (born 1955) after a woodblock design by Komura Settai (1887-1940), Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century
Decorated in gold and polychrome *togidashi maki-e* depicting the beautiful woman Oden being tattooed by an artist from the original illustration in the novel *Oden jigoku* (Oden Hell) by Kunieda Kanji (1892-1956), 1935, lacquered with an extract from the original inscription *Shikashi mata mireba miru hodo nanto utsukushii hada de aro* (The more I look, the more captivated I am by the beauty of her skin), signed *Settai*; the *manju netsuke* lacquered with a solitary bird flying over a spring of leaves, signed *Settai*.
The inro: 7.8cm (3in) high,
the *manju netsuke*: 3.5cm (1 3/8in) diameter.

£2,500 - 3,000
JPY360,000 - 440,000
US\$3,300 - 3,900



38

39 *

A GOLD-LACQUER THREE-CASE INRO AND MATCHING MANJU NETSUKU

By Uemura Enshu (born 1955), Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century
Decorated in gold lacquer and polychrome *togidashi maki-e* with a continuous scene of four itinerant entertainers beneath cherry blossoms, three dancing and one playing the *shamisen*, the interior of rich *nashiji*, signed on the base *Enshu*; with a gold-lacquer *manju netsuke* embellished with a spiral design, *unsigned*.
The inro: 7.2cm (2 5/8in) high;
the *manju netsuke*: 2.7cm (1in) diameter.

£2,500 - 3,000
JPY360,000 - 440,000
US\$3,300 - 3,900



39

40 *

A BLACK-LACQUER THREE-CASE INRO AND MATCHING MANJU NETSUKU

By Uemura Enshu (born 1955), Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century
Decorated in gold and slight coloured *togidashi maki-e* with an all-over design of overlapping feathers of assorted size, with discrete details inlaid in shell, the interior of rich *nashiji*, signed on the base *Enshu*; the *manju netsuke* similarly embellished with feathers, and a pale white jadeite *ojime*.
The inro: 7.7cm (3in) high;
the *manju netsuke*: 3cm (1 3/8in) diameter.

£2,500 - 3,000
JPY360,000 - 440,000
US\$3,300 - 3,900

Illustrated on page 28.



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41 *

A LACQUERED WOOD THREE-CASE INRO AND MATCHING MANJU NETSUKE

By Uemura Enshu (born 1955), Showa (1926-1989) or Heisei (1989-2019) era, late 20th/early 21st century
Decorated in black *takamaki-e* and inlaid in shell with a continuous scene of the full moon against a ground of dense cherry blossoms, signed on the base in black lacquer *Enshu*, the interior of *nashiji* with sparse *kirikane*, with a red-lacquer *manju netsuke* lacquered in gold *takamaki-e* with cherry blossoms, with discrete details inlaid in shell, unsigned.

The inro: 7.1cm (2¾in) high;
the manju netsuke: 3.7cm (1½in) diameter.

£2,500 - 3,000
JPY360,000 - 440,000
US\$3,300 - 3,900

42 *

TWO LACQUER KISERUZUTSU (PIPE CASES)

One by Matsuki Hokei, the other by Jomin, Edo period (1615-1868), late 19th century

Each of *muso-zutsu* form, the first of *tsuishu* (carved red-lacquer), depicting numerous cranes in flight above stylised waves, the mount and cord attachment of gold, signed *Hokei*; the second of polished black-lacquer, decorated in *takamaki-e* with a *biwa* (stringed instrument), the design continuing on the flattened reverse, signed *Jomin*.

The first: 21.2cm (8 3/8in);
the second: 23.4cm (9¼in). (2).

£1,200 - 1,800
JPY170,000 - 260,000
US\$1,600 - 2,400

43

A COPPER AND BAMBOO PIPE

By Kano Natsuo (1828-1898), Edo period (1615-1868), 19th century
The bamboo stem stained, the copper and silver mouthpiece and bowl engraved and inlaid in copper and silver, depicting a crow perched on an ancient branch, signed *Natsuo* with an inlaid gold seal *Koi*; with a fitted wood storage box.

20.1cm (7 7/8in). (2).

£4,000 - 4,500
JPY580,000 - 650,000
US\$5,200 - 5,900

For similar examples by the artist, see Ikeda Suematsu and Yoshida Teruzo, *Kano Natsuo meihinshu* (Collected Masterpieces of Kano Natsuo), Tokyo, Yuzankaku, 1972, p.153, nos.108-110.

44

A GOLD AND BAMBOO KISERU (PIPE)

By Unno Shomin (1844-1915), Edo period (1615-1868) or Meiji era (1868-1912), late 19th/early 20th century

The bamboo stem mounted with solid gold mouthpiece and bowl, finely engraved in *katakiri* and *kebori*, inlaid in silver with a pine branch and plum blossom, the whole constituting the *shochikubai* ('The Three Friends' of winter), signed *Unno Shomin*;

with a fitted wood storage box.
20.9cm (8 1/8in). (2).

£6,000 - 7,000
JPY870,000 - 1,000,000
US\$7,800 - 9,200



41



42



43



44

The Sandy A. Mactaggart Lacquer Collection

(Lots 45-62)

Sandy and Cecile Mactaggart amassed their lacquer collection during their travels to Japan as well as from some of the better-known dealers in the UK and USA. Sandy had been evacuated from Scotland during the Second World War and became a Canadian and later the world-wide head of Clan Mactaggart. After studying at Harvard Business School he returned to Canada and founded a highly successful property development company and both Sandy and Cecile became major art collectors and philanthropists, particularly in Edmonton and with the University of Alberta, of which Sandy was Chancellor for five years. In addition to gifting two important collections of Chinese art, classical Chinese paintings and Imperial textiles, to the University of Alberta Museum, they also co-founded the Citadel Theatre and supported the Arts. In 1994, Cecile wrote "A Scrapbook for Sandy", a heart-warming and heartfelt joy of a book.

サンディー・マックタガートとセシル・マックタガートの夫妻は、何度か旅行で訪れていた日本で、また英国やアメリカの著名な美術商を介して漆工芸作品を集め、コレクションを築き上げました。サンディーは第二次世界大戦中、スコットランドからの避難を強いられ、カナダにおいてカナダ国籍を取り、のちに世界中に広がることになるクラン・マックタガート一族の長となりました。ハーバード・ビジネススクールで学んだ後、氏はカナダに戻り、土地開発会社を設立、大成功を収めます。特にエドモントンにおいては、サンディーがアルバータ大学の学長を5年間務めるなど、サンディーとセシルは重要な美術品コレクターであり慈善家となりました。また夫妻は、中国美術、中国古典絵画、皇室ゆかりのテキスタイルなどの二つの重要なコレクションをアルバータ大学博物館に寄与したほか、シタデル・シアター（劇場）を共同で創設し、その芸術活動をサポートしました。1994年にセシルは、心温まる、純粋な喜びを表した本「A Scrapbook for Sandy (サンディーに捧げるスクラップブック)」を書き上げました。





45

45
**TWO LACQUER KOBAKO (SMALL BOXES)
 AND COVERS**

Meiji era (1868-1912), late 19th/early 20th century
 The first with an overlapping cover with a matt *roiro* lacquer over a textured ground decorated in red, green and brown *takamaki-e* with a single stem of two blossoms and buds and worm-eaten leaves, with details inlaid in shell, *unsigned*; 6cm x 16.2cm x 16.5cm (2 3/8in x 6 3/8in x 6 1/2in); the second decorated with a carp in gold *takamaki-e*, *unsigned*; 4.5cm x 16.5cm x 9cm (1 3/4in x 6 1/2in x 3 1/2in). (4).

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

46
**A GOLD-LACQUER SAGE-JUBAKO
 (PORTABLE PICNIC SET)**

Edo period (1615-1868), early/mid-19th century
 Comprising a rectangular frame fitted with a gilt handle and holding a four-tiered box and lid, lacquered on the exterior with overlapping squares enclosing assorted scenes including carp leaping above turbulent waters, folding fans, *shishi* besides rocks, butterflies flitting amidst pinks and an *oi* (Yamabushi priest's carrying case) resting among paulownia, the bottom shelf with a rectangular lobed box, fitted with a cover inset on the top for resting two unrelated Satsuma-ware sake bottles beneath an open area containing four gold-lacquer trays decorated with five maple leaves in gold *hiramaki-e*, the upper shelf of the frame supporting one square tray similarly lacquered with a tiger confronting a dragon, the sides of the frame embellished with repeated *shippo-tsunagi* (linked-cash) designs, the decoration on the top with other folding fans enclosing different scenes; *unsigned*. 28.5cm x 30.5cm x 17.8cm (11 1/4in x 12in x 7in). (15).

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



46

47 YΦ

A GOLD-LACQUER SHIKISHIBAKO (BOX FOR SQUARE POEM SHEETS) AND COVER

Meiji era (1868-1912), circa 1870-1880
The rich *nashiji* ground decorated in gold and silver *takamaki-e* and *hiramaki-e* on the outside of the cover with numerous terrapins crawling in different directions amongst tufts of grass, similarly lacquered around all the sides with *omodaka* (three-leaf arrowheads), lotus and other flowering aquatic plants, the inside of the lid embellished in gold *takamaki-e* with Kinko Sennin holding a fan and seated astride a giant carp leaping from swirling water, with discreet details inlaid in ivory, tortoiseshell and wood, all on a dense *mura-nashiji* ground, the inside of box also of *mura-nashiji*, the underside of *nashiji*, *unsigned*; with an unrelated wood storage box.
5.8cm x 24cm x 21.6cm
(2¼in x 9½in x 8½in). (3).

£5,000 - 7,000
JPY730,000 - 1,000,000
US\$6,500 - 9,200



(interior)



47

48

A BLACK-LACQUER ROUNDED RECTANGULAR KOBAKO (SMALL BOX) AND COVER

Meiji era (1868-1912), circa 1900
The exterior of the *inrobuta* (flush-fitting) cover decorated in gold, green, red and silver *takamaki-e* with a wasp hovering over flowering morning glory on a sparse *mura-nashiji* ground, the design extending over the sides, the interior of sparse *nashiji*, *unsigned*; with a lacquered-wood storage box.
5.7cm x 13.2cm x 10.3cm
(2¼in x 5¼in x 4in). (3).

£4,000 - 6,000
JPY580,000 - 870,000
US\$5,200 - 7,800



48



49



49

A BLACK-LACQUER RECTANGULAR KOBAKO (SMALL BOX) AND COVER

By Nagahisa, Meiji (1868-1912) or Taisho (1912-1926) era, circa 1910-1920

The polished *roiro* ground of the *inrobuta* (flush-fitting) cover decorated in gold and slightly coloured *hiramaki-e* with three *ogi* (folding fans) enclosing thatched buildings set on the banks of a river, the discrete details of *e-nashiji*, the interior with fitted with two detachable en-suite smaller boxes, similarly lacquered with almost identical designs on the outside of the covers, the interior of all the boxes of rich *nashiji*; the cover signed in gold lacquer at the bottom right corner *Nagahisa* with a *kao*.

7.2cm x 19.7cm x 14.4cm
(2 13/16in x 7 7/8in x 5 5/8in). (6).

£4,000 - 6,000

JPY580,000 - 870,000

US\$5,200 - 7,800

The artist is recorded in E. A. Wrangham, *The Index of Inro Artists*, Northumberland, Harehope, 1995, p.191.



50

50

A LACQUERED-WOOD RECTANGULAR CHABAKO (BOX FOR TEA UTENSILS) AND COVER

By Shoeisai, Meiji (1868-1912) or Taisho (1912-1926) era, circa 1910-1920

Lacquered all over in imitation of *shitan* (rosewood), decorated and inlaid with different seasonal flowers, the cover with a single stalk of wild narcissus and a sprig of plum blossom, the front with a sprig of wild chrysanthemum, the smaller sides with a *nanten* (nandina) and berries and camellia, the reverse with a camellia, all lacquered in gold *takamaki-e* with inlaid details predominantly of shell, the inside of the cover similarly lacquered with a sprig of plum resting beside a teacup; the interior of *nashiji*; signed on the lid in gold lacquer *Shoeisai* with a *tsubo*-seal *Sho*.

12.7cm x 19.5cm x 13.2cm
(5in x 7 5/8in x 5 1/8in). (2).

£3,000 - 5,000

JPY440,000 - 730,000

US\$3,900 - 6,500



(interior)



51

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

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

The bevelled edged *kabusebuta* (overlapping cover) decorated in gold and silver *takamaki-e*, *kirikane* and *togidashi maki-e* with a hungry cat on its hind legs, spying two goldfish in a square basin, one corner of the vessel with a miniature landscape arrangement of rocks and autumn plants, the water, goldfish and cat's reflection rendered in fine *togidashi maki-e*, the sides of the basin embellished with a lone oarsman in a lake surrounded by a pine grove in *sumie-togidashi maki-e*, the cabriole feet of the basin inlaid in shell, all on a lustrous

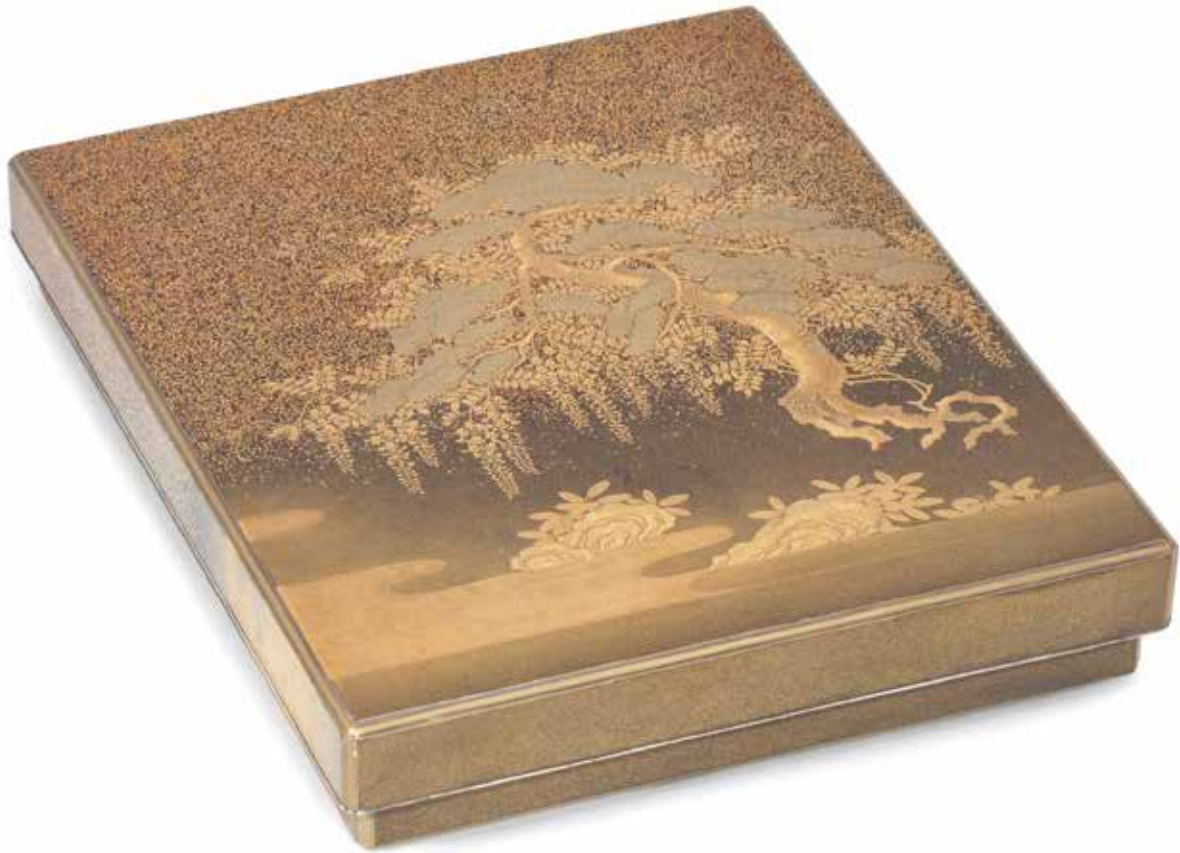
black-lacquer ground bordered by rich *Gyobu*, the interior of the cover decorated over a *mura-nashiji* ground with two fans and scattered autumn plants, with five fireflies applied in wood, coral and shell, the inside of the box similarly lacquered, the detachable frame containing the ink-grinding stone and a silver *suiteki* (water-dropper) in the form of a melon, *unsigned*; with an unrelated wood storage box. 2.3cm x 19.2cm x 16.8cm (7/8in x 7 5/8in x 6 5/8in). (6).

£20,000 - 25,000
 JPY2,900,000 - 3,600,000
 US\$26,000 - 33,000



(interior - suzuribako)





52

A FINE MATCHING LACQUER SET OF A SUZURIBAKO (BOX FOR WRITING UTENSILS) AND A BUNDAI (WRITING DESK)

By Uematsu Hobi (1872-1933), Meiji (1868-1912) or Taisho (1912-1926), early 20th century

Both decorated in contrasting tones of gold *takamaki-e*, *hiramaki-e* and *e-nashiji* with details executed in *kirikane*, the decoration as follows on the *kabusebuta* (overlapping lid) of the *suzuribako*: a spring scene comprising a pine tree overgrown with wisteria at the water's edge beside which *kumazasa* (kuma bamboo leaves) grow from behind rocks, the inside of the lid decorated with shrubs of spring plants including *tanpopo* (dandelions), *tsukushi* (horsetails), *warabi* (ferns) and *sumire* (violets) beneath a dense reddish-orange *nashiji* ground, the inside of the box similarly lacquered with spring plants and fitted with a removable tray containing the partially gilt and *shakudo* oval *suiteki* (water-dropper) and ink-grinding stone, one unrelated gold-lacquered brush and ink-stick holder, signed in gold lacquer *Hobi* on the fitted tray; the *bundai* of standard form with *fudegaeshi* (raised struts to left and right), similarly lacquered in contrasting tones of gold *takamaki-e* with an autumnal scene depicting a pine and maple tree behind a bamboo fence over which trailing *kuzu* (kudzu) vines are draped, the top right corner with flowering chrysanthemums and *hagi* (bushclover) and *sasa* (bamboo leaves) issuing from rocks at the water's edge, with details executed in sprinkling of fine *kinpun*, the sides mounted with

silvered-metal fittings engraved with foliate scrolls; with lacquered-wood storage boxes, the lids of each inscribed with the artist's name and description of the contents *Shunju maki-e on-suzuribako Hobi* (*Maki-e* box for writing utensils with spring and autumn design by Hobi) and *Shunju maki-e on-bundai Hobi* (*Maki-e* writing desk with spring and autumn design by Hobi).

The suzuribako: 3.8cm x 24cm x 19.7cm (7¾in x 1½in x 9½in); the bundai: 12.7cm x 35cm x 61cm (5in x 13¾in x 24in). (10).

£50,000 - 80,000
JPY7,300,000 - 12,000,000
US\$65,000 - 100,000

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



(interior)



53

A LACQUERED RECTANGULAR BOX AND COVER

Meiji era (1868-1912), circa 1880

Decorated in a variety of lacquer techniques including gold *takamaki-e*, *hiramaki-e*, *kirikane*, *e-nashiji* and *togidashi maki-e* with a moonlit summer evening scene of *hotaru* (fireflies), their phosphorescence rendered by inlaid *aogai* (shell), hovering around flowering irises and reeds growing in a stream in which red carp are seen swimming on the surface, all beneath clouds, mist and an inlaid silver crescent moon, the design extending over the sides, the inside of the cover predominantly lacquered in silver *takamaki-e* with five little stints flying

over a sandpiper wading in water besides a small willow tree, a range of mountains in the distance reserved on a rich *mura-nashiji* ground, the interior of the box similarly lacquered in gold *takamaki-e* with assorted shells at low tide, the whole raised on four scalloped bracket feet; *unsigned*.

5.3cm x 26.4cm x 16.6cm (2 1/8in x 10 3/8in x 6 1/2in). (2).

£6,000 - 8,000

JPY870,000 - 1,200,000

US\$7,800 - 10,000



54

A MAGNIFICENT GOLD-LACQUER KODANSU (SMALL CABINET) WITH EN-SUITE STAND

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

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

standing beneath flowering branches on a rich *nashiji* ground, the top surmounted by a handle in the form of a silver wire basket containing an arrangement of gold-lacquered blooms comprising three hydrangea and a lily, the corners fitted with engraved silver mounts, all raised on a detachable tall four-legged square stand lacquered with repeated stylised butterflies and flowers over a chequered *roiro-kirikane* ground; *unsigned*.
The kodansu: 16.7cm x 19cm x 13.5cm (6 9/16in x 7 1/2in x 5 1/4in);
the stand: 9.5cm x 20.6cm x 14.5cm (3 3/4in x 8 1/8in x 5 3/4in). (5).

£20,000 - 30,000
 JPY2,900,000 - 4,400,000
 US\$26,000 - 39,000



55

55

A MISCELLANEOUS GROUP OF LACQUER PIECES

Edo period (1615-1868) or Meiji era (1868-1912), early to mid-19th century
Comprising a circular lacquer *kogo* (incense box) and cover decorated with an abstract three-leaf crest design on a *wakasa-nuri* lacquer ground, *unsigned*, 3cm x 7.5cm (3in x 1 1/4in); the second a red-ground gourd-shaped box, decorated in *iroe hiramaki-e* with gourds, leaves and vines, 8cm x 1.5cm x 4.2cm (3 1/8in x 5/8in x 1 5/8in); the third in the form of a spinning wheel on its frame, lacquered with a praying mantis and beetle on a simulated *mokume* (wood-grain) ground, 6.1cm (2 3/8in); the fourth a *kogo* (incense box) in the form of a stylised *tanchozuru* (red-crested crane) seated and looking back, preening its plumage, the interior of red lacquer, 5.3cm x 3.2cm (2 1/8in x 1 1/4in); the fifth a sake cup, lacquered in gold and silver *takamaki-e* with three *korogi* (crickets) amidst grasses, 8.2cm (3 1/4in) diameter. (9).

£2,000 - 3,000
JPY290,000 - 440,000
US\$2,600 - 3,900



56

56 ^YΦ

A LARGE INLAID SUGI (JAPANESE CEDAR) WOOD OVAL TONKOTSU (TOBACCO BOX) AND COVER

By Isseisai, Edo period (1615-1868), mid/late 19th century
Decorated in predominantly in shell and wood inlay of high relief with a goose on the banks of a river squawking at the partially obscured full moon, the body of the *tonkotsu* similarly inlaid with a crab crawling amid reeds; signed on the reverse *Juhassai Isseisai* (Isseisai, aged 18) within a rectangular reserve accompanied by a large seal probably reading *Katsukawa*. 8.2cm x 12.3cm x 7.5cm (3 3/4in x 4 7/8in x 2 15/16in). (2).

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



57

57

A WOOD SQUARE SAKAZUKI (SAKE CUP) AND COVER

By Kanshosai Toyo, Edo period (1615-1868), circa 1820
Decorated on the cover in gold *takamaki-e* and ceramic inlay with a solitary seagull gilding over waves, the lower section plain; signed on the cover in gold lacquer *Toyo* with a *kao*. 5.9cm x 8.5cm x 8.5cm (2 1/4in x 3 3/8in x 3 3/8in). (2).

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



58



(interior tray)

58 YΦ

A GOLD-LACQUER BOX IN THE FORM OF A TAKARABUNE (TREASURE SHIP) AND COVER

Meiji era (1868-1912), circa 1880

The *kinji* ground lavishly lacquered in gold *takamaki-e* and *hiramaki-e* and *kirikane* with Daikoku and Ebisu seated atop respectively a treasure sack and bales of rice on the prow of their treasure ship piled with assorted auspicious objects and *takamaki-e*, the faces and hands of Daikoku and Ebisu inlaid in ivory and other details inlaid in shell, coral and wood, Hotei gesticulating towards a pair of cranes in flight above, a flock of cranes depicted on the sides, several wading in a lake and

others flying among pine, the interior embellished in rich *nashiji* and fitted with an en-suite removable tray lacquered in gold *takamaki-e* with a scholar looking out in contemplation over a mountainous lakescape from the circular window of a thatched hut; *unsigned*. 5.2cm x 10.2cm x 14.5cm (2 1/8in x 4in x 5 3/4in). (3).

£6,000 - 8,000
 JPY870,000 - 1,200,000
 US\$7,800 - 10,000



(interior - *suzuribako*)

59

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

Edo period (1615-1868), late 18th/early 19th century
 Both decorated in predominantly gold *takamaki-e*, *e-nashiji* and *kirikane*, the decoration as follows: on the bevelled-edged *kabusebuta* (overlapping cover) of the *suzuribako*: two oarsmen ferrying sheaves of rice on a boat approaching a bridge spanning over a lake set with buildings beneath spreading pine and willow, a waterwheel in the lower foreground, three cranes in flight between three *omote-manji* (left-facing Buddhist swastikas) crests, the design extending over the sides, the inside of the lid embellished with a pagoda and a Chinese building set on the rocky banks of a lake, a partially obscured full moon inlaid in silver emerging from peaks in the distance, all reserved on a

dense *nashiji* ground, the interior of the box with a fitted removable tray and removable board containing the *suzuri* ink-grinding stone and gilt *suiteki* (water-dropper) in the form of a used inkstick; the exterior of the *inrobuta* (flush-fitting) lid of the *ryoshibako* similarly decorated with the oarsmen shown instead on the sides of the box, additional *omote-manji* crests scattered on all sides, the inside of the lid embellished in dense rich *nashiji*; with a wood storage box for the *suzuribako*.

The suzuribako: 4.5cm x 22.5cm x 20.6cm (1¾in x 8 7/8in x 8 1/8in);
the ryoshibako: 14cm x 41cm x 32.5cm (5½in x 16 1/8in x 12¾in) (9).

£25,000 - 30,000
 JPY3,600,000 - 4,400,000
 US\$33,000 - 39,000





(60 - interior)



60

A SHELL-INLAID RECTANGULAR SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER

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

The outside of the cover entirely inlaid in shell with eight stylised *hoshibachi-mon* (plum-blossom crests) scattered over the surface and bordered all around by irregular shell *kirikane* flakes, the inside of the cover decorated in gold and silver *takamaki-e* with a stag amongst windswept autumnal plants of *susuki* (pampas grass), *hagi* (bush clover), *ominaeshi* (valerian) and *kikyo* (Chinese bellflowers) on a rich *mura-nashiji* ground, the inside of the box similarly lacquered with a fitted detachable tray decorated with autumn plants and grasses containing a *suzuri* ink-grinding stone and a silvered-metal oval *suitekki* (water-dropper); *unsigned*.

4.5cm x 26.2cm x 19.5cm (1³/₄in x 10 3/8in x 7 5/8in). (5).

£3,000 - 5,000

JPY440,000 - 730,000

US\$3,900 - 6,500



60

61

A SILVER-LACQUER ROUNDED RECTANGULAR BOX AND COVER

Style of Shibata Zeshin, Meiji era (1868-1912), circa 1900

The *inrobuta* (flush-fitting) cover lacquered with an intentionally mottled and matt *ginji-nuri* (silver-lacquer) ground decorated with large vine leaves lacquered in *sabiage-nuri*, entwined tendrils and a bunch of grapes in black *takamaki-e* with details in gold *hiramaki-e*, the design extending over the sides, the interior of rich deep reddish gold *nashiji*; *unsigned*. 5.5cm x 17.4cm x 12.7cm (2 1/8in x 6³/₄in x 5in). (2).

£3,500 - 4,000

JPY510,000 - 580,000

US\$4,600 - 5,200

62

A FINE GOLD-LACQUER TWO-TIERED JUBAKO (PICNIC BOX) AND COVER

By Hotokusai Kakushu, Meiji era (1868-1912), circa 1900

The simulated *mokume* (wood-grain pattern) ground lacquered in gold *togidashi maki-e* and inset with several *trompe-l'oeil* clam shells with the surface 'scooped out' and built up to accommodate the interiors enclosing different bird-and-flower scenes including a pair of pheasants besides peonies and an egret standing by lotus flowers, and figures scenes including Chapter 24, *Kocho* (Butterflies) from *Genji monogatari* (The Tale of Genji) and Chapter 9, *Yatsushashi* (The Eight-Span bridge) from the *Ise monogatari* (The Tales of Ise), decorated in *takamaki-e*, *kirikane* and *togidashi maki-e*, imitating those painted on the shells used in the courtly shell-matching game, the inside of the cover and top detachable tray depicting autumnal plants of *fuyo* (rose mallow) and chrysanthemums, as well as spring plants of dandelions and horsetails embellished in gold *takamaki-e*, the inside remaining undecorated areas of rich *nashiji*; signed on the base in gold lacquer *Hotokusai Kakushu* with a *kao*.

