

Sotheby's EST. 1744



FINE JAPANESE ART

LONDON | 14 MAY 2019

# FINE JAPANESE ART

行年六十一  
古浦是眞  
附

FRONT COVER  
LOT 64  
BACK COVER  
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# FINE JAPANESE ART

**AUCTION IN LONDON  
14 MAY 2019  
SALE L19229  
2 PM**

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LOT 79 AND 80 (DETAIL)

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1

# THE PROPERTY OF A COLLECTOR

LOTS 1-6



2



3

1

THE PROPERTY OF A GENTLEMAN

**SUZUKI HARUNOBU (1725-1770)**  
**A COUPLE AND NOODLE VENDOR IN THE NIGHT**

**EDO PERIOD, 18<sup>TH</sup> CENTURY**

鈴木春信 (1725-1770)、夜そば売りと男女、江戸時代、18世紀

woodblock print, unsigned, circa 1766

horizontal *chuban*:  
 28 x 20 cm., 11 x 7<sup>7</sup>/<sub>8</sub> in.

**PROVENANCE**

The Huguette Berès Collection

‡ £ 5,000-8,000  
 € 5,900-9,400 US\$ 6,700-10,600

2

**SUZUKI HARUNOBU (1725-1770)**  
**FUJIWARA NO MOTOZANE**

**EDO PERIOD, 18<sup>TH</sup> CENTURY**

鈴木春信 (1725-1770)、藤原元真 雪の洗濯、江戸時代、18世紀

woodblock print, from an untitled series of One Hundred Poems by One Hundred Poets (*Hyakunin issshu*), signed *Harunobu ga*, circa 1767-68

vertical *chuban*:  
 28 x 21.5 cm., 11 x 8<sup>1</sup>/<sub>2</sub> in.

For an impression in the British Museum, accession number 1910.0614.0.4, go to: <http://www.britishmuseum.org/research.aspx>  
 And for another in the Metropolitan Museum of Art, New York, accession number JP873, go to: <https://www.metmuseum.org/art/collection>

‡ £ 6,000-8,000  
 € 7,100-9,400 US\$ 8,000-10,600

3

**UTAGAWA KUNIYOSHI (1797-1861)**  
**SANADA YOICHI MUNESADA AND MATANO NO GORO KAGEHISA**  
**EDO PERIOD, 19<sup>TH</sup> CENTURY**

歌川国芳 (1797 - 1861)、真田与市宗定と俣野五郎景久、江戸時代、19世紀

woodblock print, signed *Ichiyusai Kuniyoshi ga*, published Tsuruya Kiemon (Senkakudo), sealed *kiwame*, circa 1834-35

vertical *oban*:  
 39 x 26 cm., 15<sup>3</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>4</sub> in.

The young Minamoto warrior Sanada no Yoichi (centre) fights the Taira supporter Matano no Goro at the Battle of Ishibashiyama in 1180.

For an impression in the collection of the Museum of Fine Arts, Boston, accession number 11.16442, go to: <https://www.mfa.org/collections/search>

‡ £ 1,500-2,000  
 € 1,800-2,350 US\$ 2,000-2,650

4

**UTAGAWA KUNIYOSHI (1797-1861)**  
**PHOENIX AND LOBSTER (TAIHO EBI)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

歌川国芳 (1797 - 1861)、禽獸図会 大鵬海老、江戸時代、19世紀

woodblock print, from the series *Birds and Beasts (Kinju zue)*, signed *Ichiyusai Kuniyoshi ga*, published by Joshuya Kinzo, circa 1839-1841

vertical *oban*:  
 37 x 25 cm., 14<sup>1</sup>/<sub>2</sub> x 9<sup>7</sup>/<sub>8</sub> in.

For an impression in the British Museum, accession number 2008.3037.02401, go to: <http://www.britishmuseum.org/research.aspx>

‡ £ 8,000-10,000  
 € 9,400-11,800 US\$ 10,600-13,300

8



禽獸圖會  
大鵬  
海左

一三三三  
風書画

彭工  
鈴木榮

全  
池仲  
上金





5

**UTAGAWA HIROSHIGE I (1797–1858)  
FUKAGAWA SUSAKI JUMANTSUBO (FUKAGAWA  
SUSAKI JUMANTSUBO)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 – 1858)、名所江戸百景 深川  
洲崎十万坪、江戸時代、19世紀

woodblock print, from the series One Hundred Famous  
Views of Edo (*Meisho Edo hyakkei*), signed *Hiroshige ga*,  
published by Uoya Eikichi, 1857

vertical *oban*:  
36 x 25 cm., 14 $\frac{1}{8}$  x 9 $\frac{7}{8}$  in.

For another impression in the British Museum,  
accession number 1906.1220.0.727, go to: [http://www.  
britishmuseum.org/research.aspx](http://www.britishmuseum.org/research.aspx)  
And for another in the Museum of Fine Arts, Boston,  
accession number 46.1402, go to: [https://www.mfa.org/  
collections/search](https://www.mfa.org/collections/search)

‡ £ 4,000-6,000  
€ 4,700-7,100 US\$ 5,300-8,000

6

**UTAGAWA HIROSHIGE I (1797–1858)  
NIGHT VIEW OF MATSUCHIYAMA AND THE  
SAN'YA CANAL (MATSUCHIYAMA SAN'YABORI  
YAKEI)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 – 1858)、名所江戸百景 真乳  
山山谷堀夜景、江戸時代、19世紀

woodblock print, from the series One Hundred Famous  
Views of Edo (*Meisho Edo hyakkei*), signed *Hiroshige ga*,  
published by Uoya Eikichi, 1857

vertical *oban*:  
37 x 25 cm., 14 $\frac{1}{2}$  x 9 $\frac{7}{8}$  in.

For an impression in the Metropolitan Museum of Art, New  
York, accession number 11.36876.24, go to: [https://www.  
metmuseum.org/art/collection](https://www.metmuseum.org/art/collection)

And for another in the Harvard Art Museums,  
accession number 1933.4.184, go to: [https://www.  
harvardartmuseums.org/](https://www.harvardartmuseums.org/)

‡ £ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,700

THE PROPERTY OF AN AMERICAN COLLECTOR

**KATSUKAWA SHUNKO I (1743–1812)**  
**AN ACTOR OF THE ICHIKAWA FAMILY**  
**EDO PERIOD, 18<sup>TH</sup> CENTURY**  
**WOODBLOCK PRINT, SIGNED KATSUKAWA**  
**SHUNKO GA, CIRCA 1779**

Vertical *hosoban*:

初代 勝川春好 (1743 – 1812) 、役者図、江戸時代、18世紀

30.8 x 14 cm., 12 $\frac{1}{8}$  x 5 $\frac{1}{2}$  in.

For a similar print in the Art Institute Chicago, accession number 1939.883, go to: <https://www.artic.edu/artworks/32417/the-actor-nakamura-sukegoro-ii-in-an-unidentified-role>

‡ £ 1,200-1,800

€ 1,450-2,150 US\$ 1,600-2,400



VARIOUS PROPERTIES

**KATSUKAWA SHUNSHO (1726–1792)**  
**COURTESAN AND A SMALL DOG FOLLOWING**  
**HER**

EDO PERIOD, 18<sup>TH</sup> CENTURY

勝川春章 (1726 – 1792) 、美人と犬図、江戸時代、18世紀

woodblock print, signed *Shunsho ga*, *Tsubo* seal

vertical *hosoban*:

32 x 15 cm., 12 $\frac{3}{4}$  x 5 $\frac{7}{8}$  in.

‡ £ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000



**KITAGAWA UTAMARO I (1750S–1806)**  
**THE COURTESAN ASAJU OF THE DAIMONJIYA**  
**AND NANATSU-UME SAKE BY MOMENYA**

EDO PERIOD, 18<sup>TH</sup> CENTURY

初代 喜多川歌麿 (1750年頃– 1806) 、名取酒六家選  
 大もんぢや内浅じふ 木綿屋七ッ梅、江戸時代、18世紀

woodblock print, from the series *Aristocrats of Sake Compared to Courtesans of Six Selected Houses (Natorizake rokkasen)*, signed *Utamaro hitsu*, published by Tsutaya Juzaburo (Koshodo), circa 1794

vertical *oban*:

36.5 x 25 cm., 13 $\frac{1}{4}$  x 9 $\frac{7}{8}$  in.

For an impression in the collection of the Museum of Fine Arts, Boston, accession number 11.14267, go to: <https://www.mfa.org/collections/search>

And for another in the Metropolitan Museum of Art, New York, accession number JP2394, go to: <https://www.metmuseum.org/art/collection>

‡ £ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000





10

**KITAGAWA UTAMARO I (1750S–1806)**  
**OSOME OF THE OIL SHOP AND THE APPRENTICE**  
**HISAMATSU (ABURAYA OSOME, DETCHI**  
**HISAMATSU)**

**KATSUKAWA SHUNSHO (1726–1792)**  
**AN ACTOR IN AN ONNAGATA ROLE**

**EDO PERIOD, LATE 18<sup>TH</sup> CENTURY**

初代 喜多川歌麿 (1750年頃– 1806)、油屋お染 丁稚久松、勝川春章 (1726 – 1792)、女形役者図、江戸時代、18世紀後期

the first: woodblock print, signed *Utamaro hitsu*, circa 1798–99

the second: woodblock print, signed *Shunsho ga*, circa 1770s–90s

vertical *aiban* and vertical *hosoban*:

(2)

35 x 24.8 cm., 13¾ x 9¾ in. and 29.3 x 14.8 cm., 11½ x 5⅞ in.

† £ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000

11

**KATSUSHIKA HOKUSAI (1760-1849)**  
**A WAYSIDE SCENE (OJI)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

葛飾北斎 (1760 – 1849)、王子、江戸時代、19世紀

woodblock print, sealed, circa 1801-04

horizontal *oban*:

27 x 39 cm., 10⅝ x 15⅜ in.

For an impression, signed *Hokusai* but without seal, in the Art Institute Chicago, accession number 1925.3204, go to: <https://www.artic.edu/>

† £ 4,500-5,000

€ 5,300-5,900 US\$ 6,000-6,700



12

**UTAGAWA HIROSHIGE I (1797–1858)**  
**MIYA: FESTIVAL OF THE ATSUTA SHRINE (MIYA,**  
**ATSUTA SHINJI)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 – 1858)、東海道五十三次之内宮 熱田神事、江戸時代、19世紀

woodblock print, from the series *Fifty-three stations of the Tokaido Road (Tokaido gojusan tsugi no uchi)*, signed *Hiroshige ga* and published by Takenouchi Magohachi and Tsuruya Kiemon (Hoeido/Senkakudo), circa 1833–34

horizontal *oban*:

25 x 38 cm., 9⅞ x 15 in.

For an impression in the British Museum, accession number 11.23099, go to: <https://www.mfa.org/collections/search>

And for another in the Metropolitan Museum of Art, New York, accession number JP2877, go to: <https://www.metmuseum.org/art/collection>

† £ 3,000-4,000

€ 3,550-4,700 US\$ 4,000-5,300



**UTAGAWA KUNIYOSHI (1797–1861)**  
**A RARE COMPLETE SET OF TWELVE**  
**STATIONS OF THE TOKAIDO ROAD**

歌川国芳 (1797 – 1861)、東海道五十三駅  
 六宿名所十二枚揃、江戸時代、19世紀

woodblock prints, from the series Fifty-  
 three Stations of the Tokaido Road (*Tokaido*  
*gojisan-eki rokushuku meisho*), signed

*Ichiyusai Kuniyoshi shukuzu* (sketched by  
 Ichiyusai Kuniyoshi), published by Tsuruya  
 Kiemon (Senkakudo) and Tsutaya Kichizo  
 (Koeido), circa 1830–35

all horizontal oban  
 (12)

± £ 12,000-18,000

€ 14,100-21,200 US\$ 15,900-23,800



(part lot)

**UTAGAWA KUNIYOSHI (1797–1861)**  
**THE EARTH SPIDER CONJURES UP DEMONS**  
**AT THE MANSION OF MINAMOTO RAIKO**  
**(MINAMOTO YORIMITSU KO NO YAKATA NI**  
**TSUCHIGUMO YOKAI WO NASU ZU)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

歌川国芳 (1797 – 1861)、源頼光公館土蜘蛛作妖怪図、江戸時代、19世紀

woodblock print, signed *Ichiyusai Kuniyoshi ga* (on the left sheet), published by Ibayama Senzaburo (Dansendo), 1843

*oban* triptch:

(3)

each sheet approx. 35.5 x 25 cm., 14 x 9<sup>7</sup>/<sub>8</sub> in.

For an impression in the Victoria and Albert Museum, accession number E.10535-1886, go to: [www.vam.ac.uk/museum](http://www.vam.ac.uk/museum)

And for another in the Museum of Fine Arts, Boston, accession number 2008.3037.20906, go to: [www.mfa.org](http://www.mfa.org) accession number 11.39572a-c

‡ £ 4,000-5,000

€ 4,700-5,900 US\$ 5,300-6,700

## 15

**UTAGAWA KUNIYOSHI (1797–1861)**  
**NITTA NO SHIRO TADATSUNE AND THE**  
**WHITE DRAGON GHOST**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

歌川国芳 (1797 – 1861)、仁田四郎忠常 富士の人穴に入る、江戸時代、19世紀

woodblock print, left and middle sheets signed *Ichiyusai Kuniyoshi ga*, right sheet signed *Chooro Kuniyoshi ga*, published by Tsujiya Yasubei, circa 1844

*oban* triptych:

(3)

each sheet approx. 35.5 x 24.2 cm., 14 x 9<sup>1</sup>/<sub>2</sub> in.

For another impression in the Honolulu Museum of Art, accession number 10273, go to: <http://honolulumuseum.org>

‡ £ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000

## 16

**UTAGAWA YOSHITSUYA (1822–1866)**  
**KYOKYAKU SUIKODEN: KOGAKURE KINTARO**  
**HIDES HIMSELF USING WITCHCRAFT**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

歌川芳艶 (1822 – 1866)、鏡客水滸伝之内 木隠ノ霧太郎 妖術、江戸時代、19世紀

woodblock print, signed *Yoshitsuya ga*, 1861

*oban* triptych:

(3)

each sheet approx. 37.3 x 25.2 cm., 14<sup>5</sup>/<sub>8</sub> x 10 in.

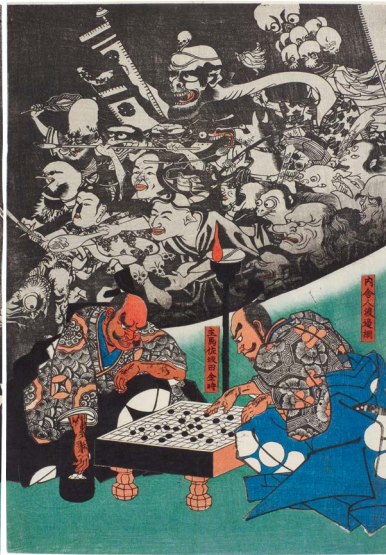
‡ £ 3,000-4,000

€ 3,550-4,700 US\$ 4,000-5,300



Lot 15 detail





14



15



16

15



17

**UTAGAWA HIROSHIGE I (1797-1858)  
MISHIMA: MORNING MIST (MISHIMA  
ASAGIRI)**

初代 歌川広重 (1797 - 1858)、東海道五十三次之内 三島 朝霧、江戸時代、19世紀

woodblock print, from the series the Fifty-three Stations of the Tokaido Road (*Tokaido gojusan tsugi no uchi*) signed *Hiroshige ga* and published by Takenouchi Magohachi (Hoeido), circa 1833-34

horizontal *oban*:  
25.5 x 37 cm., 10 x 14½ in.

For an impression in the British Museum, accession number 1906.1220.0.779, go to: <http://www.britishmuseum.org/research.aspx>

And for another in the Metropolitan Museum of Art, New York, accession number JP482, go to: <https://www.metmuseum.org/art/collection>

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000



18

**UTAGAWA HIROSHIGE I (1797-1858)  
YAWATA**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 - 1858)、木曾街道六十九次之内 八幡、江戸時代、19世紀

woodblock print, from the series the Sixty-nine Stations of the Kisokaido Road (*Kisokaido rokjukyu tsugi no uchi*), signed *Hiroshige ga*, published by Iseya Rihei (Kinjudo), circa 1835-38

horizontal *oban*:  
25.5 x 37.5 cm., 10 x 14⅞ in.

For an impression in the Museum of Fine Arts, Boston, accession number 11.39288, go to: <https://www.mfa.org/collections/search>

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000

**UTAGAWA HIROSHIGE I (1797–1858)**  
**CUCKOO AND PINE TREE**  
**WITH FULL MOON (MATSU NI**  
**HOTOTOGISU)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 – 1858)、満月に松  
と時鳥、江戸時代、19世紀

woodblock print, signed *Hiroshige ga*, circa  
1844

vertical *hosoban*:  
32.7 x 11.5 cm., 12<sup>7</sup>/<sub>8</sub> x 4<sup>1</sup>/<sub>2</sub> in.

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000



**UTAGAWA HIROSHIGE I (1797–1858)**  
**BINGO PROVINCE: ABUTO,**  
**KANNON TEMPLE (BINGO, ABUTO,**  
**KANNONDO)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 – 1858)、六十余  
州名所図会 備後 阿武門観音堂、江戸時  
代、19世紀

woodblock print, from the series Famous  
Places in the Sixty-odd Provinces,  
(*Rokujuyoshu meisho zue*), signed *Hiroshige*  
*hitsu*, sealed *aratame*, 1853

vertical *oban*:  
36 x 24 cm., 14<sup>1</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> in.

For an impression in the collection of the  
Museum of Fine Arts, Boston, accession  
number 06.823.48, go to: <https://www.mfa.org/collections/search>

And for another in the Metropolitan Museum  
of Art, New York, accession number JP1199,  
go to: <https://www.metmuseum.org/art/collection>

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000





21

21

**UTAGAWA HIROSHIGE I (1797–1858)  
MAPLE TREES AT MAMA, TEKONA  
SHRINE AND LINKED BRIDGE  
(MAMA NO MOMIJI TEKONA NO  
YASHIRO TSUGIHASHI)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 – 1858)、名所江戸  
百景 真間の紅葉 手古那の社 継はし、江  
戸時代、19世紀

woodblock print, from the series One  
Hundred Famous Views of Edo (*Meisho Edo  
hyakkei*), signed *Hiroshige ga*, published by  
Uoya Eikichi, sealed *aratame*, 1857

vertical *oban*:  
35.5 x 24.5 cm., 13<sup>5</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>4</sub> in.

For an impression in the collection of the  
Museum of Fine Arts, Boston, accession  
number 11.26346, go to: <https://www.mfa.org/collections/search>

‡ £ 5,000-8,000  
€ 5,900-9,400 US\$ 6,700-10,600



22

22

**UTAGAWA HIROSHIGE I (1797–1858)  
MINOWA, KANASUGI, MIKAWASHIMA  
EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 – 1858)、名所江戸  
百景 蓑輪 金杉 三河しま、江戸時代、19  
世紀

woodblock print, from the series One  
Hundred Famous Views of Edo (*Meisho Edo  
hyakkei*), signed *Hiroshige ga*, published by  
Uoya Eikichi, sealed *aratame*, 1857

vertical *oban*:  
36.5 x 24 cm., 14<sup>3</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> in.