13.3cm x 19.7cm x 16.2cm (5¹/₄in x 7³/₄in x 6 3/8in). (3).

£25,000 - 30,000

JPY3,600,000 - 4,400,000

US\$33,000 - 39,000

The artist is recorded by E. A. Wrangham, *The Index of Inro Artists*, Northumberland, Harehope, 1995, p.109.



61



(62 - interior)



62



(interior)



OTHER LACQUER WORKS OF ART
Various Properties

63 TP

A FINE AND RARE NANBAN CABINET

Momoyama period (1573-1615), early 17th century
The cabinet with a double-hinged door above two long deep bottom drawers opening to reveal a fitted interior of eleven drawers of varying sizes arranged around a central arched deep drawer, the front two doors and top decorated with a relief-carved scenes of Chinese boys chasing animals in a garden, the sides and inside of the doors decorated in normal Nanban floral style with flowering shrubs enclosed within a lobed panel in gold, silver and slight coloured *takamaki-e* and *hiramaki-e* surrounded by four assorted crests reserved on a shagreen-covered ground, the inside drawers similarly lacquered with sparse flowers and fitted with gilt knobs and pulls in the form of florets, the whole framed by narrow borders of geometric patterns and *shippo-tsunagi* (linked-jewels), inlaid in shell, the sides applied with two gilt-copper bracket carrying handles, the front corners with four gilt-copper fittings along each side engraved with a chrysanthemum crest among *karakusa* ('Chinese grasses'), on a separate four-legged ebony wood stand, with two Japanese paper slips inscribed *Nanban jinbutsu maki-e raden dansu*, *Manno Bijutsukan shozo*
(A Nanban *maki-e raden* cabinet with figures in the collection of Manno Museum)

The cabinet: 58.5cm x 52.2cm x 42.2cm (23in x 20½in x 16 5/8in), the stand: 72.2cm x 48.5cm (28½in x 19 1/16in). (2).

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

Provenance
Manno Museum, item 1110.

64

A RARE, EARLY PORTABLE LACQUER CABINET IN NANBAN STYLE

Momoyama period (1573-1615), late 16th/early 17th century
Of black-lacquered wood with nine drawers, two half-width drawers at the top and bottom and four smaller drawers to either side of a double-height central drawer fitted with a lockplate, decorated in gold and silver *hiramaki-e* and shell inlay with panels of typical early Nanban motifs including *kikyo* (Chinese bellflower), dense *kuzu* (kudzu vine) with foliage, *tachibana* orange and Japanese camellia enclosed within geometric shell borders with additional formal decoration in gold *hiramaki-e*, the interiors black lacquer, the metal fittings gilt-copper, the drop-front door a replacement.
24.5cm x 25.2cm x 23.9cm
(9 5/8in x 9 7/8in x 9 3/8in). (2).

£4,000 - 6,000
JPY580,000 - 870,000
US\$5,200 - 7,800

For early Nanban lacquer cabinets of almost identical construction and size, see James C.Y. Watt and Barbara B. Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, New York, Metropolitan Museum of Art, 1991, cat. no.105 and Joe Earle, *Japanese Lacquer: The Denys Eyre Bower Collection at Chiddingstone Castle*, London, Christie's Books, 2000, cat. no.10.



64

65

A GOLD-LACQUER CIRCULAR KAGAMIBAKO (BOX FOR A MIRROR) AND COVER

Edo period (1615-1868), late 17th/early 18th century
The cover decorated and inlaid in shell *hiramaki-e* with a symmetrical arrangement of scrolling lotus blossoms, the design extending over the box, the interior of the cover of matt gold, the interior of the box of pewter; the rims of pewter.
2.6cm x 13.2cm (1in x 5 3/16in). (2).

£4,000 - 6,000
JPY580,000 - 870,000
US\$5,200 - 7,800

Provenance
Louis Gonse Collection.

Published
Louis Gonse, *L'art japonais*, Paris, Maison Quantin, 1886, p.257.

An almost identical lidded *kagamibako* with pewter rims, decorated with the same motif and executed in the same technique but without the design extending over the box is in the British Museum, inv.1952,0211.10.



65

A Treasure From The 'Silk Road Of The Sea'







66 *

A MAGNIFICENT NANBAN CABINET

Momoyama period (1573-1615) late 16th/early 17th century
 Embellished predominantly in gold *hiramaki-e* lacquer and inlaid with shell, the single hinged door decorated on the front with cloud-shaped cartouche enclosing a tiger and leopard prowling on the rocky banks of a river among flowering plants of *kikyo* (Chinese bellflowers), *tachibana* (mandarin orange), maple and *hagi* (bush clover) surrounded by symmetrical *mitsu domoe* (three-comma motifs) on a ground of tightly-clustered shells, and on the back with a crane and *minogame* (turtle with a 'tail' of weed) among scrolling *asagao* (morning glory), the top with a pair of cranes flying above two *minogame* on the banks of a river flanked by arching branches of maple and *kikyo* reserved on the same patterned-ground as the door, the left side with a long-tailed cockerel in a garden, flowering maple and *kikyo*, the right with a long-tailed cockerel among *tachibana* and *kiri* (paulownia), the reverse with meandering branches of *kuzu* (kudzu vine), some of the leaves

inlaid in shell, all framed by narrow bands of shell, square latticework, thin zigzag bands and *shippo-tsunagi* (linked-cash), the door opening downwards to reveal 19 drawers of three sizes arranged horizontally in six rows surrounding a central drawer with an arch in relief decorated with a standing *ho-o* (phoenix) surrounded by a chequered design and a copper lock plate, 18 drawers decorated with rectangular panels alternately enclosing *asagao*, *tachibana* and *kuzu*, each drawer with a copper gilt chrysanthemum knob, the sides with two copper-gilt carrying handles, the underside of plain wood; with a custom-made wood storage box and two keys.

64.5cm x 89cm x 52.5cm (25 3/8in x 35 1/16in x 20 11/16in). (4).

£120,000 - 150,000
 JPY17,000,000 - 22,000,000
 US\$160,000 - 200,000



Crafted in Kyoto's lacquer workshops alongside quite different wares intended for elite Japanese clients, coffers and cabinets decorated in gold *hiramaki-e* and shell were among the earliest Japanese artefacts to reach Asian and European markets, starting two or three decades after the first landfall by Portuguese adventurers in the mid-sixteenth century. Celebrated today for their lavish, innovative technique and dense ornamentation inspired in part by wares from other parts of Asia, such pieces brought the Japanese genius for design to global attention and ensured that the word 'Japan' would be synonymous with 'lacquer' down to the present day.

Traded along newly opened global sea routes, Japanese lacquers offered Asian and European monarchs alike a distant glimpse of the splendours of the Momoyama age, when great warlords like Toyotomi Hideyoshi (1537–1598) took overall control of the country. Hideyoshi and his rivals, vassals and successors ordered lavish use of gold— not just on lacquer wares but on folding screens and wall-painting

ensembles as well—to brighten the brooding interior spaces of their magnificent palaces and castles.

The decoration of this outstanding cabinet, with lively animal, bird and flower designs placed within rich floral and geometric ornament, points to a date during the closing years of the sixteenth century or the opening decades of the seventeenth, when such wares partially reflected contemporary pictorial trends within Japan, particularly the dramatic treatment of the tiger and leopard, which echo contemporary masterpieces by Eitoku and other leaders of the Kano painting academy.

For a discussion on fall-front cabinets of this type, along with comparative examples, see Oliver Impey and Christian Jörg, *Japanese Export Lacquer 1580-1850*, Amsterdam, Hotei Publishing, 2005, pp.122-124.



67



68

67
**AN UNUSUAL AND RARE KIN'KARAKAWA
 (GOLD CHINESE 'LEATHER') COFFER**

Meiji era (1868-1912), late 19th century
 The hinged cover, outside and inside narrow edges covered entirely with thick layered paper, probably *kozo* (mulberry) simulating leather, impressed and reinforced with persimmon tannin, decorated with a profusion of roundels enclosing repeated bird-and-flower and figural motifs, the details enhanced with gold lacquer, all tightly clustered and reserved on a whorl-patterned ground, the edges applied with metal studs in form of small stylised florettes, each side of the coffer attached with bracket carrying handles; the interior plain and lined with a green-stained cotton textile.
 39cm x 50.7cm x 33cm (15 3/8in x 19 7/8in x 13in).

£3,000 - 5,000
JPY440,000 - 730,000
US\$3,900 - 6,500

Provenance
 A French private collection.



69

68 *

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

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

12.5cm x 17cm x 15.5cm (4 7/8in x 6 5/8in x 6 1/8in). (4).

£1,200 - 1,800

JPY170,000 - 260,000

US\$1,600 - 2,400

69 *

A GOLD-LACQUER PORTABLE SAGE-JUBAKO (PICNIC BOX)

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

Comprising a rectangular lobed frame fitted with a silver handle and with an open fitted shelf towards the top, the frame containing a rectangular lobed four-tiered box, lacquered on the interior with

overlapping cherry blossoms and on the exterior with bands of repeated *hanabishi-mon* (flowery-diamond crests), the cover with a group of *karako* (Chinese boys) in Korean attire rolling a large snowball, the bottom with a sake ewer in the form of a drum with *tomo-e* (comma) shapes resting above a lobed rounded deep tray with an interior design of overlapping cherry blossoms and a second shallow tray decorated with a group of *karako* enacting a similar scene, the sides of the frame in the form of a flute between open fans, the decoration on the top of the frame with *karako* playing *Daruma-san ga koronda* (Statues), all lacquered in predominantly gold and polychrome *hiramaki-e*, unsigned; with a wood storage box attached with a paper slip inscribed *Karako asobi maki-e jidai sageju* (*Maki-e* picnic box with design of *karako* playing).

20cm x 23.5cm x 23.5cm (7 7/8in x 9 1/4in x 9 1/4in). (10).

£4,500 - 5,000

JPY650,000 - 730,000

US\$5,900 - 6,500

Published and illustrated

Murashige Yasushi and Kirihata Ken eds., *Nihon no bijutsu ni miru sakura* ('Sakura' in Japanese Art), exhibition catalogue, Tokyo, Asahi Shinbunsha, 1989, p.129. no.120.



(interior - suzuribako)



(interior - ryoshibako)

70 *

A FINE MATCHING SET OF A GOLD-LACQUER AND INLAID SUZURIBAKO (BOX FOR WRITING UTENSILS) AND A RYOSHIBAKO (DOCUMENT BOX)

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

Each of standard rectangular form with rounded *chiri-i* and *inrobuta* (flush-fitting lids), both entirely covered in rich gold lacquer and decorated in predominantly in gold *takamaki-e*, *kirikane* mosaic and gold *togidashi maki-e* with details executed in high-relief inlay of silver, gold, bronze and copper; the decoration as follows: on the lid of the *ryoshibako*, 14 birds of different species including two songbirds, flying pheasants, pair of perched pigeons, two pairs of martins, one picking gathering mud for a nest, a grebe on the water, the interior of the lid with a further 14 birds among thatched dwellings nestled beneath spreading pine, all in flight or perched on flowering cherry branches along the rocky banks of a fast-flowing river, the rolling hills of Mount Yoshino in the background, the design extending over the sides of both boxes; the exterior of the lid on the *suzuribako* with nine birds comprising a group of pheasants, two in flight and several resting on the bottom

right, a pair of pigeons, the interior of the lid with a further seven birds in similar landscape, the interior of the box fitted with a detachable tray containing the ink-grinding stone and a complete set of finest-quality writing utensils: two *fude* (brushes), a *kogatana* (paper-cutting knife), a *kiri* (auger) and a *sumitori* (ink-holder), finished in lacquer and metal, the metal *suiteki* (water-dropper) in the form of clustered pine and cherry blossoms, each *unsigned* and accompanied with an inner black-lacquered box and outer wood storage box (double-storage boxes), inscribed respectively on the lid of the inner box for the *suzuribako Kinji sansui maki-e suzuribako* (Box for writing utensils with gold *maki-e* landscape design) and *Kinji sansui maki-e on-ryoshi* (Document [box] with gold *maki-e* landscape design) for the *ryoshibako*.
The suzuribako: 4.5cm x 26.8cm x 23.5cm (1³/₄in x 10¹/₂in x 9¹/₄in);
the ryoshibako: 16.2cm x 44.4cm x 35.2cm (6³/₁₆in x 17¹/₄in x 13⁷/₈in). (16).

£45,000 - 50,000
 JPY6,500,000 - 7,300,000
 US\$59,000 - 65,000





71

71

A BLACK-LACQUER RECTANGULAR PORTABLE TANSU (CHEST)

Edo period (1615-1868), mid/late 19th century
 Consisting of six drawers of assorted size, one with an elaborate lock, decorated in silver and gold *togidashi maki-e*, the whole surface covered by a simulated *furoshiki* (wrapping cloth), creating a division between the different zones of contrasting designs and motifs, including stylised *ho-o* (phoenixes) in flight, flowering peony blooms and repeated chequered patterns of auspicious symbols, the sides with scrolling flowers of *kiku* (chrysanthemums), *keshi* (opium poppies) and stylized *ho-o* birds and dragons, the front decorated with roundels of single hares against flowers and foliage, opium poppies, chrysanthemums and *kikyo* (Chinese bellflowers), the sides applied with two silver bracket carrying handles, the top with two silver engraved fittings.
 19.5cm x 34.2cm x 16.1cm (7 5/8in x 13 1/2in x 6 6/8in).

£4,500 - 5,000
 JPY650,000 - 730,000
 US\$5,900 - 6,500



72

72 *

A PAIR OF BLACK-LACQUER TALL CANDLESTICKS

Meiji era (1868-1912), late 19th/early 20th century
 Each with a cylindrical stem supported on a hemispherical base in the form of a stylized chrysanthemum flower and crowned by a chrysanthemum-shaped finial mounted with a gilt spike and bracket for holding a candle, both stems lacquered in gold *takamaki-e* with stylized floral crests including paulownia and bird-and-flower combinations, each foot lacquered with three crests of foliage, each unsigned, with a *tomobako* storage box titled on the outside *Yusoku maki-e kikuto ittsumi, gotsui no uchi* (A pair of candle stands with chrysanthemum base decorated with court family crests in *maki-e* for temple use, out of five sets), stuck with a paper label with the name of the collection of Mr Taga.
 Each approx. 73cm (28 3/4in) high. (3).

£1,500 - 2,000
 JPY220,000 - 290,000
 US\$2,000 - 2,600



(73 - interior)



73

73

A GOLD-LACQUER RECTANGULAR KOBAKO (SMALL BOX) AND COVER

By Jukakusai Eishu, Edo period (1615-1868), mid/late 19th century
The flush-fitting cover decorated in gold, silver and red *takamaki-e* and *hiramaki-e* with a portrait of Daruma enveloped in a robe meditating within an inset circular gold-lacquer panel above broken trellis on a dilapidated wall which continues over the sides of the box, all reserved on a *nashiji* ground, the inside of the box similarly lacquered with a *hossu* (Buddhist fly-whisk) and a set of scrolls, the interior and underside of the box of rich *Gyobu*; signed on the inside of the cover in gold lacquer *Jukakusai Eishu* with a *kao*.

2.6cm x 8.3cm x 7.1cm (1in x 3¼in x 2¾in). (2).

£4,500 - 5,000

JPY650,000 - 730,000

US\$5,900 - 6,500

74

A GOLD-LACQUER RECTANGULAR ROUNDED KOBAKO (SMALL BOX) AND COVER

By Miatamura Jiho (1886-1979), Taisho (1912-1926) or Showa era (1926-1989), early/mid-20th century
The flush-fitting cover decorated in gold *hiramaki-e*, *kirikane* and *takamaki-e* with the *shochikubai* (pine, plum and bamboo: 'The Three Friends' of winter) growing from two hilly promontories, the interior of the cover and box lacquered in gold *mura-nashiji* and *togidashi maki-e* with stylised cranes in flight, the underside of rich *nashiji*, the rims of silver, signed inside the cover in gold lacquer *Jiho saku*; with a wood storage box.

5.8cm x 12.6cm x 10cm (2¼in x 5in x 4in). (3).

£4,500 - 5,000

JPY650,000 - 730,000

US\$5,900 - 6,500

A native of Tokyo, Mitamura Jiho studied under the leading lacquerer Akatsuka Jitoku (1871-1936) from age 14 and received the first prize of the Shikko Seinenkai (Japanese Lacquer Youth Association) in 1905. He was a regular exhibitor at the Teiten and Nitten official national exhibitions, from 1928 to 1944 and 1949 to 1956 respectively, on one occasion receiving the *tokusen* (highest honours) at the Teiten.



(74 - interior)



74



75

75
**A GOLD LACQUER KOGO (INCENSE BURNER)
 AND COVER IN THE FORM OF A BIWA**

Meiji era (1868-1912), late 19th/early 20th century
 The body of the instrument embellished in gold *mokume togidashi maki-e* with gold *takamaki-e* strings and sound holes, the plectrum guard similarly lacquered with a band of *shippo-tsunagi* (linked-cash), the sides, base and interior of rich *nashiji*; *unsigned*.
 2.1cm x 19cm (1 7/8in x 7 1/2in). (2).

£2,000 - 3,000
 JPY290,000 - 440,000
 US\$2,600 - 3,900



76

76
**A GOLD LACQUER KOBAKO (SMALL BOX)
 AND COVER IN THE FORM OF THREE CHATSUBO
 (TEA JARS)**

Meiji era (1868-1912), late 19th/early 20th century
 Decorated in gold *takamaki-e*, each tea jar with a cover modelled as a cloth, clustered together, each lacquered in gold *hiramaki-e* with a different design of auspicious objects, sprigs of pine and *tobera* (Japanese cheesewood), the sides embellished with sprigs of pine and *tobera* scattered over a *nashiji* ground, the interior of rich *nashiji*; *unsigned*.
 4.5cm x 7.7cm (1 3/4in x 3in). (2).

£2,500 - 3,000
 JPY360,000 - 440,000
 US\$3,300 - 3,900



77

77 *
**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-wood storage box.
 9cm (3 1/2in) high. (3).

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



(interior)



78

78

A LACQUERED AND INLAID SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER

Edo period (1615-1868), 19th century
Of rounded rectangular with a *kabusebuta* (overhanging lid) entirely covered in black lacquer, the exterior of the lid decorated in gold *hiramaki-e* with a pair of ducks, one gliding on the water, the mandarin duck applied in pewter low relief and perched on rocks, the interior of the box and lid similarly lacquered in gold *hiramaki-e* and shell inlay with a flock of migrating stylised *chidori* (plovers or dotterels); *unsigned*.

4cm x 28.1cm x 26.7cm
(1½in x 11cm x 10½in). (2).

£3,000 - 4,000

JPY440,000 - 580,000

US\$3,900 - 5,200

79

A LACQUERED AND SHELL-INLAID SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER

Edo period (1615-1868)
or Meiji era (1868-1912),
probably mid/late 19th century
The black lacquer ground almost entirely inlaid with a continuous scene of a *bugaku* performance, one musician beating a large *taiko* (barrel drum) surmounted by flames in front of a curtain strung between flowering cherry branches, other musicians playing the *sho* (reed pipe) and drum, the sides decorated with a band of *shippo-tsunagi* (linked-cash), the inside of the lid embellished with a flowering branch of cherry blossoms on a *nashiji* ground, the interior of the box of rich *nashiji* with a detachable fitted tray to accommodate the inkstone and bronze *suiteki* (water-dropper); *unsigned*.

6cm x 26.5cm x 23.6cm
(2 3/8in x 10 3/8in x 9¼in). (5).

£4,000 - 6,000

JPY580,000 - 870,000

US\$5,200 - 7,800



(interior)



79



80

80

THREE BLACK-LACQUER BOXES AND COVERS

Meiji era (1868-1912), late 19th/early 20th century
 Each lacquered predominantly in gold and slight coloured *hiramaki-e* and *takamaki-e*, the first a square box decorated with cranes in flight and standing beneath stands of bamboo growing besides a meandering stream, the interior of rich *nashiji* and fitted with six integral *kobako* (small boxes) each decorated with a flowering seasonal flower or insect, *unsigned*; 7.7cm x 22.5cm x 24.1cm (3in x 8 7/8in x 9 1/2in); the second a deep circular box embellished with stems of lilies, *unsigned*, 8cm x 15.7cm (3 1/8in x 6 1/8in); the third a rectangular box raised on four cabriole legs and decorated with overlapping cherry blossoms, *unsigned*; 7.5cm x 8.8cm x 11.5cm (3in x 3 1/2in x 4 1/2in). (18).

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



81

81

A LACQUER CIRCULAR KOGO (BOX FOR INCENSE) AND COVER

Meiji era (1868-1912), late 19th/early 20th century
 The cover decorated in gold, black and red *takamaki-e* with a young boy riding a large tasseled gourd reserved on a sparse *nashiji* ground, the interior of dense *nashiji*, *unsigned*; with a red brocade storage bag. 2cm x 7.6cm (3/4in x 3in). (3).

£800 - 1,200
 JPY120,000 - 170,000
 US\$1,000 - 1,600



82

82 *

A GOLD-LACQUER PORTABLE KODANSU (CABINET)

Meiji era (1868-1912), late 19th/early 20th century
 The rectangular body with a drop-front door opening to reveal seven drawers, decorated in gold and silver *takamaki-e*, *togidashi maki-e* and *mura-nashiji* with thatched dwellings within a fenced compound set on the shores of a lake surrounded by pines, the design continuing on the sides and the reverse where plovers are shown in flight, the top with a crescent moon, the drawers embellished with five scattered variations of the *hanabishi-mon* (flowery-diamond crest), six drawers attached with silvered-metal ring pulls engraved with the same crest, the exterior with silvered-metal fitted mounts engraved with *karakusa* ("Chinese grasses"), *unsigned*; with a wood storage box and a key.
 31.2cm x 38.6cm x 24cm (12¼in x 15¼in x 9½in). (3).

£1,500 - 2,000
 JPY220,000 - 290,000
 US\$2,000 - 2,600

83 *

A SMALL BLACK-LACQUER SQUARE PORTABLE KODANSU (CABINET)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
 The sliding door opening to reveal three drawers within, decorated on the exterior of the door, sides and reverse with a flock of *chidori* (plovers) flying over a pine grove on a lakeshore, the top with snow-decked Mount Fuji, the drawers scattered with pine needles, lacquered in gold *hiramakie*, *e-nashiji* and *takamaki-e*, *unsigned*; with a wood storage box with an inscribed paper slip.
 18.5cm x 15.2cm x 15.2cm (7¼in x 6in x 6in). (2).

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



83

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.



84



(84 - interior)

84 *

A LACQUERED-WOOD RECTANGULAR SUZURIBAKO (BOX FOR WRITING UTENSILS)

Meiji era (1868-1912), late 19th/early 20th century
The exterior of plain polished wood, the overlapping cover inset on the outside with a circular sunken panel and embellished on the inside in gold *takamaki-e* and *kirikane* with crashing Korin-style waves beneath a partly obscured sunset on a *mura-nashiji* ground, the interior of the box of rich *mura-nashiji* and fitted with a detachable tray containing the ink-grinding stone and a bronze *suiteki* (water-dropper) in the form of a bloom, *unsigned*; with a wood storage box.

3.3cm x 21.9cm x 13.6cm (1¹/₄in x 8⁹/₁₆in x 5 3/8in). (6).

£800 - 1,000

JPY120,000 - 150,000

US\$1,000 - 1,300



85

85 *

A SHELL-INLAID-LACQUER SQUARE KOROBON (TRAY FOR INCENSE BURNER)

Meiji era (1868-1912), late 19th/early 20th century
Decorated in the centre with a rectangular diamond cartouche densely inlaid with repeated *shippo-tsunagi* (linked-cash), stylised foliate and geometric motifs surrounded by an outer rim of stylised six-petalled buds; with a wood storage box inscribed outside the lid *Raden korobon* (*Raden* tray for incense burner), inside the lid inscribed *Komonbishi no zu* (Picture of repeated small patterns and diamond-shape), signed *Heian [...]*hiro saku with seal.

2cm x 19.5cm x 19.5cm (5/8in x 7 5/8in x 7 5/8in). (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,000 - 1,300



86

86 *

A LACQUERED-WOOD RECTANGULAR CABINET FOR SENCHA TEA-CEREMONY IMPLEMENTS (KIKYOKU)

After Ogata Korin, Meiji (1868-1912) or Taisho era (1912-1926), early/mid-20th century

Comprising a top open shelf and lower section with a removable door opening to reveal a divided interior with a shelf and a removeable fitted tray, the door painted in lacquer with Ebisu seated on gentle wave-lapped rocks fishing a carp, signed *Seisei* with a red gourd seal *Korin*, with a wood storage box inscribed outside on the the lid *Nishiki* [...]-*nuri kikyoku* with two seals.

37cm x 32cm x 21.5cm (14³/₄in x 12¹/₂in x 8¹/₂in). (5).

£800 - 1,000

JPY120,000 - 150,000

US\$1,000 - 1,300

WOOD AND OTHER WORKS OF ART

Various Properties

87 *

A LACQUERED-WOOD KAZARIMONO OF A LARGE NAMAZU (EARTHQUAKE FISH)

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

Modelled with elegant simplicity, flicking its tail with its long cat whiskers resting along its sides and trailing beneath forming a compact composition, an opening on the reverse for suspension; signed on the reverse with carved characters *Chashokanjin to*.

53cm (20 7/8in) long.

£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600



87



88

88
A WOOD SEATED FIGURE OF MIROKU BOSATSU (MAITREYA)

Probably Edo period (1615-1868), 18th/19th century
 Carved from a block of antique timber (see below), the bodhisattva of the future shown in the *hanka* (half-seated) meditation posture, the right elbow resting on the right knee, the fingers of the right hand touching the right cheek, the left hand resting on the left foot, the neck and arm ornaments gilt metal; with a separate carved dais.
 Overall height: 32.5cm (12³/₄in).

£3,000 - 5,000
JPY440,000 - 730,000
US\$3,900 - 6,500

Provenance

A Belgian private collection, purchased by the industrialist and philanthropist, Baron Jean de Brouwer (1872-1951), the great-grandfather of the current owner.

Clearly inspired by celebrated larger early-seventh-century sculptures of likely Korean origin such as the *akamatsu* (red pine) seated Miroku in the Koryuji Temple (Kyoto) or, for the Northern Wei/Asuka-style treatment of the robes around the base, the bronze Tori triad in the Horyuji Temple (near Nara), this small-scale figure was carved from a block of wood dated by radiocarbon test to the sixteenth or early seventeenth century (RDC Lockinge, RCD-9199).



89

89 *
A RARE CYPRESS-WOOD OKIMONO OF A HAWK

By Tsuramitsu, 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 Tsuramitsu saku toki ni Bunsei roku mizunoto-hitsuji toshi kugatsu-bi* (carved in the ninth month of 1823 by Tsuramitsu, living in Iwami Province) with a *kao*. 28.5cm (11¹/₄in) high.

£1,800 - 2,000
JPY260,000 - 290,000
US\$2,400 - 2,600

Often referred to by his probable nickname Kanman, Tsuramitsu (1793-1859) was born in the town of Ota, to the north-east of the Enokawa River. He produced many netsuke in Iwami style, as well as a number of *okimono*, *tonkotsu* and *inro*.

For a fine selection of netsuke by Tsuramitsu (catalogued as by Kanman), see our accompanying sale of Iwami nestuke from the Robert S. Huthart Collection, 15 May 2019.



90

90 *

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

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century
 Constructed in two separate sections, the young ox herd seated cross-legged on the back of an ox playing the flute, a halter tied through the ox's nose and tucked into the boy's belt, a gourd strapped to his back, signed on the ox's belly with carved characters *Joshu to*; with a wood *tomobako* storage box inscribed on the outside of the lid *Kibori bokudo okimono, Joshu(?) saku* (Wood okimono of a herd boy made by Joshu[?]) with two seals.
 33cm x 30cm (13in x 11¾in). (3).

£3,000 - 4,000
 JPY440,000 - 580,000
 US\$3,900 - 5,200

91 YΦ

A BOXWOOD AND IVORY OKIMONO OF A FISHERMAN

Meiji era (1868-1912), late 19th/early 20th century
 Seated with one leg crossed on top of a tall wood step ladder, a wide straw hat shading his face whilst gazing downwards with one hand extended and holding a fishing rod attempting to catch fish far from the shore; *unsigned*.
 42cm x 18cm (16½in x 7 1/16in).

£1,500 - 1,800
 JPY220,000 - 260,000
 US\$2,000 - 2,400



91



92 YΦ

A MANTEL CLOCK WITHIN A SHIBAYAMA-INLAID WOOD FRAME

Meiji era (1868-1912), late 19th/early 20th century
 The circular glass-front door panel with bevelled edge and gilt-brass bezel surrounding a circular ivory dial with gilt-brass hands and gilt Japanese numerals in circular cartouches, with an outer minute marker, centred by two winding squares, the frosted glass circular rear door, revealing the Brocot-style escapement stamped 34524 J.W.B and twin-barrel going train, with a gilt-brass striking hammer on a detachable bell stamped 'B', striking both the hour and half hour, a hinged door on the reverse at the bottom of the case for viewing the pendulum bob stamped the same as the movement, all within a

lacquered and Shibayama-style frame decorated with two shell-inlaid quail among autumnal plants, six ivory monkeys clambering over and around the frame.

47.5cm x 37.5cm (18 5/8in x 14 3/4in).

£2,000 - 3,000
JPY290,000 - 440,000
US\$2,600 - 3,900

Provenance
 An English private collection.



(interior of lid)

93

AN UNUSUAL HINOKI RECTANGULAR (JAPANESE CEDAR) WOOD BUNKO (DOCUMENT BOX) AND COVER

By Kano Tessai (1845-1925), dated 1914

The exterior of the lid and all four sides boldly carved with 17 ancient *gigaku* theatre masks, rendered in high relief with details in colour pigments, the interior of the cover similarly decorated with the masks of Daikoku and Ebisu accompanied with their respective attributes; signed on the outside from right to left: *Yoshinoyama Zaodo jumotsu bu gi gakumen junanashu kinoe-tora shoshun Nanto Shonami'in nansoka Yuigadokusonon Tessai ... mosu* (Yuigadokusoan Tessai ... copied 17 bugaku and gigaku dance masks belonging to the Zao Hall in Yoshino Mountain in spring of the *kinoe-tora* year [1914] beneath the south window of Shonami'in in Nara) with a *kao* and seal; signed on the inside of the cover *Yuigadokusonon Tessai ... mosu* (Yuigadokusonon Tessai ... copied) with a *kao*; with a wood *tomobako* storage box inscribed on the outside of the lid *Bunko kinoe-tora shoshun Nanto Shonami'in nansoka Yuiga Dokusoanshu Tessai mosu* (Tessai, master of Yuigadokuso'an, copied in the spring of the

kinoe-tora year [1914], beneath the south window in the Shonami Temple in Nara) with a *kao* and seal; together with an outer wood storage box. 16.5cm x 45cm x 33cm (6½in x 17¾in x 13in). (4).

£8,000 - 12,000

JP¥1,200,000 - 1,700,000

US\$10,000 - 16,000

Born to a netsuke artist's family in Gifu, Kano Tessai studied painting and wood carving in Kyoto and Nagasaki, becoming a priest for a time before returning to secular life in 1868. He opened his own business in Tokyo in 1872 and participated in the second, third and fourth Naikoku Kangyo Hakurankai (National Industrial Promotion Exhibitions) in 1881, 1890 and 1895. He also assisted the Americans Ernest Fenollosa and Okakura Tenshin with their surveys of classic temple art in Kyoto and Nara, where he spent his later years. His copies of *gigaku* and other ancient masks in the Mine Yakushido Hall of the Horyuji Temple are in the collection of the Seikado Bunko Art Museum, Tokyo.



94

94

A BAMBOO WRIST REST IN THE FORM OF A GUQIN (A SEVEN-STRING CHINESE MUSICAL INSTRUMENT)

Meiji era (1868-1912), late 19th/early 20th century
Of flattened rectangular form, carved in low relief with a brocade cloth decorated with a cluster of peony blooms wrapped around the middle of the body, covering the strings; *unsigned*.
20.6cm (8 1/8in) long.

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



95

95 *

TANABE CHIKUUNSAI II (1910-2000)

Showa era (1926-1989), 1945-1956
A tall-handled bamboo flower basket, chiefly executed in *gozame* (mat-plaiting) technique with extensive fine rattan knotting to the handle and rim, and finished in lacquer, with a striated and lacquered *otoshi* (water holder) cut from a whole section of bamboo; signed on the base *Chikuunsai tsukuru* (Made by Chikuunsai); with a wood *tomobako* storage box inscribed and signed *Fuki takate tsubogata hanakago Tekisuikyo Chikuunsai tsukuru* ('Riches and Honours' tall-handled flower basket, made by Tekisuikyo Chikuunsai) and sealed *Denri no in* (Seal of Denri) and *Chikuunsai*.
59cm (23 1/4in) high. (3).

£3,000 - 4,000
JPY440,000 - 580,000
US\$3,900 - 5,200

The second Chikuunsai, based in Osaka, seems to have copied the practice of naming his baskets from his Tokyo rival Iizuka Rokansai, who pioneered the title *Fuki* ('Riches and Honours') in 1926; see Suzuki Satomi, 'Iizuka Rokansai ni miru kindai takekoge ni geijutsusei (Iizuka Rokansai: The Evolution of Modern Bamboo Art)', in *Jinbungakkai zasshi* (The Journal of Human and Cultural Sciences), 38.2 (November 2006), 93-122, p.97.

96



96 *

MAEDA CHIKUBOSAI I (1872-1950)

Taisho (1912-1926) or Showa (1926-1989) era, 1920s-1930s

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

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

£3,000 - 5,000

JPY440,000 - 730,000

US\$3,900 - 6,500

97 *

ANONYMOUS

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

A flower basket in the form of an *ebira* (samurai arrow quiver), of wood, bamboo, and rattan, carved, bent, and knotted; the reverse signed in lacquer *Uda masson Kimura Tsunatomi* (Kimura Tsunatomi, latest descendant of the Uda family) with a *kao*; with a wood storage box.

44.5cm x 15.5cm x 9.5cm (17 1/2in x 6 1/8in x 3 3/4in). (2).

£3,000 - 5,000

JPY440,000 - 730,000

US\$3,900 - 6,500

For a very similar example, with a paper label describing it as a quiver but also giving it the title *hana-ike* ('flower container'), see A+C VWG, *Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015* (Catalogue of the Naëj Collection), n.p. (distributed by John Adamson Books), cat. no.10.



97



98

98
**A SUISEKI (VIEWING STONE)
 OF FURUYAISHI (FURUYA STONE)**

Showa (1926-1989) or Heisei (1989-2019) era,
 20th century

The horizontal dark grey stone with pointed
 ridges resembling a craggy mountain;
 fixed on to a wood custom-made stand.
18cm x 47.5cm (7 1/16in x 18 3/4in).

£1,200 - 1,500
JPY170,000 - 220,000
US\$1,600 - 2,000

Furuya stones have been appreciated
 since the eighteenth century. These calcic
 mudstones, embedded in hard mud, were
 removed from the earth near Tanabe City,
 Wakayama Prefecture, then mechanically
 cleaned to bring out their interesting shapes.

99 *
**A SUISEKI (VIEWING STONE)
 OF FURUYAISHI (FURUYA STONE)**

Showa (1926-1989) or Heisei (1989-2019) era,
 20th century

The surface of the triangular dark grey stone
 with natural calcite striations representing
 waterfalls gushing out from valleys; fixed on to
 a wood custom-made stand.
16cm x 23cm (6 1/4in x 9in).

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



99



(reverse)



(reproduction of drawing)

100

A METAL CURVED-RECTANGULAR CHAKI (TEA SCOOP)

By Kano Natsuo (1828-1898), Edo period, mid-19th century
Patinated to simulate *sentoku*, finely engraved in delicate *katakiri-bori* and *kebori* with rain falling over a lotus bud and two large partially worm-eaten leaves, the reverse silvered, signed on bottom right *Natsuo koku*; with double wood storage boxes, inscribed outside the lid of the inner box *Shinchi [...].te hasu kebori chaki* (Brass [...] tea scoop with design of lotus in *kebori*), inside the lid with two seals, one reading *Natsuo*.
14.7cm x 5.1cm (5¾in x 2in). (2).

£15,000 - 18,000

JPY2,200,000 - 2,600,000

US\$20,000 - 24,000

The drawing for the tea scoop presented here is published by Miyake Teruyoshi, ed., *Natsuo taikan: Kengu shitazu soko* (A Comprehensive Collection of Natsuo: Preliminary Drawings and Drafts for Sword Fittings), Tokyo, Chugoku Pearl Hanbai Kabushikigaisha, 1990, p.306 (image on far right).

For a similar example, see Tabako to Shio no Hakubutsukan (Tobacco and Salt Museum), *Meiji no chokin: Kano Natsuo to sono jidai* (Metalwork in the Meiji Era: Kano Natsuo and His Times), Kyoto, 1987, cat. no.26.



101



102



(reverse)



103

101

TWO IKI NINGYO OKIMONO MASKS

Meiji era (1868-1912),
late 19th/early 20th century
Each representing a male personage from
everyday life during the Edo period, each
carved of wood covered in gesso and pigment
and finished with inset hair, glass eyes and
teeth of inlaid bone, one with his face bearing
a pained expression and his hair tied up in a
topknot, 20cm x 10.5cm (7 7/8in x 4 1/8in);
the second wearing a cap and staring ahead,
each mounted on a detachable unrelated
custom-made metal stand;
13cm x 11.1cm (5 1/8in x 4 3/8in). (2).

£3,000 - 4,000
JPY440,000 - 580,000
US\$3,900 - 5,200



104

102

A BOXWOOD BRUSHPOT

Meiji era (1868-1912),
late 19th/early 20th century
Carved in varying degrees of relief with a dragon emerging from tumultuous waves on one side and a tiger perched on a rocky ledge on the other, *unsigned*;
with a wood storage box.
14.1cm x 13.1cm (5 1/2in x 5 1/8in). (2).

£1,200 - 1,800
JPY170,000 - 260,000
US\$1,600 - 2,400

103 *

A SILVER AND SHIBAYAMA-INLAID 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 (8 3/4in) high.

£1,500 - 2,000
JPY220,000 - 290,000
US\$2,000 - 2,600

104

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

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

£1,500 - 2,000
JPY220,000 - 290,000
US\$2,000 - 2,600



105

**TSUBA (SWORD GUARDS) AND OTHER
SWORD FITTINGS**
Various Properties

105

A LARGE HEIANJO TSUBA

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

The *tsuba* of circular form, typically inlaid
in brass relief with vine leaves and grapes,
the tendrils trailing on either side, *unsigned*;
with a wood storage box.
9.3cm (3 5/8in). (2).

£1,200 - 1,500

JPY170,000 - 220,000

US\$1,600 - 2,000

106

A YAGYU TSUBA

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

The *tsuba* of *mokko* form, the rim slightly
raised, with a design of radishes and large
leaves in low relief, *unsigned*; with a wood
storage box. 6.3cm (2 1/2in). (2).

£2,500 - 3,000

JPY360,000 - 440,000

US\$3,300 - 3,900

107

A PAIR OF YAMA-KICHIBEI TSUBA

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

Each of *mokko* form, pierced in *ito-sukashi*
with pine needles over two *udenuki-ana*, signed
Yama-kichibei; with a wood storage box.
7.4cm (2 7/8in) and 7cm (2 3/4in). (3).

£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600

The work is probably by the second Yamakichi
master, working during the early part of the
17th century.



106



107



108

**A SANMAI-AWASE TSUBA
AND AN ONO TSUBA**

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

The first a three-plate *tsuba* of *mokko* form, cast on either side with numerous chrysanthemums growing around a broken fence, the rim of *shakudo*, unsigned; the second a typical Ono *tsuba*, the thick plate carved with water around the spokes of a wheel, unsigned; each with a wood storage box.

Each 7.2cm (2 7/8in). (4).



108



£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600

109

A HIGO NISHIGAKI TSUBA

Edo period (1615-1868), 18th century

The *tsuba* of *mokko* form, decorated with the *shochikubai* (pine, plum and bamboo: 'The Three Friends' of winter), the gouged bamboo forming the rim, the pine needles and plum blossom inlaid in gilt-metal relief, unsigned; with a wood storage box.

8cm (3 1/8in). (2).



109



£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600

110

A HIGO JINGO TSUBA

Attributed to the third or fourth Jingo master,
Edo period (1615-1868), 18th century

The *tsuba* of *mokko* form, the hammered ground with a large *namazu* (catfish) in low relief, its eyes inlaid in brass, the reverse with two plum blossoms, signed *Yatsushiro Jingo saku*; with a wood storage box.

7.8cm (3in). (2).



110



£2,000 - 2,500

JPY290,000 - 360,000

US\$2,600 - 3,300

For Jingo *tsuba* with similar designs, see
Kazutaro Torigoe, *Tsuba Kanshoki*, Tokyo,
Nihon Bunkyo, 1975, pp.143-144.



111



111 •

A SENTOKU TSUBA

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

The oval *tsuba* partly pierced, inlaid with an eagle swooping down towards a small monkey, the monkey hiding in a cave on the reverse, details in *shibuichi* and gilt-metal, signed *Toshimitsu saku*. 7cm (2 3/4in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,000 - 1,300



112



112

A SHAKUDO TSUBA

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

The oval *tsuba* bearing an *ishime* ground, carved and inlaid with Kan'u and Chohi plotting over a low table, the reverse with a carved pine tree, details in gilt-metal and copper, signed *Joei* with a *kao*. 7.3cm (2 7/8in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,000 - 1,300

The maker may be Iwaoka Joei, a student of Sugiura Joi, listed by Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Nihon Art Publishers, Ellwangen, Germany, 2001, no.H 02112



113



113 •

A SHAKUDO TSUBA

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

The oval *tsuba* inlaid within the slightly raised rim with Jurojin standing, holding a rolled scroll, a crane leaning forward at his feet, a second crane flying on the reverse, signed *Toshinaga* with a *kao*. 6.7cm (2 5/8in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

114

TWO HIGO SCHOOL TSUBA

Jingo and Nishigaki schools, Edo period (1615-1868), 18th/19th century
The first of shallow *mokko* form with slightly raised rim, carved with a radish and large leaves, details of gold *nunome* in typical Jingo style, *unsigned*, 7.8cm (3 1/8in); the second of brass, of *mokko* form, each side with a circular panel, stamped with formalised flowerheads, the border of sunken plum blossoms, *unsigned*; each with a wood storage box. *The first: 7.9cm (3 1/8in); the second: 7.3cm (2 7/8in).* (4).

£1,500 - 2,000
JPY220,000 - 290,000
US\$2,000 - 2,600



114

115

A SHAKUDO TSUBA

By Sekino Toshiyuki, Edo period (1615-1868), early 19th century
The *tsuba* of oval form, carved, pierced and inlaid with a tiger seated beside a stream beneath wind-blown bamboo, the reverse with a waterfall and rocks, signed *Shunfudo Toshiyuki* with a *kao*; with a wood storage box. 7.2cm (2 7/8in). (2).

£2,500 - 3,000
JPY360,000 - 440,000
US\$3,300 - 3,900

For the maker, see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, p.2088, no.H10681.



115

116

A HIGO TSUBA

By Suwa Ikuhei (1832-1903), Edo period (1615-1868) or Meiji era (1868-1912), 19th century
The *tsuba* of exaggerated *mokko* form, inlaid in gilt-metal with scattered *karakusa* ('Chinese grasses') scrolls, *unsigned*; with a wood storage box. 7.8cm (3 1/8in). (2).

£2,200 - 2,500
JPY320,000 - 360,000
US\$2,900 - 3,300

Published

Ito Mitsuru, *Kamiyoshi no kinko: Hayashi, Kamiyoshi kakudai to sono sakuhiin* (Works of Hayashi and Kamiyoshi), Tokyo, 2008, p.438, no.5.

For the maker, see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, p.389, no.H01891. He was considered the fifth master of the Suwa school and worked for the Hosokawa daimyo.



116

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.



117 *

FOUR VARIOUS TSUBA

Edo period (1615-1868), early to mid-19th century
 Three of *shakudo*, the first bearing a *nanako* ground, inlaid with scattered cherry blossom in gilt-metal and silver relief, signed *Akiyoshi* with a *kao*; the second also of *shakudo nanako* with roped silver *mimi* (rim), inlaid in *iroe-takazogan* with a scholar reading in a hut beside a stream, a crescent moon in the sky, signed *Nagatoshi*; the third of *shakudo ishime*, carved in relief with cranes flying past a pine tree, details in slightly gilt-metal, signed and dated *Kyowa gan kanoto-tori junigatsu Kuwabata uji Masayoshi horu* (carved by Kuwabata Masayoshi in the twelfth month of 1801); the fourth of iron, Hizen style, carved in the manner of Mitsuhiro with numerous monkeys, *unsigned*; each with a wood storage box.

*The first: 7.2cm (2 7/8in);
 the second: 7.2cm (2 7/8in);
 the third: 7cm (2 3/4in);
 the fourth: 7.2cm (2 7/8in).* (8).

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

118

A SHAKUDO TSUBA

School of Kano Natsuo, Meiji era (1868-1912), late 19th century

The *tsuba* of *mokko* form, the rim slightly raised, bearing an *ishime* ground, inlaid with a dove perched on the branch of an ancient willow tree above a winding stream, the details in silver and gold, *unsigned*; with a wood storage box.

6.8cm (2 3/4in). (2).

£1,200 - 1,500
 JPY170,000 - 220,000
 US\$1,600 - 2,000

For a similar example decorated with herons and a willow tree, see Ikeda Suematsu and Yoshida Teruzo, *Kano Natsuo meihinshu* (Collected Masterpieces of Kano Natsuo), Tokyo, Yuzankaku, 1972, p.23, no.7.

117

118

119

A TANAKA TSUBA

By Tanaka Toshikage, Edo period (1615-1868), dated 1860

The *tsuba* of *mokko* form with slightly raised rim, inlaid with sails and pine branches by the shore of a lake in the foreground, birds flying past the full moon above, the reflection of Mount Fuji in the water of the lake, the reverse with fishing nets drying beneath a pine branch, details in gold, silver and *shibuichi takazogan* and *honzogan*, signed *Toshikage* with a *kao*, dated *Manen kanoe-saru, chushu* (mid-autumn 1860); with a wood storage box. 8.6cm (3 3/8in). (2).



119

£2,500 - 3,000

JPY360,000 - 440,000

US\$3,300 - 3,900

120

A COLLECTION OF JAPANESE SWORD FITTINGS AND OTHER METALWORK

Edo period (1615-1868), 18th to 19th century
Three *tsuba*, the first of iron, inlaid with peonies and scrolls in brass, *unsigned*, 8.2cm (3 1/4in); the second of brass, carved and pierced with a Chinese sage on a verandah, signed *Nagahide*, 7.3cm (2 7/8in); the third of copper, *unsigned*, 5cm (2in); 13 *kozuka*, comprising: *shakudo* with monkeys in gold relief; *shakudo* with fan-shaped panels; *shakudo* with shells in gold, copper and silver relief; *shakudo* with an *inro*, *kinchaku* (purse) and fan; *shakudo* with a heron on a post above waves; *shibuichi* with an open *kakemono* in coloured relief; *shibuichi* with a mounted warrior, signed *Kenysai Naotoshi* with a *kao*; *shibuichi* with a thatched house and nesting birds, signed *Masayuki*, *gyonen rokujuichi* (Masayuki, aged 61); silver, engraved with a man taking water from a waterfall, signed *Kikuchi Jokoku*; silver, with swimming fish in relief; silver engraved with a tiger and bamboo, signed *Omori Teruhide*; *shibuichi*, engraved and inlaid with figures in a landscape, signed *Hosono Sozaemon Masamori* with a *kao*; and another in similar style; a miniature silver *inro* engraved with *mon*; a *shakudo menuki* of a fisherman in an open boat; and six late *shakudo kagamibuta* plates with birds and flowers in gilt relief. (24).



120 (part lot)



£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600



121

121 *

FIVE KOZUKA

Edo period (1615-1868), 19th century
 Three of the Goto school, the first of *shibuichi*, carved with rolling waves and gilt rocks, signed *Goto Junjo* with a *kao*; the second of *shakudo nanako*, inlaid with Chokwaro Sennin and his magic horse in *iroe-takazogan*, signed *Goto Mitsutaka* with a *kao*, third of *shakudo nanako* inlaid with three quails among wild flowers and autumn grasses, signed *Koju (Mitsutoshi)* with a *kao*; the fourth of *shakudo nanako*, with inlaid autumn grasses including *obana* (pampas grass), *kuzu* (kudzu vine), *nadeshiko* (pink), *ominaeshi* (valerian), *fujibakama* (thoroughwort), *kikyo* (Chinese bellflower), signed *Suifu Ichiyoken Toshiharu*; the fifth of *shakudo nanako*, inlaid with I no Hayata and Minamoto no Yorimasa slaying the *nue*, *unsigned*; with four inscribed wood storage boxes. (9).

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

Provenance

The fourth: G. H. Naunton Collection, no.1834.
 The first four: Lundgren Collection, nos.53, 54, 232, 305, respectively.
 The first four: purchased at Christie's London, 18 November 1997, lots 222, 224, and 261, respectively.

Published

The fourth: Henri L. Joly, *Japanese Sword Fittings, A Descriptive Catalogue of the Collection of G. H. Naunton*, Reading, Tokio Printing Co., 1912, no.1834.

122 *

FIVE SOFT-METAL FUCHI

Edo period (1615-1868), 19th century
 The first of *shibuichi*, with a garden lantern by a pine tree in relief, signed *Hamano Yasuyuki*; the second of *shakudo nanako*, inlaid with a family of five chickens, signed *Shokatei Motohiro* with a *kao*; the third of *shibuichi*, inlaid with demons transporting a bell in water, signed *Kikugawa Nanpo kocho* with a seal; the fourth of *shakudo nanako*, with demons among clouds, signed *Nomura Masamitsu* with a *kao*; the fifth of *shibuichi* with reeds on a stream, signed *Sekienshi Tsuchiya Yasuchika*; with three inscribed wood storage boxes. (8).

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

Provenance

The third: H. Seymour Trower Collection.
 Lundgren Collection, nos.222, 107, 263, 243, and 257, respectively.
 Purchased at Christie's London, 18 November 1997, lot 150 (partial lot).

Published

The third: Henri L. Joly, *Catalogue of the H. Seymour Trower Collection of Japanese Art*, London, Glendining and Co. Ltd., 1913, pl.XXXII, no.1695.



122



123



124



125

123 *

THREE FUCHIGASHIRA

Edo period (1615-1868), 18th to 19th century
The first of *shibuichi*, carved and inlaid with the medicine god Shinno, signed *Bokusen* with a *kao*; the second of *shibuichi*, inlaid in silver and *shakudo honzogan*, depicting a crow against the full moon, signed *Yoshinori*; the third of *shakudo nanako*, inlaid in *ire-takazogan* with mounted Chinese warriors in battle, signed *Yoshikane* with a *kao*; with three inscribed wood storage boxes. (9).

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

Provenance

Lundgren Collection, nos.229, 325, and 284, respectively.
Purchased at Christie's London, 18 November 1997, lots 173 (partial lot), 196 (partial lot), and 212, respectively.

124 *

THREE FUCHIGASHIRA

Edo period (1615-1868), 18th to 19th century
The first of *shakudo nanako*, inlaid in *ire-takazogan* with insects among wild plants, signed *Horie Okiyoshi saku*; the second of *shibuichi*, inlaid with an ancient cherry tree, signed *Masatomo* with a *kao*; the third of *shibuichi*, carved and inlaid with a fisherman and boy, signed *Sekijoken Motoharu*; with two inscribed wood storage boxes. (8).

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

Provenance

The second: G. H. Naunton Collection.
The second: W. L. Behrens Collection.
Lundgren Collection, nos.253, 282, and 299, respectively.
Purchased at Christie's London, 18 November 1997, lots 173 (partial lot) and 197.

Published

The second: Henri L. Joly, *W. L. Behrens Collection*, vol.3, London, Glendining and Co. Ltd., 1913, pl.LXIII, no.2394.

125 *

FOUR FUCHIGASHIRA

Edo period (1615-1868), 19th century
The first of *shakudo nanako*, inlaid in *ire-takazogan* with li no Hayata and Minamoto no Yorimasa slaying the *nue*, signed *Omori Hidetomo* with a *kao*; the second of iron, carved with *shishi* in relief, signed *Seiunsai Taki Hidetoshi* with a *kao*; the third of copper, carved with Jurojin and Hotei in low relief, signed *Hiroshige Seiunsai Shujin*; the fourth of *shakudo nanako*, inlaid with a grasshopper and plants, signed *Kono Nakanori tsukuru*; with three inscribed wood storage boxes. (11).

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

Provenance

The first: J. C. Hawkshaw Collection.
Lundgren Collection, nos.251, 313, 314, and 292, respectively.
Purchased at Christie's London, 18 November 1997, lots 160, 201, and 220 (partial lot), respectively.

Published

The first: Henri L. Joly, *Japanese Sword-mounts: A Descriptive Catalogue of the Collection of J. C. Hawkshaw*, privately published, 1910, pl.XXXIV, no.2117.
The second: *ibid.*, pl.IX, no.506.



126



127



128



(128 - tsuba)

KOSHIRA-E (SWORD MOUNTS)
Property from a Private Collection
(Lots 126-133)

126 *
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 (24½in) long. (2).

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

127 *
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-wood storage box.
69.8cm (27½in) long. (3).

£2,500 - 3,000
JPY360,000 - 440,000
US\$3,300 - 3,900

128 *

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).

£2,500 - 3,000
JPY360,000 - 440,000
US\$3,300 - 3,900

129 *

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).

£2,500 - 3,000
JPY360,000 - 440,000
US\$3,300 - 3,900

130 *

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

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 (35 1/2in) long, *wakizashi mounts*: 70cm (27 1/2in) long. (4).

£4,000 - 6,000
JPY580,000 - 870,000
US\$5,200 - 7,800



129

130



(133 - kogai and kozuka)

131 *
**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 (38 3/8in) long. (2).

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

132 *
**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 hi* (probably 1845), the *kozuka* missing; with a brocade bag. 77cm (30 1/4in) long. (2).

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

131

132

133

133 *

**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 *maru ni sumi-tate gaku mon* in relief; with a brocade bag.
73.7cm (29in) long. (2).

£2,500 - 3,000

JPY360,000 - 440,000

US\$3,300 - 3,900

SWORDS

Various Properties

134

A SILVER-MOUNTED SHIN-SHINTO AIKUCHI

Edo period (1615-1868) or Meiji era (1868-1912),
19th century
The blade of *hira-zukuri* form, medium *sugu-ba* of *nioi* and *nie*, *itame-hada*, a running dragon *horimono* on either side, the *ubu nakago* with one *mekugi-ana*, unsigned; the *koshira-e* of black lacquer with gold-lacquer whorls, the en-suite fittings of silver chased with dragons and waves, the *menuki* of dragons in *shakudo* and gilt metal, the *kozuka*, *wari-kogai*, *fuchi* and *kojiri* all inscribed *Chushinsai Narikazu* with a *kao*, the *fuchi* with added inscription *Gyonen shichijuisai* (at the age of 71), the *kogatana* possibly inscribed *Kinka Nagayoshi ... Fujiwara Morimichi ...*; with a brocade bag.
The blade: 27cm (10 5/8in) long;
total length: 42.5cm (16 3/4in) long. (2).

£3,000 - 4,000

JPY440,000 - 580,000

US\$3,900 - 5,200



134



(135 - signature)

135

**A TWO MOUNTED WAKIZASHI
(SHORT SWORDS)**

Edo period (1615-1868), 18th/19th century
The first with *shinogi-zukuri* blade, *gunome ha* of *nioi* with profuse *nie* and distinct *sunagashi*, indistinct *itame hada*, the *ubu nakago* with *katte-sagari yasuri* and one *mekugi-ana*, *unsigned*; the *saya* of black *ishime* lacquer with large diagonal *kojiri*, iron *tsuba* with a relief design of pine trees, signed *Yamashiro no kuni no ju, Umetada Yoshimitsu*, *kozuka* of *shakudo* with a dragon in relief, the *kogatana* inscribed *Nagamune*, the Mino *fuchigashira* with a bird and plum blossom in gilt-metal relief, gilt-metal *menuki* of running *shishi*; the second with a *shinogi-zukuri* blade with medium *suguba* of *nioi* and *nie* with some *sunagashi*, tight *mokume hada*, the *ubu nakago* with *o-sujikai yasuri*, inscribed *Washu no kami Kunisada*; the *saya* of *shuroke-nuri*, with a Nanban iron *tsuba*, iron *kozuka* and *fuchigashira* with dragon designs; with a silk bag and a brocade bag.

The first blade: 51.4cm (20 1/4in) long, the first total length: 70.1cm (27 5/8in) long; the second blade: 37.5cm (14 3/4in) long, the second total length: 60.6cm (23 7/8in). (5).