For an impression in the collection of the  
Museum of Fine Arts, Boston, accession  
number 49.617, go to: <https://www.mfa.org/collections/search>

‡ £ 3,000-4,000  
€ 3,550-4,700 US\$ 4,000-5,300



23

23

**UTAGAWA HIROSHIGE I (1797–1858)  
NEW YEAR'S EVE FOXFIRES AT THE  
CHANGING TREE (OJI SHOZOKU-  
ENOKI OMISOKA NO KITSUNEBI)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 – 1858)、名所江戸  
百景 王子装束の木 大晦日の狐火、江戸  
時代、19世紀

woodblock print, from the series, Hundred  
Famous Views of Edo (*Meisho Edo hyakkei*),  
signed *Hiroshige ga*, published by Uoya Eikichi,  
circa 1857

vertical *oban*:  
35.5 x 24.5 cm., 14 x 9<sup>3</sup>/<sub>4</sub> in.

For an impression in the collection of the  
Museum of Fine Arts, Boston, accession  
number 11.2212, go to: <https://www.mfa.org/collections/search>

And for another in the Metropolitan Museum of  
Art, New York, accession number JP1470, go to:  
<https://www.metmuseum.org/art/collection>

‡ £ 4,500-5,000  
€ 5,300-5,900 US\$ 6,000-6,700

24

**UTAGAWA HIROSHIGE I (1797–1858)  
THE PLUM GARDEN, KAMEIDO  
(KAMEIDO UMEYASHIKI)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 – 1858)、名所江戸  
百景 亀戸梅屋舗、江戸時代、19世紀

woodblock print, from the series One Hundred  
Views of Famous Places of Edo (*Meisho Edo  
hyakkei*), signed *Hiroshige ga*, published by  
Uoya Eikichi, sealed *aratame*, 1857

vertical *oban*:  
36.5 x 25.5 cm., 14<sup>1</sup>/<sub>4</sub> x 10 in.

Umeyashiki is the name of a plum garden on  
the banks of the Sumida River in Edo (present  
Tokyo), which drew large numbers of visitors  
to enjoy the view and scent of the blossoming  
trees in early spring. This print was famously  
imitated by the Dutch artist Vincent van Gogh  
(1853–1890), producing his own version  
*Flowering Plum Orchard (after Hiroshige)*, 1887,  
now in the Van Gogh Museum, Amsterdam,  
accession number s0115V1962, go to: <https://www.vangoghmuseum.nl/en/collection/s0115V1962?v=1>

For an impression in the Tokyo National Museum,  
accession number C0028327, go to: <http://webarchives.tnm.jp/imgsearch/show/C0028327>

And for another in the British Museum, accession  
number 1948.0410.0.65, go to: <http://www.britishmuseum.org/research.aspx>

‡ £ 20,000-25,000  
€ 23,500-29,400 US\$ 26,500-33,100

18

印



名不江戸万景

梅屋  
鋪

信  
亭  
畫

信  
亭  
印



25

25

**UTAGAWA HIROSHIGE I (1797–1858)  
SUIDO BRIDGE AND SURUGADAI  
(SUIDOBASHI SURUGADAI)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 – 1858)、名所江戸  
百景 水道橋駿河台、江戸時代、19世紀

woodblock print, from the from the series  
One Hundred Famous Views of Edo (*Meisho  
Edo hyakkei*), signed *Hiroshige ga*, sealed  
*aratame*, published by Uoya Eikichi, 1857

vertical *oban*:

36.5 x 24 cm., 14¼ x 9½ in.

For an impression in the collection of the  
Museum of Fine Arts, Boston, accession  
number 11.36876.34, go to: <https://www.mfa.org/collections/search>

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,300-19,900

26

**UTAGAWA HIROSHIGE II (1826–1869)  
THE YATATE CEDAR TREE IN KAI  
PROVINCE (KOSHU YATATE SUGI)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川広重 (1797 – 1858)、諸国名所  
百景 甲州矢立杉、江戸時代、19世紀

woodblock print, from the series One  
Hundred Famous Views in the Various  
Provinces (*Shokoku meisho hyakkei*), signed  
*Hiroshige ga*, published by Uoya Eikichi, 1859

vertical *oban*:

35 x 24 cm., 12¾ x 9½ in.

For an impression in the collection of the  
Museum of Fine Arts, Boston, accession  
number RES.54.190.6, go to: <https://www.mfa.org/collections/search>

And for another impression in the  
British Museum, accession number  
1915.0823.0.329.17, go to: <http://www.britishmuseum.org/research.aspx>

£ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000



26

20

# THE PROPERTY OF A SWISS LADY

LOTS 27-30

27

THE PROPERTY OF A SWISS LADY

KATSUKAWA SHUNSHO (1726-1793)

HOTEI

EDO PERIOD, LATE 18<sup>TH</sup> CENTURY

勝川春章 (1726 - 1793)、布袋図、江戸時代、18世紀後半

woodblock print, signed *Shunsho ga*

vertical *hosoban*:

30 x 13.5 cm., 11¾ x 5⅜ in.

For an impression see in the Honolulu Museum of Art, New York, accession number 21779, go to: <http://honolulumuseum.org/art/10786>

‡ £ 8,000-10,000

€ 9,400-11,800 US\$ 10,600-13,300



*Tsuji-gimi* [crossroads girl] or *yotaka* [night-hawk] were the pejorative names given in Edo (present Tokyo) to female street-walkers. Utamaro beautifully portrays this young woman in a popular pictorial setting of the time – she wears a multiple-layered kimono, the black collar features an elegant burnished geometric pattern and the tie-dyed collar of her pink under robe is embossed. She gently seduces the viewer by biting her draping headscarf between her teeth and slipping her right hand into the top of her sash (*obi*). The accompanying *kyōka* poem on the fan (upper left) by Saryutei Tsuchinari, titled *Love for a Street-Walker* reads:

*Waiting for dawn  
On the dark, troubled path of love  
In her thick black jacket  
How terrible it must be  
To have them peer at her face*

*Tachiakasu koi no yami no kuronuko no  
kao no sokaruru mikoso tsurakere*

## 28

**KITAGAWA UTAMARO I (1750S–1806)**  
**LOVE FOR A STREET-WALKER**  
**(TSUJI-GIMI NI YOSURU KOI)**

**EDO PERIOD, 18<sup>TH</sup> CENTURY**

初代 喜多川歌麿 (1750年頃– 1806)、恋  
歌集 寄辻君恋、江戸時代、18世紀

woodblock print, signed *Shomei Utamaro hitsu*, sealed *Honke* [true line], published by Matsumura Tatsueemon, circa 1795–96

vertical *oban*:  
36 x 24 cm., 14¼ x 9½ in.

£ 50,000-80,000  
€ 59,000-94,000 US\$ 66,500-106,000

### PROVENANCE

The Huguette Berès Collection

For an impression in the collection of the Museum of Fine Arts, Boston, accession number 21.6416, go to: <https://www.mfa.org/collections/search>

And for another in the British Museum, accession number 1909.0618.0.70, go to: <http://www.britishmuseum.org/research.aspx>

### PUBLICATION

Shugo Asano and Timothy Clark, *The Passionate Art of Kitagawa Utamaro: Text and Plate*, . 2 Vols., (London, 1995).





正銘

哥之琳子筆



結



29

**KATSUSHIKA HOKUSAI (1760–1849)**  
**KAJIKAZAWA IN KAI PROVINCE**  
**(KOSHU KAJIKAZAWA)**  
**EDO PERIOD, 19<sup>TH</sup> CENTURY**

葛飾北齋 (1760 – 1849)、富嶽三十六景  
 甲州石班沢、江戸時代、19世紀

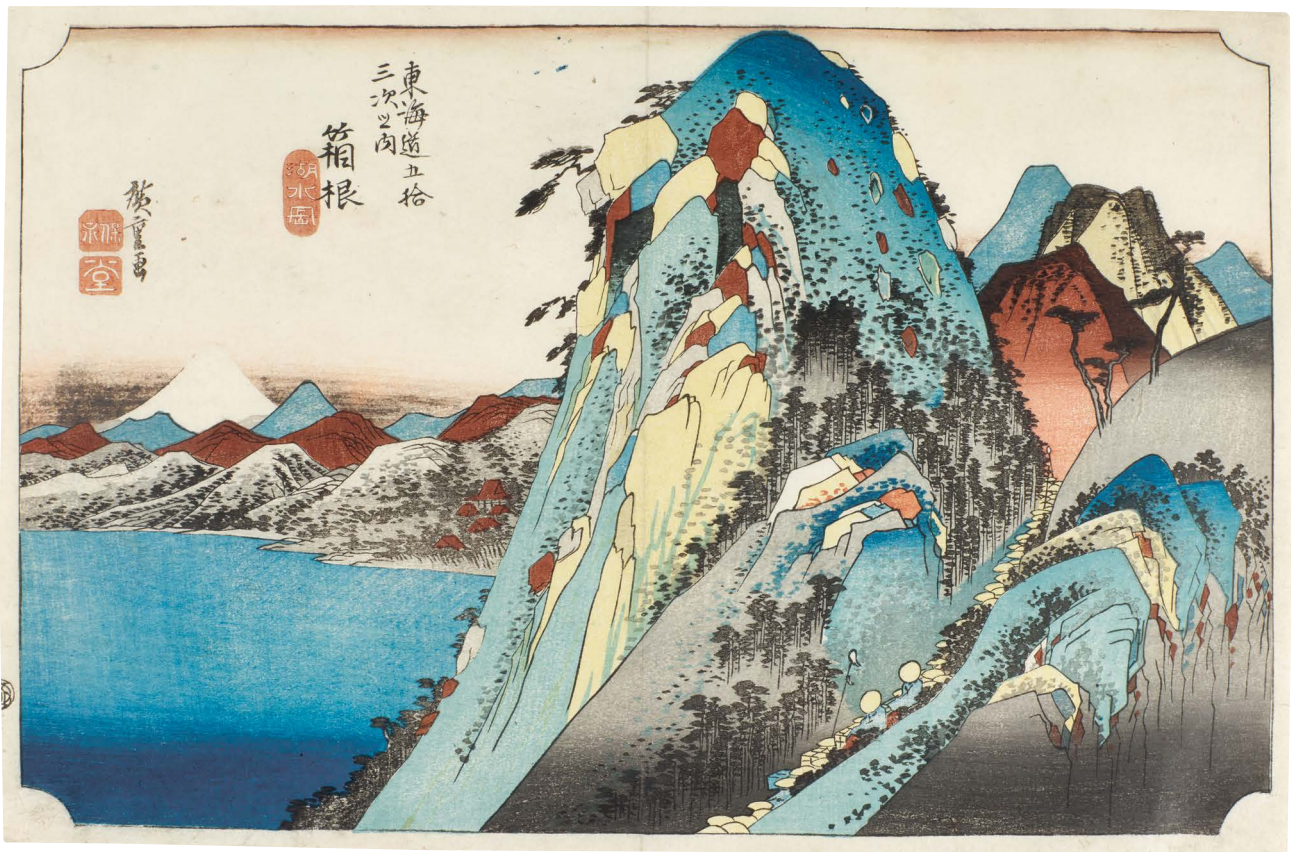
woodblock print, from the series Thirty-six  
 Views of Mount Fuji (*Fugaku sanjurokkei*),  
 signed *Saki no Hokusai litsu hitsu*, published by  
 Nishimuraya Yohachi (Eijudo), circa 1830–31

horizontal *oban*:  
 25.5 x 37 cm., 10 x 14½ in.

For an impression in the collections of The  
 Metropolitan Museum of Art, New York,  
 accession no. JP2986, go to: [http://www.  
 metmuseum.org/art/collection/search](http://www.metmuseum.org/art/collection/search)

And for another in the collections of  
 the British Museum, London, museum  
 number 1907.0322.0.3, go to: [http://www.  
 britishmuseum.org/research/collection\\_  
 online/collection](http://www.britishmuseum.org/research/collection_online/collection)

‡ £ 15,000-20,000  
 € 17,700-23,500 US\$ 19,900-26,500



30

UTAGAWA HIROSHIGE I (1797–1858)  
**HAKONE: PICTURE OF THE LAKE**  
**(HAKONE: KOSUI ZU)**

EDO PERIOD, 19<sup>TH</sup> CENTURY

初代 歌川広重 (1797 – 1858)、東海道五十三次之内 箱根 湖水図、江戸時代、19世紀

woodblock print, from the series Fifty-three Stations of the Tokaido Road (*Tokaido gojusan tsugi no uchi*), also known as the First Tokaido or Great Tokaido, signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido), circa 1833–34

horizontal oban:  
 24 x 36 cm., 9½ x 14¼ in.

For an impression in the collection of the Museum of Fine Arts, Boston, accession number 11.38922, go to: <https://www.mfa.org/collections/search>

And for another in the British Museum, accession number 1906.1220.0.778, go to: <http://www.britishmuseum.org/research.aspx>

‡ £ 12,000-18,000

€ 14,100-21,200 US\$ 15,900-23,800



31

VARIOUS PROPERTIES

**TSUKIOKA YOSHITOSHI (1839–1892)**  
**YAMA UBA AND KINTARO BREAKING**  
**OPEN THE STOREHOUSE (*KURA***  
***BIRAKI*)**

**MEIJI PERIOD, 19<sup>TH</sup> CENTURY**

月岡芳年 (1839 – 1892)、くらびらき、江  
 戸時代、19世紀

woodblock print, signed *Yoshitoshi ga*, 1891

*oban* triptych:

(3)

each sheet approx. 37 x 25 cm., 14<sup>5</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>8</sub> in.

£ 3,000-4,000

€ 3,550-4,700 US\$ 4,000-5,300



32

TSUKIOKA YOSHITOSHI (1839-1892)  
AN ALBUM CONTAINING A  
COMPLETE SET OF DIMENSIONS  
AND A TABLE OF CONTENTS OF  
MIRRORS OF FAMOUS GENERALS OF  
GREAT JAPAN (DAI NIHON MEISHO  
KAGAMI)

MEIJI PERIOD, 19<sup>TH</sup> CENTURY

月岡芳年 (1839-1892)、大日本名将鑑目録  
共五十二枚揃、江戸時代、十九世紀

woodblock printed album, from the series  
Mirror of Famous Generals of Great Japan  
(*Dai nihon meisho kagami*), signed Oju  
Yoshitoshi, published Funatsu Chujiro, 1879

vertical *oban*:  
35.5 x 27.5 cm., 14 x 11<sup>1</sup>/<sub>8</sub> in.

For a similar loose print in the collection of  
the Museum of Fine Arts, Boston, accession  
number 11.18093, go to: <https://www.mfa.org/collections/search>

£ 10,000-15,000  
€ 11,800-17,700 US\$ 13,300-19,900



(part lot)

33

THE PROPERTY OF A LADY

**TSUKIOKA YOSHITOSHI (1839–1892)**  
**THE COMPLETE SET OF THIRTY-**  
**TWO ASPECTS OF WOMEN (FUZOKU**  
**SANJUNISO) WITH TABLE OF**  
**CONTENTS**

**MEIJI PERIOD, LATE 19<sup>TH</sup> CENTURY**

月岡芳年 (1839 – 1892)、風俗三十二相三  
 十二枚揃、江戸時代、十九世紀

woodblock print, signed *Yoshitoshi ga*, 1888

vertical *oban*:  
 (32)

each approx. 39 x 26 cm., 15<sup>3</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>4</sub> in.

For an impression in the Edo-Tokyo Museum,  
 accession number 90203122, go to: [https://](https://www.edo-tokyo-museum.or.jp/en)  
[www.edo-tokyo-museum.or.jp/en](https://www.edo-tokyo-museum.or.jp/en)

For further information about the series,  
 see: John Stevenson, *Yoshitoshi's Women*.  
*The woodblock print series Fuzoku sanjuniso*  
 (University of Washington Press, 1986)

£ 20,000-30,000  
 € 23,500-35,300 US\$ 26,500-39,700

# THE PROPERTY OF A GENTLEMAN

PRINTS FORMALLY IN A FRENCH  
COLLECTION FORMED IN THE  
EARLY 20<sup>TH</sup> CENTURY

LOTS 34-49



34

ATTRIBUTED TO KITAGAWA  
UTAMARO I (1750S-1806)  
A COURTESAN SUPPORTING A  
SORROWFUL YOUNG MAN IN FRONT  
OF A SCREEN

EDO PERIOD, LATE 18<sup>TH</sup> CENTURY

伝 初代 喜多川歌麿 (1750年頃-1806)  
、室内男女図、江戸時代、18世紀後期

woodblock print, unsigned

vertical *oban*:  
15.5 cm x 36 cm., 10 in x 14<sup>1</sup>/<sub>8</sub> in.

For an impression in the British Museum,  
accession number 1937.0710.0.114, go to:  
<http://www.britishmuseum.org/research.aspx>

£ 5,000-8,000  
€ 5,900-9,400 US\$ 6,700-10,600



35

**KITAGAWA UTAMARO I (1750S–1806)  
VISITING KOMACHI (KAYOI  
KOMACHI)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 喜多川歌麿 (1750年頃–1806)、二  
葉草七小町 かよひ小町、江戸時代、19世紀

woodblock print, from the series Little  
Seedlings: Seven Komachi (*Futaba-gusa  
nana Komachi*), signed *Utamaro hitsu*,  
published by Tsuruya Kiemon (Senkakudo),  
circa 1803

vertical *oban*:  
36 x 25 cm., 14<sup>1</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>8</sub> in.

For an impression in the Museum of Fine Arts,  
Boston, accession number 34.262, go to:  
[www.mfa.org](http://www.mfa.org)

£ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000



36

**KITAGAWA UTAMARO I (1750S–1806)  
EMOTIONAL TURMOIL FOR WANKYU  
AND MATSUYAMA (WANKYU  
MATSUYAMA NO SEIRAN)**

**EDO PERIOD, LATE 18<sup>TH</sup> CENTURY**

初代 喜多川歌麿 (1750年頃–1806)、  
逢身八契 椀久松山の情乱、江戸時代、18  
世紀後期

woodblock print, from the series Eight  
Pledges at Lovers' Meetings (*Omi hakkei*),  
signed *Utamaro hitsu*, published by Omiya  
Gonkuro, circa 1795

vertical *oban*:  
37.5 x 24 cm., 14<sup>3</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>2</sub> in.

For an impression in the collection of the  
Museum of Fine Arts, Boston, accession  
number 21.6484, go to: [https://www.mfa.  
org/collections/search](https://www.mfa.org/collections/search)

£ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000

37

FROM A FRENCH COLLECTION FORMED IN THE  
19<sup>TH</sup> CENTURY

**KITAGAWA UTAMARO I (1750S–1806)  
OKITA OF THE NANIWA-YA  
TEAHOUSE**

**EDO PERIOD, 18<sup>TH</sup> CENTURY**

初代 喜多川歌麿 (1750年頃–1806)、  
難波屋おきた、江戸時代、18世紀

woodblock print, signed *Utamaro hitsu*, published  
Tsutaya Juzaburo (Tsutaju), circa 1790s

vertical *oban*:  
36.5 x 23.7 cm., 14<sup>3</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>8</sub> in.

Okita, one of the three famed Edo "Beauties" of  
the late eighteenth century, was a waitress in the  
Naniwa-ya teahouse near Asakusa Temple in the  
city of Edo (present Tokyo).

Utamaro also included a cartouche in the shape of  
a poem card in the upper left portion of the print  
with a poem by Katsura-no-Mayuzumi that further  
confirms the allure of Okita: *Naniwaya no naniou  
yado wa yukikai ni ashi no ukaranu hito mo arajina*.  
[There is no passerby who does not feel his feet  
light, passing in front of the famous house called  
Naniwaya.]