£2,000 - 2,500

JPY290,000 - 360,000

US\$2,600 - 3,300

The first with NBTHK Tokubetsu kicho paper for the blade, dated Showa 55 (1980), and Hozon paper for the *koshira-e*, also dated Showa 55.

136

**A DOTANUKI SCHOOL SHIN-SHINTO KATANA
(LONG SWORD) AND DENSHU ZASHI
KOSHIRA-E (MOUNTING)**

By Fujiwara Ujisada, Edo period (1615-1868), dated 1830
The blade of *shinogi-zukuri* form with *midari komi boshi*,
the *hamon* of *saka-choji* of *nioi* and *nie* with *hataraki*
including *ko-ashi*, the *hada* of *itame* with swirls of *mokume*
on the lower part of the blade, the *ubu nakago* with *kiri-*
yasuri and one *mekugi-ana*, signed *Higo no ju Fujiwara*
no Ujisada (Fujiwara no Ujisada, resident of Higo), dated
Bunsei ju ni ten hachigatsu (August 1829), in *shirazaya*;
the koshira-e, the *saya* of *aogai makigai* (sprinkled abalone
shell), the iron *mokko tsuba* inlaid around the raised rim
with gilt *Kiku-mon*; the *fuchi* of *shakudo* with gilt *Kiku-mon*,
the *shakudo* and gilt *menuki* each of a fisherman in a boat;
with a silk bag and a brocade bag.
The blade: 67.5cm (26 5/8in) long;
the koshira-e: 93.7cm (36 7/8in) long. (6).

(136 - signature)

£5,000 - 5,500

JPY730,000 - 800,000

US\$6,500 - 7,200

Accompanied by two NBTHK certificates for the blade,
one Tokubetsu Kicho, dated Showa 46 (1971), and one
Hozon, dated Heisei 28 (2016).

137

A SHINTO KATANA (LONG SWORD) BLADE

Attributed to Higo no Daijo Sadakuni,
Edo period (1615-1868), late 16th/early 17th century
Of *shinogi-zukuri* form, *ko-midari* of *nioi* and *nie*, with
kinsugi and *saka-ashi*, tight *itame hada*, the *ubu nakago*
with three *mekugi-ana* (two plugged), *unsigned*; in
shirazaya; with a silk bag and a brocade bag.
69.2cm (27 1/4in) long. (4).

£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600

Accompanied by NPO paper dated Heisei 28 (2016),
attributing the blade to Higo no Daijo Sadakuni.

138

A SHINTO KATANA (LONG SWORD) BLADE

Edo period (1615-1868), late 17th century
Of *shinogi-zukuri* form, *sanbon-sugi ba* of *nioi* with distinct
nie and *kinsugi*, indistinct *itame hada*, the *ubu nakago* with
two *mekugi-ana*, *unsigned*; in *shirazaya*; with a silk bag.
52.8cm (20 3/4in) long.

£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600

136

137

138



CERAMICS
Various Properties

139 *

A HANIWA EARTHENWARE HEAD OF A WOMAN

Kofun period (circa 300-593), 6th century
Modelled staring ahead wearing a rectangular-slab headpiece surmounted by a decorative loop, a knotted necklace around her neck, painted on the face in reddish-brown pigment, on an unrelated wood stand; with a wood storage box.

*The head: 21.5cm (8½in) high;
overall height: 35.6cm (14in) high. (3).*

£8,000 - 12,000
JPY1,200,000 - 1,700,000
US\$10,000 - 16,000

The result of an Oxford Authentication Ltd. thermoluminescence test (sample no.N119e8, dated 27 March 2019) is consistent with the dating of this lot.

For a similarly painted face on a Haniwa head ('with body') see Kamei Masamichi, *Jinbutsu, dobutsu haniwa* (Haniwa figures of humans and animals), *Nihon no bijutsu* (Arts of Japan), no.346 (March 1995), p.6, no.9.



(underside)



140 *

**A RARE HAGI-WARE BOWL
IN THE FORM OF A TAWARA (RICE BALE)**

Edo period (1615-1868), 17th century

The high-sided, thickly-potted deep pinkish-brown bowl with a typical notched foot and inlaid white-glazed decoration of an impressed crucifix in the centre, flanked on either side with the horizontal lines and patterns on a conventional rice bale; with a lacquered-wood storage box.

9cm x 21.7cm (3½in x 8½in). (2).

£5,000 - 6,000

JPY730,000 - 870,000

US\$6,500 - 7,800

An almost identical bowl with an inlaid cross decoration but described as Shodai-ware made in Kumamoto Prefecture is illustrated by Suntory Museum, Kobe Municipal Museum and Nihon Keizai Shinbunsha, eds., *Nanban bijutsu no hikari to kage: Taisei oko kiba zu no nazo* (Light and Shadows in Nanban art: The Mystery of Western Kings on Horseback), Tokyo, Nihon Keizai Shinbunsha, 2011, p.180, pl.115; another two Hagi-ware of the same *tawara* (rice bale) shape are illustrated by Asahi Shinbunsha Seibu Honsha Kikakubu, *Ichi Raku, ni Hagi, san Karatsu: Momoyama kara gendai made* (First Raku, Second Hagi, Third Karatsu: From the Momoyama Period to the Present Day), Fukuoka, Asahi Shinbunsha, 1977, pls.91 and 103.



141



142



143

141

**A CIRCULAR SETO-ORIBE STONEWARE
ANDON ZARA (LANTERN OIL DISH)**

Edo period (1615-1868),
late 18th/early 19th century
Thickly potted and decorated under a green
crackled glaze in underglaze iron-brown
with sparse stylised flowers issuing from a
fragmentary fence; with a later metal display
stand. 22.5cm (8 7/8in) diameter. (2).

£1,500 - 2,000
JPY220,000 - 290,000
US\$2,000 - 2,600

Provenance

Mathias Komor, New York; the reverse
of the dish with the original label no.M47.
Private collection, USA.
Arie Vos Collection, Antwerp, 2012.



144

142

A KO-IMARI BLUE-AND-WHITE 'VOC' SMALL DISH

Edo period (1615-1868), circa 1700

Painted in typical style with a bird flitting amid stylised plants around the VOC monogram within a circle, the border painted with panels of stylised flowers; with a wood stand.

21.2cm (8 3/8in) diameter. (2).

£3,000 - 3,500

JPY440,000 - 510,000

US\$3,900 - 4,600

Provenance

Justice R. P. Davis Collection.

143

A KAKIEMON DISH

Edo period (1615-1868), circa 1700

Painted in underglaze blue with a landscape of two boats in a river, two travellers crossing a bridge and huts among distant mountains, within a border of pomegranates, peony and camellia in enamels and underglaze blue. 25.3cm (10in) diameter.

£2,000 - 3,000

JPY290,000 - 440,000

US\$2,600 - 3,900

For a slightly smaller dish of the same design, see Oliver Impey, *Japanese Export Porcelain, Catalogue of the Collection of the Ashmolean Museum, Oxford*, Amsterdam, Hotei Publishing, 2002, p.128, no.168; Nagatake Takeshi and Imura Yukihiko eds., *Nihon no bi no bi: Kareinaru Ko-Imari: Kakiemon, Imari, Satsuma* (The Beauty of Japanese Beauty: Glorious Ko-Imari: Kakiemon, Imari, Satsuma), Kyoto, Kyoto Bisho, 1980, no.28.

Similar dishes with variations on the design are illustrated by Oliver Impey, *ibid.*, p.128, nos.169 and 170.

144

A FINE KAKIEMON JAR

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

Of ovoid form with short everted neck, painted in rich enamels with a lake scene, small huts on a promontory with a moored boat and masts on the shore line, amid willow and pine trees, beneath a border of stylised clouds, and bands of blue and yellow enamel.

20.3cm (8in) high.

£15,000 - 18,000

JPY2,200,000 - 2,600,000

US\$20,000 - 24,000

For similar jars, see Hayashiya Seizo, *Nihon no toji* (Ceramics of Japan), Tokyo, Chuokoronsha, 1989, vol.9, no.42; Motosuke Imaizumi, *Shoki Arita to Ko-Kutani* (Early Arita and Old Kutani), Tokyo, Yuzankaku, pl.85; Toguri Bijutsukan (Toguri Museum of Art), *Ko-Imari: Zohinsenshu* (Old Imari Ware), exhibition catalogue, Tokyo, 1991, p.81, no.137; Asahi Shinbunsha Seibu Honsha Kikakubu, *Kakiemon no sekai: Genryu kara gendai made* (The World of Kakiemon from Its Origins to the Present), Fukuoka, Asahi Shinbunsha Seibu Honsha Kikakubu, 1983, p.29, no.24; Richard S. Cleveland, *200 Years of Japanese Porcelain*, exhibition catalogue, City Museum of Saint Louis and Nelson Gallery-Atkins Museum, Kansas City, 1970, p.93, no.80; and Nagatake Takeshi and Imura Yukihiko eds., *Nihon no bi no bi: Kareinaru Ko-Imari: Kakiemon, Imari, Satsuma* (The Beauty of Japanese Beauty: Glorious Ko-Imari: Kakiemon, Imari, Satsuma), Kyoto, Kyoto Bisho, 1980, no.32.



(reverse)



145

A KAKIEMON EWER

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

The broad ovoid body surmounted by a tall neck with pinched spout and loop handle, painted in coloured enamels with two panels, each enclosing two Chinese boys in a garden among flowering peonies and rocks, one holding a parasol and the other a fan, divided by a stylised chrysanthemum; the neck and handle similarly decorated with other formal floral motifs.

22cm (8 5/8in) high.

£2,000 - 2,500

JPY290,000 - 360,000

US\$2,600 - 3,300

For an almost identical ewer in the British Museum, see John Ayers, Oliver Impey and J. V. G. Mallet, *Porcelain for Palaces, The Fashion for Japan in Europe*, London, The Oriental Society, 1990, p.141, pl.100. Another with a metal mount, in the National Museum of Ethnology, Leiden, is illustrated by Christian J. A. Jörg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, Amsterdam, Hotei Publishing, 2003, p.74, pl.60.



(reverse)

146

**AN UNUSUAL AND RARE ARITA EWER
OF MIDDLE EASTERN INSPIRATION**

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

The ovoid body moulded and painted in blue, iron-red and enamels with two lobed panels, each enclosing sprays of blooming peonies reserved on foliate scrolls, the cylindrical neck with a galleried rim moulded and decorated with hanging jewels rising from a petal moulded shoulder, the loop handle and curved spout with curved tendrils and foliate scrolls; with a wood storage box.

29.8cm (11¾in) high. (2).

£15,000 - 18,000
JPY2,200,000 - 2,600,000
US\$20,000 - 24,000

A very similar ewer decorated in Kakiemon enamels was sold at Sotheby's London, 23 November 1990, lot 493. Another is illustrated in Hayashiya Seizo, *Nihon no toji* (Ceramics of Japan), Tokyo, Chuokoronsha, 1989, vol.9, no.65. Other similar ewers in a predominantly green palette are illustrated in Hayashiya Seizo, *ibid*, no.64; Imaizumi Motosuke, *Genshoku Nihon no meito: Ko-Imari to Kakiemon* (Fine Ceramics of Japan in Colour: Ko-Imari and Kakiemon), Tokyo, Yuzankaku, 1970, p.129, pl.56; *Zaidanhojin Toguri Bijutsukan shozo senshu: Seireki nisennen kinen zuroku* (Masterpieces from the Toguri Museum of Arts: Catalogue Commemorating the Year 2000), Tokyo, Toguri Museum of Art, 2000, p.72, pl.96.



147



148

147

TWO KAKIEMON DISHES

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

Each of shallow circular form raised on a low foot and decorated in blue, green, yellow and iron-red enamels with an identical design in the interior of three deer prancing around falling maple leaves; the underside of the rim scattered with flowerheads.

Each approx. 4cm x 17.8cm (1½in x 7in). (2).

£3,500 - 4,500

JPY510,000 - 650,000

US\$4,600 - 5,900

For the type, see Asahi Shinbunsha Seibu Honsha Kikakubu, *Kakiemon no sekai: Genryu kara gendai made* (The World of Kakiemon from Its Origins to the Present), Fukuoka, Asahi Shinbunsha Seibu Honsha Kikakubu, 1983, no.136; Oliver Impey, *Japanese Export Porcelain: Catalogue of the Collection of the Ashmolean Museum, Oxford*, Amsterdam, Hotei Publishing, 2002, p.144, no.200; other dishes featuring the running deer designs in blue-and-white porcelain are illustrated in Kazuo Seki ed., *Seiki Imari no bi* (Beauty of Prime Period Imari), Osaka, Ko-Imari Kankokai, 1990, nos.73-77.

148

A LARGE BLUE-AND-WHITE PORCELAIN VASE AND AN EWER

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

The vase of baluster form with a tall everted neck, painted and moulded in relief with two dragons amid turbulent waves, the neck decorated with panels of phoenix and foliage, 58.5cm (23in) high; the large ewer of cylindrical form, fitted for a bamboo handle, painted with a landscape; 21.2cm (8 3/8in) high. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

LATER CERAMICS

Various Properties

149 *

A GREEN-GLAZED TRUMPET-SHAPED TALL VASE

By Makuzu Kozan, Meiji (1868-1912)

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

Covered entirely with an even green glaze, each side with a tall bracket handle in the form of a stylised tendril, signed on the base with an impressed seal *Makuzu*; with a wood *tomobako* storage box inscribed on the outside of the lid *Kabin* (flower vase), inside the lid *Seijiyu hiroguchi mimitsuki, Makuzu Kozan saku* (Celadon glaze [vase] with wide rim and handles, made by Makuzu Kozan) with seal *Makuzu Kozan no in*, with a paper slip.

48cm x 39.5cm (19in x 15½in). (3).

£4,000 - 6,000

JPY580,000 - 870,000

US\$5,200 - 7,800



149



150



151



150 *

**A MUSTARD-YELLOW-GLAZED
DOUBLE-GOURD BOTTLE VASE**

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

Worked in low relief with an all-over design of stylised flowers
interwoven among trailing tendrils and foliage on a mustard yellow
ground, signed on the base with two incised characters *Seifu*; with a
separate wood stand and a wood *tomobako* storage box, inscribed
inside the lid by Seifu Yohei IV authenticating this work as being made
by his late father (Seifu Yohei III) designated a *Teishitsu Gigeiin* (Artist-
Craftsman to the Imperial Household) with seal *Teishitsu Gigeiin*, with
an outer wood storage box, together with a cotton cloth wrapper
stamped with seal *Seifu*. *The vase: 38cm (15in) high,*
the stand: 4.5cm x 15.8cm (1¾in x 6¼in). (5).

£4,000 - 6,000
JPY580,000 - 870,000
US\$5,200 - 7,800

Illustrated on page 95.

151

TWO PEACH-BLOOM-GLAZED BALUSTER VASES

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

The first with tall cylindrical neck with a peach-bloom glaze graduating
to grey and decorated in resist with eight huddled egrets, signed on
the base in underglaze blue *Makuzu gama Kozan sei*, 37.5cm (14¾in)
high; the second also of baluster form, similarly painted and decorated
with a continuous band of numerous egrets, signed on the base in
underglaze blue *Makuzu gama Kozan sei*;
21.9cm (8 5/8in) high. (2).

£1,500 - 2,000
JPY220,000 - 290,000
US\$2,000 - 2,600



152

152 *

A FLAMBÉ-GLAZED SQUAT BALUSTER VASE

By Makuzu Kozan, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Covered in a rich flambé glaze of dark purplish-red tone, dripping down the inside of the neck, the body suffused with delicate pale blue and white streaks, signed on the base in underglaze blue *Makuzu Kozan sei* (made by Makuzu Kozan) within a circular porcelain reserve; with a separate wood stand. *The vase: 15.8cm (6¼in) high; the stand: 4.8cm (1 7/8in) high.* (2).

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



153

153 *

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

By Makuzu Kozan, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
The mythological bird standing with its head turned right around, lowered towards its wings modelled touching together at the back forming a compact composition, its tail feathers trailing on the ground and curling around at the front, resting on each foot, signed on the base with an impressed square seal *Makuzu*; with a wood *tomobako* storage box, inscribed outside the lid *Okimono*, inside the lid *Seijiyu ho-o, Makuzu Kozan saku* (Celadon-glazed ho-o bird, made by Makuzu Kozan) with seal *Makuzu Kozan*. *17.5cm x 15.2cm (6 7/8in x 6in).* (2).

£1,500 - 2,500
JPY220,000 - 360,000
US\$2,000 - 3,300



154

154 *

A STONEWARE SINGLE-FLOWER STYLE VASE IN THE FORM OF A CHRYSANTHEMUM

By Wada Koji/Mitsutoki (dates unknown), probably Showa (1926-1989) or Heisei era (1989-2019), mid/late 20th century
Imitating the ceramics of the Koryo period, each of the twelve lobes painted with a symmetrical vertical band of white chrysanthemum blossoms on a celadon-glazed body, signed on the base with an impressed seal *Koji/Mitsutoki*; with a wood *tomobako* storage box, inscribed outside the lid *Seiji zogan kazaritsubo* (Celadon inlaid vase for display), inside the lid signed *Ikkoen Koji/Mitsutoki* with seal *Koji/Mitsutoki*. *22cm (8 5/8in) high.* (2).

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



155

155 *

A MUSTARD-YELLOW-GLAZED TRUMPET-SHAPED VASE

By Suwa Sozan II (1890-1977), early/mid-20th century
Of Chinese inspiration and potted in the form of an archaic bronze ritual vessel (Chinese: *zun*), covered entirely with an even mustard yellow glaze, the body with a broad horizontal band above a spreading foot and surmounted by a wide flaring neck, separating the four vertical notched flanges dividing the foot and midsection into quadrants, signed on the base with an impressed seal *Sozan*; with a wood *tomobako* storage box inscribed *Kij[...] sonshiki hanaire* (Yellow [...] flared-rim flower vase) and signed *Sozan* with seal *Sozan*. *22.2cm (8¾in) high.* (2).

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



156



156

A PAIR OF GLAZED STONEWARE TEABOWLS

By Hamada Shoji (1894-1978), 20th century

Each of conical form with a thin moulded band in relief, the exterior covered with a *tenmoku* over *kaki* glaze with black spots and the interior pale grey *nuka* glaze expanding over the rim.

6.4cm x 9.5cm (2½in x 3¾in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

Provenance

Ida and Val Burati Collection.

Published

Karol Kirberger Rodriguez, 'Shoji Hamada and the Burati Collection', Master's thesis, Columbia Visual Arts College, 1984, p.57, illus.36.

Val Burati, an American citizen, arrived in Japan in 1948, and with his wife Ida, became a great admirer of the works of Hamada Shoji. They visited his kiln in Mashiko several times between 1948 and 1951, purchasing many ceramic wares from the studio.

157

A GLAZED STONEWARE HEXAGONAL VASE

By Hamada Shoji (1894-1978), 20th century

Covered with *tessha* (iron powder-based glaze), with an abstract design in resist using the *ro-nuki* (wax-resist) technique, the interior with a similar colour and the underside with a pale green glaze.

19.7cm (7¾in) high.

£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600

Provenance

Dr Mooney, Kansas City, U.S.A.

Accompanied by a letter from Hamada Ryuji, son of Hamada Shoji, to the original buyer.



157



SATSUMA EARTHENWARE
Various Properties

158

A PAIR OF SATSUMA HEXAGONAL VASES

By the Tohakuen workshop, Meiji era (1868-1912), circa 1890s
 Boldly and finely decorated in enamels and gilt with matching designs, each face depicting a different historical, legendary, bird-and-flower scene including Kokaku Sennin riding a crane, Minamoto no Yoshimitsu playing the *sho* (mouth organ), a sparrow flying over morning glories and a pair of monkeys on a fruiting tree, three alternate faces on each vase covered with a textured net curtain delicately rendered in white enamel, the necks, shoulders and feet with stylised repeated gilt floral crests and patterns; each vase signed *Tohakuen* within a pierced oval reserve.

Each vase 24.5cm (9 5/8in) high. (2).

£3,000 - 5,000

JPY440,000 - 730,000

US\$3,900 - 6,500

Provenance

A long-established Scottish collection.

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



(reverse)



159



160

159

A SATSUMA DOUBLE-GOURD VASE

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

Finely decorated in enamels and gilt, the lower section depicting a flock of different species of birds including owls, eagles, cranes, geese, ducks, pheasants, kingfishers and egrets in flight beneath trailing branches of fern, the upper section with assorted bands of foliate and geometric motifs; the underside signed in gilt-enamel *Kinkozan zo.*

16.2cm (6 3/8in) high.

£3,000 - 4,000

JPY440,000 - 580,000

US\$3,900 - 5,200



(reverse)

161



160

A SATSUMA BOWL

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century
Decorated in enamels and gilt, the inside centre with a circular cartouche depicting an archer possibly Kume Sennin watching a woman washing cloth in the river surrounded by a border of sparse gilt fern, the outside with three roundels enclosing different seasonal bird-and-flower motifs on a blue midnight ground; signed on the base with a seal *Kinkozan*; with a wood storage box. 6.5cm x 13.2cm (2½in x 5¼in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

161

A TRUMPET-SHAPED SATSUMA VASE

By Yabu Meizan, Meiji era (1868-1912), late 19th/early 20th century
Finely decorated in enamels and gilt, the tall flared neck decorated with four elongated lobed panels, each with a different scene representing one of the four seasons comprising (1) A snow-covered mountainous lakescape (2) A *haji*ro (meadow bunting) foraging for food beneath trailing maple branches (3) Sailing boats in the distance, a shrine nestled beneath pine on rocks in the foreground (4) A *tsugumi* (dusky thrush) in flight among cherry branches, all reserved on a dense millefleur ground between narrow bands of repeated foliate and geometric motifs, signed on the base *Yabu Meizan* within a gilt seal; with a wood storage box. 19.5cm (7 5/8in) high. (2).

£25,000 - 30,000

JPY3,600,000 - 4,400,000

US\$33,000 - 39,000

162

A CIRCULAR SATSUMA DISH

By Ryokuzan, Meiji era (1868-1912), late 19th/early 20th century
Finely decorated in enamels and gilt, the centre depicting a general and his retainers on the shores of a lake before battle gathered in front of a war curtain drawn across the territory in discussion, the retainers carrying pole arms and war banners, a warrior on horseback in the far left corner, all within a narrow band enclosing *shippo-tsunagi* (linked-cash); signed on the base *Ryokuzan* and with a self-congratulatory inscription within a crest in the shape of a stylized-*sasa rindo* (gentian flower). 4.7cm x 24.7cm (1 13/16in x 9¾in).

£1,500 - 2,500

JPY220,000 - 360,000

US\$2,000 - 3,300

Illustrated on page 102.



162



163



164



165

163

A SATSUMA PLATE

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

Finely decorated in enamels and gilt with an artist and pupil in the bottom foreground staring agape at the group of figures comprising an *oiran* (high-ranking courtesan) and attendants coming to life from the right panel of a two-fold screen, the left panel depicting a rural scene of an Oharame (peasant woman from Ohara) carrying bundles of brushwood on her head walking along a bridge; the screen framed by a mass of millefleur; signed on the base with a seal *Kizan* and an impressed seal *Kizan*. 19.8cm (7¾in) diameter.

£1,500 - 1,800
JPY220,000 - 260,000
US\$2,000 - 2,400

164

A SMALL SATSUMA FLORIFORM DISH

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

Finely decorated in enamels and gilt with numerous figures in front of a large wood *saisenbako* (offering box for coins) and kneeling before a giant sculpture of a Buddhist female deity, probably Kishoten or Benzaiten holding a *hoken* (sacred sword) and a *hoju* (wish-granting jewel) enclosed within a gated compound where monks are performing other rites, on the left other figures passing in front of a group of statues of *rakan*; signed on the base with a seal *Kaizan zo*. 3.2cm x 17.7cm (1¼in x 7in).

£1,500 - 1,800
JPY220,000 - 260,000
US\$2,000 - 2,400

165

A LARGE SATSUMA RECTANGULAR-SECTION VASE

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

Finely decorated in enamels and gilt with four outdoor lakescapes during the spring, two panels depicting dense scenes of several figures of different classes including families, merchants, sightseers and revellers enjoying *hanami* (cherry-blossom) viewing, some depicted strolling over a drum bridge, others seated on the open-terrace veranda of a *chaya* (tea house) and children fishing, separated by a flowering *yamazakura* (mountain cherry) with its branches draped diagonally and spreading across the body and an exotic parrot perched on flowering cherry branches, the shoulder and foot with swirling overlapping brocade enclosing assorted designs including butterflies, cranes, auspicious objects, geometric and other floral motifs; signed on the base in gilt with a seal *Kyoto Ryozan* beneath the Yasuda Trading Company mark. 56cm (22in) high.

£12,000 - 15,000
JPY1,700,000 - 2,200,000
US\$16,000 - 20,000



166



167

BRONZE WARRIORS AND OTHER FIGURES

Various Properties (Lots 166-177)

166 *

THREE PARTIALLY-GILT BRONZE FIGURES OF WARRIORS

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

Comprising two archers, the first half-kneeling, leaning back with his left arm taut as he prepares to loose an arrow (lacking), a short sword tucked into his waist, signed *Yoshiharu* within a rectangular reserve, 31cm (12 1/16in) high; the second standing in a belligerent pose with feet apart, taking aim with a bow and arrow (detachable), fixed on a wood stand, signed on the reverse *Yoshimitsu*, 35cm (13 3/4in) high; the third a warrior dressed in full armour, tied in a tassel at the back, carved with elaborate crests surrounded by clouds, wearing a *kabuto* (helmet), brandishing a three-pronged *naginata* (spear), a *tachi* (long sword) and *tanto* tucked into his waist, signed on the reverse *Yoshimitsu*, fixed on a wood stand, 33cm (13in) high. (10).

£4,000 - 6,000

JPY580,000 - 870,000

US\$5,200 - 7,800

167

A PAIR OF GILT-BRONZE FIGURES HOLDING BELLS

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

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

Each including bell approx. 66cm (26in) high overall. (4).

£4,000 - 6,000

JPY580,000 - 870,000

US\$5,200 - 7,800

168

A BRONZE FIGURE OF A WARRIOR

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

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* (slung sword) suspended from his waist and a *tanto* (dagger) tucked into his belt at the front, fixed on 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).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

169

A BRONZE FIGURE OF A WARRIOR

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

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.

£800 - 1,200

JPY120,000 - 170,000

US\$1,000 - 1,600



168



169



170



171



172

170

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.

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

171

A BRONZE FIGURE OF AN ARCHER

Taisho (1912-1868) or Showa (1926-1989) era, early 20th century Standing with bare feet 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).

£800 - 1,200
JPY120,000 - 170,000
US\$1,000 - 1,600

172

A BRONZE FIGURE OF A WARRIOR

Taisho (1912-1868)
or Showa (1926-1989) era, early 20th century
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 (8½in) high;*
total height: 29.2cm (11½in) including stand.

£800 - 1,200
JPY120,000 - 170,000
US\$1,000 - 1,600



173

173

A BRONZE FIGURE OF A WARRIOR

Taisho (1912-1868)
or Showa (1926-1989) era, early 20th century
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* (slung
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 (8¼in x 9½in).

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

174

**A SMALL GILT-BRONZE FIGURE
OF A WARRIOR**

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; fixed on a rectangular
wood stand lacquered around the sides with
karakusa ('Chinese grasses'); *unsigned*.
16cm (6¼in) high, including stand.

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



174



175

175 *

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 wood *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 (6 $\frac{3}{4}$ in x 11 $\frac{1}{2}$ in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

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

176 *

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 wood *tomobako* storage box inscribed outside the lid *Nofu senkoku* (Engraved [figure of] a peasant woman), signed inside the lid *Oju Hakuzanshi Toyokawa Mitsunaga* with two seals. 36.2cm (14 $\frac{1}{4}$ in) high. (2).

£2,000 - 3,000

JPY290,000 - 440,000

US\$2,600 - 3,900

Apprenticed at age 15 into the Yanagawa family of metalworkers, Toyokawa Mitsunaga II also studied under the first Toyokawa Mitsunaga, later becoming his son-in-law. During a long and productive career he completed several commissions for the Imperial Household and mentored many pupils.



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177

A BRONZE OKIMONO FIGURE OF A NUDE WOMAN

By Takaaki, Meiji era (1868-1912), late 19th/early 20th century
Seated on a rock bathing at the water's edge, one hand raised holding a *tenugui* (hand towel) to her breast, the other caressing her right foot; signed on the reverse *Takaaki* within an oval reserve.
40.5cm (16in) high.

£3,000 - 4,000
JPY440,000 - 580,000
US\$3,900 - 5,200



178

178

A LARGE INLAID BRONZE VASE

By Yukikazu for the Kuroda Company of Kyoto, Meiji era (1868-1912), late 19th/early 20th century
Decorated with five *tanchozuru* (red-crested cranes) applied in silver, *shakudo* and gold relief inlay flying in a diagonal upward formation on the reddish-brown ground; signed on the front with chiselled signature *Yukikazu koku* and on the base *Kyoto Kuroda zo* above the characters *Hoshosai* within an oval reserve.
56cm (22in) high.

£5,000 - 8,000
JPY730,000 - 1,200,000
US\$6,500 - 10,000

Provenance

A French-Huguenot private collection; a gift from the current owner's grandfather who purchased the vase in Japan during a tour of Asia in about 1900. The vase was kept in an English country house in Surrey until about 1960 and thereafter in a family manor house in Northumberland, where it has remained until very recently.



179

179 *

A GILT-BRONZE OKIMONO OF A PHEASANT AND SNAKE

By Genryusai Seiya, Meiji era (1868-1912), late 19th/early 20th century
 Standing with its head lowered as it spies a snake coiled around
 its right legs, resting on an unrelated gnarled separate wood stand;
 signed on the pheasant's belly within a gilt rectangular reserve *Seiya*
chu. *The pheasant: 19.5cm x 40cm (7 5/8in x 15 3/4in)*,
the wood stand: 6cm x 64cm (2 3/8in x 25 3/16in). (2).

£2,500 - 3,500
JPY360,000 - 510,000
US\$3,300 - 4,600

180 *

A BRONZE OKIMONO OF TWO RABBITS

By Okazaki Sessei (1854-1921), Meiji (1868-1912)
 or Taisho (1912-1926) era, 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 wood storage box.
12cm x 14cm (4 3/4in x 5 1/2in). (2).

£1,200 - 1,800
JPY170,000 - 260,000
US\$1,600 - 2,400



180

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



(signature)



181 *

A FINELY-CAST BRONZE OKIMONO OF A RAT

By Muroe Kichibei (1841-1903), Meiji era (1868-1912), circa 1880
Naturalistically modelled with its head lowered and one front paw raised, its long tail curled round to the side, its dark-brown patinated bronze body rendered with minutely chiselled fur details, its eye inlaid in *shakudo*, signed on the underside *Muroe Kichibei saku* within an oval rectangular reserve; with a wood storage box inscribed outside the lid *Munetomo saku nezumi okimono [...] (Okimono of a rat made by Munetomo [alternative name of Kichibei])*, inside the lid attached with a paper slip inscribed with the artist's biography, sealed *Dokuan*. 6.5cm x 15cm (2½in x 5 7/8in). (2).

£18,000 - 20,000
JPY2,600,000 - 2,900,000
US\$24,000 - 26,000

During the Edo period (1615–1868), the cities of Kanazawa in Kaga Province (present-day Ishikawa Prefecture) and Takaoka in Etchu Province (Toyama Prefecture) developed as major artistic metalworking centres thanks to the patronage of the Maeda clan, the wealthiest in

all Japan aside from the ruling Tokugawa dynasty. In the very early years of the Meiji era, government bureaucrats encouraged the development of a metalworking industry in both cities, in particular by commissioning work for display at the Vienna Weltausstellung (World Exposition) held in 1873. Following the success of Japanese metalwork at that great global event, Takaoka entrepreneurs set up private companies to capitalize on new opportunities for international trade. The city remains to this day a major centre for the manufacture of ornamental bronze.

Like Suzuki Chokichi in Tokyo, Muroe Kichibei and his colleagues in Takaoka and Kanazawa combined outstanding bronze-casting and bronze-finishing skills, honed by centuries creating Buddhist images complemented by the crafts of inlay and chiselling that had long been an essential component of sword decoration. For a similar model of a rat, also by Muroe Kichibei, see Meiji-ki Takaoka Doki Chokin Meisaku Hozonkai (Association for the Preservation of Masterpieces of Meiji-Era Bronze Vessels and Metalwork from Takaoka), *Takaoka doki: Meiji-ki chokin meisakushu* (Takaoka Bronzes: Collected Masterpieces of Meiji-Era Metalwork). Takaoka, Toyama Prefecture, 1985, unpaginated.



182



183



182 *

TWO BRONZE OKIMONO

Taisho (1912-1926) or Showa (1926-1989) era, 20th century
Both constructed in two detachable sections, the first of a *buncho* (Java sparrow) perched atop a large stalk of green *yatsude* (Japanese aralia), *unsigned*, on a separate large oval wood stand, *the aralia: 11.5cm x 25cm (4½in x 9 7/8in); the sparrow: 5cm x 7cm (2in x 2¾in); the stand: 5.1cm x 38.7cm (2in x 15¼in)*; the second also of a *buncho* on a single large *yatsude* leaf, signed on the back of the bird's tail with chiselled characters *Gyokuzan*; on a separate wood stand with scrolled feet, *the leaf: 18cm (7 1/8in) long, the bird: 4cm (1 9/16in) high, the wood stand: 4cm x 30cm (1½in x 11¾in)*; with a wood storage box inscribed outside the lid *Yatsudeyo buncho* (Japanese aralia and Java sparrow) and inside the lid inscribed *Toyama no ju Gyokuzan saku* (made by Gyokuzan in Toyama Prefecture). (7).

£800 - 1,000

JPY120,000 - 150,000

US\$1,000 - 1,300



184

183 *

TWO BRONZE OKIMONO

Taisho (1912-1926) or Showa (1926-1989) era, 20th century
The first constructed in two detachable sections, a *sekirei* (wagtail) perched atop a *jakago* (stone-filled basket) attached with green leaves and a mooring post, *unsigned*, *4cm x 25.5cm (1 5/8in x 10in)*, with a wood storage box inscribed *Chudo jakago ni sekirei* (cast bronze of wagtail and stone-filled basket); the second an insect cage containing two bamboo mantises on a bamboo perch, the outside of the cage applied with a pair of birds on a berried branch, *unsigned*, *36.5cm (14 3/8in) high*. (4).

£800 - 1,000

JPY120,000 - 150,000

US\$1,000 - 1,300

184 *

AN INLAID BRONZE PEAR-SHAPED VASE

By Suzuki Chokichi (1848-1919), Meiji era (1868-1912), circa 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 with 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*.

£3,000 - 4,000

JPY440,000 - 580,000

US\$3,900 - 5,200



185

185 *

A BRONZE DOUBLE-GOURD VASE

Attributed to Saeki Yoshimitsu, Taisho era (1912-1926), early 20th century

The body with a dark-brown patination and applied in high relief with a small copper snail crawling up the lower lobe, signed on the base with two chiselled characters *Yoshimitsu*; with a wood *tomobako* storage box inscribed on the lid *Uri ni katatsumuri kabin* (Gourd-shaped flower vase with snail), signed inside the lid *Yoshimitsu saku* with a seal *Yoshimitsu*. *21cm (8¼in) high*. (2).

£1,200 - 1,800

JPY170,000 - 260,000

US\$1,600 - 2,400

Saeki Yoshimitsu was a pupil of Shoami Katsuyoshi (1832-1908), living in Okayama Prefecture.



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187

186

A TALL BRONZE SLENDER OVOID VASE

By Oshima Joun (1858-1940), Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

Decorated in low relief with five resting doves huddled together on a leafy branch, the eyes inlaid in gilt studs, signed on the base with chiselled signature *Joun* with a *kao*; with a separate wood stand and accompanied by a wood storage box inscribed on the outside of the lid *Dosei kabin Oshima Joun* (Bronze flower vase by Oshima Joun).

The vase: 37.5cm (14¾in) high, the stand: 2cm x 12.1cm (5/8in x 4¾in). (3).

£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600

Oshima Joun (given name Yasutaro) was the son and pupil of his father, the cast-metal worker Oshima Takajiro. One of the great sculptors of the Meiji, Taisho and early Showa eras, he first exhibited in Paris in 1878.



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187 *

A BRONZE VESSEL IN THE FORM OF A SPARROW AND TWO GOURDS

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

Constructed in three detachable sections, the *suzume* (sparrow) perched atop the smaller gourd, the larger gourd with a detachable stopper in the form of a leafy stalk, *unsigned*; with a wood storage box inscribed *Hyotan ni suzume, Gyokusen saku* (Gourds and sparrow made by Gyokusen) with seal *Gyokusen*.

23.5cm x 14cm (9¼in x 5½in). (4).

£800 - 1,000

JPY120,000 - 150,000

US\$1,000 - 1,300



189 (cover)



189

188 *

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

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

£2,000 - 3,000
JPY290,000 - 440,000
US\$2,600 - 3,900

189

A FINELY-INLAID BRONZE RECTANGULAR BOX AND COVER

By Shoeisai Yoshitoshi, active Meiji era (1868-1912), circa 1850s-1860s
The cover worked in predominantly in high relief of gold, bronze, *shibuichi* and *shakudo* with a fantastical scene of Oto-hime entertaining Urashima Taro with food and drink on the veranda of her father Ryujin's (the Dragon God) underwater palace, her servants,

the denizens of the sea, represented by their fish and octopus head-dresses in attendance in the lower foreground, other Chinese buildings inlaid in flat gold relief partially obscured by clouds rendered in gold plate in the background, the sides of the box similarly decorated with a continuous scene depicting a flock of *chidori* (dotterels or plovers) flying above low tide with shells scattered on the shore including *asari* (Japanese littleneck clam) a *hotate* (scallop) and an *awabi* (abalone), the interior lined in silver, the rims of silver; signed on the base with chiselled characters *Shoeisai Yoshitoshi tsukuru* above a circular seal *Yoshitoshi* inlaid in flat relief of gold.
6.1cm x 12.6cm x 9cm (2 3/8in x 5in x 3½in). (2).

£35,000 - 45,000
JPY5,100,000 - 6,500,000
US\$46,000 - 59,000

For further information about the artist, see Wakayama Takeshi, *Kinko Jiten* (A Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, p.1347.

A Masterwork From The Hand Of A Great Individualist Bronzemaker



© Image courtesy of the British Museum



(signature)

190

AN EXQUISITELY CAST AND INLAID BRONZE HANAIKE (FLOWER VASE) IN THE FORM OF A GOURD

By Shoami Katsuyoshi (1832-1908),
Meiji era (1868-1912), late 19th century

Modelled as a decaying gourd with mottled dark-brown patination, supported on a base formed by an extremely long stem descending from the mouth, twining around the body and trailing to the ground where it sprouts three large vine leaves, a snake emerging from an opening on the reverse watching a tree frog making its escape at bottom left, other short curling tendrils draped across the front, details of the leaves executed in variegated flat-relief inlays of bronze, gold and *shakudo*, signed on the reverse with chiselled characters *Dai Nihon Okayama Shoami sen* (Chiselled by Shoami, Okayama in Great Japan). 33cm (13in) high.

£100,000 - 150,000

JPY15,000,000 - 22,000,000

US\$130,000 - 200,000

Provenance

Sold at auction in Dorset, England in 2011.
Subsequently purchased for their collection by the present owners.

One of the greatest metalworkers of the Meiji era, Katsuyoshi was born in Mimasaka Province (present-day Okayama Prefecture). He received his early training from his father Nakagawa Katsutsugu, but was adopted at age 18 by a local branch of the Shoami, a dynasty of sword-fitting makers active all over Japan, and went on to work for the Ikeda family in Bizen Province. Although he remained in his home district for most of his career, he developed his practice by studying with his older brother Nakagawa Issho, from whom he absorbed something of the style of Issho's teacher, the great Kyoto master Goto Ichijo. With the onset of the Meiji restoration (1867-8) and the Haitorei edict of 1876, which proscribed the traditional samurai privilege of wearing two swords, Katsuyoshi lost his traditional sources of patronage but soon became exceptionally successful at adapting his skills to new kinds of production including tea-ceremony utensils, flower vases such as this example, and incense burners, always in an individual, creative style that remained largely independent of metropolitan artistic convention.

Despite his provincial location, Shoami Katsuyoshi exhibited frequently at major domestic and international expositions, garnering no fewer than 28 awards. His works are featured in several important collections of Meiji era art, including a silver incense-burner in the form of a caparisoned Buddhist elephant in the Khalili Collection, a large group in Kyoto's Kiyomizu Sannenzaka Museum, and an iron hanging flower-vase in the British Museum (inv.no.1969,0210.1, as illustrated on the left page) formed as a gourd entwined with vine, leaves, a bird, insects, and a snake in copper alloys with gold-inlaid details.



(190 - another side)



191



192



193

SILVER, IRON, AND OTHER METALWORK
Various Properties

191

A SILVERED-METAL CAST KORO (INCENSE BURNER) AND COVER

By Futagami Tsunetaro (born 1896), Taisho (1912-1926) or Showa (1926-1989) era, 20th century

The rounded square body applied in high relief with a dragon emerging from turbulent waters, the handles in the form of *ho-o* (phoenixes), the reticulated cover surmounted with a knob in the form of a leaping *kirin*, the whole raised on four legs shaped as spume-tipped waves, the base stamped *Mototake* (alternative name of Tsunetaro); with a wood *tomobako* storage box inscribed outside *Rogata chudo yogin koro* (Wax casting metal, Western silver incense burner) and signed inside *Rogatashi Mototake saku* (made by wax casting craftsman Mototake) with seal *Futagami Mototake*; and a booklet attached with a photograph of the incense burner and a short biography of the artist. 20.2cm (8in) high. (4).

£3,000 - 5,000
 JPY440,000 - 730,000
 US\$3,900 - 6,500



194

192 *

A SILVER TEAPOT AND COVER

Meiji era (1868-1912), late 19th/early 20th century
Of conventional form and attached with an overhead loop handle, the body engraved with two dragons among wisps of clouds, the handle engraved with floral sprays and applied with silver studs, the flattened circular cover surmounted with a floral knob; *unsigned*. 8.5cm (3 3/8in) high excluding handle. (2).

£3,800 - 4,500
JPY550,000 - 650,000
US\$5,000 - 5,900

193

A SILVER TEAPOT AND COVER

By the Konoike workshop, Meiji era (1868-1912), early 20th century
The rounded body repoussé decorated with an overall chrysanthemum design, the spout in the form of a *ho-o* (phoenix), the handle composed of two *tanzozuru* (red-crested cranes) attached to applied blossoms, the cover surmounted with a chrysanthemum finial; signed on the base *Konoike* within a rectangular rounded reserve. 11.7cm (4 9/16in) high excluding handle. (2).

£1,500 - 2,000
JPY220,000 - 290,000
US\$2,000 - 2,600

194

A SILVER, SHAKUDO AND GILT OKIMONO OF A GOSHAWK

By Masatsune, Meiji era (1868-1912), late 19th/early 20th century
Naturalistically modelled, the bird of prey perched on a detachable gnarled wood stand, one wing outstretched in preparation for flight, its feathers chased in *kebori*, its legs of gilt with *shakudo* talons, its eyes inlaid in gilt with *shakudo* pupils; signed in a rectangular gilt reserve *Masatsune*.

The hawk: 18cm x 27cm (7in x 10 5/8in); the wood stand: 15.5cm x 24.5cm (6 1/8in x 9 5/8in). (2).

£4,000 - 6,000
JPY580,000 - 870,000
US\$5,200 - 7,800



195



196



197



198

195
**TWO SILVER INLAID
 RECTANGULAR BOXES**

One by Toyohiro and one by Shuei, Meiji era (1868-1912), late 19th/early 20th century
 Each box with a hinged cover and plain wood interior, the first decorated in silver and copper low relief with a large flowering rose and bud, signed with chiselled characters *Toyohiro*; the second box similarly decorated with a pair of swans gliding on a lotus pond; signed with chiselled characters *Shuei* with seal.
Each box approx. 8cm x 22.2cm x 14.7cm (3 1/8in x 8 7/8in x 5 3/4in). (2).

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

196
**A SILVER CARVED
 RECTANGULAR FRAME**

Meiji era (1868-1912), late 19th/early 20th century
 Carved with a pair of confronting dragons writhed around the opposite poles of a *torii* gate, the left side applied in relief with an *aoi-mon* and the top applied with a plaque enclosing the inscription *Dai Nihon*; *unsigned*.
24cm x 18.7cm (9 1/2in x 7 3/8in).

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

197^{*}
AN INLAID SHIBUICHI PLAQUE

Meiji era (1868-1912), late 19th/early 20th century
 The plaque engraved and carved in *katakiribori* (engraving with an angled chisel emulating brushstrokes) depicting Kannon Bosatsu seated cross-legged on a rocky ledge, a vase with a willow branch resting behind, inscribed with added signature *Katsuhiko saku*, within a painted wood mount, the simulated *futai* (hanging strips) decorated with scrolling patterns, the *jo* and *ge* (top and bottom strips) sections decorated with clouds and the borders with pine; with a wood storage box with inscription *Kagawa Katsuhiko saku kincho Yoryu Kannon no zu* (Metalwork picture of Willow Kannon by Kagawa Katsuhiko).
50.7cm x 12.2cm (19 7/8in x 4 3/4in). (2).

£500 - 600
 JPY73,000 - 87,000
 US\$650 - 780



199

198 *

A PAIR OF LARGE INLAID SHIBUICHI GEESE ON A LACQUERED-WOOD STAND

By Kano Seiun (born 1871), Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century
Naturalistically chiselled and with details in *shakudo*, *shibuichi* and gold, each standing, one with its neck lowered and drawn in, 14cm (5½in) high; the other with its head elegantly raised, looking ahead, 29.7cm (11¾in) high, each goose signed on its belly with chiselled characters *Seiun* and standing on a separate lacquered-wood oval stand embellished in gold *hiramaki-e* and *e-nashiji* simulating a river. The stand: 9cm x 64cm (3½in x 25 1/8in). (3).

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

Kano Seiun worked in Tokyo and studied metalworking under Oshima Joun. He exhibited at the Paris Exposition in 1900 and at the Taisho Exhibition in Tokyo in 1914. One of his *okimono* sculptures is in the collection of the Tokyo National Museum.

Illustrated on page 121.

199

A FINE SILVER AND ENAMELLED KORO (INCENSE BURNER) AND COVER IN THE FORM OF A PEACOCK

Attributed to Hasegawa Issei, Meiji era (1868-1912), late 19th/early 20th century
The male peafowl naturalistically rendered with a fan-shaped crest on the head and its long, brilliantly coloured train of feathers trailing behind, the eyes inlaid in brown and blue enamel with a black centre, the plumage on its wings inlaid in contrasting *shakudo*, bronze, *shibuichi* and silver, its legs of *shibuichi*, its neck and nape of silver, a small bronze detachable section on its back forming the cover, unsigned; with a wood storage box. 18cm x 32.5cm (7 1/16in x 12¾in). (3).

£18,000 - 25,000
JPY2,600,000 - 3,600,000
US\$24,000 - 33,000

Hasegawa Issei worked in Tokyo during the Meiji and Taisho eras and was known for his silver *okimono*: compare a similarly executed standing *okimono* of a peacock signed by the artist, illustrated in Kiyomizu Sannenzaka Museum, *Meiji no bankoku kangyo hakurankai no saigen bijutsu ten* (The Art of Meiji Era International Expositions), Kyoto, 2010, p.27 and by Joe Earle ed., *Splendors of Imperial Japan: Art of the Meiji Period from the Khalili Collection*, London, The Khalili Family Trust, 2002, p.98, pl.no.50.



200

**A MAGNIFICENT SILVER AND ENAMEL DISH
IN THE FORM OF A LARGE CHRYSANTHEMUM BLOOM**

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

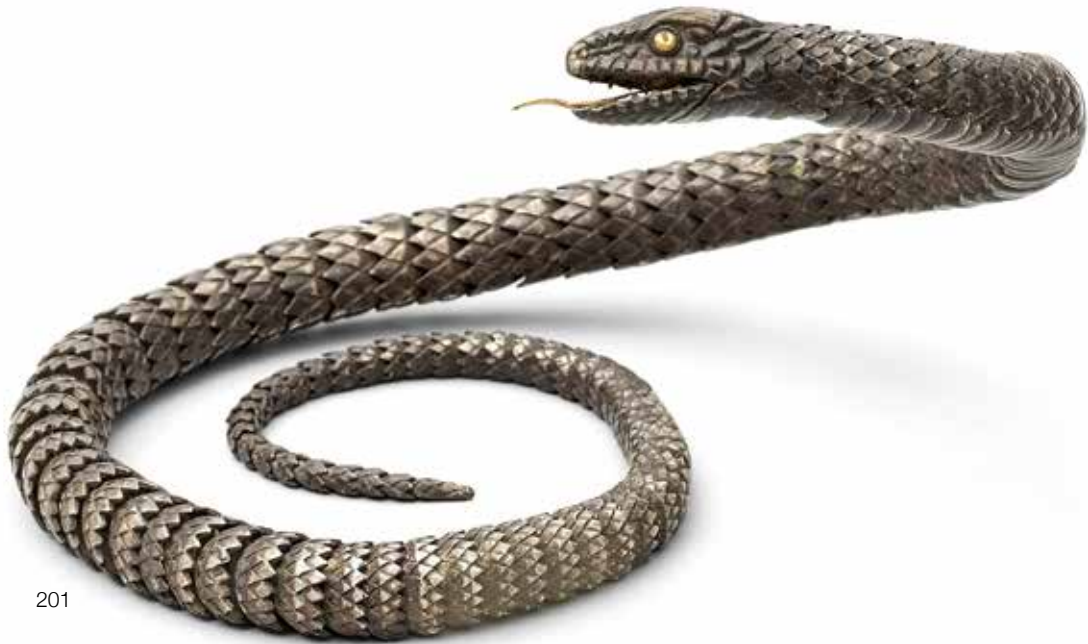
Worked in translucent repoussé enamel with gold and silver wire,
the centre with a large solitary *ho-o* (phoenix) in flight with its train
of feathers trailing in all their splendour around its body, surrounded
by a silver-edged circular narrow band containing *kiku-mon*
(chrysanthemum crests) interwoven among formalized foliage, each
lobe of the outer rim decorated with a variety of chrysanthemum
blossoms among paulownias joining to form a continuous design,
supported on three bracket feet similarly decorated with a *kiku-mon*
arrangement in coloured enamels, *unsigned*; with a wood storage box.
4.5cm x 30cm (1¾in x 11¾in). (2).

£40,000 - 45,000

JPY5,800,000 - 6,500,000

US\$52,000 - 59,000

Although unsigned, the extraordinarily high-quality execution and
brilliant colours of the enamel decoration depicting the combination of
the *ho-o* bird and leaves of the paulownia tree –two Imperial emblems
that enjoyed a widespread revival during the later Meiji era– have
all the characteristics of a piece destined for Imperial presentation.
The workmanship is comparable with the work of Hiratsuka Mohei,
originally a *tsuba*-maker who must have turned to making other
products after the samurai privilege of wearing two swords was
abolished by a government edict in 1876. Hiratsuka was renowned
for his enamel decoration and was also commissioned by the Ozeki
company. See a *koro* by Hiratsuka illustrated by Oliver Impey and
Malcolm Fairley, *The Nasser D. Khalili Collection of Japanese Art*, Vol.
II, *Metalwork Part I*, London, Kibo Foundation, 1995, cat. no.61; and a
silver and enamel *koro* (incense burner) by the artist from the
Michael Tomkinson Collection, sold in these rooms, 6 November 2012,
lot 511. It is also interesting to compare the enamelling with that on
other Ozeki pieces illustrated in *ibid.*, cat. nos.49 and 57.



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202



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201 *

A SILVER JIZAI (ARTICULATED) SNAKE

Meiji era (1868-1912),
late 19th/early 20th century
Finely worked in silver with well-rendered
details and fitted with a hinged jaw opening to
reveal a movable forked tongue, the reptile's
eyes inlaid in gilt with black pupils; *unsigned*;
with a wood storage box.
66.5cm (26 3/16in) long. (2).

£15,000 - 20,000
JPY2,200,000 - 2,900,000
US\$20,000 - 26,000



204

202 *
**TWO INLAID SHAKUDO BUNCHIN
(PAPERWEIGHTS)**

By Joso, Meiji era (1868-1912),
late 19th/early 20th century
Each decorated in gold, silver and *shakudo*
relief inlay with three *chidori* (plovers or
dotterels) flying over spuming waves, the
underside of plain silver, one perforated on the
underside and signed with chiselled characters
Joso to; with a wood storage box.
17.5cm (6 7/8in) long. (3).

£1,200 - 1,800
JPY170,000 - 260,000
US\$1,600 - 2,400

203 *
**A PAIR OF INLAID SHAKUDO FUCHIN
(SCROLL WEIGHTS) IN THE FORM
OF REISHIKIN**

Meiji era (1868-1912),
late 19th/early 20th century
Each of rectangular octagonal form, carved in
kebori and *katabori* with an identical design of
birds in flight among flowering peony on one
side and a *uguisu* (bush warbler) perched on
plum blossoms on the other, the birds inlaid
in flat relief of gold, *unsigned*; with a wood
storage box inscribed *Mo reishikin fuchin*,
Gyokusai tsukuru (Scroll weights in the
form of *reishikin*, made by Gyokusai)
with seal *Gyokusai*.
Each 5cm x 3.8cm (2in x 1½in). (3).

£600 - 800
JPY87,000 - 120,000
US\$780 - 1,000

Reishikin are perfumed decorations hung in
rooms used for *kodo* (incense appreciation).

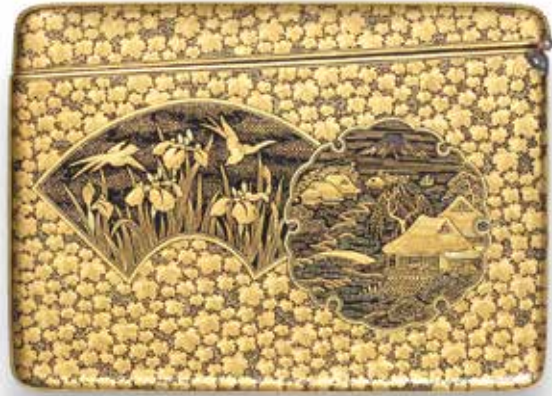
204
**AN INLAID IRON SQUAT GLOBULAR
KORO (INCENSE BURNER) AND COVER**

Meiji era (1868-1912),
late 19th/early 20th century
Inlaid around the body in high relief of gold
and bronze with a pair of rain dragons writhing
among wisps of clouds beneath a band of
stylised butterflies, the domed cover inlaid
in flat relief of silver and gold with geometric
motifs and surmounted by a finial in the form
of a *shishi*, the sides of the cover applied
with an upright slab handle on either side, the
neck similarly inlaid with a band of keyfret,
raised on three tall feet, each decorated with
an arabesque design inlaid in flat silver relief;
unsigned. 15.3cm (6in) high. (2).

£15,000 - 18,000
JPY2,200,000 - 2,600,000
US\$20,000 - 24,000



205



205

AN INLAID IRON CARD HOLDER AND AN INLAID IRON CIGARETTE CASE

By Komai Otojiro of Kyoto, Meiji era (1868-1912),

late 19th/early 20th century

Each worked in typical Komai flat relief of gold and silver, the card case decorated on one side with a fan-shaped panel enclosing a family of chickens amidst flowering autumn plants growing behind a bamboo fence and two overlapping panels enclosing swallows flying among irises and thatched huts set on a lakeshore on the other, all reserved on a ground of dense fruiting vine, *unsigned*, 7.2cm x 10cm (2 13/16in x 4in); the second a cigarette case decorated with a kingfisher flying towards an overhanging pine branch on one side and an unidentified European family crest on the other, bordered by fruiting vine, signed on the inside *Nihon koku Kyoto no ju Komai sei* within a square seal beneath a dragonfly; 8.7cm x 7.7cm (3 3/8in x 3in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



206



206

AN INLAID IRON BRUSH POT

By Komai Otojiro of Kyoto, Meiji era

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

Decorated with a wide central band of silver flat relief inlay of densely clustered *shippo-tsunagi* (linked-cash) inset with two shaped panels enclosing contrasting landscape scenes rendered in varying degrees of relief of gold and silver inlay, one depicting a thatched hut nestled beneath flowering cherry branches overhanging a waterfall and a sea inlet where three masts are shown in the distance, a *toro* (stone lantern) in the foreground, between narrow bands of fruiting vine, the rim with cherry blossoms, signed on the base *Kyoto no ju Komai sei*. 9.3cm (3 5/8in) high.

£3,000 - 4,000

JPY440,000 - 580,000

US\$3,900 - 5,200



207



208

207

AN INLAID IRON RECTANGULAR BOX AND COVER

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

Worked throughout in the typical Komai style of silver and gold overlay, the cover with a temple complex that includes Kiyomizu Temple with its large veranda supported by tall wood pillars, the sides of the box and feet decorated with fruiting vine; signed on the base *Nihon koku Kyoto no ju Komai sei* within a square seal beneath a dragonfly. 3.3cm x 8cm x 5.7cm (1¼in x 3 1/8in x 2¼in).