For an impression in the Metropolitan Museum of  
Art, New York, accession number JP1668, go to:  
<https://www.metmuseum.org/art/collection>

£ 30,000-50,000  
€ 35,300-59,000 US\$ 39,700-66,500







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38

**KATSUKAWA SHUNSKO (1743-1812)**  
**ACTOR NAKAYAMA KOJURO VI. AS**  
**ONO SADAKURO**

**EDO PERIOD, LATE 18<sup>TH</sup> CENTURY**

勝川春好 (1743 - 1812)、六代目中山小十郎の斧定九郎、江戸時代、18世紀後期

woodblock print, unsigned, *Tsubo* seal

vertical *hosoban*:  
 32 x 15 cm., 12<sup>5</sup>/<sub>8</sub> x 5<sup>7</sup>/<sub>8</sub> in.

£ 3,000-5,000  
 € 3,550-5,900 US\$ 4,000-6,700

39

**KATSUKAWA SHUN'EI (1762-1819)**  
**THE ACTOR ICHIKAWA DANJURO VI**  
**AS ONO SADAKURO**

**EDO PERIOD, LATE 18<sup>TH</sup> CENTURY**

勝川春英 (1762-1819)、六代目市川團十郎の斧定九郎、江戸時代、18世紀後期

woodblock print, signed *Shun'ei ga*, published by Iwatoya Kisaburo (Eirindo), 1795

vertical *oban*:  
 36 x 23 cm., 14<sup>1</sup>/<sub>8</sub> x 9 in.

For an impression in the collection of the Museum of Fine Arts, Boston, accession number 1795, go to: <https://www.mfa.org/collections/search>

£ 8,000-10,000  
 € 9,400-11,800 US\$ 10,600-13,300



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32

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



40

**YASHIMA GAKUTEI (1786?-1868)**

**FURUICHI DANCE**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

八島岳亭 (1786? - 1868)、久方屋 古市  
おどり、江戸時代、19世紀

woodblock print, embellished with metallic  
pigments and embossing, signed *Gakutei*  
*Sadaoka hitsu*, circa 1822

*shikishiban surimono*:  
21 x 19 cm., 8¼ x 7½ in.

*Surimono* were privately commissioned for  
special occasions such as New Year greetings.

For an impression in the Metropolitan Museum  
of Art, New York, accession number JP1966, go  
to: <https://www.metmuseum.org/art/collection>

£ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,700

41

**KATSUKAWA SHUN'EI (1762-1819)**

**TWO SUMO WRESTLERS: ARAUMA  
AND HIDOSHI**

**EDO PERIOD, LATE 18<sup>TH</sup> CENTURY**

勝川春英 (1762-1819)、荒馬 緋織、江  
戸時代、18世紀後期

woodblock print, signed *Shun'ei ga*

vertical *oban*:  
36.5 x 25.5 cm., 14¼ x 10 in.

£ 10,000-12,000

€ 11,800-14,100 US\$ 13,300-15,900



42  
(part lot)



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43A

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UTAGAWA TOYOKUNI I (1769–1825)  
 ICHIKAWA OMEZO AS HANAGAWADO  
 NO SUKEROKU; ICHIRAKUTEI EISUI  
 (1793–1801) OHAN AND CHOEMON;  
 UTAGAWA TOYOHIRO (1773–1828)  
 A SINGLE SHEET OF A TRIPTYCH:  
 THE SIXTH MONTH (ROKUGATSU,  
 SANMAISUZUKI); TOYOHARA  
 KUNICHIKA (1835–1900) ACTOR IN A  
 MIRROR

LATE 18<sup>TH</sup>–19<sup>TH</sup> CENTURY

初代 歌川豊国 (1769–1825)、市川男女  
 蔵 花川戸助六、江戸時代、19世紀；一楽  
 亭栄水 (1756–1829)、お半 長右衛門；  
 歌川豊広 (1773–1828)、豊国豊広両画十  
 二候 六月、江戸時代、19世紀初期；豊原  
 国周 (1835–1900)、写真楽屋鑑 五代目  
 大谷友右衛門、江戸時代、18世紀後期–19  
 世紀初期

the first: woodblock print, signed *Toyokuni ga*,  
 1806

the second: woodblock print, signed *Ichirakutei  
 Eisui ga*, circa 1795

the third: woodblock print, from the series  
 Twelve Months by Two Artists, Toyokuni and  
 Toyohiro (*Toyokuni Toyohiro ryoga juniko*),  
 signed *Toyohiro ga*, 1801

the fourth: woodblock print, from the series  
 Mirror of Photographs Backstage (*Shashin  
 gakuya kagami*), signed *Kunichika hitsu*, circa  
 1859–61

vertical oban:

(4)

each approx. 37 x 25.5 cm., 14½ x 10 in.

For an impression of the second print in  
 the British Museum, accession number  
 1907.0531.0.108, go to: [http://www.  
 britishmuseum.org/research.aspx](http://www.britishmuseum.org/research.aspx)

For an impression of a complete triptych of the  
 third print in the Museum of Fine Arts, Boston,  
 accession number 54.190-2 go to: [https://www.  
 mfa.org/collections/search](https://www.mfa.org/collections/search)

For a similar impression of the fourth print in  
 the Metropolitan Museum of Art, New York,  
 accession number 2001.715.1, go to: [https://  
 www.metmuseum.org/art/collection](https://www.metmuseum.org/art/collection)

£ 1,200-1,800

€ 1,450-2,150 US\$ 1,600-2,400

43

UTAGAWA TOYOKUNI I (1769–1825)  
 ACTOR BANDO MITSUGORO AS  
 YAMATOYA HANBEI  
 EDO PERIOD, LATE 18<sup>TH</sup>–EARLY 19<sup>TH</sup>  
 CENTURY

初代 歌川豊国 (1769–1825)、坂東三津  
 五郎 大和屋半兵衛、江戸時代、18世紀後期  
 –19世紀初期

woodblock print, signed *Toyokuni ga*

vertical oban:

38 x 25 cm., 15 x 9¾ in.

£ 800-1,000

€ 950-1,200 US\$ 1,100-1,350

43A

UTAGAWA KUNISADA (1786–1864)  
 HAKONE: THE ACTOR IWAI  
 HANSHIRO VI AS HATSUHANA  
 EDO PERIOD, 19<sup>TH</sup> CENTURY

歌川国貞 (1786–1864)、六代目岩井半四  
 郎 東海道五十三次の内 箱根 初花、江戸  
 時代、19世紀

woodblock print, from the series Fifty-three  
 Stations of the Tokaido Road (*Tokaido  
 gojusan tsugi no uchi*), signed *Toyokuni ga*,  
 1852

vertical oban:

35 x 24 cm., 13¾ x 9½ in.

For an impression in the Museum of Fine Arts,  
 Boston, accession number 59.1147.39, go to:  
<https://www.mfa.org/collections/search>

£ 1,500-2,000

€ 1,800-2,350 US\$ 2,000-2,650

**KATSUKAWA SHUN'EI (1762–1819)**  
**ACTOR OTANI ONJI III. AS A SAMURAI**  
**EDO PERIOD, LATE 18<sup>TH</sup>**

勝川春英 (1762–1819)、三代目大谷鬼次、江戸時代、18世紀

woodblock print, signed *Shunei ga*, circa 1792

vertical *hosoban*:  
 30.5 x 14 cm., 12 x 5½ in.

For an impression in the Metropolitan Museum of Art, New York, accession number JP317, go to:  
<https://www.metmuseum.org/art/collection>

£ 1,500-2,000

€ 1,800-2,350 US\$ 2,000-2,650



44

**A GROUP OF SEVEN MIXED PRINTS**  
**INCLUDING KATSUKAWA SHUN'EI**  
**(1762–1819)**

**SUMO WRESTLER ONOGAWA KISABURO**  
**EDO PERIOD, LATE 18<sup>TH</sup>–19<sup>TH</sup> CENTURY**

人物絵7枚、含 勝川春英 (1762–1819)、東三十三ヶ国之関 小野川喜三郎、江戸時代、18世紀後期–19世紀初期

the first: woodblock print, signed *Shun'ei ga*, circa 1790s

the others: woodblock print, variously signed

all vertical *oban*  
 (7)

For an impression of the Sumo Wrestler Onogawa Kisaburo (1758-1806) by Katsukawa Shun'ei in the Museum of Fine Arts, Boston, accession number 54.1517 go to: <https://www.mfa.org/collections/search>

£ 1,800-2,000

€ 2,150-2,350 US\$ 2,400-2,650

45  
(part lot)

**KATSUKAWA SHUNKO (1743-1812)**  
**SUMO WRESTLER: EDOGASAKI GENYA**  
**EDO PERIOD, 18<sup>TH</sup> CENTURY**

勝川春好 (1743–1812)、江戸ヶ崎源彌、江戸時代、18世紀

woodblock print, signed *Shunko ga*

vertical *hosoban*:  
 30 x 14 cm., 11¾ x 5½ in.

£ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,700



46



47



47

47

**KATSUKAWA SHUNTEI (1762–1819)  
A GROUP OF FOUR SUMO PRINTS  
EDO PERIOD, LATE 18<sup>TH</sup> CENTURY**

勝川春亭 (1762–1819)、鏡岩濱之助、龍門鯉之助、鳴滝忠五郎、有馬山龍右門 4枚、江戸時代、18世紀後期

woodblock prints, all signed *Shuntei ga*, various publishers

vertical *oban*:

(4)

each approx. 36 x 25 cm., 14<sup>1</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>8</sub> in.

£ 3,000-4,000

€ 3,550-4,700 US\$ 4,000-5,300

48

**UTAGAWA KUNIASDA (1786–1864), UTAGAWA KUNIYOSHI (1797–1861) AND UTAGAWA TOYOKUNI (1769–1825)  
A GROUP OF FIVE SUMO PRINTS  
EDO PERIOD, 18<sup>TH</sup>–19<sup>TH</sup> CENTURY**

歌川国貞 (1786–1864)、歌川国芳 (1797–1861)、歌川豊国 (1769–1825)、鬼若力之助、鏡岩濱之助、相撲繁栄溜入りの図 階ヶ嶽龍右衛門、六ッ峰、鏡岩濱之助、5枚、江戸時代、18–19世紀後期

the first (three): woodblock print, signed *Kochoro Toyokuni ga*, circa 1847

the second: woodblock print, signed *Ichiyusai Kuniyoshi ga*

the third: woodblock print, signed *Toyokuni ga*

vertical *oban*:

(5)

each approx. 36 x 25 cm., 14<sup>1</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>8</sub> in.

£ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,700

49

**UTAGAWA KUNISADA I (1786–1864)  
SUMO WRESTLERS KOYANAGI AND ARAUMA,  
WITH SENIOR WRESTLER TOSHIYORI  
SAKAIGAWA AND REFEREE (GYOJI) SHIKIMORI KICHIRO**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

初代 歌川国貞 (1786–1864)、小柳 荒馬 年寄境川 行事式守鬼一郎、江戸時代、19世紀

woodblock print, signed *Kochoro Kunisada ga*, published by Yamaguchiya Tobei (Kinkodo), circa 1843–47

*oban* triptych:

(3)

each sheet approx. 36.5 x 25 cm., 14<sup>1</sup>/<sub>4</sub> x 9<sup>7</sup>/<sub>8</sub> in.

For an impression in the Museum of Fine Arts, Boston, accession number 11.22206-8, go to: <https://www.mfa.org/collections/search>

£ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000



# HELMETS

BY IAN BOTTOMLEY  
CURATOR EMERITUS,  
THE ROYAL ARMOURIES, LEEDS

Japan is unique in being a country that endured more than a thousand years of internal conflict during which the members of the warrior class fought, not for the throne, but control over it. It was these aristocratic combatants, popularly known as samurai, who demanded weapons and armour of a quality that reflected their status. As is evident from the helmets offered here, the levels of artistry and craftsmanship the armourers achieved has rarely been equalled, and never bettered.

Japanese helmets or *kabuto* consist of a helmet bowl or *hachi* to which is attached a neckguard or *shikoro*. Early examples have an almost hemispherical bowl of about ten iron plates arranged like the gores of a cap fastened together with domed rivets. At the apex is a large hole or *tehen* through which was pulled the excess of a tall soft cap worn in lieu of a lining. In front is a small almost vertical peak, arranged so as not to catch the bowstring when shooting, and was often adorned with horn-like crests. The neckguard was assembled from rows of small lacquered, overlapping scales of iron or rawhide fastened together with leather thongs that in turn were laced to each other with silk braid. A characteristic feature of these early neckguards was that the front ends of the upper rows were extended and turned outwards on either side of the face as a defence against arrows. These features, known as *fukigayeshi*, continued to be added long after they had become redundant, shrinking in size until they became little more than tabs that acted as vehicles for the wearer to display his heraldry.

Over the next centuries this general form of the helmet remained largely

unchanged other than the number of plates in the bowl increased whilst the size of the rivet heads decreased, and the neck guard became less conical. (Lot 54) By the 15<sup>th</sup> century the old hemispheric helmet bowl had given way to one that was more egg-shaped in plan, swelling out at the rear to fit the head better. The rivets were now countersunk under the lacquer and the edges of the plates were turned up to form a small flange covered by a gilt rim that added to the stiffness. The final development of these multiplate helmets, usually of 32 or 62 plates, was a bowl with steep sides, some being flat on top, others being raised at the rear or dipping in the middle. (Lot 58) Most had the rivets countersunk, but some had each plate adorned with around 20 pointed rivets that decreased in size as they neared the *tehen*. (Lot 55 & 58)

By the end of the 15<sup>th</sup> century fighting intensified heralding some 130 years of civil wars and social upheaval. The increased demand for armour led to improvements in metal production. As larger iron plates became available the armourers were less constrained by their raw material leading to fundamental changes to the way helmets were made. Scale neckguards gave way to those of plate. (Lot 50) often with the minimum of lacing that was both easier to keep clean and dry out on campaign. Using the larger plates, helmets appeared in a profusion of styles and shapes, (Lot 58) frequently embellished with gilded crests applied to the front, sides, top or rear of the bowl. (Lot 57)

One important style of helmet that appeared at this time was called a *zunari kabuto* or 'head-shaped helmet' that had a

wide plate over the top of the head with a plate each side and a brow-plate that curved out at the bottom to form a peak. (Lot 56) Other helmets might imitate, court caps, civilian headwear, plant or animal forms, inanimate objects or be covered with hair. Any helmet which was not of conventional multiplate construction was known as a *kawari kabuto* or 'novel helmet'. (Lot 53) It was about this time that helmets began to be signed by their makers. For the first time scholars could identify the characteristic forms of helmets made by groups such as the Haruta, Iwai, Myochin and Saotome.

Following the unification of the country in the early 1600's and the enforced peace that followed, the importance of armour declined, although the samurai were still required to own armour and weapons and to practice the martial arts. This situation changed in the late 18<sup>th</sup> century when, in a mood of nostalgia, the samurai yearned for the glories of their past. Books were published describing old styles of armours and helmets and armourers were commissioned to reproduce them. At first, they were ludicrous pastiches but soon perfect copies of helmets that had been in vogue 800 years earlier were being made for the wealthy. This revival was however not to last. The opening of Japan by the Americans after some 250 years of isolation was to lead to the abolition of the feudal system. Armour was now redundant and many of the samurai, too proud to work, resorted to selling their once treasured armours and weapons to become curios to be bought by the ever-increasing number of tourists.



# THE PROPERTY OF A FRENCH COLLECTOR



50



THE PROPERTY OF A FRENCH COLLECTOR

**AN IRON KABUTO [HELMET]  
SIGNED MYOCHIN YOSHINORI, EDO  
PERIOD, 17<sup>TH</sup> CENTURY**

鉄兜、江戸時代、17世紀

of 62 plates with riveted *mabisashi* [peak], gilt *fukurin*, the *fukigaeshi* [turnbacks], decorated in stencilled leather with dragonflies, four-tier *shikoro*, copper-gilt *tehan kanemono*, the accompanying half mask (*menpo*) of the style introduced by Myochin Yoshimichi

(2)

37.5 cm., 14¾ in. wide.

The Myochin family seem to have been makers of horse equipment during the Muromachi period and then became armourers in the late 16<sup>th</sup> century. In 1680, Myochin Munesuke (1642–c.1731) published a genealogy of the family, the *Myochin Rekidai Zokufu* with a list of supposed ancestors. From then on, the family flourished forming branch schools in the provinces.

£ 15,000-18,000

€ 17,700-21,200 US\$ 19,900-23,800



51

**AN IRON KABUTO [HELMET]**

**SIGNED SATOME IYETADA**

**EDO PERIOD, 17<sup>TH</sup> CENTURY**

六十二間星鉢兜、桃山時代、16世紀後期  
the sixty-two plate iron *kabuto* with riveted  
*mabisashi* [peak] and *fukigaeshi* [turnbacks]  
with *mon*, three-tier *shikoro* [neckguard] with  
elaborate gilt *tehan kanemono*  
38 cm., 15 in. wide.

£ 12,000-18,000

€ 14,100-21,200 US\$ 15,900-23,800



(part lot)

52

**AN IRON KABUTO [HELMET] AND A  
MENPO [MASK]**

**THE KABUTO SIGNED MITSUNAO,  
EDO PERIOD, 17<sup>TH</sup> CENTURY**

鉄兜、面頬、江戸時代、17世紀

the iron helmet of *ume* [plum] form engraved and inlaid in copper with coiled dragons, the *mabisashi* [peak] with *mon*, copper *fukurin* [rim] with six-tier *itazane shikoro* [neckguard] and an iron *tengu* mask (*menpo*) with hinged nose

(2)  
35.5 cm., 14 in. wide.

**EXHIBITED**

*Samurai* exhibition in the Wereldmuseum in Rotterdam (11<sup>th</sup> October 2012-24<sup>th</sup> March 2013).

**LITERATURE**

Bas J.M. Verberk, *Samurai*, exhibition in the Wereldmuseum, (Rotterdam, 2012), p. 140.

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,300-19,900



53



Side view

53

**AN EBOSHI STYLE KABUTO**

**[HELMET]**

**MOMOYAMA PERIOD, LATE 16<sup>TH</sup> CENTURY**

烏帽子形兜、桃山時代、16世紀後半

the iron *eboshi* [court cap] form decorated in gold and black lacquer, now worn with age, *fukigaeshi* [turnbacks] in gold lacquer, five-tier *shikoro* [neckguard] with blue lacing 32 cm., 12½ in. wide.

£ 15,000-20,000

€ 17,700-23,500 US\$ 19,900-26,500

54

**A FINE AKODA-NARI KABUTO**

**[HELMET] AND A HANBO [MASK]**

**THE KABUTO, MUROMACHI PERIOD, 15<sup>TH</sup> CENTURY; THE HANBO, EDO PERIOD, 17<sup>TH</sup> CENTURY**

五十二間阿古陀形兜、室町時代、15世紀、半頬、江戸時代、17世紀

the black lacquer *suji kabuto* of *akoda-nari* style with elaborate copper-gilt fittings, forty-eight plates, gilt engraved *kanemono* and *fukigaeshi* [turnbacks], decorated in stencilled leather, *mitsukuwagata dai*, four-tier *shikoro* [neckguard], with iron *hanbo* [bib]

(2) 45 cm., 16½ in. wide.

**EXHIBITED**

*Samurai* exhibition in the Wereldmuseum in Rotterdam (11<sup>th</sup> October 2012-24<sup>th</sup> March 2013).

**LITERATURE**

Bas J.M. Verberk, *Samurai*, exhibition in the Wereldmuseum, (Rotterdam, 2012), p. 138.

£ 30,000-40,000

€ 35,300-47,000 US\$ 39,700-53,000



54 (part lot)





55



Mask part lot 55

55

**A HOSHI-BACHI KABUTO [HELMET]  
AND A MEMPO (MASK)**

**MOMOYAMA PERIOD, 16<sup>TH</sup> CENTURY**

六十四間星鉢兜、面頬、桃山時代、16世紀

the sixty-four-plate *kabuto* with black lacquer overall, with protruding rivets [*hoshibachi*], *fukugaeshi* [turnbacks] black lacquered, with two large *wakidate* in the form of water-buffalo horns, black lacquered, five tier *shikoro* with blue lacing, the *menpo* of *risseibo* style with horse hair moustache (2)

25 cm., 9¾ in. wide.

**EXHIBITED**

*Samurai* exhibition in the Wereldmuseum in Rotterdam (11<sup>th</sup> October 2012-24<sup>th</sup> March 2013).

**LITERATURE**

Bas J.M. Verberk, *Samurai*, exhibition in the Wereldmuseum, (Rotterdam, 2012), p. 132.

£ 15,000-20,000

€ 17,700-23,500 US\$ 19,900-26,500

56

**A MAGNIFICENT KAWARI KABUTO [HELMET]**

**MOMOYAMA-EDO PERIOD, EARLY 17<sup>TH</sup> CENTURY**

変わり兜、桃山—江戸時代、17世紀初期

the iron helmet in black lacquer with embossed wrinkles and *fukugaeshi* [turnbacks], with five-tier *itazane shikoro* [neckguard] 33 cm., 13 in. wide.

£ 50,000-70,000

€ 59,000-82,500 US\$ 66,500-92,500





57

**AN EBOSHI KABUTO [HELMET]**

**EDO PERIOD, 17TH CENTURY**

烏帽子形兜、江戸時代、17世紀

decorated in black lacquer with two-circular *mon*, with *fukigaeshi* [turnbacks] and five-tier *itazane shikoro* [neckguard], the *kuwagata* with central lacquered wood *maedate* of pawlonia [*kirimon*] iron *hanbo* [faceguard] black lacquered

(2)  
40 cm., 15¾ in. wide.

**EXHIBITED**

*Samurai* exhibition in the Wereldmuseum in Rotterdam (11<sup>th</sup> October 2012-24<sup>th</sup> March 2013).

**LITERATURE**

Bas J.M. Verberk, *Samurai*, exhibition in the Wereldmuseum, (Rotterdam, 2012), p. 144.

£ 10,000-15,000  
€ 11,800-17,700 US\$ 13,300-19,900



58

**A HOSHI-BACHI KABUTO [HELMET]**

**EDO PERIOD, 17<sup>TH</sup> CENTURY**

星鉢兜、江戸時代、17世紀

the sixty-two plate russet iron *kabuto*, riveted *mabisashi* [peak], the *fukigaeshi* [turnbacks] with *mon*, three-tier *kitsu kozane shikoro* [neckguard], elaborate copper-gilt *tehan kanemono*, the *maedate* in the form of *shikami* with the head of a *karashishi* and the ears of an ox in *iroe hiramaki-e* and horse hair, the Nara school mask with horse hair moustache  
40cm., 15¾ in. wide.

**EXHIBITED**

*Samurai* exhibition in the Wereldmuseum in Rotterdam (11<sup>th</sup> October 2012-24<sup>th</sup> March 2013).

**LITERATURE**

Bas J.M. Verberk, *Samurai*, exhibition in the Wereldmuseum, (Rotterdam, 2012), p. 134.

£ 12,000-18,000  
€ 14,100-21,200 US\$ 15,900-23,800



57 (part lot)





59

59

**A PAIR OF ABUMI [STIRRUPS]**

**SIGNED KARETSU SUMI MURASAWA KUNIHISA SAKU**

**EDO PERIOD, 17TH CENTURY**

鐙一對、江戸時代、17世紀

of typical form inlaid in copper and silver *hirazogan* with *ho-o* birds on a lattice work ground, *nashiji* interiors  
29 cm., 11½ in. long.

£ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000

60

**AN AIKUCHI [BLADE]**

**SIGNED KANEMASU**

**MUROMACHI PERIOD, 15<sup>TH</sup> CENTURY**

匕首、室町時代、15世紀

*Sugata* [configuration]: *hira – zukuri* with *bo-hi* and *chu-kissaki*, a shallow *tori-zori*  
*Hamon* [tempering pattern]: *gunome-choji-midare* continuing into the *boshi* which has *kaeri*  
*Nakago* [tang]: *ubu* with *kuri-jiri* and 2 *mekugi-ana*  
*Habaki* [collar]: silver single clad  
*Nagasa* [length from *kissaki* to *machi*]: 48 cm., 18<sup>3/4</sup> in.

the fine *koshirae*, of black lacquer with a ribbed design, decorated in gold *hiramaki-e* with scrolling foliage, elegant silver mounts including *kogai*

**EXHIBITED**

*Samurai* exhibition in the Wereldmuseum in Rotterdam (11<sup>th</sup> October 2012-24<sup>th</sup> March 2013).

**LITERATURE**

Bas J.M. Verberk, *Samurai*, exhibition in the Wereldmuseum, (Rotterdam, 2012), p. 162.

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,300-19,900



60



哥

# PROPERTY OF A SPANISH COLLECTOR

61

## AN ARMOUR WITH IRON CUIRASS

### THE KABUTO [HELMET]

SIGNED HARUTA KATSUSADA SAKU

EDO PERIOD, EARLY 18<sup>TH</sup> CENTURY

紺糸威唐獅子大鎧、江戸時代、18世紀初期

*kabuto* [helmet]: the iron helmet of eight plates *hachi hari bachi* form with riveted *mabisashi* [peak] and *fukigaeshi* [turnbacks] with *mon?*, signed *Haruta Katsusada saku*

*shikoro* [neckguard]: four-tier *kasa jikoro* with black lacquered plates and mauve lacing

*mempo* [mask]: *ryubu* type with horse hair moustache, iron and black lacquer

*do* [cuirass]: *hatomune do* [pigeon breastplate] inspired by Nanban armour that arrived from Europe, made of full sheet iron and very thick, the *kuzarzuri* composed of plates with horse hair edging

*koto* and *sode* [sleeves and shoulder]: the iron *kote shino-gote* style with hexagonal plates of cherry blossom design, silk brocade lining, and two pairs of *sode*, the first of *Tosei sode* style with black lacquer and silk lacing, the other pair of huge metal plates, hammered, chased and engraved with *karashishi* signed *Myochin shikibu ki no Muneakira* and dated 1718

*haidate* and *suneate* [thigh protector and lower leg guards]: iron in same format as *kote*, the *tsubo suneate* composed of vertical plates with dragons in clouds

### PROVENANCE

Tamura Okitsugu

W £ 70,000-90,000

€ 82,500-106,000 US\$ 92,500-119,000



THE PROPERTY OF A GENTLEMAN

**A PAIR OF ABUMI [STIRRUPS]  
SIGNED KARETSU KOMATSU SUMI SAKU  
EDO PERIOD, 17<sup>TH</sup> CENTURY**

鏡一對、江戸時代、17世紀

of typical form, inlaid in fine silver *hirazogan* with  
peony sprays and black lacquer interiors  
26 cm., 10¼ in. long

£ 3,000-4,000

€ 3,550-4,700 US\$ 4,000-5,300



## 62A

THE PROPERTY OF A LADY

**A RARE IRON HORSE MASK  
MOMOYAMA PERIOD, 16<sup>TH</sup> CENTURY**

馬面、桃山時代、16世紀

the russet iron mask with a strap riveted  
construction engraved with pierced details  
including plum blossom  
23.5 cm., 9½ in. long

This rare horse muzzle is in the style of those  
found in Europe at the end of the 16<sup>th</sup> century. For  
similar European examples see: Antoni Romuald  
Chodyński, *Horse Muzzles* (Munich, 1987), pp.  
4-20. A similar European example from the Royal  
House of Hanover sold in these rooms 5<sup>th</sup> October  
2005. For others, in the Wallace Collection – go  
to: <https://www.wallacecollection.org/>

£ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000



THE PROPERTY OF AN AMERICAN COLLECTOR

**A YAMATO-DEN TACHI [SWORD]**

**ATTRIBUTED TO THE SENJUIN  
SCHOOL, KAMAKURA PERIOD (14<sup>TH</sup>  
CENTURY)**

太刀、伝 千手院派、鎌倉時代、14世紀

*Sugata* [configuration]: a long graceful *tachi* from the later Kamakura period, the *sugata* is *shinogi-zukuri*, *iori-mune* with a rather high *koshi-zori*, almost *tori-zori*, there is *fumbari* ending in a *ko-kissaki*

*Kitae* [forging pattern]: *itame-gokoro* in places, becoming *masame-hada* throughout, some *ji-nie*

*Hamon* [tempering pattern]: *cu-suguha* with occasional slight *midare*, in *ko-nie-deki*

*Boshi* [tip]: narrow *boshi* with a short *kaeri*

*Nakago* [tang]: *ubu* with a single *mekugi-ana*, *yoko-yasurime* and *kuri-jiri*, *mumei*

In *shirasaya* [plain wood scabbard]

*Nagasa* [length from *kissaki* to *machi*]: 85.0 cm., 33 1/2 in.

*Saki-haba* [width at the *yokote*]: 2.1 cm., 5/8 in.

*Moto-haba* [width at the *machi*]: 3.3 cm., 1 1/8 in.

Accompanied by a certificate registration as *Juyo-Token* [Important Sword] no. 21200955, issued by *Nihon Bijutsu Token Hozon Kyokai* [Society for the Preservation of the Japanese Art Swords] dated October 16<sup>th</sup>, 2009 (Heisei 21).

† £ 30,000-40,000

€ 35,300-47,000 US\$ 39,700-53,000



# PROPERTY OF A COLLECTOR

LOTS 64-71

“Ko-Kutani” – a group of large enameled porcelain dishes with powerful designs – has long been considered to be produced in Kutani kiln, in Ishikawa Prefecture. However, there has been a continued controversy over where “Ko-Kutani” was actually produced since a hypothesis predicting its actual production site in Arita, in Saga Prefecture of Hizen region, was proposed. Excavations carried out between 2013 – 2015 unearthed a kiln that glazed the enamel in Yanbeta Ruins adjacent to a *noborigama* in Yanbeta, Arita. The survey has proven that the body of “Ko-Kutani” was fired in Yanbeta kiln and it was after enamelled in the adjoining site. In Yanbeta, enameling

started from the late 1640s, followed by *gosaide* (decorating motifs with thick enamel colours apart from red on rough porcelain body) and *aode* (filling entire surface of porcelain with thick enamel colours apart from red) from the early 1650s.

The dish with chrysanthemum seems to be made in the early 1650s in Yanbeta kiln by observing the characteristics of its back pattern and mark.

The delicate *karakusa* pattern on the back of the dish with gourds (Lot 65), by contrast, cannot be found in Yanbeta kiln. It is conjectured that this dish was created around the late 1650s in Akae-machi, where Saga clan gathered *Akai* artisans.

Professor Ohashi Koji, Director Emeritus,  
Kyushu Ceramic Museum



Reverse

64

THE PROPERTY OF A COLLECTOR

**A FINE KO-KUTANI DISH**

**FUKU MARK, EDO PERIOD, CIRCA  
1650**

古九谷 色絵大皿、福印、江戸時代、1650—  
60年頃

the deep dish with a broad rim decorated in yellow, aubergine, green and black enamels with birds flying above chrysanthemums and grasses among rockwork, the broad rim with further larger chrysanthemum leaves, the reverse with scrolling *karakusa*, *Fuku* mark 34.5cm., 13½ in. diam

‡ £ 100,000-150,000

€ 118,000-177,000 US\$ 133,000-199,000





Reverse

65

**AN AODE KUTANI DISH  
FUKU MARK, EDO PERIOD, CIRCA  
1640-50**

古九谷 色絵大皿、福印、江戸時代、1640—  
50年頃

decorated in green, yellow, aubergine and  
black enamels, depicting gourds, the reverse  
with scrolling *karakusa*, *Fuku* mark  
33.5cm., 13 in. diam.

† £ 80,000-100,000

€ 94,000-118,000 US\$ 106,000-133,000



Mitsuoka Tadanari, *Ko Kutani Akoda Monyo Hirabachi*, from *Kobijutsu: A Quarterly Review of the Fine Arts Number 13*, May 1966 (*Kobiju 13 tokushu meibutsu gire*), (Tokyo, 1966), p. 71-137.







66

**A YOSHIDAYA KUTANI DISH  
FUKU MARK EDO PERIOD, 19<sup>TH</sup> CENTURY**

九谷 色絵皿、江戸時代、福印、19世紀

the shallow dish with upturned rim decorated in green, blue, black, yellow and aubergine enamels with morning glory, the reverse with stylised and black and green enamels, *Fuku* mark  
25 cm., 9¾ in.

‡ £ 15,000-20,000  
€ 17,700-23,500 US\$ 19,900-26,500



Reverse

### A KAKIEMON DISH

EDO PERIOD, LATE 17<sup>TH</sup> CENTURY

柿右衛門 色絵八角皿、江戸時代、17世紀後期

of octagonal form decorated in iron-red, green blue and black enamels and gilt, with design of Sima Guang rescuing his drowning companion from a water jar, the wide rim with *karakusa* and flowerheads  
23.9 cm., 9¼ in.

the scene depicts the historian and statesman of the Song dynasty Sima Guang (1019–1086) rescuing his drowning friend from a larger jar, throwing stones to break it. The story was popular in the seventeenth century and Meissen reproduced the pattern in around 1730. The English Chelsea factory produced the pattern, becoming known as "Hob in the Well" around 1755.

For other Kakiemon-style, Meissen and Chelsea octagonal dishes see Nagatake Takeshi, Yabe Yoshiaki and Minamoto Hiromichi, eds., *Kakiemon no sekai: genryu kara gendai made* (Exhibition of the world of Kakiemon: from its origins to the present), exh. cat. (Tokyo, 1983), pls. 148–50.

John Ayers et al., *Porcelain for Palaces: The Fashion for Japan in Europe 1650–1750*, exh. cat. (London, Oriental Ceramic Society and British Museum, 1990), pls. 122, 192, and 193.

For a circular dish fired in Japan and enamelled in the Netherlands see Charlotte Rappard-Boon et al. *Imitation and Inspiration: Japanese Influence on Dutch Art From 1650 to the Present* (Amsterdam, Rijksmuseum, 1992), pl. 15.

For other Japanese examples see: Soame Jenyns, *Japanese Porcelain* (London, 1965), no. 76c; Alexandra Munroe and Naomi Noble Richards, eds., *The Burghley Porcelains*, exh. cat. (New York: Japan Society, Inc., 1986), pl. 100.

‡ £ 15,000-20,000  
€ 17,700-23,500 US\$ 19,900-26,500



### A VIENNA DISH

18<sup>TH</sup> CENTURY

ウィーン工房製 色絵八角皿、18世紀

the octagonal soft-paste dish decorated in polychrome enamels and gilt with the "Hob in the well" design  
19cm., 7½ in. diam.

The Sima Guang design (see lot 67) was reproduced by the Vienna factory in the late eighteenth century. The design closely imitates the Kakiemon prototype (see lot 67). The pattern has been known since the Chelsea factory produced the design around 1755 by the name 'Hob in the well,' apparently after a popular play called "Flora or Hob in the well" published by Thomas Doggett in 1698 and adapted by Colley Cibber in 1711.

‡ £ 1,500-2,000  
€ 1,800-2,350 US\$ 2,000-2,650





69

**A KAKIEMON DISH**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

柿右衛門、色絵皿、江戸時代、17世紀後期

the shallow dish with floral rim, decorated in iron-red, green, blue and black enamels and gilt, depicting plum, pine and bamboo, the border with peony sprays and pine 22cm., 8½ in. diam.

For a similar example, see Soame Jenyns, *Japanese Porcelain*, (London, 1965), pl. 66B.

‡ £ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,700

70

**AN ARITA DISH**

**EDO PERIOD, CIRCA 1670–80**

有田 染付皿、江戸時代、1670—80年頃

decorated in underglaze blue, depicting the scene known as Deshima Island with foreigners before a church 8cm., 3in. diam.

Recent research has shown that it may illustrate the City of Gothenberg in Sweden, as illustrated by Erik Dahlbergs in *Suecia Antiqua et Hodierna*, published in 1709. The print depicts the Kuarnberget windmill and the King's Gate, identifiable here

For a similar example and a Chinese version, see Soame Jenyns, *Japanese Porcelain*, (London, 1965), pl. 19A (i) and (ii).

‡ £ 1,500-2,000  
€ 1,800-2,350 US\$ 2,000-2,650



71

**AN IMARI BARBER'S BOWL**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

伊万里 色絵髭皿、江戸時代、17世紀後期

of typical form, decorated in iron-red and gilt on underglaze blue with a rare black enamel border, depicting an elaborate flower vase, with European mask handles, containing flowers, houses and landscapes to the border 26.8 cm., 10½ in. diam.

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000



# CERAMICS FOR GRAND EUROPEAN HOUSES

After centuries of blue and white china, the novel pure white of Kakiemon enamelled wares with brightly coloured flowers caused considerable delight in the late 17th century. It contrasted with the interiors of predominantly black hues of fashionable ebony, lacquer and ebonised or japanned furnishings.

James II's interest in porcelain was no doubt fostered by his daughter Mary Stuart. Through her marriage in 1677 to the Dutch Stadtholder William II or Orange she had become a fanatical gardener and patroness of the Delft factories, which provided the handsome garden pots and vases for her

plants. In 1685, when she became heiress presumptive to the English throne, Mary was devoting her attention to the creation of her garden villa at the palace of Het Loo, where she was assisted by the émigré Huguenot Daniel Marot (1661-1752), appointed architect to William of Orange. Mary and Marot created a dazzling cabinet of Het Loo with its paintings hung between pilasters decked with porcelain on gilt brackets. Additional items lined the mantelshelf and were reflected in the landscape-glass, which was surmounted by the pediment-shaped pyramid of porcelain. In

the seventeenth century, sideboard tables or stepped buffets were sited for the display of one's wealth and taste. At times of financial crisis the precious plate could be returned to coinage and their place on the sideboard substituted with porcelain. The publication of *Oevres du Sr. D. Marot* (The Hague, 1703 or 1712) helped to popularise the William and Mary style and the fashion of furnishing with porcelain. Fashionable ladies who mimicked the Queen's mania for china, were said to have ruined their families and estates with grievous expenses of their porcelain collecting.



72

THE PROPERTY OF AN AMERICAN COLLECTOR

UNKNOWN ARTIST  
DUTCH SHIPS (ORANDA BUNE)

EDO PERIOD, 19<sup>TH</sup> CENTURY

阿蘭陀船、江戸時代、19世紀

woodblock print, depicting two Dutch ships, one of which is firing a salute at Deshima (Nagasaki Bay)

horizontal oban:  
29.2 x 21 cm., 11<sup>3</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>4</sub> in.

The same image is illustrated in Willem van Gulik, *The Dutch in Nagasaki - 19th-Century Japanese Prints* (Amsterdam, 1998), p. 57.

£ 1,500-2,000  
€ 1,800-2,350 US\$ 2,000-2,650

73

THE PROPERTY OF A LADY

NOBUHARU ISONO (DATES UNKNOWN)  
NAGASAKI MIYAGE [NAGASAKI SOUVENIR  
ALBUM]

EDO PERIOD, LATE 19<sup>TH</sup> CENTURY

磯野信春（生没年不詳）、長崎土産、江戸時代、19世紀  
後期

1 volume book, woodblock printed, green cover, title page inside cover, 7 leaves of preface and introduction, followed by 2 single-page and 14 double-page illustrations, followed by 18 leaves of text

guide to Nagasaki, depicting among others Nagasaki bay with Dutch ships and Chinese boats, Dutch traders on the island of Deshima and Chinese traders at the *Tōjin-yashiki* [Chinese residence]

23 x 17 cm., 9 x 6<sup>5</sup>/<sub>8</sub> in.