£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600

208

A FINELY INLAID IRON LARGE CIRCULAR LOBED CHARGER

By Komai Otojiro of Kyoto, Meiji era (1868-1912), late 19th century, probably circa 1875-1880

Raised on a low foot ring, the iron body cast and chiselled in typical Komai silver and gold relief overlay, the central panel executed in gold and bronze high relief inlay depicting an elderly peasant couple each cradling one child, the older sibling in the background peering from behind an open doorway holding a book titled *Nihon no shi* (A History of Japan), surrounded by swirling panels radiating from the centre enclosing circular foliate motifs alternating with thatched huts nestled among pine on a lakeshore and sailing boats in the distance, all within a fruiting-vine outer border finished with a gold band, signed on the base with silver *nunome-zogan* characters *Saikyo no ju Komai sei*. 4.5cm x 48cm (1¾in x 18 7/8in).

£25,000 - 30,000

JPY3,600,000 - 4,400,000

US\$33,000 - 39,000

Saikyo ('Western Capital') was an alternative name for Kyoto (corresponding to Tokyo, 'Eastern Capital') widely used during the early part of the Meiji era.



209

209 *

A CAST-IRON STATUE OF AMIDA NYORAI

Probably Muromachi period (1333-1573), 15th/16th century
The Buddha conventionally modelled, seated with his hands forming the mudra of meditation; his benevolent gaze directed towards the devotee below.

46cm x 36cm (18 1/8in x 14 1/8in).

£3,000 - 5,000
JPY440,000 - 730,000
US\$3,900 - 6,500

For similar cast-iron statues of Amida Nyorai made in the Kamakura period, see Sato Teruo, *Tetsubutsu* (Iron Buddhas), *Nihon no bijutsu*, 252 (May 1987), p.27, no.29.



210

210

AN INLAID IRON LOBED DISH

By Komai Otojiro of Kyoto, Meiji era (1868-1912), late 19th/early 20th century
Supported on a low circular foot, worked throughout in the typical Komai style of silver and gold overlay with a central panel of clumps of autumn flowers of wild chrysanthemums, *kikyo* (Chinese bellflowers), *fuyou* (rosemallow) and *kuzu* (kudzu vine) reserved on a ground of repeated geometric *hanabishi* (flowers of diamond shape) patterns within a border of fruiting vine; the underside signed *Kyoto no ju Komai sei* (made by Komai of Kyoto). 3.1cm x 25.1cm (1 1/4in x 9 7/8in).

£3,000 - 4,000
JPY440,000 - 580,000
US\$3,900 - 5,200

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.



211

A SMALL IRON JIZAI (ARTICULATED) OKIMONO OF A DRAGON

Meiji (1868-1912) or Taisho (1912-1926) era (1868-1912), late 19th/early 20th century
 Realistically rendered with a long serpentine and undulating body, forged with numerous hammered scales joined inside the body with *karakuri tsunagi*, the leg joints, head, mouth, tongue and ears each constructed of moving parts, *unsigned*; with a wood storage box. 53cm (20 7/8in) long. (2).

£20,000 - 30,000
 JPY2,900,000 - 4,400,000
 US\$26,000 - 39,000

Provenance

An English private collection.

Compare an almost identical articulated iron larger dragon forged with the same construction and delineation of limbs, spines and horns but with gilt embellished flames illustrated in Kuo Hong-Sheng

and Chang Yuan-Feng, eds., *Mingzhi zhi mei* (Beauty of Meiji Period) / Splendid Beauty: Illustrious Crafts of the Meiji Period, Taipei, National Taiwan Normal University Research Centre for Conservation of Cultural Relics, 2013, pp.294-297.

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



212



213



(214 - signature)



214



215



(215 - underside)

212 *

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 wood 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).

£1,200 - 1,800
JPY170,000 - 260,000
US\$1,600 - 2,400

213

AN IRON RECTANGULAR BOX AND COVER

By the Myochin workshop, Meiji era (1868-1912), late 19th/early 20th century
The lid hammered applied in high relief with a long-nosed tengu mask resting in front of a tasselled feathery fan, with details in brass; signed *Motonobu-o shitae o motte Miyochin Masayoshi tsukuru* (made by Myochin Masayoshi using a preliminary drawing by Motonobu). 6.5cm x 12.2cm x 9.3cm (2½in x 4¾in x 3 5/8in). (2).

£1,500 - 2,000
JPY220,000 - 290,000
US\$2,000 - 2,600

214 *

A HAMMERED IRON AND INLAID SLENDER BALUSTER VASE

By Ota Harukage, Taisho (1912-1926) or Showa (1926-1989) era, early/mid-20th century
Decorated in low relief with Chok'aro Sennin (Chinese: Zhang Guo Lao) standing and holding a gourd from which his horse emerges, with details inlaid in flat and low relief of gold and bronze, signed on the reverse with chiselled characters [...] *Tai(?)yosai Harukage sen* ([...] chiselled by Tai(?)yosai Harukage), with a gold inlaid circular seal. 22cm (8 5/8in) high.

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

Ota Harukage, a pupil of Funakoshi Shunmin (1868–1940) was recorded as being active during the Taisho and Showa eras in Tokyo. For further information on this artist, see Wakayama Takeshi, *Kinko Jiten* (A Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, p.620.

215 *

A HAMMERED IRON KORO (INCENSE BURNER) AND COVER IN THE FORM OF A RESTING EAGLE

Meiji era (1868-1912), late 19th/early 20th century
Naturalistically and elegantly rendered as a compact composition, the details of the feathers, wings and tail finely chiselled, both its feet drawn in and talons visible from the underside, a detachable perforated section of plumage on its back forming the cover, its eyes inlaid in gilt with black pupils; *unsigned*. 9.5cm x 16.5cm (3¾in x 6½in). (2).

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



216



217



218

CLOISSONNÉ-ENAMEL WORKS OF ART
Various Properties

216

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

By Ando Jubei, Meiji era (1868-1912),
late 19th/early 20th century
Each vase intricately worked in the
musen (wireless) technique and forming a
complementary design with either one or
a pair of egrets wading besides flowering
omodaka (three-leaf arrowheads) in a stream
reserved on a pale grey ground; each vase
applied with silvered metal rims; signed on the
base in silver wire with the mark of
Ando Jubei.

Each vase 24.2cm (9¹/₁₆in) high. (2).

£3,000 - 5,000
JPY440,000 - 730,000
US\$3,900 - 6,500

217

**A PAIR OF RECTANGULAR LOBED
CLOISSONNÉ-ENAMEL VASES**

Meiji era (1868-1912),
late 19th/early 20th century
Each vase worked in silver and gilt wire with
complementary mirror-image designs of (1) A
goose about to feed its nest of young resting
beside a rose bush on a light blue ground (2)
An eagle swooping in towards its prey flying
among flowering shrubs on a peach ground
(3) A pair of doves standing beneath *shidare
sakura* (weeping cherry-blossom) branches on
a light blue ground and (4) A long-tailed parrot
perched on flowering branches trailing from
a suspended basket of ikebana, the waisted
neck decorated with a dragon fish and the
foot with stylised foliate motifs and crest;
each vase unsigned.

Each vase 32.5cm (12³/₁₆in) high. (2).

£3,000 - 5,000
JPY440,000 - 730,000
US\$3,900 - 6,500

218

**A FINE AND RARE
CLOISSONNÉ-ENAMEL VASE**

By Hayashi Kodenji, Meiji era (1868-1912),
late 19th/early 20th century
The Chinese *meiping* body intricately
worked in silver wire of varying gauge with a
continuous design of a swarm of dragonflies
depicted from various angles covering
the neck and shoulder hovering above tall
flowering *omodaka* (arrowheads) encircling
the body, the insects' wings overlapping and
their bodies worked in graduated tones of
green, red, brown and purple, all reserved
on a celadon-green ground, applied with a
silver rim and foot; signed on the base *Aichi
Hayashi saku* with the stamped lozenge-seal
of Hayashi Kodenji; with a wood storage box.
23.2cm (9 1/16in) high. (2).

£35,000 - 45,000
JPY5,100,000 - 6,500,000
US\$46,000 - 59,000



219



220



221



222

219

A PAIR OF CLOISSONNÉ-ENAMEL BROAD PEAR-SHAPED VASES

By Hayashi Kodenji, Meiji era (1868-1912), late 19th/early 20th century
Each worked in silver wire with opaque and translucent enamels with details flecked with aventurine, the neck with stylised repeat foliate motifs within three-stepped cruciform cartouches on a ground of *karakusa* ('Chinese grasses'), the shoulder with *shishi* and *ho-o* (phoenixes) enclosed within lobed rectangular cartouches above shield-shaped panels of mythological dragons alternating with phoenixes, the rim and foot of silver; each stamped on the base with the mark of Hayashi Kodenji. Each vase 18cm (7 1/16in) high. (2).

£2,500 - 3,000
JPY360,000 - 440,000
US\$3,300 - 3,900

220

A CLOISSONNÉ-ENAMEL PEAR-SHAPED VASE

Meiji era (1868-1912), late 19th/early 20th century
Worked in silver and gilt wire, the body with elaborate shield-shape panels speckled with aventurine enclosing *ho-o* (phoenixes) alternating with stylised dragons, the tall neck with repeated chrysanthemum blossoms and other flowerheads among leafy tendrils; *unsigned*. 17.1cm (6 3/4in) high.

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

221

A PAIR OF CLOISSONNÉ-ENAMEL SMALL PEAR-SHAPED VASES

Produced by Kuhn & Komor (1897-1919), Meiji era (1868-1912), late 19th/early 20th century
Both decorated in silver wire of varying gauge with an identical design, the bottom section with four shield-shaped panels enclosing stylised confronting *ho-o* (phoenixes) beneath a wide band of repeated stylised butterfly motifs, both mounted with a silver rim and foot; each engraved on the base in *katakana* script *Kun Komoru* (Kuhn and Komor) Each vase: 11.1cm (4 3/8in) high. (2).

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

Kuhn & Komor (1897-1919) was one of a few companies in Japan making decorative art objects in European taste during the late 1800s. It was considered the 'Asprey' of Asia; manufacturing superior quality decorative objects for both home and personal use, and its products were frequently given as diplomatic gifts by the Japanese government.



223



224

222 *

A CLOISSONNÉ-ENAMEL TEA KETTLE AND COVER

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century
The body and spout worked in gilt wires with stalks of *kiku* (chrysanthemums), *tsubaki* (camellia), *kikkyo* (Chinese bellflowers) and *botan* (peonies), the spout decorated with cherry blossoms, the cover similarly decorated with floral sprays; with a wood storage box inscribed on the lid *Shippo tobin* (Cloisonné kettle), inside the lid with an inscription indicating that this item was gifted to Mr Sekiya Magozaemon in recognition of his effective Land Tax Reform, dated Meiji 12 (1879).
10.8cm (4 $\frac{1}{4}$ in) high excluding handle. (3).

£2,000 - 3,000
JPY290,000 - 440,000
US\$2,600 - 3,900

223

A CLOISSONNÉ-ENAMEL OVOID VASE

Meiji era (1868-1912), late 19th/early 20th century
Worked in silver wire of varying gauge with a three-clawed dragon snarling at a large bird of prey, all reserved on a midnight-blue ground, the foot and rim with a narrow band of keyfret design; *unsigned*. 30.1cm (11 $\frac{7}{8}$ in) high.

£2,000 - 3,000
JPY290,000 - 440,000
US\$2,600 - 3,900

224

A CLOISSONNÉ-ENAMEL SLENDER VASE

Nagoya, Meiji era (1868-1912), late 19th/early 20th century
Worked in silver wire of varying gauge with a flock of *tanchozuru* (red-crested cranes) flying in different directions, several cranes with their wings overlapping, above a band of stylised waves on the foot, all on a blue-midnight ground, mounted with a silver rim and foot; signed on the base with the mark of *Kume*.
31cm (12 $\frac{1}{8}$ in) high.

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



**PAINTED HANGING SCROLLS
AND HANDSCROLLS**
Various Properties

225 *

HAKUIN EKAKU (1686-1769)

Edo period (1615-1868), 18th/19th century
Pair of *kakejiku* (vertical hanging scrolls), ink
on paper in silk mounts, inscribed with the
famous eight-character phrase *Jikishi ninshin
kensho jobutsu* (Pointing straight at the
mind of man, see your nature and become a
Buddha); *Kensho jobutsu* with seals *Hakuin
no in* (Seal of Hakuin) and *Ekaku* (Wise crane),
Jikishi ninshin with a succession seal at upper
right; with a wood storage box and cardboard
outer storage box. *Each overall: 174cm x
44.5cm (68½in x 17½in); image: 110cm x
27cm (43 3/8in x 10 5/8in).* (4).

£10,000 - 15,000

JPY1,500,000 - 2,200,000

US\$13,000 - 20,000



226 *

HAKUIN EKAKU (1686-1769)

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

Kakejiku (vertical hanging scroll), ink on paper in silk mounts, the unusual composition depicting the popular deities Hotei and Otafuku, with several word balloons and inscriptions (see below); sealed *Ryutoku senten*, *Hakuin*, and *Ekaku no in*; with an inscribed wood storage box and cardboard outer storage box.

Overall: 126 x 60cm (49 5/8 x 23 5/8in);

image: 36 x 57cm (14 1/8 x 22 1/2in). (3).

£60,000 - 80,000

JPY8,700,000 - 12,000,000

US\$78,000 - 100,000

Published

Yoshizawa Katsuhiro, *Hakuin Zenga bokuseki* (1050 Paintings and Calligraphies by the Zen Master Hakuin), *Zengagen* (Painting volume), Tokyo, Nigensha, 2009, no.364.

As Hakuin scholar Yoshizawa Katsuhiro explains in the catalogue cited above, the goddess Otafuku (also known as Okame and Ofuku) is, along with the jovial pot-bellied priest Hotei, one of the key symbols of Hakuin's path to Zen enlightenment: sometimes beautiful, often ugly, she embodies the Buddhist principle of non-duality. In this rare and striking image, Hotei holds a giant *kiseru* (tobacco pipe) in his right hand and exhales not only a puff of smoke but also a 16-year-old figure of Otafuku herself, alongside a Chinese inscription (in smaller characters to her left) noting that when the founder of the Pure Land sect chanted the Buddha's name his words turned into an actual Amida Buddha. As Hakuin asks, "If bringing Amida to life was a meritorious act, what merit might there be in bringing Otafuku to life?" Otafuku's kimono is patterned with a version of the *umebachi* crest, the emblem of Kitano Tenjin, a Shinto deity revered by Hakuin since his youth; Hakuin was himself a heavy smoker, making Hotei's large pipe another of his trade marks.



227 *

ANONYMOUS

Edo period (1615-1868), 17th century

Yokomono kakejiku (horizontal hanging scroll), ink, colours, *gofun* (calcified crushed shell), and gold leaf on paper in silk mounts, depicting a tethered horse in its stable; with a wood storage box.

Overall: 130cm x 75cm (51 1/8in x 29 1/2in);

image: 36.2cm x 55.5cm (14 1/4in x 21 7/8in). (2).

£2,500 - 3,000

JPY360,000 - 440,000

US\$3,300 - 3,900



228 *

NAKAMURA HOCHU (DIED 1819)

Edo period (1615-1868), 1802

Six double-page spreads from *Korin gafu*, hand-coloured woodblock prints, ink and colours on paper, mounted as a *kakejiku* (vertical hanging scroll) in silk mounts, the *jikusaki* (roller-ends) black-lacquered and inlaid in shell; the spreads depicting clockwise from top right: cranes; pigeons and sparrows; dandelions and gentian; mice; mallow flowers; and puppies; the spread with dandelions and gentian with colophon *Kyowa mizunoe-inu no toshi Toto ryokan no rohen nite Hochu kore o utsusu* (Drawn by Hochu at the fireside of his inn in Edo, in 1802) with a *kao*; with a wood storage box.

Overall: 108.5cm x 167cm (42³/₄in x 65³/₄in);
each spread: 25.7cm x 37cm (10 1/8in x 14¹/₂in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

For this artist, please refer to the following footnote. Printed and hand-colored in 1802, *Korin gafu* was an early attempt to reproduce the style of the great Kyoto painter Ogata Korin (1658-1716) in book form, with particular emphasis on key elements such as the absence of ink outlines. These six spreads, now mounted as a hanging scroll, epitomize Hochu's deft, humorous approach to his subject-matter.

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.



229 *

NAKAMURA HOCHU (DIED 1819)

Edo period (1615-1868), late 18th/early 19th century
Kakejiku (vertical hanging scroll), ink and colours on paper
 in silk mounts, depicting a cockerel and hen in a few deft
 strokes; signed *Hochu kore o utsusu* (Hochu drew this)
 and sealed; with a titled and inscribed wood
tomobako storage box.

Overall: 199cm x 45.7cm (75 1/4in x 18in);

image: 96cm x 27cm (37 3/4in x 10 5/8in). (3).

£2,000 - 3,000

JPY290,000 - 440,000

US\$2,600 - 3,900

A practitioner of the Rinpa style in the years before its revival by Sakai Hoitsu around 1815, Nakamura Hochu appears to have been born in Kyoto and to have lived in Osaka from the 1790s until his death in 1819. He is also likely to have spent time in Edo (present-day Tokyo) in the 1790s and early 1800s. For comparable studies of cockerels and hens by this artist, see Ito Shiori ed., *Korin o shitau Nakamura Hochu* (Hochu Meets Korin), exhibition catalogue, Chiba City Museum of Art, 2014, cat. nos.98-99.

230 Y Φ

ATTRIBUTED TO KANO NATSUO (1828-1898)

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

A pair of *kakejiku* (vertical hanging scrolls), ink on paper
 in silk mounts with ivory *jikusaki* (roller-ends), depicting
 Ebisu (right) and Daikoku (left), two of the Gods of Good
 Fortune; each sealed *Na-tsu-o* and *Nihon kinko* (Japanese
 metalwork); with a wood *tomobako* storage box inscribed
Ebisu Daikoku tsuifuku Senko Natsuo shohitsu Taisho
jusannen kinoe-nedoshi risshu no hi Kano Akio kore o
shikisu (A pair of scrolls of Ebisu and Daikoku, a true work
 from the brush of my father Natsuo, recorded by Kano
 Akio in mid-August 1924) and sealed *Shusui*.

Each overall: 175.5cm x 42.3cm (69 1/8in x 16 5/8in);

image: 91cm x 25.2cm (35 3/4in x 10in). (3).

£18,000 - 20,000

JPY2,600,000 - 2,900,000

US\$24,000 - 26,000

For the two seals used on these paintings, see
 Miyake Teruyoshi, *Natsuo taikan: Kano Natsuo kaisetsu*
 (A Comprehensive Collection of Natsuo: Commentary on
 Kano Natsuo), Tokyo, Chugoku Paaru Hanbai, 1990, p.78,
 left and centre images in the fourth row.

229



230





231 *

KIKUCHI YOSAI (1781-1878)

Edo period (1615-1868) or Meiji era (1868-1912),
circa 1850-1878

Kakejiku (vertical hanging scroll), ink and colours on silk in silk mounts, depicting a court lady in a colourful spring kimono embroidered with cherry blossom holding her long hair in her left hand; signed *Yosai* and sealed *Takeyasu*; with a wood *tomobako* storage box inscribed *Kyujō Kikuchi Yosai hitsu* (Court lady brushed by Kikuchi Yosai) and a certificate dated *Taishō kanoto-tori* (1921) by the artist's pupil Matsumoto Fuko (1840-1923).

*Overall: 210cm x 59.5cm (82 5/8in x 23 3/8in);
image: 113cm x 40cm (44 1/2in x 15 3/4in). (3).*

£2,000 - 3,000

JPY290,000 - 440,000

US\$2,600 - 3,900

Kikuchi Yosai, a versatile artist trained in several Japanese styles as well as in Western painting techniques, made a special study of the usages and practices of the ancient court and military households.

232 *

TEISAI HOKUBA (1770-1844)

Edo period (1615-1868), circa 1840

Kakejiku (vertical hanging scroll), ink and colours on silk in silk mounts, depicting two women from the village of Ohara outside Kyoto, one of them carrying the customary bundle of firewood on her head, the other with a box of *kinuta* (pestles for fulling textiles), also on her head, the two women followed by a horse laden with firewood and a flowering branch of cherry; signed *Nanaju-o Teisai hitsu* (Brushed by Teisai, aged 70) and sealed; with a wood storage box and certificate.

*Overall: 133cm x 82.5cm (52 3/8in x 32 1/2in);
image: 40cm x 69cm (15 1/4in x 27 1/8in). (4).*

£3,000 - 4,000

JPY440,000 - 580,000

US\$3,900 - 5,200

One of Hokusai's earliest and most famous pupils, Teisai Hokuba, is best known for *surimono* (privately commissioned woodblock prints), book illustrations, and paintings of beauties; this unusual subject was painted late in his long and distinguished career.





233 *

SUZUKI SHONEN (1849-1918)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
 A set of 12 *kakejiku* (vertical hanging scrolls), ink and colours on paper in silk mounts, depicting a series of legendary and historical scenes including: The flute-playing hero Ushiwakamaru about to confront the warrior-monk Benkei at the Gojo Bridge; Momotaro the Peach Boy riding on a bear and followed by a monkey carrying a branch of peaches; Momotaro the Peach Boy emerging from inside a giant peach; a raccoon and a monkey in the guise of peasants;

Urashima Taro riding on turtle, surrounded by fish and crustacea dressed in clothes; a group of mice in procession; an old man approached by two sparrows in human dress; Hanasakajiji, the virtuous old man marvelling at a branch of cherry blossoming at his touch; and Yorimitsu (Raiko) slaying the Shuten Doji ogre; each signed *Shonen hitsu* (brushed by Shonen) and sealed *Shonen*, the seal in the shape of a *suzu* (small bell); with a wood storage box.
Each overall: 191cm x 48.5cm (75 1/4in x 19 1/8in); image: 119cm x 31cm (46 7/8in x 12 1/4in). (13).

£5,000 - 8,000
JPY730,000 - 1,200,000
US\$6,500 - 10,000



The son of Suzuki Hyakunen, a Kyoto artist who worked in the Shijo and Nanga styles, Suzuki Shonen started his training at a tender age and became head of the Northern Division of the Kyoto Prefecture Painting School in 1881, when he was only 32. His career prospered and he went on to win prizes at many later-Meiji-era domestic and international exhibitions, including the first Naikoku Kangyo Hakurankai (Domestic Industrial Promotion Exhibition, 1877), the first Naikoku Kaiga Kyoshinkai (Domestic Painting Competitive Exhibition, 1882), the World's Columbian Exhibition in Chicago (1893), and the Paris Exposition Universelle (1900).



233



234



235

234 *

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).

£4,000 - 6,000

JPY580,000 - 870,000

US\$5,200 - 7,800

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.



236

235 *

YAMAMOTO KOITSU (1843-1905)

Meiji era (1868-1912), late 19th/early 20th century
Kakejiku (vertical hanging scroll), ink and colours on silk in
 silk mounts, depicting a male and female pheasant among
 early summer plants including *tanpopo* (dandelions),
sugina (field horsetails), and *sumire* (violets); signed *Seisei*
Koitsu and sealed; with a wood storage box.
 Overall: 137cm x 89cm (54in x 35 5/8in);
 image: 46cm x 69cm (18 1/8in x 27 1/8in). (2).

£2,500 - 3,000

JPY360,000 - 440,000

US\$3,300 - 3,900

The elder brother of Sakai Doitsu (see lot 243), Yamamoto Koitsu (also pronounced Koichi) worked as a designer for the Kiryu Kosho Kaisha Company, a government-backed company that produced craft work for export. In his later years he moved from Tokyo to Kanazawa, where he painted larger-scale works and mentored promising artists such as Ishizaki Koyo, whose celebrated screens of *Vying Peacocks* are in the Nelson-Atkins Museum, Kansas City. For Koitsu's activities as a designer, see Joe Earle, *Suzuki Chokichi: Master of Metal Raptors*, in Victoria Weston ed., *Eaglemania: Collecting Japanese Art in Gilded Age America*, exhibition catalogue, Boston College, 2019, pp.25-30.

Illustrated on page 147.

236 *

YAMAMOTO KOITSU (1843-1905)

Meiji era (1868-1912), late 19th/early 20th century
Kakejiku (vertical hanging scroll), ink and colours on silk in
 silk mounts, depicting a crow on a cherry branch against
 the moon at dusk; signed *Seisei Koitsu* and sealed; with a
 wood *tomobako* storage box inscribed *Yakeisakurabana*
seia no zu Yamamoto Koitsu hitsu (Painting of a crow
 nesting in a cherry tree at night, brushed by Yamamoto
 Koitsu). Overall: 171cm x 54cm (67 3/8in x 21 1/4in);
 image: 100cm x 37cm (39 3/8in x 14 1/2in). (2).

£3,000 - 4,000

JPY440,000 - 580,000

US\$3,900 - 5,200

For information on Yamamoto Koitsu, please refer to the footnote to the preceding lot.



237 *

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 wood storage box.

Each overall: 207cm x 60.7cm (81½in x 23 7/8in);

image: 115cm x 41cm (45¼in x 16 1/8in). (4).

£4,000 - 5,000

JPY580,000 - 730,000

US\$5,200 - 6,500



238^{Y Φ}

ARIWARA KOGAN (1829-1922)

Meiji era (1868-1912), dated circa 1904
Kakejiku (vertical hanging scroll), ink and colours on paper in silk mounts with ivory *jikusaki*, depicting scenes from *Yatsushashi* (The Eight-Span Bridge), Episode 9 of *Ise monogatari* (The Tales of Ise): the lovelorn poet-courtier Ariwara no Narihira, his retinue in attendance, seated beneath a pine tree at the edge of a marsh composing his famous poem on irises; signed *Gyonen nanajuroku Koganso Arihara Shigehisa* (Koganso Arihara Shigehisa, aged 76), and sealed *Shi-ge-hi-sa*; with a wood *tomobako* storage box inscribed and signed *Ise monogatari Yatsushashi Meiji yonjuyonen natsubi gyonen hachijusan koganso Arihara Shigetoshi shi* (The Eightfold Bridge from *Tales of Ise*, recorded in 1911 at the age of 83 by Arihara Shigetoshi) and sealed *Kogan*.

Overall: 230cm x 86cm (90³/₄in x 33³/₄in);
 image: 153cm x 70cm (60¹/₄in x 27¹/₂in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

Ariwara Kogan (original family name: Shigehisa) trained in the traditional Japanese polychrome style under painters of the Sumiyoshi and Tosa lineages before setting up as an independent artist in 1873, exhibiting at the Naikoku Kangyo Hakurankai (Domestic Industrial Promotion Exhibitions) of 1884 and 1890 and carrying out many commissions for the Imperial Household Agency. He is noted for his revival of the Tosa style and for his influence on the next generation of celebrated history painters, whose work dominated the national salon in the early twentieth century.

239 *

KAWANABE KYOSAI (1831-1889)

Edo period (1615-1868)
 or Meiji era (1868-1912), circa 1860-1889
Kakejiku (vertical hanging scroll), ink and colours on silk in silk mounts, depicting Daikoku (God of Wealth), Otafuku (Goddess of Mirth), and a *shojo* (drunken spirit); signed *Shojo Kyosai* and sealed twice; with a wood storage box.

Overall: 162cm x 53cm (63³/₄in x 20 7/8in);
 image: 72cm x 33cm (28 3/8in x 13in). (2).

£3,500 - 5,500

JPY510,000 - 800,000

US\$4,600 - 7,200

The famously eccentric late-Edo-period and Meiji-era artist Kawanabe Kyosai was adept in several different painting styles including the lively and humorous Shijo-school figural manner seen here.



239



240



241

240 *

**KAWANABE KYOSAI (1831-1889)
AND KAWANABE KYOSUI (1868-1935)**

Meiji era (1868-1912), late 1880s

Kakejiku (vertical hanging scroll), ink and colours on paper in silk mounts, depicting Okame or Otafuku (Goddess of Mirth) in a roundel above an *oni* (demon) below holding his hat over his head to protect himself from beans thrown by the goddess at New Year; signed to the right of Otafuku *Kyosai* with seal and signed and sealed *Kyosui* to the left of the *oni*; with a wood storage box.

Overall: 156cm x 30cm (61³/₄in x 11³/₄in);
image: 74cm x 20cm (29 1/8in x 7 7/8in). (2).