£ 1,500-2,000  
€ 1,800-2,350 US\$ 2,000-2,650





74

ANOTHER PROPERTY

**AN ARITA DISH ORDERED FOR THE DUTCH EAST INDIA COMPANY**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

有田 染付芙蓉手VOC大皿、江戸時代、17世紀後期

the circular dish with wide rim decorated in underglaze blue with a central roundel depicting the initials of the Dutch East India Company "VOC" (Vereenigde Oostindische Compagnie), surrounded by birds among foliage, bordered by six panels of flowers  
36.5 cm., 14.3 in. diam.

Dishes with the VOC monogram demonstrate the role of the East India Company trade in East-West relations. The dishes are not mentioned in trade documents but were probably specially ordered for use by company staff at the factory on Deshima and other factories in Asia including Batavia.

For a similar example in the Ashmolean Museum Oxford, see: John Ayers, Oliver Impey and J.V.G. Mallet, *Porcelain for Palaces, the Fashion for Japan in Europe, 1650–1750*, an exhibition organised with the British Museum, (London, 1991), no. 32 p.94; in the Metropolitan Museum of Art, see: Martin Lerner, *Blue and White, Early Japanese Export Ware* (New York, 1979), no. 59, and see: Oliver Impey, *The Early Porcelain Kilns of Japan* (New York, 1996), p. 11.

For further discussion on this style of dish see: C. J. A Jörg, *Interaction in Ceramics, Oriental Porcelain and Delftware* (Hong Kong, 1984), pl. 63, p. 108.

For a similar example, see Soame Jenyns, *Japanese Porcelain*, (London, 1965), pl. 14.B.

£ 10,000-15,000  
€ 11,800-17,700 US\$ 13,300-19,900



75

THE PROPERTY OF A EUROPEAN GENTLEMAN

**A KAKIEMON DISH**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

柿右衛門 色絵皿、江戸時代、17世紀後期

the moulded foliate rimmed dish decorated in green, blue, yellow, iron red and black enamels with a tiger bending around bamboo beside plum blossom, five spur marks, chocolate rim  
28.3 cm., 11¼ in. diam.

This design was copied by Meissen c.1730. For a flask with the pattern, see John Ayers, Oliver Impey and J.V.G. Mallet, *Porcelain for Palaces, the Fashion for Japan in Europe, 1650–1750*, (London, 1991), no. 293, p.260.

£ 15,000-18,000  
€ 17,700-21,200 US\$ 19,900-23,800



76

THE PROPERTY OF A EUROPEAN GENTLEMAN

**A RARE KAKIEMON DISH**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

柿右衛門 色絵皿、江戸時代、17世紀後期

the moulded dish with lobed panels in the manner of a Delft dish, decorated in iron-red, green, yellow, blue and black enamels and gilt with a *ho-o* birds among sprays of peony and banded hedges  
25 cm., 9⅞ in. diam.

The lobed form is derived from European metalwork dishes copied by Delft or German tin glazed ware. For a German dish of similar design, see a tinglazed earthenware dish in the Metropolitan Museum of Art, Hans Syz Collection, (1995.268.6).

£ 6,000-8,000  
€ 7,100-9,400 US\$ 8,000-10,600



77

77

THE PROPERTY OF A LADY

**A KAKIEMON BOWL**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

柿右衛門 色絵鉢、江戸時代、17世紀後期

a deep bowl with wide rim of quatrefoil form, decorated in iron-red, green, yellow, blue and black enamels with a central *ho-o* bird roundel, the exterior with plum, pine and bamboo, flowerheads to the rim  
16cm., 6 ⅔ in. wide.

£ 4,000-6,000  
€ 4,700-7,100 US\$ 5,300-8,000



78

VARIOUS PROPERTIES

**A PAIR OF ARITA FLASKS**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

有田 染付瓶 一对、江戸時代、17世紀後期

each of rectangular form with rounded shoulders and ring necks, decorated in underglaze blue with panels of chrysanthemums

(2)

each: 27.5 cm., 11 in. high

For another example in the Metropolitan Museum of Art see: Martin Lerner, *Blue and White: Early Japanese Export Ware* (New York, 2013). These flasks are based on European models primarily in glass.

For further information, see D. F. Lunsingh Scheurleer, 'Japans porselein met blauwe decoraties uit de tweede helft van de zeventiende en de eerste helft van de achttiende eeuw', *Mededelingenblad Vrienden van de Nederlandse Ceramiek*, (Amsterdam, 1973), pls. 167-170, pp.38-39.

£ 15,000-18,000

€ 17,700-21,200 US\$ 19,900-23,800

79

**A PAIR OF ARITA EWERS AND COVERS**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

有田 染付水注 一对、江戸時代、17世紀後期

the ewers with loop handles, applied chrysanthemum flowerhead ends and bamboo shaped spouts, decorated in underglaze blue with *ho-o* birds and scrolling foliage, the covers with knob finials similarly decorated

(2)

each: 23.5 cm., 9¼ in. high

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,300-19,900

80

**A PAIR OF ARITA APOTHECARY BOTTLES**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

有田 染付欧文字瓶 一对、江戸時代、17世紀後期

of typical form with tall tapering necks and two wide rim flanges, each decorated in underglaze blue with peony and pomegranate sprays with the initials IVH, in a laurel wreath

(2)

each: 24cm, 9½ in. high

Joan van Hoorn (1653–1711) (IVH) was Governor-General of the Dutch East Indies from 1704 until 1709.

For another example in the Metropolitan Museum of Art see: Martin Lerner, *Blue and White: Early Japanese Export Ware* (New York, 2013)

£ 10,000-15,000

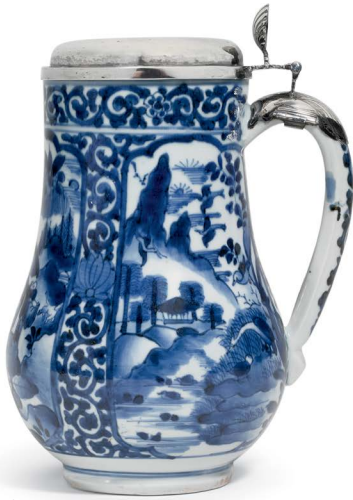
€ 11,800-17,700 US\$ 13,300-19,900



Opposite: Lots 78-80







81



Silver cover detail

81

THE PROPERTY OF A DUTCH GENTLEMAN

**AN ARITA TANKARD**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

有田 染付タンカード、江戸時代、17世紀後期

of typical form with loop handle decorated in underglaze blue with panels of figures in landscapes, the handle with scrolling *karakusa*, with silver cover and hinged mount, the top engraved (see image)

18cm, 7 2/8 in. high

£ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000

82

**A KAKIEMON-STYLE DISH FUKU MARK**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

柿右衛門様式 染付大皿、福印、17世紀後期

the moulded lobed dish decorated in underglaze blue in the Kakiemon-style with courtiers beneath bamboo bordered by panels of *ho-o* birds, flowers and foliage, *Fuku* mark chocolate rims

37 cm., 14½ in.

£ 3,000-4,000

€ 3,550-4,700 US\$ 4,000-5,300



82

83

**A RARE ARITA DISH**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

有田 染付大皿、江戸時代、17世紀後期

the circular dish with wide rim decorated in underglaze blue with *bijin* in Chinese Kraak style

38 cm., 15 in. diam.

£ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000



83

84

**AN ARITA TANKARD**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

有田 染付タンカード、江戸時代、17世紀後期

of typical form decorated in underglaze blue with figures in landscapes, loop handle decorated with *karakusa*

24 cm., 9¼ in. high.

A similar example sold in these rooms, Fine Japanese Art sale, 6<sup>th</sup> November 2018, lot 62.

Tankards were ordered from Japan by the VOC (the Dutch East India Company) in different shapes and sizes from 1663. Stoneware examples were sent to be copied and many were later mounted in silver or pewter (see lot 81).

£ 1,800-2,500

€ 2,150-2,950 US\$ 2,400-3,350

Opposite: Lot 84

85

THE PROPERTY OF A EUROPEAN GENTLEMAN

**TWO LARGE BLUE AND WHITE ARITA CHARGERS**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

有田 染付大皿 二客、江戸時代、17世紀後期

each with wide rim and decorated in underglaze blue in the Kraak-style with buddhistic emblems (2)

55 cm., 21½ in. diam. and 43 cm., 17 in. diam.

For the first, see a similar example, Soame Jenyns, *Japanese Porcelain*, (London, 1963), pl. 16A.

‡ £ 2,500-3,000

€ 2,950-3,550 US\$ 3,350-4,000



85  
(part lot)

86

THE PROPERTY OF A EUROPEAN GENTLEMAN

**A KAKIEMON-STYLE BOWL AND COVER FUKU MARK**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

柿右衛門様式 染付鉢、福印、江戸時代、17世紀後期

the octagonal bowl decorated in underglaze blue with panels of stylised peacocks, pine, bamboo and flowers, the cover similarly decorated, bamboo finial 20.5 cm., 8¼ in.

£ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000



86

87

**A KAKIEMON STYLE BOWL AND COVER**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

柿右衛門様式 染付鉢、江戸時代、17世紀後期

the deep bowl with domed cover decorated in underglaze blue in the Kakiemon style with flowers and foliage, the cover surmounted with a *karashishi* finial 25.5 cm., 10 in.

£ 3,000-4,000

€ 3,550-4,700 US\$ 4,000-5,300



84



87



88  
(one of a pair)



89



90

88

**A PAIR OF KAKIEMON-STYLE DISHES**  
**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

柿右衛門様式 染付輪花皿一対、江戸時代、17世紀後期

each of lobed form decorated in underglaze blue with courtiers, scholars and attendants beneath pine and bamboo, chocolate rims

(2)  
each: 22 cm., 8¾ in. diam.

A similar pair sold in these rooms, *Fine Japanese Art*, 6<sup>th</sup> November, 2018, lot 51.

£ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000

89

**A LOBED KAKIEMON DISH**  
**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

柿右衛門 染付輪花皿、江戸時代、17世紀後期

decorated in underglaze blue with scholars beside a waterfall bordered by tigers among bamboo, chocolate rim  
13 cm., 12 in. diam.

For a similar example, see Soame Jenyns, *Japanese Porcelain*, (London, 1965), pl. 21B.

£ 5,000-7,000  
€ 5,900-8,300 US\$ 6,700-9,300

90

**A PAIR OF IMARI DISHES**  
**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

伊万里 色絵輪花皿 一対、江戸時代、17世紀後期

each of lobed form decorated in iron-red and gilt on underglaze blue with a centre of a vase of flowers, each with a Johanneum mark, N+44

(2)  
each: 26 cm., 10 in. diam.

**PROVENANCE**

Augustus the Strong, Dresden

£ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000

91

**AN OCTAGONAL IMARI VASE**  
**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

伊万里 色絵壺、江戸時代、17世紀後期

of octagonal form decorated in iron-red, green, yellow, aubergine, black enamels with *ho-o* birds among peony  
59.5 cm., 23 ½ in. See image on opposite page

For a similar example, see Christaan Jörg, *Fine Curious Japanese Porcelain in Dutch collections* (Amsterdam, 2013), p334

£ 15,000-20,000  
€ 17,700-23,500 US\$ 19,900-26,500

Opposite: Lot 91



PROPERTY OF A EUROPEAN COLLECTOR

**A PAIR OF IMARI BOTTLE VASES**  
**EDO PERIOD, LATE 17TH CENTURY**

伊万里 色絵壺 一對、江戸時代、  
 17世紀後期

oviform with tall tapering necks decorated in iron red, green, aubergine and black enamels and gilt on underglaze blue with lotus leaf shaped panels depicting *bijin* in a floral landscape surrounded by birds in pine branches, beneath floral design to the neck, gilt rims

(2)  
 each: 25 cm., 9 $\frac{7}{8}$  in. high.

For a similar pair of Imari *tokkuri* in the collection of Augustus the Strong, Dresden, see Fredrich Reichel, *Early Japanese Porcelain, Arita Porcelain in the Dresden Collection*, (Leipzig, 1980), pl.56

£ 3,000-4,000  
 € 3,550-4,700 US\$ 4,000-5,300



**A PAIR OF IMARI VASES AND COVERS**

**EDO PERIOD, LATE 17TH CENTURY**

伊万里 色絵德利 一對、江戸時代、  
 17世紀後期

each of octagonal form with domed covers, decorated in iron-red, black, green enamels and gilt on underglaze blue with *bijin* and attendants beneath brocade designs, the covers surmounted by *karashishi* finials

(2)  
 each: 63 cm., 25 in. high

£ 8,000-10,000  
 € 9,400-11,800 US\$ 10,600-13,300



94

**A FINE PAIR OF IMARI CHARGERS  
EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

伊万里 色絵大皿 一对、江戸時代、  
17世紀後期

each with broad rim, decorated in iron-red, black enamels and gilt on underglaze blue with roundels of *bijin* before a pavillion beneath pine, all elegantly bordered by gold *karakusa*

(2)

each: 54 cm., 21¼ in. diam.

These Imari chargers were probably a special order as they are grandly over-decorated in gold, making them very lavish.

£ 15,000-20,000

€ 17,700-23,500 US\$ 19,900-26,500



THE PROPERTY OF A DUTCH COLLECTOR

**A KAKIEMON TEAPOT****EDO PERIOD, LATE 17TH CENTURY**

柿右衛門 色絵ティーポット、江戸時代、17世紀後期

of lobed form with loop handle, spout and cover with floral finial, decorated in iron-red, green, yellow, black and blue enamels with floral sprays of chrysanthemums and wild pinks

14 cm., 5½ in.

A similar example, from the collection of the Duchess of Lauderdale, Ham House, London, is now in an English private collection, purchased from the 1948 sale when objects were deaccessioned. The Laurerdales were among the earliest tea drinkers and this style of teapot would have been an exotic luxury used in the "Duchess's Private Closet". The closet was typical of a lady's apartments that served as a tea room and together with the tea table, was furnished with *japanned* chairs and lacquer boxes for sweetmeats and tea.<sup>1</sup>

1. For further information see essay *Luxury Ceramics and Objets d'Art formerly at Ham House* by Patricia F. Ferguson, Christopher Rowell, ed., *Ham House 400 Years of Collecting and Patronage*, (Yale, 2013), pp.309-324.

A further example from the collection of Sir Augustus Wollaston Franks is in the British Museum, ref. Franks.1034. Franks was the keeper of the Department of British and Medieval Antiquities at the British Museum from 1866 to 1896.

For an example in the Groningen Museum, Groningen inv.no MB10, see Dr Christiaan J. A. Jörg, *Interactions in Ceramics: Oriental Porcelain and Delftware* (Hong Kong, 1984), pl.78 p.124.

For a similar example, see Soame Jenyns, *Japanese Porcelain*, (London, 1965), pl. 59A.

£ 2,500-3,000

€ 2,950-3,550 US\$ 3,350-4,000

THE PROPERTY OF A DUTCH COLLECTOR

**A KAKIEMON VASE****EDO PERIOD, LATE 17TH CENTURY**

柿右衛門 色絵壺、江戸時代、17世紀後期

the sixteen sided vase decorated in iron-red on underglaze blue with chrysanthemum sprays, the shoulder with scrolling foliage

£ 8,000-10,000

€ 9,400-11,800 US\$ 10,600-13,300



95



96



97





97

THE PROPERTY OF A LONDON COLLECTOR

**A LARGE KAKIEMON BOWL**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

柿右衛門 色絵大鉢、江戸時代、17世紀後期

the deep bowl with narrow everted rim decorated in vivid iron-red, green, yellow, black enamels with a central roundel depicting a mountain landscape bordered with bamboo among rocks, the exterior with scrolling foliage  
38 cm., 14<sup>7</sup>/<sub>8</sub> in. diam.

£ 8,000-10,000

€ 9,400-11,800 US\$ 10,600-13,300

98

THE PROPERTY OF A EUROPEAN GENTLEMAN

**A RARE KAKIEMON DISH**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

柿右衛門 色絵皿、江戸時代、17世紀後期

the moulded dish with twenty-one rim facets, a large trefoil leaf, two ginkgo leaves and six small leaves, decorated in iron red, green, blue, yellow and black enamels with three boats returning to the shore at Matsushima, one of the three celebrated beauty spots of Japan  
17.5 cm., 6<sup>3</sup>/<sub>4</sub> in. diam.

For further examples see:

Soame Jenyns, *The Polychrome Wares Associated with the Potters Kakiemon*, Transactions of the Oriental Ceramic Society 1937-1938, XIV (London, 1938), no. 8a.

William Bowyer Honey, *The Ceramic Art of China and Other Countries of the Far East* (London, 1945), no. 181b.

Victor Rienaecker, *The Richard de la Mare Collection of Japanese Ceramic Wares, Part 1*, Apollo (November, 1946), fig. VIII.

*Catalogue of an Exhibition of Japanese porcelain*, intro. by Soame Jenyns (London, the Oriental Ceramic Society, 1956), cat. no. 134

Soame Jenyns, *Japanese Porcelain* (London, 1965), pl. A and cover of paper dust jacket. Hayashiya Seizo, *Kakiemon/Nabeshima*, vol. 6 of *Nihon no toji* (Japanese ceramics) (Tokyo, 1972), pl. 143.

Hayashiya Seizo, *Kakiemon*, vol. 9 of *Nihon no toji* (Tokyo, 1974), pl. 143.

Nishida Hiroko, *Kakiemon*, vol. 24 of *Nihon toji Zenshu* (Tokyo, 1977), pl. 56.

£ 20,000-30,000

€ 23,500-35,300 US\$ 26,500-39,700



Detail of the ceiling of Schloss Oranienburg, Augustin Terwesten, 1695

99

## A LARGE KAKIEMON VASE

EDO PERIOD, LATE 17<sup>TH</sup> CENTURY

柿右衛門 色絵壺、江戸時代、17世紀後期

oviform with short ring neck and deep foot rim, decorated in iron-red, green yellow, aubergine, blue and black enamels, with three panels each containing two Chinese figures, one under a parasol and the other with a fan, amongst plum and bamboo issuing from rockwork, a bird perched in the upper bowing branches, the panels divided by flowerheads and scrolling foliage, the neck and foot with underglaze blue circumferential lines alternately bordering flowers and geometric design  
45.8 cm., 18 in. high.

This is one of the grandest designs in Kakiemon and was much coveted in European collections. The largest group of these vases is in the collection of Augustus the Strong Elector of Saxony in Dresden. The collections are currently being catalogued by Dr. Christiaan J. A. Jörg, and recently discussed in his lecture in November 2018, Porcelain Circling the Globe, as part of the Dresden Porcelain Project.

The shape is Chinese and the panel design shows two Chinese figures, one holding a Chinese-style fan, the other a domed parasol. The inspiration for the composition of plum, chrysanthemum and bamboo with oversized bird and blossoms comes from the Chinese enamels of the late Kangxi period (1662-1722), and the figure types can be found on 17<sup>th</sup> century Chinese blue and white export wares of the Transitional period (1620-1683).

Similar examples are in the Royal Collection at Hampton Court Palace, the collection of the Duke of Marlborough

at Blenheim Palace, the collection of the Duke of Bedford at Woburn Abbey, the Victoria & Albert Museum and the Tokyo National Museum.

For the example at Blenheim Palace, see Mark Hinton and Oliver Impey, *Kakiemon Porcelain from the English Country House* (London, 1989), pl. 35 p. 57.

For further examples in Japanese collections see:

Kurita Museum: <http://www.kurita.or.jp/imari/catalog/index.htm> (ref.no. 56).

Imazumi Motosuke, *Genshoku Nihon no meito Ko-Imari to Kakiemon* [Important Japanese polychrome ceramics: Ko-Imari and Kakiemon] (Tokyo, 1970), pl. 67.

Kurita Hideo, *Kurita korekushon kiseki to tenkai/History of the Kurita Collection and Museum* (Tokyo, 1990), unnumbered color pl.; Hayashiya Seizo, *Kakiemon*, vol. 9 of *Nihon no toji* (Tokyo, 1974), pl. 94; *ibid*, *Kakiemon/Nabeshima*, vol. 6 of *Nihon no toji* (Tokyo, 1972), pl. 94.

Nagatake Takeshi, Yabe Yoshiaki and Minamoto Hiromichi, eds., *Kakiemon no sekai: genryu kara gendai made* [Exhibition of the world of Kakiemon: from its origins to the present], exh. cat. (Fukuoka, 1983), pl. 8 (Sakaida Kakiemon Collection).

In a painting by Augustin Terwesten on the ceiling of Schloss Oranienburg in Berlin (see above), there is a vase of this shape and pattern. As this ceiling was completed by 1695 this provides a secure *terminus ad quem* date for the type.

£ 120,000-180,000

€ 141,000-212,000 US\$ 159,000-238,000



### A RARE LARGE IMARI DISH

#### EDO PERIOD, 18<sup>TH</sup> CENTURY

伊万里 色絵大皿、江戸時代、18世紀後期

the circular dish with wide rim decorated in iron-red, black, green and aubergine enamels and gilt on underglaze blue with the design known as *la Dame au Parasol*, the reverse with insects in iron-red 51 cm., 20 in. diam.

Cornelis Pronk was a Dutch draughtsman and porcelain designer. Born in 1691, he became a pupil of Jan van Houten and Arnold Boomen. He was commissioned by the Dutch East India Company to make a series of designs to be used for porcelain. The first dawning was in 1734 and received in Batavia in 1735. This one (see below) was the only known design to be produced both in Japanese and Chinese porcelains and became known as *La Dame au Parasol*. In sending the drawings to Japan Volker records, "we are pleased that your Honours have had the drawings of porcelains, sent from this country, presented to the Japanese factors in order to test out whether the same can be made in Japan in conforming with the drawings (...)"<sup>1</sup>

However, it did not prove possible to agree a reasonable price with the Japanese potters and no orders were placed. In 1740, the merchants abandoned their attempts on orders of the Dutch East India directors. A small number of pieces were made in Japan and until now only dinner plates are known, Groninger Museum acquired a small saucer dish. Now unrecorded is this large dish which suggest, it was a private commission.

T. Volker, *The Japanese Porcelain Trade of the Dutch East India Company after 1683* (Leiden, 1959), p. 78–81.

For a similar example, see Soame Jenyns, *Japanese Porcelain*, (London, 1965), pl. 46A.

£ 70,000-90,000  
€ 82,500-106,000 US\$ 92,500-119,000



Cornelis van Noorde (1731-1795)  
Portrait of the artist Cornelis Pronk, bust PK-T-760  
Leiden University Library, PK-T-760



Ontwerptekening voor en bord met een dame parasol.  
Cornelis Pronk, in or after 1734 - in or before 1736  
Rijksmuseum, Amsterdam.



**A RARE KAKIEMON FIGURE OF A  
WAKASHU [YOUNG MAN]**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

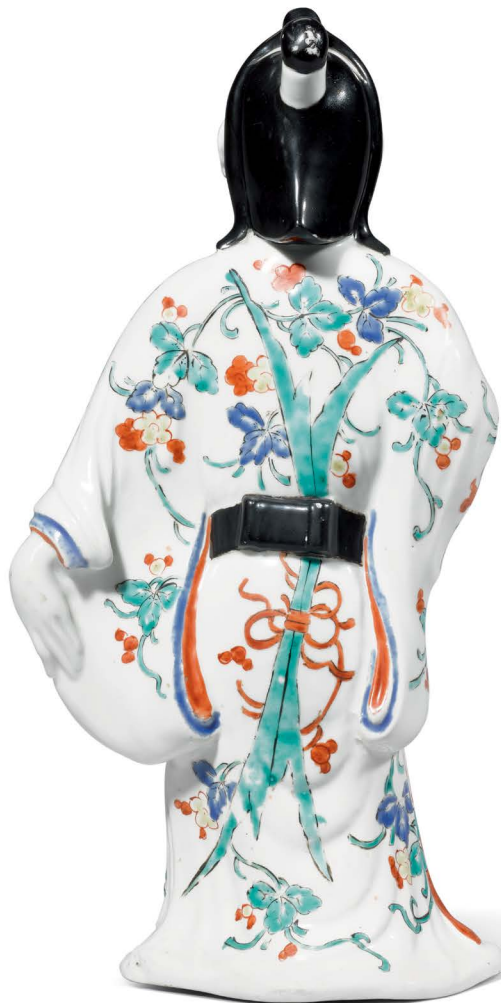
柿右衛門 色絵若衆置物、江戸時代、17世紀後期

the standing figure holding a folded fan tucked into his *obi*, decorated in the vibrant Kakiemon palette of iron-red, green, yellow, blue, the *kimono* decorated with scrolling flowers and foliage and *naoshi*, the coiffure enamelled in black  
30.5 cm., 12 in. high.

For a similar example, see Soame Jenyns, *Japanese Porcelain*, (London, 1965), pl. 55B.

£ 80,000-100,000

€ 94,000-118,000 US\$ 106,000-133,000



Reverse



# WARES FOR THE DOMESTIC MARKET

LOTS 102-108



102

**A RARE KO-IMARI VASE**  
**EDO PERIOD, MID 17<sup>TH</sup> CENTURY**  
伊万里 色絵壺、江戸時代、17世紀中期

the faceted vase with short neck decorated in iron-red, green, yellow and aubergine black enamels with panels of flowers among rockwork, bordered by panels of grapes and vine, gold lacquer repairs  
27 cm., 10½ in.

£ 30,000-40,000  
€ 35,300-47,000 US\$ 39,700-53,000

THE PROPERTY OF A EUROPEAN COLLECTOR

**AN ARITA BOTTLE VASE**

**EDO PERIOD, MID-LATE 17<sup>TH</sup> CENTURY**

有田 染付壺、江戸時代、17世紀中期—後期

of octagonal form decorated in underglaze blue with panels of chrysanthemums and rockwork, the elegant engraved and chased silver mount in Islamic style, French, 19<sup>th</sup> century, with French control mark for 800 standard silver  
51 cm., 20 in. high.

£ 6,000-8,000

€ 7,100-9,400 US\$ 8,000-10,600





Hizen porcelain ware (Imari ware) accomplished a remarkable technological innovation during the late 1640s to 1650s by introducing the skills of Chinese porcelain. During the early time the export was expanded in place of Chinese porcelain, a number of works was manufactured imitating Jingdezhen

ware of late Ming dynasty. This blue and white vase seems also to be influenced by Jingdezhen ware by looking at its shape and its decoration on the shoulder. Examples with similar characteristics were found in Chokichidani kiln, one of Arita kilns. The production year should be around 1650s – 1660s.

Professor Ohashi Koji, Director Emeritus,  
Kyushu Ceramic Museum



© Victoria and Albert Museum, London.  
George Wingfield Digby (far right), John Pope-Hennessy and Jennie Lee at the V&A

104

FORMERLY IN THE COLLECTION OF THE LATE GEORGE WINGFIELD DIGBY, SHERBORNE CASTLE, DORSET

**A KO-IMARI VASE**

**EDO PERIOD, CIRCA 1650**

伊万里 染付壺、江戸時代、1640—50年頃

the rare early oviform vase with tall neck rim, decorated in underglaze blue with panels of grapes and vine  
29.5 cm, 11<sup>5</sup>/<sub>16</sub>in. high

**PROVENANCE**

George Wingfield Digby, curator of textiles at the Victoria and Albert Museum, London  
He was a renowned collector of Japanese ceramics and modern British potters

£ 25,000-30,000  
€ 29,400-35,300 US\$ 33,100-39,700



This is an early enamelled work of Arita, Hizen region, even though this type has been conventionally called “Ko-Kutani” style. It is a *gosaide* dish decorated with deep green, purple, blue, yellow colours and black lines on the body, fired at high temperature with underglazed blue lines both on the interior and the exterior. Among early enamelled works, there are numbers of large dishes with underglazed doubled lines inside of the foot made in Arita, around the late 1640s to the beginning of 1650s.

Professor Ohashi Koji, Director Emeritus, Kyushu Ceramic Museum

105

**A KO-KUTANI STYLE DISH**

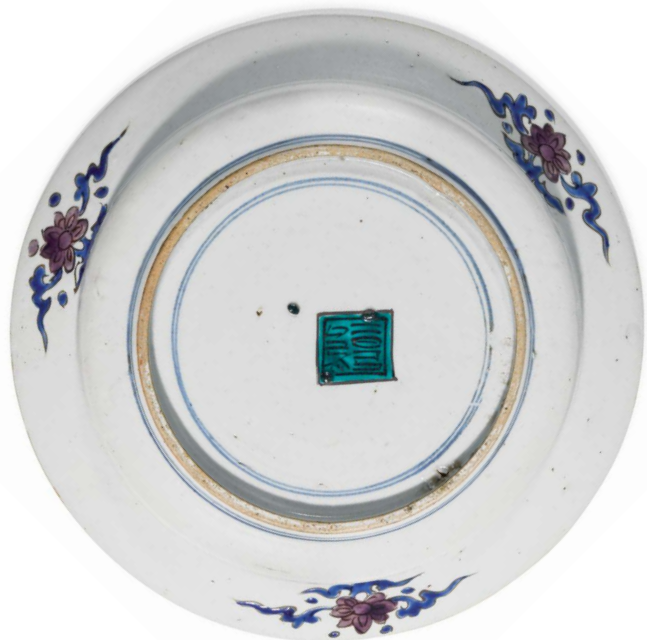
**FUKU MARK, EDO PERIOD, CIRCA 1650-1660**

九谷 色絵皿、江戸時代、1650-1660年頃

the helmet shaped dish (*kabuto-gata*) decorated in purple, yellow, green, blue and black enamels with a central roundel of pine trees among rocks beneath clouds, bordered by vertical stripes in yellow, blue and purple, the rim with a wreath pattern, the reverse with floral sprays and *Fuku* mark  
26.4 cm, 10<sup>3</sup>/<sub>8</sub> in.

‡ £ 50,000-70,000

€ 59,000-82,500 US\$ 66,500-92,500



Reverse



106

**A FINE SET OF FIVE NABESHIMA  
DISHES**

**EDO PERIOD, LATE 17<sup>TH</sup> CENTURY**

鍋島 色絵皿 五客、江戸時代、17世紀後期

of circular form on high ring foot each  
decorated in iron-red, yellow and green  
enamels with hydrangea among brushwood  
fences, the foot with comb design  
(5)

15 cm., 5<sup>7</sup>/<sub>16</sub> in. diam.

‡ £ 40,000-60,000

€ 47,000-70,500 US\$ 53,000-79,500



107

**A FINE SHOKI IMARI BOTTLE VASE**  
**EDO PERIOD, CIRCA 1640-50**

伊万里 染付壺、江戸時代、1640-50年頃

the early bottle vase with tall neck decorated  
in underglaze blue with roundels of various  
*mon*

31.5 cm, 12½ in. high

‡ £ 15,000-20,000

€ 17,700-23,500 US\$ 19,900-26,500



108

**AN EARLY ENAMELLED VASE AND COVER**

**EDO PERIOD, MID-17<sup>TH</sup> CENTURY**

色絵壺、江戸時代、17世紀中期

the oviform vase and domed cover with flattened knob finial decorated in iron-red, yellow, blue, green and purple and black enamels with roundels interspersed on an iron-red ground of patterns such as *manji* based key fret and a *shippo* pattern, with designs of hares, deer, cranes and *ho-o* birds, the vase has an unusual and rare element of being detailed in silver

(2)

27.3 cm. 10¾ in. high

**PROVENANCE**

Li Yagoro

A slightly similar jar, decorated with a design of flowering wisteria, is in the Museum für Kunst Gewerbe, Hamburg

‡ £ 30,000-50,000

€ 35,300-59,000 US\$ 39,700-66,500

# PROPERTY OF A EUROPEAN GENTLEMAN

## A PORTABLE CHRISTIAN SHRINE

When Francis Xavier, one of the founders of the Society of Jesus (the Jesuits) arrived in Japan in 1549 to commence his missionary work of converting the Japanese to Christianity, he brought with him several Italian paintings of religious subjects of Christ, the Virgin Mary and various saints. These were originally intended to decorate the various churches which he hoped to construct, but as time went by he realised that was an increasingly strong demand from local converts for copies of these religious images to assist them in their devotions, and at the same time these images were extremely useful for spreading farther afield the knowledge of Christianity.

As Francis Xavier was deemed to be a representative of the King of Portugal he received a friendly welcome despite the misgivings of the local governor and his teaching of Catholicism met with great initial success. In a short while the demand for hanging lacquer shrines and portable lecterns exceeded the supply, and the Jesuits commissioned further works from the Jesuit Curia in Rome but, owing to the long time gap, in many cases several years, between

the original request and its subsequent delivery in Japan they were obliged to commission local Japanese artists to produce copies of the paintings and at the same time to arrange for their hanging lacquer cases to be made by local artisans in Kyoto. As a consequence the majority of these oil paintings on copper or wooden panels show a European stylistic influence, whereas the lacquer cases are decorated with a mingling of European and Japanese Kano style. At the same time a Neapolitan Jesuit, Brother Giovanni Niccolò (1563-1626) who had arrived in Nagasaki in 1583, set up the Jesuit Art Academy in Kyushu which became an active centre for many Chinese and Japanese students.

Very few of these pieces remain to-day as Christianity was banned by the Tokugawa Shogunate in 1620, the missionaries were expelled and a long campaign of execution and persecution against both those missionaries who remained illegally and all their converts was carried out and virtually every item of Christian significance was systematically rooted out and destroyed. In fact the practice of Christianity

was totally banned until the Meiji (1868-1912) period. As a consequence these portable Christian shrines are extremely rare and only about twenty are currently known to have survived.

The existence of such Nanban ('Southern Barbarian') shrines was first recognized by Martha Boyer in 1951 (Boyer, *Japanese Export Lacquer* [Copenhagen, 1951], p. xxvii, pl.23). Subsequent research by the Japanese lacquer scholars Okada Jo and Arakawa Hirozaku, as well as by Toshio Watanabe, Haino Akio and Oliver Impey subsequently discovered further examples. For a similar example now in the Kyushu National Museum collection, see *Sezon Museum of Art and Shizuoka Prefectural Museum of Art*, eds, 'Porutogaru to Nanban bunka' ten: *Mezase toho no kuniguni* ['Portugal and Nanban culture' exhibition: *Via Orientals*] (Tokyo, 1993), p.206, no.184 and go to the Kyushu National Museum website (Japanese): [http://www.kyuhaku.jp/collection/collection\\_gl01.html](http://www.kyuhaku.jp/collection/collection_gl01.html). For another shrine see Oliver Impey, *Japanese Export Lacquer 1580-1850* (Amsterdam, 2005), p.186, fig.445.





109

THE PROPERTY OF A EUROPEAN GENTLEMAN

**A PORTABLE CHRISTIAN SHRINE**  
**MOMOYAMA PERIOD, 16<sup>TH</sup> CENTURY**  
 花文蒔絵螺鈿聖龕、桃山時代、16世紀

the shallow rectangular frame with curved architectural top and two hinged doors and inner frame, copper gilt fittings engraved with chrysanthemum *mon*, the interior of the doors decorated in gold *hiramaki-e* and inlaid in mother-of-pearl with panels of

*fuyo* bordered by a rare design of stylised flowerheads, the exterior with *tachibana* and wild pinks bordered with similar flowerheads and *hanabishi*, the top with a roundel depicting a crucifix surrounded by a geometric design, the reverse in black lacquer, the frame containing a Western painting in oils, probably South American, of the Virgin and Child surrounded by the Apostles and angels playing instruments, the Holy Dove above  
 49 cm., 19½ in. high.

The painting is based on a Spanish or Portuguese engraving. The scene depicts amongst others, Saints John, James, Peter, Catherine, Alexandria, Anne and Mary Magdalene. It is possible the pigments were overpainted in Mexico as Nanban lacquers including shrines were sent from Japan to Manila and thence to Nueva España (Mexico). There is a Momoyama frame containing a similar painting in a Private Collection (see Christie's Thursday 8th December 2016 Art of Japan lot 72).

W £ 120,000-180,000  
 € 141,000-212,000 US\$ 159,000-238,000







110

ANOTHER PROPERTIES

**A LACQUERED SHIELD FOR THE DUTCH MARKET**

**EDO PERIOD, MID-LATE 17<sup>TH</sup> CENTURY**

花鳥文蒔絵盾、江戸時代、17世紀中期—後期

the almost circular leather shield decorated in gold, black, silver, *hiramaki-e* and *takamaki-e* with a coat of arms surrounded by birds flying among flower sprays including wisteria, plum blossom and *fuyo* on a black ground with a gold *hiramaki-e* border to the rim, the shield constructed of buffalo leather 55 cm., 21¾ in. high

Leather shields made from buffalo hide were exported from Bengal for lacquering. One of the earliest records of export for shields is 1647 "sent to Japan a crate of 35 shields received from Bengal to be lacquered black with all kinds of foliage."<sup>1</sup> In 1657, Batavia

ordered 51 shields lacquered black and gold but twelve were lost off the coast of Hakata in a great storm, when lacquer workers were returning from Nagasaki to Kyoto.

The earliest known dated shield, is that made for Frederik Coyett, Opperhoofd in Deshima in 1648, and this has a very similar design to the above of a central coat of arms surrounded by sprays and flying birds. Other known examples are in the Östasiatiska Museet, Stockholm, Rijksmuseum, Amsterdam: inventory no. NG1978-92 and NG-NM-541 and the Ashmolean Museum, Oxford, inv. no. 1992.1.<sup>2</sup>

1. The Dagregisters Deshima 1657-58.

2. Oliver Impey, Christian Jörg, *Japanese Export Lacquer, 1580-1850*, (Amsterdam, 2005) pl. 461-464, p.193

£ 20,000-30,000  
 € 23,500-35,300 US\$ 26,500-39,700



111

THE PROPERTY OF A LADY

**A LACQUER CHEST**

**MOMOYAMA PERIOD, LATE 16<sup>TH</sup>  
CENTURY**

蒔絵螺鈿洋櫃、桃山時代、16世紀後半

the rectangular chest with hinged domed cover, the panels on the cover with raised bands, decorated in gold *hiramaki-e* and inlaid in mother of pearl on a black ground with copper gilt fittings, and replacement European hinges

47 cm., 18½ in. long

Ordered for the Portuguese market, this form with raised bands is relatively unknown with only one other published, see Oliver Impey, Chrisiaan Jörg, *Japanese export lacquer 1580-1850* (Amsterdam, 2005) p. 149 pl. 321.