£2,500 - 3,000

JPY360,000 - 440,000

US\$3,300 - 3,900

Here *Kyosai*, aided by his daughter *Kyosui*, who is recorded as having exhibited her work as early as 1885, deftly depicts a subject more often associated with his great rival and contemporary, the lacquerer and painter *Shibata Zeshin* (1807-1891). An exhibition featuring both father and daughter was held at the Tokyo Fuji Museum from 1 April-24 June 2018.

Illustrated on page 151.

241 *

HIDEYO

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

Kakejiku (vertical hanging scroll), ink and colours on paper in silk mounts, depicting a moonlit scene from *Genji Monogatari* (The Tale of Genji); signed *Hideyo ga* (Painted by Hideyo) and sealed; with a wood storage box. Overall: 123cm x 71cm (48 3/8in x 28in); image: 40.7cm x 59.8cm (16in x 23¹/₂in). (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,000 - 1,300

242 *

SAKAI DOITSU (1845-1913)

Meiji era (1868-1912), early 20th century
Pair of *kakejiku* (vertical hanging scrolls), ink and colours on silk in silk mounts, depicting spring and autumn flowers: on the right-hand scroll *tanpopo* (dandelions), *sugina* (field horsetails), *sumire* (violets), *taisei* (woad), and *kemanso* (bleeding heart); on the left-hand scroll *aoi* (mallow), *hagi* (bush clover), *nogiku* (aster), and *fujibakama* (thoroughwort); each signed *Uge Doitsu hitsu* (Brushed by Uge Doitsu) and sealed *Doitsu gain* (Painting seal of Doitsu); with a wood storage box.

Overall: 187.5cm x 60cm (73³/₄in x 23 3/8in);
image: 109cm x 41.3cm (42 7/8in x 16¹/₄in). (3).

£3,000 - 5,000

JPY440,000 - 730,000

US\$3,900 - 6,500

For this artist, please refer to the footnote to lot 243.





243 *

SAKAI DOITSU (1845-1913)

Meiji era (1868-1912), early 20th century
Kakejiku (vertical hanging scroll), ink and
colours on silk in silk mounts, depicting the
Chinese scholar Zhou Mao Shu (1017-1073,
in Japanese Sho Moshuku) in retirement
seated by a pond contemplating lotus flowers,
his right hand laid on an armrest; signed *Uge
Doitsu* and sealed; with a wood storage box.
Overall: 195.5cm x 57cm (77in x 22½in);
image: 107.5cm x 40.7cm (42 3/8in x 16in). (2).

£1,200 - 1,800

JPY170,000 - 260,000

US\$1,600 - 2,400

The younger son of the painter
Yamamoto Sodo, Doitsu studied under
Suzuki Kiitsu, the leading pupil of
Sakai Hoitsu, founder of the Edo-Rinpa style.
Later in life Doitsu styled himself 'Uge-an the
Fourth', in allusion to one of Hoitsu's
art names.

244 *

SAKAI DOITSU (1845-1913)

Meiji era (1868-1912), early 20th century
Kakejiku (vertical hanging scroll), ink and
colours on silk in silk mounts, depicting
a lakeside palace building with pine and
maple trees; signed *Uge Doitsu* and sealed
Ugeanshu (Master of the Uge hermitage);
with a wood storage box.

Overall: 197cm x 74.5cm (77½in x 29 3/8in);
image: 103cm x 50cm (40½in x 19 5/8in). (2).

£2,500 - 3,000

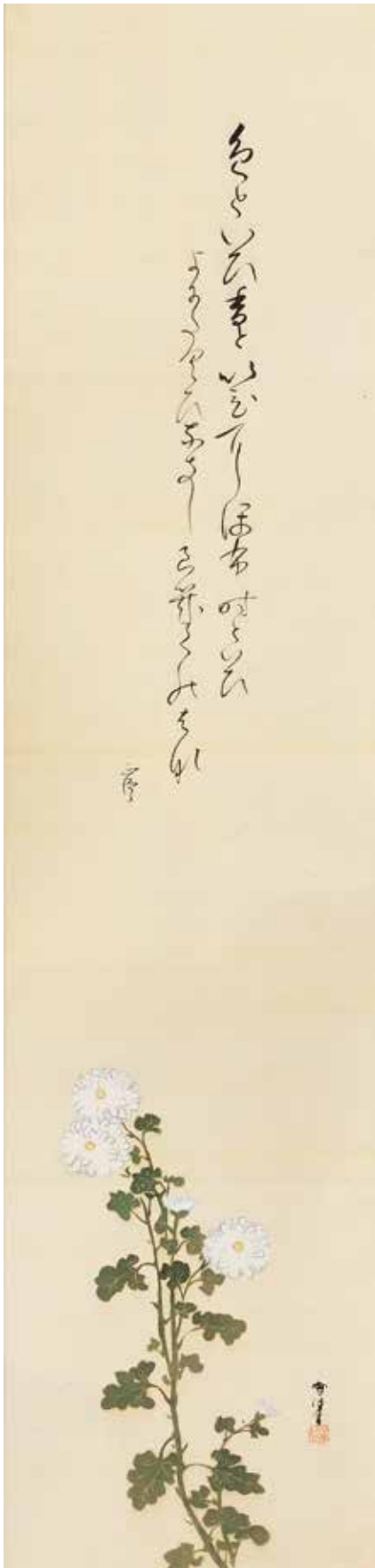
JPY360,000 - 440,000

US\$3,300 - 3,900

For this artist, please refer to the footnote
to lot 243. The present lot is reproduced in
Murashige Yasushi and Kobayashi Tadashi
eds., *Rinpa* (Rinpa Painting), vol. 5, Kyoto,
Shikosha, 1992, pl.78.



244



245



246

245 *

**KAMISAKA SEKKA (1866-1942)
AND BAN MASAOMI (1855-1931)**

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century *Kakejiku* (vertical hanging scroll), ink and colours on silk in silk mounts, depicting a stem of blossoming white chrysanthemums by Kamisaka Sekka, beneath a *waka* poem by Ban Masaomi in praise of the flowers' peerless, timely beauty and fragrance: *Iro to ii / ka to ii niou / toki to ii / yo ni tagui naki / shiragiku no hana*; signed *Masatomi* and *Sekka hitsu* (Brushed by Sekka) and sealed *Sekka*; with a wood *tomobako* storage box inscribed and signed *Waka san Masaomi Daijin shiragiku Sekka hitsu* (Waka poem by Master Masaomi, white chrysanthemums brushed by Sekka) and sealed *Sekka*.

*Overall: 186cm x 34cm (80³/₄in x 14in);
image: 113.5cm x 26.6cm
(44 5/8in x 10¹/₂in). (2).*

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

246 *

KAMISAKA SEKKA (1866-1942)

Taisho (1912-1926) or Showa (1926-1989) era, early/mid-20th century *Kakejiku* (vertical hanging scroll), colours on silk in silk mounts, depicting a branch of flowering plum, patches of moss on the bark rendered in *tarashikomi* (pooling) technique; signed *Sekka hitsu* (Brushed by Sekka) and sealed *Sekka*; with a wood *tomobako* storage box inscribed and signed *Hakubai zu Sekka hitsu* (Painting of white plum brushed by Sekka) and sealed *Sekka*.

*Overall: 205cm x 35.5cm (80³/₄in x 14in);
image: 113cm x 27cm (44¹/₂in x 10 5/8in). (2).*

£1,800 - 2,500
JPY260,000 - 360,000
US\$2,400 - 3,300



247

247 *

STYLE OF SAKAI HOITSU (1761-1828)

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

Kakejiku (vertical hanging scroll), ink and colours on silk in silk mounts, depicting Haku-e Kannon, the White-Robed Bodhisattva of Compassion, in the manner of Kano Motonobu; with a gold signature *Hogen Hoitsu Kishin sha* and a seal *Keikyo Dojin*; with a double wood *tomobako* storage box, the inner box inscribed *Kanzeon Bosatsu no zu Hoitsu Shonin hitsu* (Painting of Kanzeon Bosatsu brushed by Priest Hoitsu) and *Taisho kinoto-ushi natsubi Sakai Hoshuku kan narabi ni shiki* (Inspected and recorded by Sakai Hoshuku in summer 1925) and a certificate signed by Sakai Hoshuku.

Overall: 178cm x 58cm (70 1/8in x 22 7/8in); image: 77cm x 37cm (30 3/8in x 14 1/2in). (3).

£2,000 - 3,000

JPY290,000 - 440,000

US\$2,600 - 3,900

For a classic version of this well-known icon, compare a celebrated painting of the White-Robed Kannon by Kano Motonobu (1476-1559) in the Museum of Fine Arts, Boston, inv.no.11.4267.

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.



248

248 *

TAKAYO KOHO (BORN 1870)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century *Kakejiku* (vertical hanging scroll), ink and colours on silk in silk mounts, depicting the full moon and bamboo, signed in gold *Naniwa Koho* (Koho of Osaka) and sealed *Koho*; with a double wood storage box.

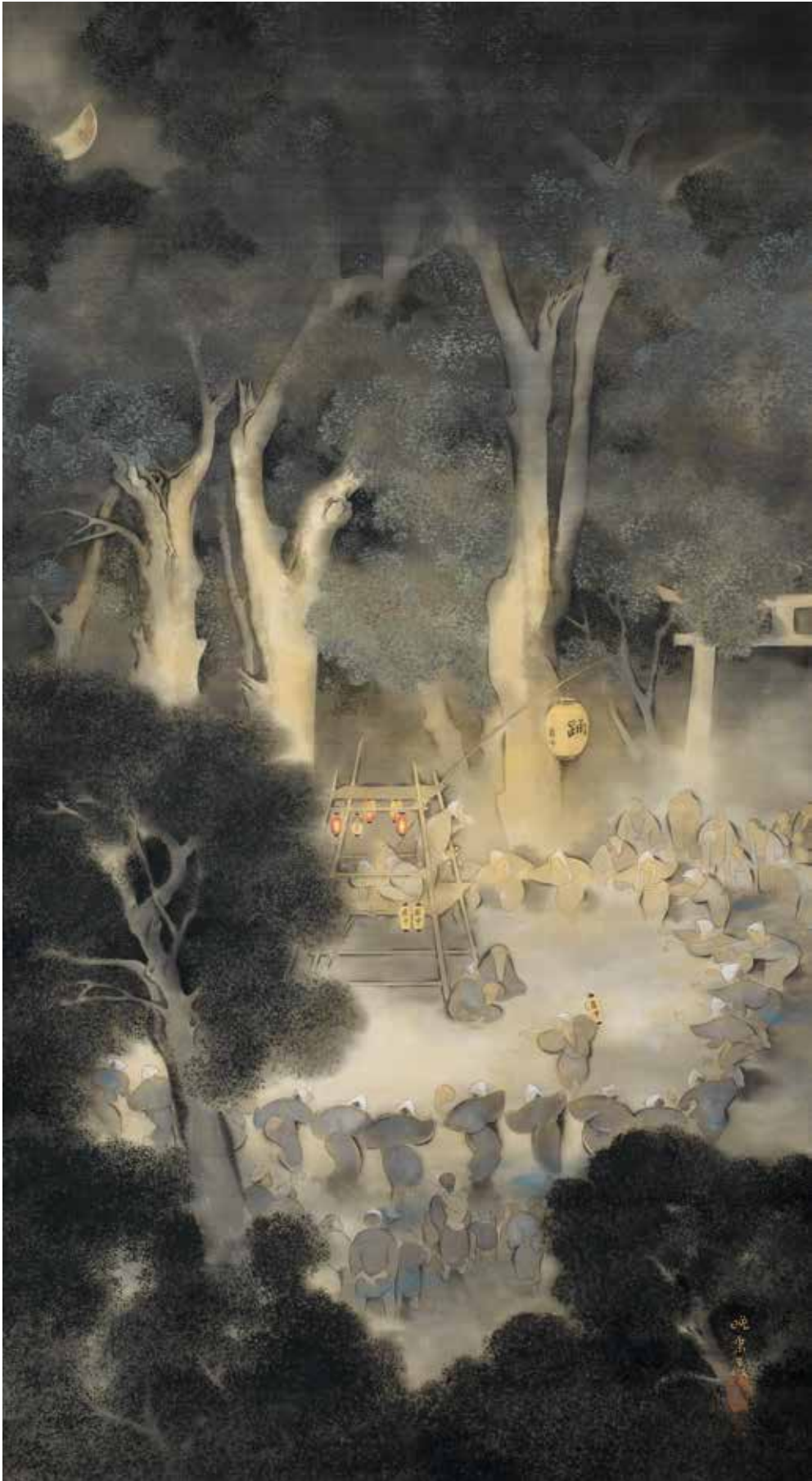
Overall: 195cm x 54cm (76 3/4in x 21 1/4in); image: 102cm x 35cm (40 9/16in x 13 3/4in). (3).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

Kyoto-based Takaya Koho, a late member of the Maruyama-Shijo lineage of artists, is recorded as having been active until at least the mid-1920s.



249

249 *

SHIBATA BAN'YO (1885-1942)

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

Kakejiku (vertical hanging scroll), ink and colours on silk in silk mounts, depicting dancers at the Obon midsummer festival in the precincts of a Shinto shrine, surrounded by giant *sugi* (cryptomeria) trees and lit by lanterns inscribed *Odori* (Dance) and *Wakanaka* (Young Men's Group), signed *Ban'yo seisaku* (Done from life by Ban'yo) and sealed *Ban'yo*; with a wood *tomobako* storage box inscribed *Mori no odori Ban'yo jidai* (Dance in the Grove, inscribed by Ban'yo) and sealed *Ban'yo*.

Overall: 228cm x 110cm (89³/₄in x 43 ³/₈in);

image: 155cm x 85cm (61in x 33¹/₂in). (2).

£2,500 - 3,000

JPY360,000 - 440,000

US\$3,300 - 3,900

Born to a samurai family in Otsu, Shiga Prefecture, Shibata Ban'yo graduated in 1912 from the art school in nearby Kyoto and was apprenticed to Yamamoto Shunkyo. He received a Silver Medal at the 1915 Panama-Pacific International Exposition, became an assistant instructor at Kyoto Municipal School of Arts and Crafts, and showed his work at the Bunten and successive national exhibitions on six occasions from 1912 to 1931.



250 (part lot)

250 *

ANONYMOUS

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

Makimono (horizontal handscroll), ink, colours and gold on paper, depicting eight love-making scenes including a court noble and a court lady, a *wakashu* and a young girl and two women and one man, unsigned; with a wood storage box.

Overall: 397.5cm x 35cm (156¹/₂in x 13³/₄in);

image: 365.5cm x 35cm (143 ⁷/₈in x 13³/₄in). (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



251 (part lot)

251 *

ANONYMOUS

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

Two *makimono* (horizontal handscroll): the first, ink, colours and gold on silk, depicting 12 love-making scenes, including a man peeping at a couple making love, a geisha entertaining a client and a young couple, unsigned, overall: 331.5cm x 23.7cm (130 ¹/₂in x 9 ⁵/₁₆in),

image: 293.5cm x 21.1cm (115 ⁹/₁₆in x 8 ⁵/₁₆in); the second, ink,

colours on silk, depicting 12 scenes of love-making, the majority with a *chonin* (townspeople) couple, each with a couple's dialogue in the upper section, unsigned, overall: 277cm x 25.7cm (109 ¹/₁₆in x 10 ¹/₈in), image: 243cm x 20cm (95 ¹/₁₆in x 7 ⁷/₈in);

both with a wood storage box. (4).

£800 - 1,000

JPY120,000 - 150,000

US\$1,000 - 1,300



EMBROIDERED WORKS OF ART
Various Properties

252

A SILK-EMBROIDERED PANEL OF A WINTRY SNOWY GROVE

Produced by the Iida Shinshichi House of Takashimaya, Meiji era (1868-1912), late 19th/early 20th century

Worked in the finest silk and metallic threads, inventively deploying long and short stitches, flat and twisted threads in a palette of browns, silver and white to depict a sunlit wintry snowy grove, possibly of *buna* (Japanese beech) trees, within the original coromandel zelkova wood glazed frame with brocade backing, inscribed on a copper plate: *Iida & Co. "Takashimaya" Kyoto Tokyo Yokohama* in Roman letters and in Chinese characters *Takashimaya Iida Boekiten Kyoto Tokyo Yokohama* fixed onto the bottom of the frame on its reverse side.

Overall: 68.7cm x 86.2cm (27in x 33 7/8in);

image: 49.5cm x 66.2cm (19 1/2in x 26in).

£8,000 - 12,000

JPY1,200,000 - 1,700,000

US\$10,000 - 16,000

Provenance

A French private collection.

Along with Nishimura Sozaemon and Kawashima Jinbei, Iida Shinshichi (1803-1874) was one of the leading Japanese producers of ornamental textiles during the Meiji era. While Nishimura took the lead, participating in domestic and overseas exhibitions from the early 1870s, Iida was at first simply a retail merchant, yet although it was not until 1879 that he acquired the licence of a *gofukudonya* (wholesale dealer in silk kimono materials), his firm rose to eminence in the late 1880s and came to rival that of Nishimura. For a comprehensive discussion of the origins of the Iida company, see Hiroko T. McDermott, 'The Way of the Newcomer: A History of the Iida Shinshichi House (Takashimaya)', in Hiroko T. McDermott and Clare Pollard, *Threads of Silk and Gold, Ornamental Textiles from Meiji Japan*, Oxford, The Ashmolean Museum, 2012, pp.55-65.





253

253

A LARGE EMBROIDERED WALL HANGING

After an original design by Maruyama Okyo, Meiji era (1868-1912), late 19th/early 20th century

Woven in different shades of green, brown, yellow, white and red silk and cotton threads with two cockerels confronting each other on the opposite banks of a winding stream flanked by blooming wild chrysanthemums and peonies, a *toro* (stone lantern) beneath the spreading boughs of a pine tree in the left foreground and a bamboo grove in the right, thatched dwellings, a pagoda and Mount Fuji looming in the distance; signed at lower right Okyo with circular seal.

£2,000 - 3,000
 JPY290,000 - 440,000
 US\$2,600 - 3,900

254

AN EMBROIDERED SILK WALL HANGING

Showa era (1926-1989), early 20th century
 Woven in silk wrapped thread decorated with a plectrum, a *biwa* lying over a *koto* partially concealed in its brocade case at the foot of a black-lacquered stand draped with two *kimono*.
 198.4cm x 132.3cm (78 1/8in x 52 1/8in).

£2,000 - 3,000
 JPY290,000 - 440,000
 US\$2,600 - 3,900



254



PAINTED SCREENS

Various Properties

255 ^{TP}

ANONYMOUS

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

A four-panel folding screen, ink, mineral colours, *gofun* (calcified crushed shell), gold paint, and gold leaf on paper within a silk-brocade surround within a lacquered-wood frame, depicting a cherry tree with a magnificent display of *yaezakura* (many-petalled blossoms), some in flower, some still in bud, growing by a brushwood fence supported by strips of knotted bamboo, the tree's trunk encrusted with moss executed in *rokusho* (malachite), the blossoms in thick applications of *gofun*, the fence embellished with squares of *kirikane* (gold foil); *unsigned*. Overall: 155.4cm x 283.8cm (61 3/16in x 111 7/8in); image: 147.6cm x 276cm (58 7/8in x 108 5/8in).

£3,000 - 5,000

JPY440,000 - 730,000

US\$3,900 - 6,500

Illustrated on page 163.

256 ^{TP}

KISHI GANTAI (1782-1865)

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

A set of six *kakejiku* (vertical hanging scrolls) mounted as a six-panel folding screen, ink on paper, each depicting a tiger in dramatic Kishi-school style, one crouching on a crag, another snarling against the backdrop of a waterfall, others chewing on bamboo or drinking from a stream; each signed *Echizen no suke Gantai* and sealed *Gantai* and *Kunchin*.

Overall: 178.5cm x 381.8cm (70 1/4in x 150 7/16in);

each image: 128.6cm x 57.5cm (50 5/8in x 22 5/8in).

£20,000 - 30,000

JPY2,900,000 - 4,400,000

US\$26,000 - 39,000

The eldest son of Kishi Ganku, Kishi Gantai developed his father's painting style, and specialised in depictions of tigers; a *kakejiku* with the same signature and seals, dated 1854 (not as stated in the catalogue) was sold at our New York salerooms, 19 March 2009, lot 308.

257 ^{* TP}

ANONYMOUS

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

A six-panel folding screen, ink, colours, *gofun* (calcified crushed shell), and gold on paper within a silk brocade surround, mounted in lacquered wood, depicting a mass of flowering white chrysanthemums rendered in the *moriage* technique growing from behind a brushwood fence; *unsigned*. Overall: 175cm x 376cm (68 7/8in x 148in); image: 160cm x 361cm (63in x 145 1/4in).

£10,000 - 15,000

JPY1,500,000 - 2,200,000

US\$13,000 - 20,000



256



257





258 (part lot)



259 (part lot)

WOODBLOCK PRINTS
Various Properties

258

KATSUKAWA SHUNSHO (1726-1792), KATSUKAWA SHUNJO (DIED 1787), KATSUKAWA SHUNKO II (FL. EARLY 19TH CENTURY), UTAGAWA HIROSHIGE (1797-1858) AND OTHERS

Edo period (1615-1868) and Showa era (1926-1989),

late 18th to late 20th century

Five prints of various formats: the first *koban* by Shunsho, from the series *Furyu nishiki-e Ise monogatari* (Tales of Ise in Fashionable Brocade Pictures); the second *hosoban* by Shujo of a female-role kabuki actor; the third *oban* by Shunko II (signed *Shunsen*), depicting a standing woman against the fan-shaped background of Goyu Station on the Tokaido Road; the fourth *oban* by Hiroshige of Haneda Ferry

and Benten Shrine from the series *Meisho Edo hyakkei* (100 Famous Views of Edo); the last *dai-oban* after Shimura Tatsumi of 'The Young Dancer' from the series *Gendai bijin fuzoku gotai* (Five Figures of Modern Beauties); all variously published and variously signed, all framed and glazed. *The smallest: 20.5cm x 15cm (8 1/16in x 5 7/8in); the largest: 41cm x 28cm (16 1/8in x 11in).* (5).

£800 - 1,200
 JPY120,000 - 170,000
 US\$1,000 - 1,600



260 (part lot)

259

UTAGAWA KUNIYOSHI (1797-1861), UTAGAWA TOYOKUNI (1769-1825), UTAGAWA TOYOKUNI III (1786-1864), KEISAI EISEN (1790-1848) AND OTHERS

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

13 prints of various formats and sizes: five *oban* prints by Kuniyoshi, including one from the series *Tokaido goju santsui* (53 pairings along the Tokaido Road) and one from the series *Seichu gishin meimei kagami* (Mirror of the True Loyalty of Each of the Faithful Retainers); one diptych (two prints from a triptych) by Toyokuni, titled *Fukujuiso eho no kanebako* (Adonis: Money Box on the Auspicious Direction for the Year); two *oban* prints by Toyokuni III from the series *Toto sanjurokkei* (36 Views of the Eastern Capital); two prints by Eisen, comprising one triptych titled *Musume gyoretsu Toto Ryogokubashi no zu* (Picture of Girls Parading on the Ryogoku Bridge) and one *oban* depicting a Daikoku; one *oban* probably by Hiroshige III, titled *Kachozu-e* (Picture of Birds and flowers); one *oban* depicting a group of merchants by an unidentified artist; the last a *shikishiban* of *Kanadehon chushingura* (The Treasury of Loyal Retainers) by Sadanobu; variously published and variously signed, nine framed and glazed.

The smallest: 16.5cm x 15.2cm (6½in x 6in); the largest: 37.5cm x 78.5cm (14¾in x 30 7/8in). (13).

£800 - 1,000

JPY120,000 - 150,000

US\$1,000 - 1,300

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.

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UTAGAWA KUNIYOSHI (1797-1861), UTAGAWA KUNISADA (1786-1864) AND OTHERS

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

22 *oban* prints: 11 sheets by Kuniyoshi, comprising eight *bijinga* from the series *Shimazoroi onna Benkei* (Women in Benkei-checked Fabrics) and a triptych depicting the peace talks between the two generals Takeda Shingen and Uesugi Kenshin on the fifteenth day of the fifth month at Chikuma River during the battles of Kawanakajima; two *yakusha-e* prints attributed to Toyokuni, depicting Seki Sanjuro and Nakamura Utaemon, respectively; four *yakusha-e* attributed to Toyokuni II, depicting Ichikawa Sansho, Segawa Roko, Sawamura Tossho and Nakamura Shikan, respectively; five prints by Kunisada (Toyokuni III), Onoe Baiko, Bando Shucho, Ichikawa Byakuen, Sawamura Tossho and Ichimura Kakitsu; variously published and variously signed. *The smallest: 35cm x 25.5cm (14in x 10in); the largest: 38cm x 26cm (15in x 10¼in).* (22).

£2,000 - 3,000

JPY290,000 - 440,000

US\$2,600 - 3,900



261 (part lot)



261 (part lot)



262 (part lot)



262 (part lot)

261 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834 and 1840-1842
 Seven *oban yoko-e* prints from the series known as *Uozukushi* (An Assortment of Fishes); the first and second of *katsuo* and *sakura* (bonito and cherries), with two *kyōka* poems in the upper section, signed *Ichiryūsai Hiroshige ga*, the first with publisher's seal Eijudo and censor's seal *kiwame*, mounted on paper, the second, without the censor's and publisher's seals, mounted on card; the third and fourth of *Ise-ebi* and *shiba-ebi* (lobster and two shrimps), with two *kyōka* poems in the upper section, both with publisher's seal Eijudo of Nishimuraya Yohachi, censor's seal *kiwame*, signed *Hiroshige ga*, one mounted on card; the fifth, *shimadai*, *ainame* and *nanten* (spotted bream, rock trout and nandina), no publisher's seal, signed *Hiroshige ga*; the sixth and the seventh, two prints of *tai* and *sansho* (seabream and Japanese pepper), both with publisher's seal Eijudo of Nishimuraya Yohachi, signed *Ichiryūsai Hiroshige ga*; together with a facsimile of a black seabream, two small seabream and a Japanese pepper. *The smallest: 24.8cm x 36cm (9 3/4in x 14 1/4in); the largest: 26.4cm x 37.9cm (10 3/8in x 14 7/8in).* (8).

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

Provenance

The first: M. Nakazawa, Tokyo.
 The 'lobster and two shrimps' (one mounted on card): sold at Sotheby's London, 26 April 1984, lot 108.
 The 'seabream and Japanese pepper' (one with better colour): sold at Sotheby's London, 26 April 1984, lot 110.

262 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1840-1842
 Four *oban yoko-e* prints from the series known as *Uozukushi* (An Assortment of Fishes), each with a *kyōka* poem in the upper section; the first of *amadai*, *ishimochi* and *wasabi* (tilefish, ishimochi and wasabi root), mounted on a card, 24.9cm x 36.8cm (9 3/4in x 14 1/2in); the second of *akodai* and *sasa* (red seabream and bamboo grass), 24.8cm x 36.6cm (9 3/4in x 14 3/8in); both with publisher's seal Yamasho of Yamadaya Shojiro, signed *Hiroshige hitsu*; the third and fourth of *suzuki*, *kinmedai* and *shiso* (seabass, gold-eyed bream and a perilla branch); both without publisher's seal, signed *Hiroshige ga*, 25.5cm x 37.2cm (10in x 14 5/8in) and 23.7cm x 35.7cm (9 1/4in x 14in). (4).

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



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263 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1832-1834

Three *oban yoko-e* prints from the series known as *Uozukushi* (An Assortment of Fishes); the first of *bora*, *tsubaki* and *udo* (grey mullet, camellia and udo) with two *kyōka* poems in the upper section, with publisher's seal Eijudo of Nishimuraya Yohachi, censor's seal *kiwame*, signed *Hiroshige ga*, 24.2cm x 36.1cm (9 1/2in x 14 1/4in); the second of *kochi* and *nasu* (two flatheads and an eggplant), with two *kyōka* poems in the upper section, no publisher's seal, signed *Ichiryusai Hiroshige ga*, 24.8cm x 36.1cm (9 3/4in x 14 1/4in); the last of *awabi*, *sayori* and *momo* (abalone, halfbeak and peach blossom), with three *kyōka* poems in the upper section, white mica on one abalone, with publisher's seal Eijudo of Nishimuraya Yohachi, censor's seal *kiwame*, signed *Ichiryusai Hiroshige ga*, 25.7cm x 37.8cm (10 1/8in x 14 7/8in). (3).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

Provenance

The second: sold at Sotheby's London, 26 April 1984, lot 109.