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,300-19,900

# RE-INVENTING LACQUER ART IN MODERN JAPAN

Appointed as *Teishitsu gigein* [Imperial Household Artist] in 1902 (Meiji 35), Shirayama Shosai (1853-1923) was one of the most celebrated artists of his time. With contemporaries of him that included Shiata Zeshin and Ikeda Taishin, Shosai co-founded the Japan Lacquer Society (*Nihon shikkokai*) in 1890 and contributed to the foundation of the Lacquer Department of the Tokyo Art School (*Tokyo bijutsugakko*) with the aim to both preserve and modernise traditional Japanese aesthetics.

As for all artists of that time, Shosai's artistic career was profoundly affected by the political circumstances in Japan in the wake of westernisation. In 1865, at the age of twelve, Shosai started his career as an apprentice in a workshop for sword accessories. However, due to the fall of the Tokugawa shogunate in the mid-19<sup>th</sup>

century, demand for these accessories was decreasing, and the new government of Meiji would issue the Sword Abolishment Edict (*Haitorei*) shortly thereafter in 1876. Consequently, Shosai quickly shifted his career to lacquer at the age of seventeen and received a nine-year training in the *maki-e* technique under Kobayashi Kozan.

At the age of twenty-seven, Shosai joined the Kiritsu Trading Company (*Kiritsu kosho kaisha*), which had been established shortly after the 1873 Vienna World Fair due to the rising demand for Japanese art in the Western art market that also resulted in the emergence of Japonisme. As a commercial enterprise, the company employed artisans in all branches of the decorative arts to cooperatively produce high-quality products for the Western market. The company gave him the opportunity to work with leading painters, woodcarvers, metal workers and

ceramic craftsmen and exhibit at international fairs. In 1890, he received a silver medal at the Universal Exposition in Paris and was appointed as professor at the Tokyo Art School (*Tokyo bijutsu gakko*).

The rarity and quality of Shosai's works was the result of his perfection and determined dedication of only using tools and materials of the highest standard that often times resulted in extravagant production cost. Within Japan, the official respect for Shosai and his works long transcended his death. For instance, The Emperor Shows (Hirohito) presented a lacquer box by Shosai to Queen Elizabeth II on her Coronation on 2 June 1953. Today, Shosai's works are housed in the Bauer Collection, Royal Collection Trust (RCIN 39503), Museum of Fine Arts, Boston (11.10305a-b) and Rijksmuseum (AK-RAK-2015-4) outside of Japan.

112

## AN IMPORTANT SUZURIBAKO [WRITING BOX]

### SIGNED SHOSAI, MEIJI PERIOD, EARLY 20<sup>TH</sup> CENTURY

菊文蒔絵硯箱、銘 白山松哉、明治時代、20世紀初期

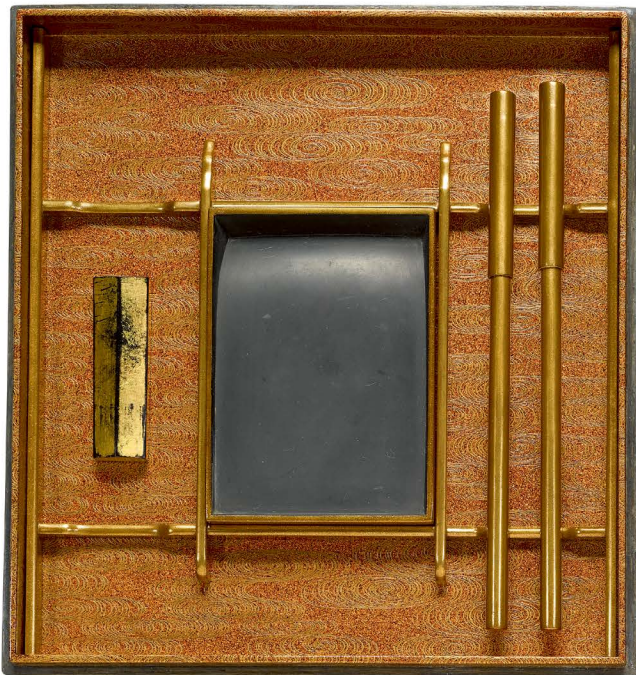
the rectangular writing box with flush fitting cover and peuter rims decorated in gold, silver, black and red *hiramaki-e*, *takamaki-e*, *kinpun*, *hirame*, *kirikane* gold and silver foil on

a *fundame* ground with numerous different chrysanthemum flowers and leaves, almost all an individual design the interior fitted as a writing box with inner frame supporting a slate, all on a ground of scrolling design waves in gold *hiramaki-e* and *nashiji*, fitted inner and outer wood boxes, *tomobako* signed and sealed *shosai*  
23 cm., 9<sup>1</sup>/<sub>8</sub> in.

£ 150,000-180,000  
€ 177,000-212,000 US\$ 199,000-238,000



Signature as it appears on the inside of the writing box





113

THE PROPERTY OF A LADY

**A LACQUER KOGO [INCENSE BOX]**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

蒔絵香合、江戸時代、19世紀

the two-tiered box and flush fitting cover with inner tray decorated in gold, silver and black *hiramaki-e*, *takamaki-e*, *hirame* and inlaid in gold and silver on a rich *nashiji* ground with chrysanthemums grown among rocks beside the river, the inner tray with a similar design, silver rims 24.5 cm., 9½ in. wide.

‡ £ 5,000-8,000

€ 5,900-9,400 US\$ 6,700-10,600



114

**A LACQUER KOGO [INCENSE BOX]**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

蒔絵香合、江戸時代、19世紀

the box and cover in the form of a two-fold screen partially open to reveal cranes in a stream, decorated in gold, black and silver *hiramaki-e*, *hirame*, gold foil and *togidashi-e*, the sides with foliage, *nashiji* interiors 11cm., 4¾ in.

‡ £ 3,000-4,000

€ 3,550-4,700 US\$ 4,000-5,300



115

**A LACQUER KOGO [INCENSE BOX]**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

蒔絵香合、江戸時代、19世紀

the two-tiered box with flush fitting cover containing four incense boxes and covers decorated in gold, silver, red, *hiramaki-e*, *takamaki-e*, *kinpun*, *gyobu nashiji* and *nashiji* with chrysanthemum flowers, the interior with four incense containers with roundels of different flowers including irises, bamboo and foliage  
12.5 cm., 4<sup>7</sup>/<sub>8</sub> in.

‡ £ 5,000-8,000

€ 5,900-9,400 US\$ 6,700-10,600



116

**A LACQUER KOGO [INCENSE BOX]**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

蒔絵香合、江戸時代、17世紀

of quatrafoil form with flush fitting cover decorated in gold, silver and black *hiramaki-e*, *takamaki-e*, *togidashi-e*, gold foil and *fundame* with bamboo, maple and pine in a rainstorm, the interior and base in *nashiji*  
8.5 cm., 3 1/4 in.

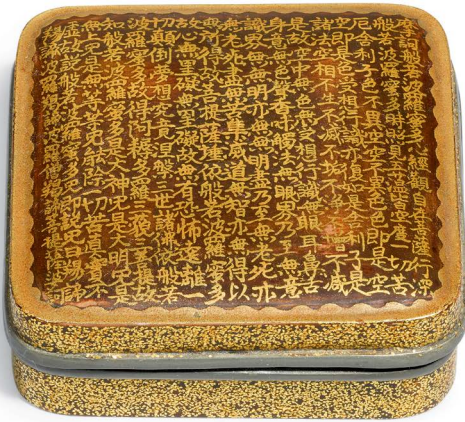
**PROVENANCE**

Eskenazi (exhibition, 9<sup>th</sup> June 1992)

Jan Dees and Rene van der Star

‡ £ 1,500-2,000

€ 1,800-2,350 US\$ 2,000-2,650



117

**A LACQUER KOGO [INCENSE BOX]  
EDO PERIOD, 17<sup>TH</sup>-18<sup>TH</sup> CENTURY**

蒔絵香合、江戸時代、17世紀

the rounded square *kogo* with lead rims, decorated in gold *hiramaki-e* and *nashiji* on a brown ground with a calligraphic inscription 5.5 cm., 2 2/8 in.

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000

118

**A SMALL KORO [INCENSE BURNER]  
EDO PERIOD, 18<sup>TH</sup> CENTURY**

蒔絵香炉、江戸時代、18世紀

of lobed form with pierced copper gilt cover in the form of a *jakago* decorated in gold and black *hiramaki-e* and *takamaki-e* on a dense *nashiji* ground with various lozenge patterns and paulownia *mon* 10 cm., 4 in.

‡ £ 1,500-2,000  
€ 1,800-2,350 US\$ 2,000-2,650



119

**A MINIATURE SUZURIBAKO  
[WRITING BOX]  
EDO PERIOD, LATE 18<sup>TH</sup>-EARLY 19<sup>TH</sup>  
CENTURY**

蒔絵小硯箱、江戸時代、18世紀後期-19世紀初期

the rectangular box with rounded corners and flush fitting cover, silver rims, decorated in gold and silver *hiramaki-e*, *takamaki-e*, *heidatsu*, *hirame* and a dense *nashiji* ground, the cover depicting an *oi* beneath a maple tree, the interior with water-dropper, slate and two small brushes, lead rims 12 cm., 4 3/4 in.

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000







120

**TWO LACQUER HIBACHI [CHARCOAL BURNERS]**

**EDO PERIOD, 18<sup>TH</sup> CENTURY**

蒔絵火鉢 二口、江戸時代、18世紀

each of oval form decorated in gold *hiramaki-e* on a black ground depicting willows around the Uji bridge and the other with pine trees and cherry blossom bordered by a geometric design, applied gilt handles, copper-gilt liners  
Each 41 cm., 16 in. wide

‡ £ 10,000-15,000  
€ 11,800-17,700 US\$ 13,300-19,900



121

**A LACQUER KORO [INCENSE BURNER]**

**EDO PERIOD, EARLY 18<sup>TH</sup> CENTURY**

蒔絵香炉、江戸時代、18世紀初期

the rounded *koro* with narrow foot rim mounted in copper with two handles and pierced domed cover chased and engraved with waves and *jakago*, decorated in gold and black *hiramaki-e* with chrysanthemum *mon* on a basketweave ground, with accompanying silk brocade cushion of a later date  
28 cm., 11 in. wide

‡ £ 5,000-7,000  
€ 5,900-8,300 US\$ 6,700-9,300



121



122

**A LACQUER FLUTE BOX**  
**EDO PERIOD, 18<sup>TH</sup> CENTURY**  
蒔絵笛箱、江戸時代、18世紀

a rectangular box with overhanging cover, decorated in gold and black *hiramaki-e* and *takamaki-e* with a waterfall cascading down rocks among cherry blossom in moonlight, silver gilt fittings, *nashiji* interior  
39.5 cm, 15½ in. long

**PROVENANCE**

Marquis Ikeda

‡ £ 5,000-7,000

€ 5,900-8,300 US\$ 6,700-9,300

**NO LOT 123**



124



125



126

124

A BRONZE GOKOSHO [VAJRA]  
EDO PERIOD, 17<sup>TH</sup> CENTURY  
五鈷杵、鎌倉時代、14世紀

of typical form with a rich patination  
14 cm., 5½ in. long

‡ £ 1,500-1,800  
€ 1,800-2,150 US\$ 2,000-2,400

125

A BRONZE SANKOSHO [VAJRA]  
MUROMACHI PERIOD, 15<sup>TH</sup> CENTURY  
三鈷杵、室町時代、15世紀

of typical form with gilt and a rich patination  
15 cm., 5 in. long.

‡ £ 3,000-4,000  
€ 3,550-4,700 US\$ 4,000-5,300

126

A BRONZE RINPO [WHEEL]  
MUROMACHI PERIOD, 15<sup>TH</sup> CENTURY  
輪宝、室町時代、13世紀

11 cm., 4¼ in. wide.

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000



127

THE PROPERTY OF A LADY

**A KARATSU CHAWAN [TEABOWL]**

**MOMOYAMA-EDO PERIOD, 16<sup>TH</sup> –17<sup>TH</sup> CENTURY**

唐津 茶碗、桃山–江戸時代、16–17世紀

the deep bowl with a greenish glaze falling short of the foot repaired in *fundame* ground lacquer with a fine wave design in gold *hiramaki-e*  
11 cm., 4<sup>3</sup>/<sub>8</sub> in. diam.

**EXHIBITED**

Singer Museum, *Japanse Kunst Uit Nederlands Particulier Bezit* (Larem, 1975), p. 32.

£ 3,000-4,000

€ 3,550-4,700 US\$ 4,000-5,300



128

**A LARGE TAMBA VASE**

**MOMOYAMA PERIOD, 16<sup>TH</sup> CENTURY**

丹波 大壺、桃山時代、16世紀

an oviform vase with short neck and rounded rim, decorated with a splashed and dripped deep-green glaze pooling towards the foot on a dark-reddish body  
41 cm., 16 in. high.

‡ £ 8,000-10,000

€ 9,400-11,800 US\$ 10,600-13,300



129

**A LARGE SHIGARAKI VASE**

**EDO PERIOD, 17<sup>TH</sup> CENTURY**

信楽 大壺、江戸時代、17世紀

oviform with short neck decorated with splashed and dripped green and ochre glazes falling halfway on a reddish body

‡ £ 6,000-8,000

€ 7,100-9,400 US\$ 8,000-10,600

**NO LOT 130**



Cover detail

131

THE PROPERTY OF A LADY

**A LARGE LACQUER NAGAMOCHI [TRUNK]**  
**EDO PERIOD, LATE 18<sup>TH</sup>-EARLY 19<sup>TH</sup> CENTURY**  
 蒔絵長持、江戸時代、18世紀後期-19世紀初期

the rectangular trunk with overhanging cover and elaborate copper gilt fittings and handles, decorated in gold *hiramaki-e* on a black ground with numerous *mon* including Tokugawa *mon* and various inscriptions, paper lining to interior  
 145 x 81 x 86 cm.

‡ W £ 50,000-60,000  
 € 59,000-70,500 US\$ 66,500-79,500

132



**A LACQUER STORAGE CHEST  
(KARABITSU)**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

蒔絵唐櫃、江戸時代、19世紀

the rectangular box on six feet with overhanging cover and elaborate engraved, chased and hammered copper gilt fittings, decorated in gold *fundame*, *hiramaki-e*, *takamaki-e* on a *nashiji* ground with bamboo, *muranashiji* interior  
104 x 86 x 87 cm., 45½ x 30½ x 26¼ in.

‡ W £ 15,000-20,000

€ 17,700-23,500 US\$ 19,900-26,500

**NO LOT 133**

134

PROPERTY OF A PRIVATE FOUNDATION

**RIMPA SCHOOL**

**EDO PERIOD, 17<sup>TH</sup>-18<sup>TH</sup> CENTURY**

**CHRYSANTHEMUMS**

屏風 二曲一隻、江戸時代、17世紀

a two-panel screen: ink, colour, *gofun* and gold on paper  
each panel 96 x 165 cm., 37⅞ x 65 in.

W £ 7,000-9,000

€ 8,300-10,600 US\$ 9,300-11,900





135

THE PROPERTY OF A LADY

**RIMPA SCHOOL**

**EDO PERIOD, 18<sup>TH</sup> CENTURY**

屏風 六曲一双、江戸時代、18世紀

a pair of six-fold screens: ink, colour on gold  
sprinkled paper, sealed *Inen*  
each panel 46 x 137 cm., 18 $\frac{1}{8}$  x 54 in.

**LITERATURE**

Murashige Yasushi and Kobayashi Tadashi,  
*Rimpa Painting Vol. V Assorted Themes and  
Appendix*, (Tokyo, 1992) p. 301.

W £ 20,000-30,000

€ 23,500-35,300 US\$ 26,500-39,700



136

ANOTHER PROPERTY

ANONYMOUS

EDO PERIOD, 18<sup>TH</sup>-19<sup>TH</sup> CENTURY

THE BATTLE OF ICHINOTANI

屏風 六曲一双、江戸時代、18-19世紀

a pair of six-fold screens: ink, colour and  
*gofun* on paper  
 each panel: 58 x 175 cm., 22<sup>7</sup>/<sub>8</sub> x 69 in.

PROVENANCE

Private American Collection

The battle of Ichinotani took place in 1185, at the end of the gruelling five-year war between the Taira (also known as Heike) and the Minamoto (or Genji). The Minamoto emerged victorious and their leader, Yoritomo, became the first shogun of a new military government. The battle was immortalised in the 13<sup>th</sup>-century historical novel, *Tale of the Heike*. The tale held special relevance in the 17<sup>th</sup> century when the concept of *bushido*, the way of the samurai, developed. Men recalled with romantic nostalgia the glory of past fighting days and self-consciously articulated an ideal code of conduct.

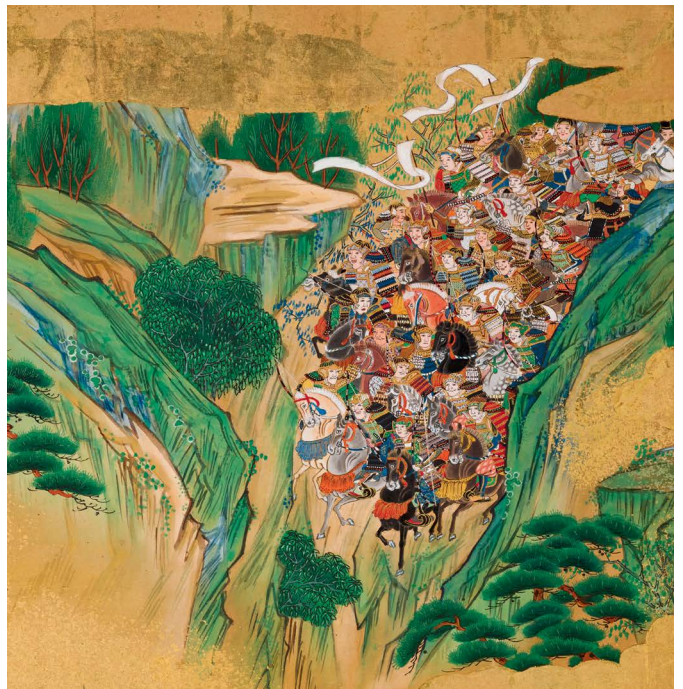
‡ W £ 30,000-50,000

€ 35,300-59,000 US\$ 39,700-66,500



The 31st US President, Herbert Hoover on a private visit seated in front of the screens







137

**TOSA SCHOOL  
EDO PERIOD, 17<sup>TH</sup> CENTURY  
HORSES AMONG GRASSES**

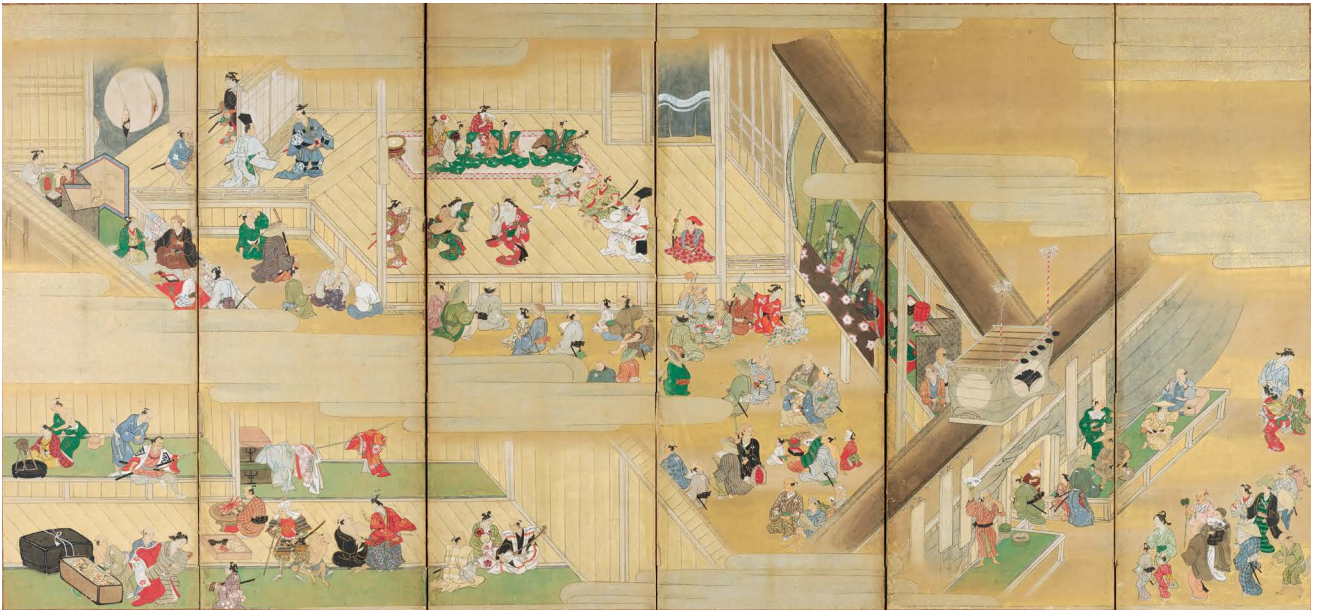
屏風 六曲一隻、土佐派、江戸時代、  
17世紀

a six-fold screen; ink and colour on gold  
ground, sealed  
each panel: 60 x 172 cm, 23½ x 67½ in.