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

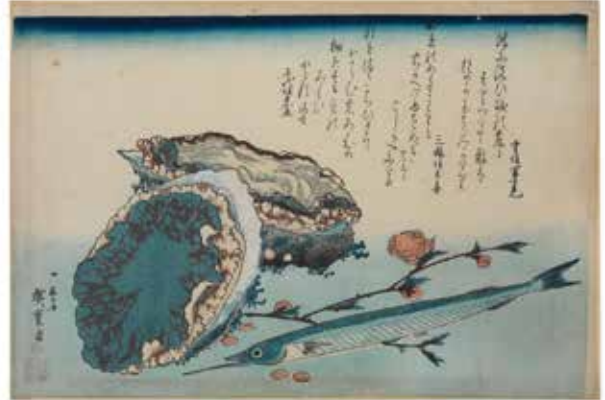
Edo period (1615-1868), circa 1835-1842 and 1840-1842

Three *oban yoko-e* prints: two by Hiroshige from the series known as *Uozukushi* (An Assortment of Fishes), comprising one of *hirame*, *mebaru* and *sakura* (flounder, rockfish and cherry blossom) and one of *tobiuo*, *ishimochi* and *yuri* (flying fish, croaker and lily), both with a *kyōka* poem in the upper section, without publisher's seal, signed *Hiroshige ga*, 26.1cm x 37.8cm (10 1/4in x 14 7/8in) and 24.7cm x 36cm (9 5/8in x 14 1/9in); the third by Eisen of *Godō*, *Nagaegawa ukaibune* (Cormorant Fishing Boats on the Nagae River, Godō), no.55, from the series *Kiso kaido rokujukyutsugi* (69 Stations of the Kisokaido Road), no publisher's seal, *unsigned*; mounted on card, 36.9cm x 25cm (14 1/2in x 10 7/8in). (3).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



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264 (part lot)



264 (part lot)

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.



265 (part lot)



265 (part lot)

265 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 1855 and 1857
 Six *oban tate-e* prints: the first of *Yoshiwara Nihonzutumi* (Nihon Embankment, Yoshiwara), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, with censor's seal *aratame*, date seal snake 4 (1857), signed *Hiroshige ga*, mounted on card; five from the series *Gojusantsugi meisho zue* (Famous Sights of the 53 Stations) comprising two prints of *Hiratsuka Banyugawa funa, atashi Oyama enbo* (Distant View of Oyama and Boats Crossing Ba'nyugawa, Hiratsuka), one of *Maisaka, Imagiri kajjo funawatashi* (Ferryboats on the Sea at Imagiri, Maisaka), one of *Goyu Motonogahara Motozaka goe* (Motonogahara and Motozaka Pass, Goyu) and one of *Shono Shiratorizuka koseki* (Ancient Site of the Shiratori Mound, Shono), all published by Tsutaya Kichizo, with censor's seal *aratame*, date seal rabbit 7 (1855), signed *Hiroshige hitsu*, two mounted on paper. *The smallest: 35cm x 23.6cm (13 3/4in x 9 1/2in); the largest 36cm x 24cm (14 1/8in x 9 1/2in).* (6).

£1,500 - 2,000
 JPY220,000 - 290,000
 US\$2,000 - 2,600

Provenance

The fifth (Goyu): M. Nakazawa, Tokyo.

266 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), early 1830s
 Two *oban yoko-e* prints from the *Hoeido Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series: the first of *Chiryu, Shuka umaichi* (The Horse Market in the Fourth Month, Chiryu), no.40, 24.1cm x 37.1cm (9 1/2in x 14 5/8in); the second of *Mishima asagiri* (Morning Mist, Mishima), no.12, 24.9cm x 37cm (9 3/4in x 14 5/8in); both published by Takenouchi Magohachi, with censor's seal *kiwame*, signed *Hiroshige ga*, mounted on card. (2).

£1,200 - 1,500
 JPY170,000 - 220,000
 US\$1,600 - 2,000

Provenance

The first: M. Nakazawa, Tokyo.
 The second: sold at Sotheby's London, 26 April 1984, lot 122.



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267 *

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), early 1830s
 Two *oban yoko-e* prints from the Hoeido *Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series; the first of *Yui, Satta Mine* (Satta Pinnacle, Yui), no.17, 23.8cm x 36.4cm (9 3/8in x 14 3/8in); the second of *Shimada, Oigawa sungan* (Suruga Bank of the Oi River at Shimada), no.24, 25cm x 36cm (9 7/8in x 14 1/8in); both published by Takenouchi Magohachi, signed *Hiroshige ga*; mounted on card. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

Provenance

The first: sold at Sotheby's London, 18 July 1984, lot 911.
 The second: T. Sakai Gallery, Tokyo.

268

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 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 on card. 36.2cm x 24.5cm (14 1/4in x 9 5/8in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



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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.



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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 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 on card.

36.2cm x 24.4cm (14 1/4in x 9 5/8in).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



270

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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 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 on card.

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

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



271 (part lot)

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UTAGAWA HIROSHIGE (1797-1858)

Edo period, dated 1853 and 1855

Four *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), two *nanushi* censor's seals *Murata* and *Kinugasa*, 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); the third of *Awaji, Goshikinohama* (Goshiki Beach, Awaji Province), censor's seal *aratame*, date seal rabbit 9 (1855), 35.8cm x 24.5cm (14 1/8in x 9 5/8in); the fourth of *Tango Amano hashidate* (Amanohashidate Peninsula, Tango Province), censor's seal *aratame*, with date seal ox 12 (1853), 36.7cm x 24.5cm (14 1/4in x 9 5/8in); all published by Koshimuraya Heisuke, all signed *Hiroshige hitsu*; all framed and glazed. (4).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

272

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 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 on card. 36cm x 24.5cm (14 1/8in x 9 5/8in).

£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), dated 1853 and 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 (14¹/₄in 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 (14¹/₄in x 9 5/8in); both published by Koshimuraya Heisuke, signed *Hiroshige hitsu*; mounted on card. (2).

£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600

274

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 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 (14¹/₄in 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 (14¹/₄in x 9 5/8in); both published by Koshimuraya Heisuke, signed *Hiroshige hitsu*; mounted on card. (2).

£1,500 - 2,000

JPY220,000 - 290,000

US\$2,000 - 2,600



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**Woodblock Prints from a European Private Collection
(Lots 276-284)**

275

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), dated 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 Arashiyama in Yamashiro Province), with two *nanushi* censor's seals *Mera* and *Watanabe*, date seal ox 7 (1853), 36.2cm x 24.5cm (14 1/4in x 9 5/8in); both published by Koshimuraya Heisuke, signed *Hiroshige hitsu*; mounted on card. (2).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000

276

UTAGAWA SADAKAGE (FL. CIRCA 1814-1844) AND KITAGAWA TSUKIMARO (FL. CIRCA 1794-1836)

Edo period (1615-1868), circa early 1830s

Two *shikishiban surimono*: one by Sadakage of *Magaki seiran* (Clearing Sky at the Magaki Fence) from the set of *surimono Kuruwa hakkei* (Eight Views in the Pleasure District), depicting two courtesans behind a lattice window, with two *kyōka* poems above, issued by the Biwaren Poetry Club, signed *Gototei Sadakage*; 20.5cm x 17.7cm (8in x 7in); the second by Tsukimaro, titled *Kinoe-inu no seiyo* (Spring in the year of the dog) depicting two ladies and one chin dog, with one *kyōka* poem on the left, signed *Bokutei Tsukimaro ga*, mounted on card; 21cm x 18.5cm (8in x 7 1/4in). (2).

£1,200 - 1,800

JPY170,000 - 260,000

US\$1,600 - 2,400



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ATTRIBUTED TO SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa 1767
 A *chuban shunga* print from an untitled series, depicting two lovers lying on a *futon* with a standing lady spying on them beside a screen, *unsigned*, with a collector's seal on verso; mounted on card.
 19.2cm x 25.5cm (7 5/8in x 10in).

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



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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), early 1830s
 Two *oban yoko-e* prints from the Hoeido *Tokaido gojusantsugi* (53 Stations on the Tokaido Road) series: the first of *Fukuroi, dejaya no zu* (Fukuroi: Tea Stall), no.28, published by Tsuruya Kiemon and Takenouchi Magohachi, 24cm x 37cm (9 7/16in x 14 1/2in); the second of *Seki, honjin hayadachi* (Seki: Early Departure of a Daimyo), no.40, published by Takenouchi Magohachi, 23.2cm x 36.7cm (9 1/8in x 14 1/2in); both with faint censor's seal *kiwame*, signed *Hiroshige ga*, mounted on card. (2).

£1,500 - 2,000
 JPY220,000 - 290,000
 US\$2,000 - 2,600



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UTAGAWA HIROSHIGE (1797-1858)

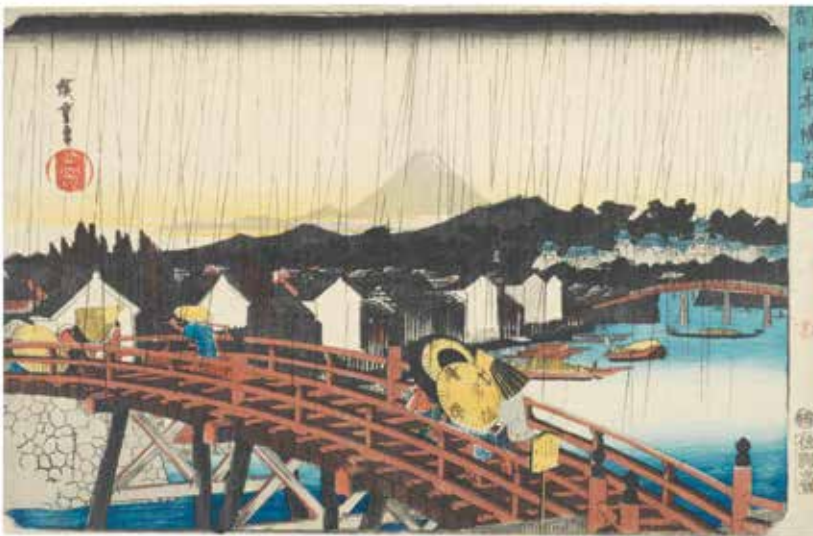
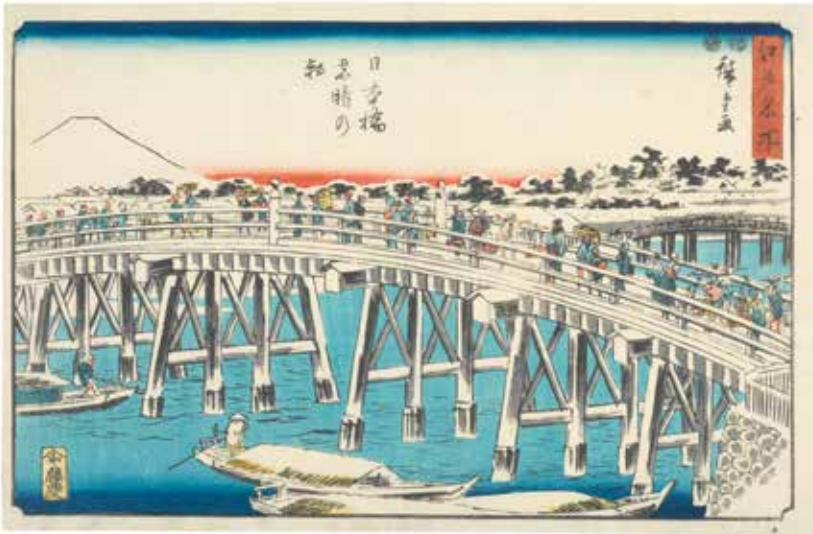
Edo period (1615-1868), dated 1855 and 1858

Three *oban tate-e* prints: the first of *Okabe* from the series *Gojusantsugi meisho zue* (Famous Places of the Fifty-three Stations), published by Tsutaya Kichizo, with censor's seal *aratame*, date seal rabbit 7 (1855), signed *Hiroshige ga*, 35.5cm x 23.8cm (14in x 9 3/8in); the second and third, two prints of *Sunen Oigawa* (The Oi River between Suruga and Totomi Provinces) and *Ise Futamigaura* (Futamigaura in Ise Province), from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), published by Tsutaya Kichizo, both with date seal ox 4 (1858), both signed *Hiroshige ga*, 35.4cm x 23.8cm (13 15/16in x 9 3/8in) and 35.7cm x 24.2cm (14 1/16in x 9 1/2in); all mounted on card. (3).

£1,200 - 1,800

JPY170,000 - 260,000

US\$1,600 - 2,400



280 (part lot)

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UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1830s to 1850s
 Five *oban yoko-e meishozu-e*: the first of *Nihonbashi yukibare no asa* (Clear Morning after Snow at Nihonbashi Bridge) from the series *Edo meisho* (Famous Places in Edo), published by Fujioka Keijiro; the second of *Kanda Myojin keidai chobo* (View from the Precinct of Kanda Myojin), probably from the series *Toto Meisho* (Famous Places in the Eastern Capital), published by Maruya Seijiro; the third and fourth, two prints of *Nihonbashi no hakuu* (Shower on Nihonbashi Bridge) and *Masaki yukibare no zu* (Clearing Weather after Snowfall at Masak) from the series *Toto Meisho* (Famous Places in the Eastern Capital), published by Sanoya Kihei, the last of *Fukagawa Tomioka Hachiman* (Tomigaoka Hachiman Shrine at Fukagawa) from the series *Edo Meisho* (Famous Places in Edo), originally published by Sanoya Kihei (publisher's seal missing); all signed *Hiroshige ga*; all mounted on card except for the second. *The smallest: 23cm x 35cm (9in x 13 1/4in); the largest: 23.5cm x 36cm (9 1/4in x 14 1/8in)*. (5).

£2,000 - 3,000

JPY290,000 - 440,000

US\$2,600 - 3,900

281

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1834-1835
 A complete set of eight *chuban* prints from the series *Omi Hakkei* (Eight Views of Lake Biwa), comprising *Hira no bosetsu* (Twilight Snow at Mount Hira), *Karasaki no yau* (Night Rain at Karasaki), *Ishiyama shugetsu* (Autumn Moon at Ishiyama Temple), *Mii no bansho* (Evening Bell at Miidera Temple), *Yabase no kihan* (Returning Sails at Yabase), *Katada no rakugan* (Descending Geese at Katada), *Seta no sekisho* (Sunset Glow at Seta), *Awazu no seiran* (Clearing Weather at Awazu); all with a related poem on the upper section, published by Aritaya Seiemon, all signed *Hiroshige ga*; all mounted on card. *Each approx. 17.3cm x 23cm (6 7/8in x 9in)*. (8).

£1,200 - 1,800

JPY170,000 - 260,000

US\$1,600 - 2,400



281 (part lot)



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UTAGAWA KUNIYOSHI (1797–1861)

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

Four *oban tate-e* prints: two prints of no.11, *Okano Ginemon Kanehide* and no.43, *Yazama Kihei Mitsunobu*, respectively, from the series *Seichu gishiden* (Stories of the True Loyalty of the Faithful Samurai), published by Ebiya Rinnosuke; the third of *Udaisho Michitsuna no Haha* (Michitsuna's Mother) from the series *Hyakunin isshu* (One Hundred Poems by One Hundred Poets), published by Ebisu; the fourth the right-hand sheet from a triptych of *Mizu: Ukifune* (Water: Ukifune) from the series *Mitate gogyo* (Comparisons for the Five Elements), published by Sanoya Kihei, all signed *Ichiyusai Kuniyoshi ga*; three mounted on card. *The smallest: 34.3cm x 23.5cm (13½in x 9¼in); the largest: 37.5cm x 26cm (14¾in x 10¼in).* (4).

£1,200 - 1,800

JPY170,000 - 260,000

US\$1,600 - 2,400

(part lot)



283

KATSUKAWA SHUNSHO (1762-1792), UTAGAWA TOYOKUNI (1769-1825), UTAGAWA HIROSHIGE (1797-1858), HOSODA EISHI (1756-1829) AND OTHERS

Edo period (1615-1868), late 18th to late 19th century
 Six prints of various formats: the first of *hosoban kabuki-e* by Shunsho, depicting a standing kabuki actor; the second of *oban* by Hiroshige of Act VI from the series *Chushingura* (The Storehouse of Loyal Retainers); the third of *oban* by Toyokuni of Act V from the series *Uki-e Chushingura* (Perspective Pictures of the Storehouse of Loyal Retainers); the fourth of *chuban bijin-ga* by Eishi depicting two ladies by Shinobazu Pond; the fifth of *oban* by Eizan depicting a standing courtesan from the series *Seiro bijin zoroi* (Collection of Beauties of the Green Houses); the last of *oban* by Kuniyasu, depicting a courtesan Yosooi from the Matsubaya from the series *Shin Yoshiwara jensei kagami* (A Mirror of Courtesans at their Prosperity in Yoshiwara); variously published and variously signed; some mounted on card.
 The smallest: 31.5cm x 14.7cm (12 3/8in x 5 13/16in);
 the largest: 39.5cm x 26.5cm (15 1/2in x 10 3/8in). (6).

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



(part lot)

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.



284 (part lot)



285



286

284

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1804-1805
 Three *koban yoko-e* prints from the untitled series *Tokaido gojusantsugi* (53 Stations on the Tokaido Road), comprising *Fukuroi*, 13.1cm x 18.2cm (5 1/8in x 7 1/8in), *Futagawa*, 11.7cm x 16.5cm (4 5/8in x 6 1/2in) and *Yokkaichi*, 11.6cm x 16.5cm (4 5/8in x 6 1/2in), the *Fukuroi* with three *kyōka* poems, all without publisher's seal, all signed *Gakyo Rojin Hokusai ga*, issued originally in 1804 as a private commission of a poetry club with *kyōka* poems printed in the open areas, later reprinted at various times; one mounted on card and two mounted on paper. (3).

£1,500 - 2,000
 JPY220,000 - 290,000
 US\$2,000 - 2,600

Other Properties

285

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1806
 An *oban yoko-e* of Act V from the series *Kanadehon Chushingura* (47 Loyal Retainers), published by Izumiya Ichibei, *unsigned*; mounted on card. 26cm x 38.6 cm (10 1/4in x 15 1/4in).

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



287

286

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), early 1830s

An oban yoko-e print of *Fukagawa Mannen-bashi no shita* (Under Mannen Bridge at Fukagawa) from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), depicting Mannen Bridge located in the northeast of the city, the throng of people crossing it suggesting the liveliness of the area, published by Nishimuraya Yohachi, signed *Hokusai aratame litsu hitsu*; mounted on card.

24.5cm x 36.7cm (9 5/8in x 14 1/2in).

£2,000 - 3,000

JPY290,000 - 440,000

US\$2,600 - 3,900

287

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), early 1830s

An oban yoko-e print of *Yoshida, Tokaido* (Yoshida on Tokaido) from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), depicting travellers resting at the Fujimi teahouse, two women at the window enjoying the panoramic view of Mount Fuji, published by Nishimuraya Yohachi, signed *Zen Hokusai litsu hitsu*; mounted on card.

24.5cm x 36.7cm (9 5/8in x 14 1/2in).

£6,000 - 8,000

JPY870,000 - 1,200,000

US\$7,800 - 10,000



288



289 (part lot)



288

SHOKOSAI CHOEI (FL.1870S)

Meiji era (1868-1912), circa 1870

A triptych titled *Naniwa han'ei: Higashibori tekkyo no zu* (Picture of Thriving Osaka: Iron Bridge over the Higashi-Yokobori River), depicting local people and foreigners crossing the Korai Bridge over the Higashi-Yokobori River in the flourishing city of Osaka, with Osaka Castle in the distance, published by Matsuoka Takubei, censor's seal *aratame*, signed *Shokosai Choei ga*; mounted on card.
35.2 cm x 73cm (13 7/8in x 28¾in).

£1,200 - 1,800

JPY170,000 - 260,000

US\$1,600 - 2,400

289 *

MIZUNO TOSHIKATA (1866-1908), KOBAYASHI KIYOCHIKA (1847-1915), OGATA GEKKO (1859-1920), ADACHI GINKO (ACTIVE 1874-1897) AND OTHERS

Meiji era (1868-1912), circa 1890s

Two horizontal handscrolls, each mounted with over 20 *oban* triptychs depicting the Sino-Japanese War by Meiji-era artists including Toshikata, Kiyochika, Gekko and Ginko: the first with 21 *oban* triptychs including six by Toshikata and two by Kiyochika including one titled *Heijo kogeiki denki shiyo no zu* (Night Attack on Pyong-yang); the second with 22 triptychs and five single *oban* prints, including six by Toshikata, two by Gekko including one titled *Nisshin senso kinshujo tsuigeki no zu* (The Shino-Japanese War: Attack on Jinzhou Castle) and one by Kiyochika, together with five *oban* sheets by Kiyochika from the series *Nihon banzai hyakusen hyakusho* (One Hundred Victories, One Hundred Laughs); all variously published and variously signed; with a wood storage box inscribed *Seishin gafu* (Illustrated Book of the Sino-Japanese War).
Each triptych approx. 36cm x 71cm (14 1/8in x 28in). (3).

£1,000 - 1,500

JPY150,000 - 220,000

US\$1,300 - 2,000



290 (part lot)



290 (part lot)



290 (part lot)



291 (part lot)



291 (part lot)



291 (part lot)

290 *

KAWASE HASUI (1883-1957) AND OTHERS

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

12 *oban* prints including the following five prints: *Mito Hinuma Hiroura* (Hi Marsh, Hiroura, Mito), dated 1946, with faint publisher's seal possibly *Watanabe*; *Mizuki no kumoribi (Ibaraki ken)* (Cloudy day in Mizuki, Ibaraki Prefecture), dated 1946, no publisher's seal; *Tochigi ken Kawanishi-cho* (Kawanishi, Tochigi Prefecture), dated 1947, publisher's seal *Watanabe*; *Koinobori (Kagawaken Toyohama)* (Carp banner, Toyohama, Kagawa Prefecture), dated 1948, publisher's seal *Watanabe*; *Mirozu (Wakayama ken)* (Mirozu, Wakayama Prefecture), dated 1950, with faint publisher's seal *Watanabe*; the majority with the publisher's seal *Watanabe*, all signed *Hasui*; a double-*oban* print titled *Tokaido Utsunoya toge* (Utsunoya Pass on Tokaido), signed possibly *Hasui*, no publisher's seal, probably a collector's seal on recto.

The smallest: 26.6cm x 39.2cm (10 1/2 in x 15 7/16 in);

the largest: 38.4cm x 48.1cm (15 1/8 in x 18 15/16 in). (13).

£1,200 - 1,800

JPY170,000 - 260,000

US\$1,600 - 2,400

291 *

KAWASE HASUI (1883-1957) AND OTHERS

Taisho (1912-1926) and Showa (1926-1989) era,

early to late 20th century

13 prints of various formats and sizes: 12 by Hasui including the following; one *chuban* print of *Izumo Yasugi Kiyomitsu* (Yasugi Kiyomitsu in Izumo Province), dated 1926; one *oban* of *Mito Hinuma Hiroura* (Hi Marsh, Hiroura, Mito), dated 1946; one *oban* of *Sendai Yamadera* (The Yama Temple, Sendai), dated 1933; one *oban* of *Sanno no ugo* (After the Rain at Sanno), dated 1938; eleven with seals of *Watanabe Shozaburo*, one with the seal of *Doi Sadakazu*, all signed *Hasui*; one *daioban yoko-e* depicting *Niken Chaya Nakamura-ro* (Niken Cafe Nakamura-ro) in Kyoto, signed *Kiyoshi Saito*.

The smallest: 30.2cm x 22.5cm (11 1/8 in x 8 7/8 in);

the largest: 29.5cm x 43.5cm (11 5/8 in x 17 1/8 in). (13).

£1,200 - 1,800

JPY170,000 - 260,000

US\$1,600 - 2,400

END OF SALE

Bonhams

AUCTIONEERS SINCE 1793



The Robert S. Huthart Collection of Iwami Netsuke: Part I

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A RARE BOXWOOD NETSUKE OF GAMA SENNIN

By Mitani Goho, Aki Province, dated 1804
£8,000 - 10,000 *

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- 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）

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- **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いたします。オークションはカタログに掲載されたロット順に行われますので、ご希望のお品物が登場した際、パドルをあげて入札の意思表示をお願いいたします。落札に成功されましたら、オークションアがお客様のパドル番号を間違いなく読み上げたことをご確認ください。
- **書面入札（Absentee Bidding） 電話入札（Telephone Bidding）**：事前の書面入札、当日の電話入札を受け付けております。カタログ巻末の「Bidding Form」に必要事項をご記入いただき、オークション開催 24 時間前までに郵送、Fax、Eメールにて弊社までお送りください（開催地で受付可）。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。
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4. 落札

落札に成功されると、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。

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

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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

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

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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* on each *Lot* purchased:

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

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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

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

8. VAT

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

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

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

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

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *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: 25663009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25663009

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;	9.3.3	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.	10.10	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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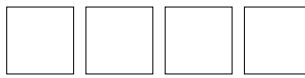
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Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□	Please tick if you have registered with us before <input type="checkbox"/>

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

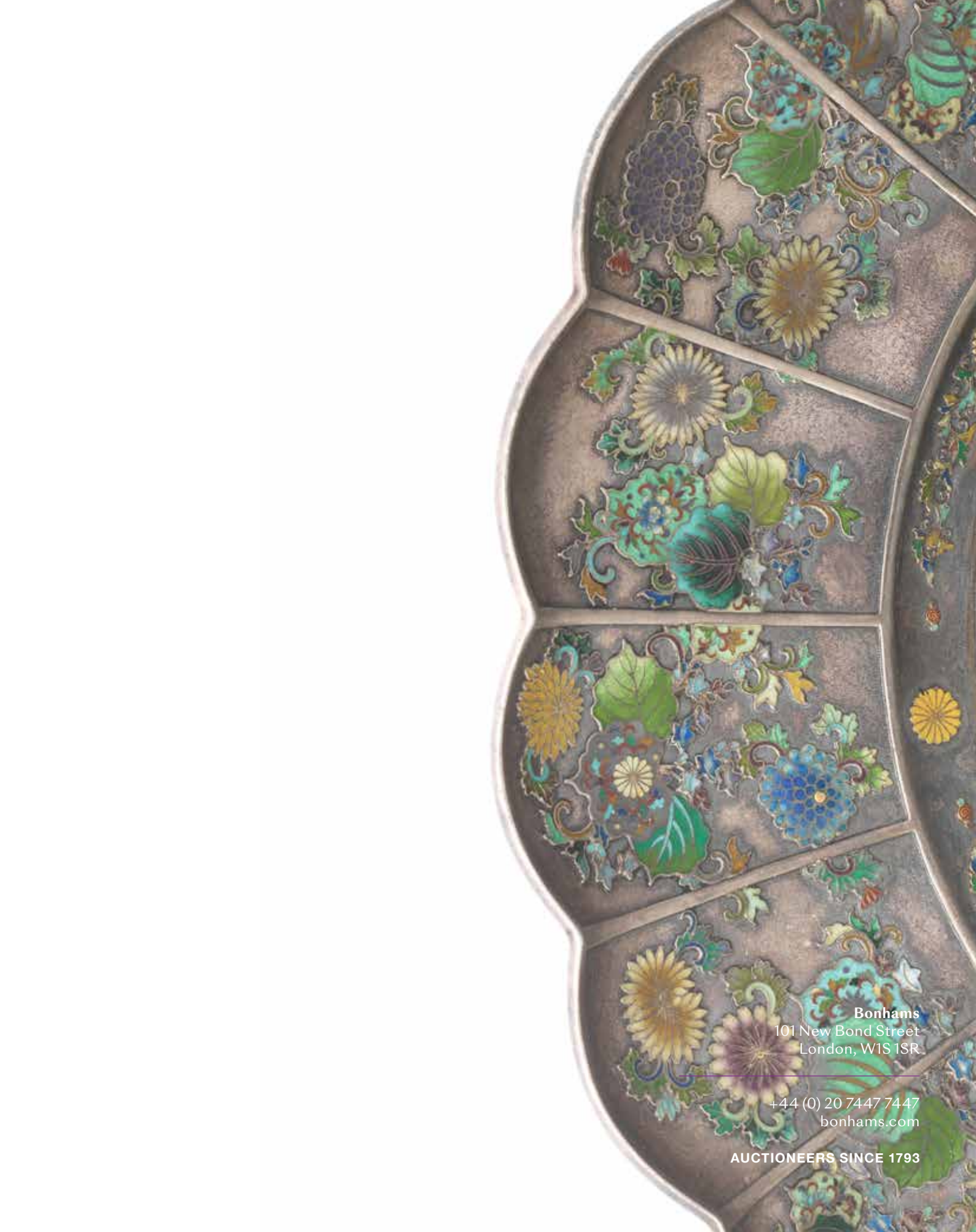
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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