**PROVENANCE**

Earl Colne  
Chicago, Private Collection

¥ W £ 50,000-80,000  
€ 59,000-94,000 US\$ 66,500-106,000



138

THE PROPERTY OF A LADY

ANONYMOUS

EDO PERIOD, 19<sup>TH</sup> CENTURY

**BLOSSOM VIEWING IN UENO**

屏風 六曲一双、江戸時代、19世紀

a pair of six-fold screens: ink, colour on paper  
each panel 46 x 137 cm., 14 $\frac{1}{8}$  x 54 in.

W £ 8,000-10,000

€ 9,400-11,800 US\$ 10,600-13,300



139

THE PROPERTY OF AN AMERICAN LADY

**ANONYMOUS**  
**MOMOYAMA-EDO PERIOD, 17<sup>TH</sup>**  
**CENTURY**

**HORSES**

屏風 八曲一隻、桃山-江戸時代、17世紀

an eight-panel screen: ink, colour, on  
sprinkled gold paper  
each panel: 48 x 94 cm., 18<sup>7</sup>/<sub>8</sub> x 37 in.

‡ W £ 30,000-40,000  
€ 35,300-47,000 US\$ 39,700-53,000

140

THE PROPERTY OF A LADY

**ANONYMOUS**  
**KANO SCHOOL, EDO PERIOD, LATE**  
**17<sup>TH</sup> CENTURY**

**STABLE WITH FINE HORSES**

屏風 六曲一双、江戸時代、17世紀後期

a pair of six-panel screens: ink, colour on  
gold sprinkled paper  
(2)

each panel: 58 x 169 cm., 22<sup>7</sup>/<sub>8</sub> x 66<sup>1</sup>/<sub>2</sub> in.

W £ 80,000-100,000  
€ 94,000-118,000 US\$ 106,000-133,000

**NO LOT 141**



# PROPERTY FROM A ROYAL COLLECTION

142

PROPERTY FROM A ROYAL COLLECTION

## A *TEBAKO* [COSMETIC BOX]

EDO PERIOD, 17<sup>TH</sup> CENTURY

葵紋散金蒔絵手箱、江戸時代、17世紀

the rectangular box with rounded corners, flush-fitting cover, the wood base applied with engraved gold sheets, the top of the cover with a shaped panel of Tokugawa *mon* (crests) on a lattice of stylised lightning bolts (*raimonsunagi*) ground, the sides similarly decorated with Tokugawa *mon* against a *raimon-tsunagi* design, the borders with *shippo* design, fitted with two ring-fittings engraved with seven Tokugawa *mon*, the inside of the cover with peony sprays scattered against *hanabishi*

(flower-lattice design), the interior of the box lined with silk brocade with peony and *karakusa* design, with silk cords and a fitted box with an inscription *Kin-ryomoku ropphyaku kyujuku monme* (weight of gold 699 mace) 25.7 x 32.2 x 21.5 cm., 9<sup>7</sup>/<sub>8</sub> x 12<sup>5</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>4</sub> in.

### EXHIBITED

The Tokugawa Art Museum, Nagoya, Japan, Periodically (every 10 years);  
House Library, the Tokugawa Art Museum, Owari Tokugawa-ke no kingin chodo, 10th November 2010-12th December 2010, no. 22.

£ 200,000-300,000

€ 235,000-353,000 US\$ 265,000-397,000





# A COLLECTION OF BAMBOO AND RATTAN BASKETS FORMED IN THE 1980s

143

THE PROPERTY OF A COLLECTOR

## A BAMBOO BASKET 20<sup>TH</sup> CENTURY

竹籠 一組、20世紀

natural bent handle, twill plaiting  
58 cm., 22<sup>7</sup>/<sub>8</sub> in. high

W £ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,700

144

## A BAMBOO AND RATTAN BASKET SIGNED KOHOSAI, 20<sup>TH</sup> CENTURY

竹・籐製籠、20世紀

plaiting, twining, woven handle  
48 cm., 19 in. high.

W £ 3,000-4,000  
€ 3,550-4,700 US\$ 4,000-5,300

145

## A BAMBOO AND RATTAN BASKET SIGNED CHIKUUNSAI KORE WO TSUKURU, 20<sup>TH</sup> CENTURY

竹・籐製籠 一組、20世紀

hexagonal plating, wrapping  
70 cm., 27<sup>5</sup>/<sub>8</sub> in. high.

This is a work by Tanabe Chikuunsai I (1877–1937). He is regarded as one of the founders of modern Japanese bamboo art. He became an independent artist in 1901, following an apprenticeship under Wada Waichisai I (1851–1904).

For further information, see Joe Earle, *Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015*, p. 288.

W £ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,700





146

A BAMBOO BASKET  
SIGNED *ICHIJUNSAI*, 20<sup>TH</sup> CENTURY  
竹籠、20世紀

natural bamboo, wrapping, knotting  
90cm., 35½ in.

W £ 5,000-7,000  
€ 5,900-8,300 US\$ 6,700-9,300

147

A BAMBOO AND RATTAN BASKET  
SIGNED *CHIKUYUSAI*, 20<sup>TH</sup> CENTURY  
竹・藤製籠、20世紀

twill plaiting, bundled diagonal plaiting,  
signed *Chikuyusai*  
68cm., 26¾ in. high.

W £ 3,000-4,000  
€ 3,550-4,700 US\$ 4,000-5,300

148

A BAMBOO BASKET  
SIGNED *CHIKUTOSAI*, 20<sup>TH</sup> CENTURY  
竹籠、20世紀

woven diagonal pattern, bending, wrapping,  
knotting  
50 cm., 19¾ in. high.

W £ 3,000-4,000  
€ 3,550-4,700 US\$ 4,000-5,300

149

A BAMBOO BASKET  
20<sup>TH</sup> CENTURY  
竹籠、20世紀

natural woven twill plaiting, bent bamboo  
handle  
58 cm., 22¾ in. high.

W £ 4,000-6,000  
€ 4,700-7,100 US\$ 5,300-8,000



150

**TWO BAMBOO AND RATTAN BASKETS**

**20<sup>TH</sup> CENTURY**

竹・籐製籠 一組、20世紀

the first: hexagonal plaiting, large knotted handle

the second: twill plaiting, knotting, natural bamboo handle

(2)

40 cm. and 45 cm., 15 $\frac{7}{8}$  in. and 17 $\frac{7}{8}$  in. high

W £ 3,500-5,000

€ 4,150-5,900 US\$ 4,650-6,700

151

**TWO BAMBOO AND RATTAN BASKETS**

**20<sup>TH</sup> CENTURY**

竹・籐製籠 一組、20世紀

the first: woven, twill plaiting

the second: twill plaiting, woven handle

22 cm. and 47 cm., 8 $\frac{5}{8}$  in. and 18 $\frac{1}{2}$  in.

W £ 3,500-5,000

€ 4,150-5,900 US\$ 4,650-6,700



152

**TWO BAMBOO AND RATTAN BASKETS**

**THE SECOND SIGNED CHIKUSEISAI, 20<sup>TH</sup> CENTURY**

竹・藤製籠 一組、20世紀

the first: wrapping, kotting

the second: free-style plaiting, natural bamboo stems

40 cm. and 61 cm., 16 in. and 24 in., respectively

W £ 3,500-5,000  
€ 4,150-5,900 US\$ 4,650-6,700



153

**TWO BAMBOO BASKETS**

**THE SECOND, SIGNED KOKOSAI 20<sup>TH</sup> CENTURY**

竹籠 一組、20世紀

the first: free-style twill plaiting

the second: twill plaiting

‡ £ 5,000-7,000  
€ 5,900-8,300 US\$ 6,700-9,300



154

**TWO BAMBOO BASKETS**

**THE SECOND, SIGNED CHIKUBOSAI, 20<sup>TH</sup> CENTURY**

竹・藤製籠 一組、20世紀

the first: woven handle with free-style plaiting

the second: parallel plaiting, small woven handle

(2)  
38 cm. and 77 cm., 15 in. and 30¼ in.

W £ 4,000-6,000  
€ 4,700-7,100 US\$ 5,300-8,000



154



154

155

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**A BAMBOO BASKET**

**20<sup>TH</sup> CENTURY**

竹籠、20世紀

free-style hexagonal plaiting, wrapping,  
twining, natural bent handle, with gourds  
and root  
28 cm., 11 in.

‡ £ 4,000-5,000

€ 4,700-5,900 US\$ 5,300-6,700



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**A HANAIKE [FLOWER VASE]**

**EDO PERIOD, 19<sup>TH</sup> CENTURY**

竹製花生、20世紀

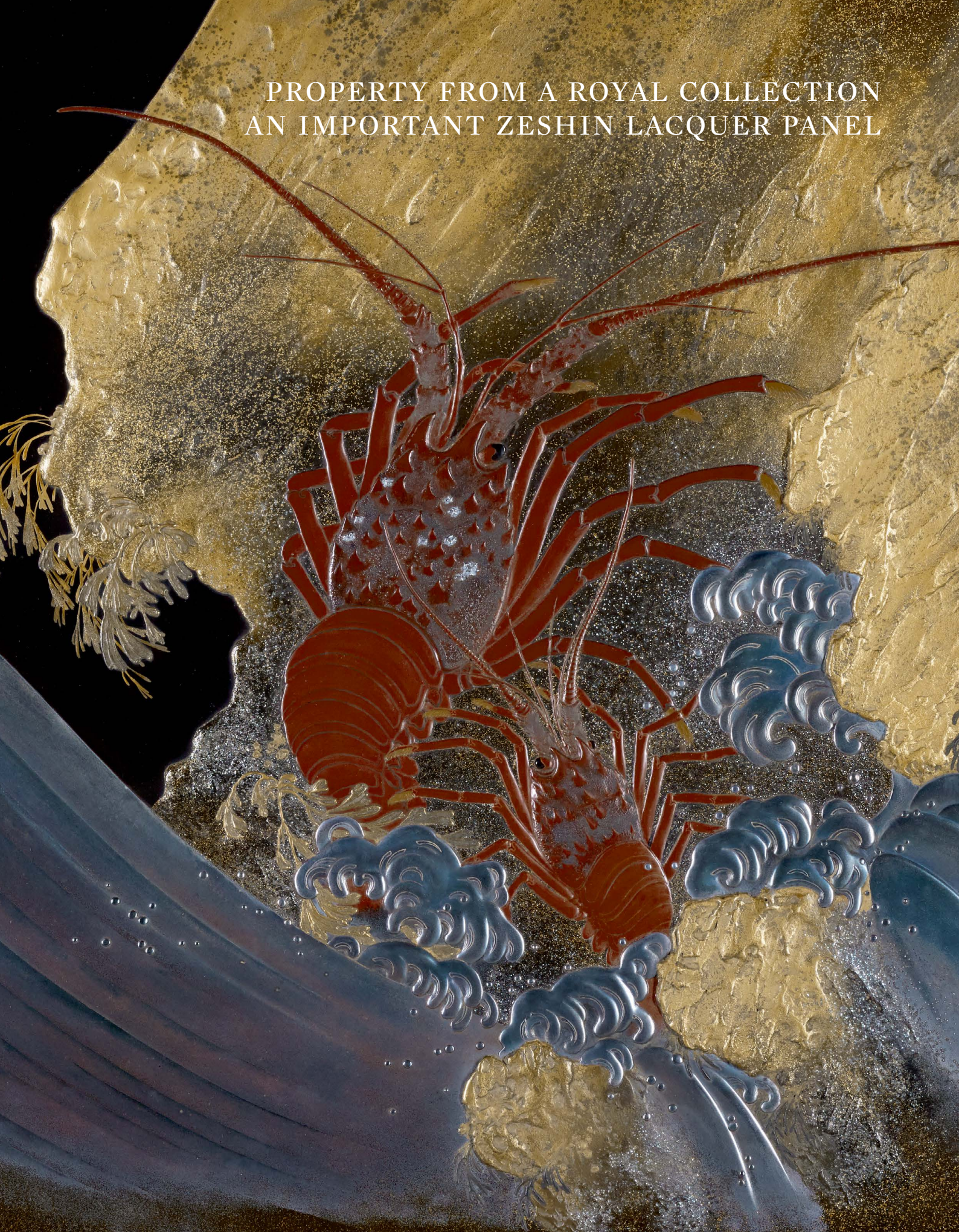
of a natural wood form, ring attachment  
39 cm., 15<sup>3</sup>/<sub>8</sub> in. high

‡ £ 3,000-4,000

€ 3,550-4,700 US\$ 4,000-5,300



PROPERTY FROM A ROYAL COLLECTION  
AN IMPORTANT ZESHIN LACQUER PANEL



PROPERTY FROM A ROYAL COLLECTION

**A FINE LACQUER PANEL DEPICTING LOBSTERS****SIGNED GYOEN HACHIJUNI O KOMA ZESHIN [AN OLD MAN IN HIS 82ND YEAR, KOMA ZESHIN], MEIJI PERIOD, 1888**

蒔絵額、銘 行年八十二翁古満是真、明治時代、1888年

the framed wood panel decorated in gold, silver and red in various lacquer techniques including *sabiage*, *hiramaki-e*, *togidashi-e* and *takamaki-e* on a black lacquer ground with a pair of *Ise Ebi* (spiny lobsters) on a rocky outcrop beneath waves breaking, with *tomobako* inscribed *Meiji niju san nen, Dai san kai Naikoku Kangyo Hakurankai, Myogi Itto sho jusho, Danshaku Iwasaki Yanosuke kyuzo, Shibata Zeshin Meihinshu shozai* (First prize for exquisite skills award in the third Domestic Industrial Exposition, 1890, former collection of Lord Iwasaki Yanosuke (see fig. 1), published in *Shibata Zeshin Meihinshu*) 96 x 105.6 cm., 37<sup>5</sup>/<sub>8</sub> x 41<sup>1</sup>/<sub>2</sub> in.

**PROVENANCE**

Lord Iwasaki Yanosuke  
Goro Sakamoto  
A Royal House

**EXHIBITED**

*Dai San Kai Naikoku Kangyo Hakurankai* (the Third Domestic Industrial Exposition), Ueno, Tokyo, *Myogi Itto Sho (the First Prize for Exquisite Technique)*, 1st April 1890-31st July 1890.

**LITERATURE**

Goke Tadanori, ed. *Bakumatsu Kaikaki no Shikko Kaiga - Shibata Zeshin Meihin shu*, no. 3, preparatory drawing no. 4.

Shibata Zeshin aged eleven, began an apprenticeship with the leading lacquer artist, Koma Kan'ya (Kansai II, 1767-1835) and at sixteen, he began to study painting under Suzuki Nanrei (1795-1844) of the Shijō school.

In his lifetime he managed to bridge with great success the considerable cultural and artistic gap between the long-held customs of feudal Japanese society and the new ideas and art forms of the Western world which were beginning to flood into Japan.

Zeshin is perhaps better known as a lacquer artist, for which his art was acclaimed at the great expositions both in Japan and overseas in his last decades. His diverse work encompassed the Shijo, and Rimpa schools,

and the Chinese-inspired work of Ogawa Haritsu, or Ritsuo (1663-1747).

In 1833 he received from Suzuki Nanrei, who called him by the familiar name Reisai, the names Zeshin and Tanzan, and the art name Rensai. Through Nanrei Zeshin had met Okamoto Toyohiko (1773-1845), who was to greatly influence his painting style. Zeshin also worked with and taught the *ukiyo-e* artist Utagawa Kuniyoshi (1797-1862).

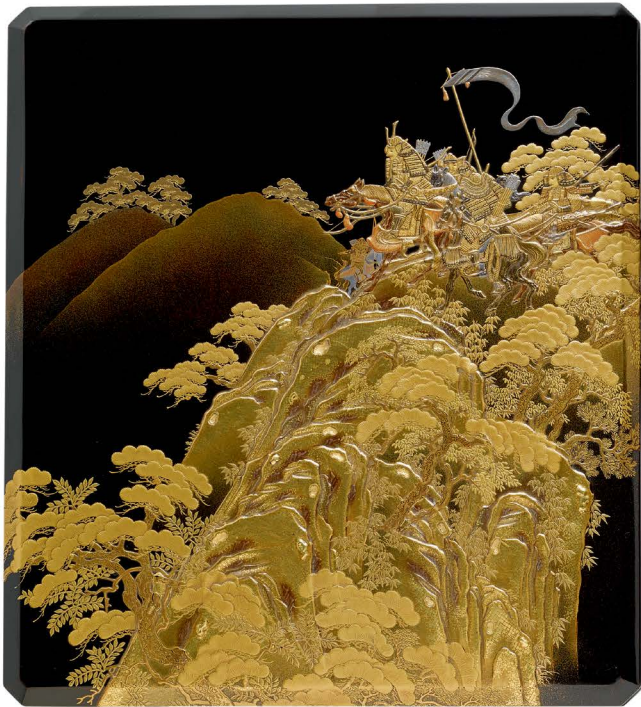
His patronage by the Imperial Household was firmly established when he made a lacquered riding crop bearing the chrysanthemum *mon* for the Emperor Meiji in 1872. In 1875 he was appointed as one of the artists enabled to examine the preservation of the lacquer works in the 8th century Imperial repository of the Todaiji temple, the Shosoin. In the following year at the first Domestic Industrial Exposition Zeshin won the *Ryumon-sho* [dragon prize] with a lacquer panel, which was bought by the Imperial Household. In 1891, Zeshin was appointed a *Teishitsu Gigei-In* [Imperial Artist], and became a professor of the University of Fine Arts in Tokyo together with his fellow Imperial Artist Kano Natsuo (1828-1898), with whom he collaborated on a number of works, like the *tanto* mounting with waves depicted in *seigaiha-nuri* in the collection of the Nezu institute, Tokyo.

During his last years he made several great pictorial plaques using lacquer on wood like the present piece. His first major piece in this format was the prize-winning panel with Mount Fuji viewed from Tagonoura, which was shown at the 1873 International Exposition in Vienna. The present panel on offer which is now in private hands once belonged to the second president of the Mitsubishi Financial Group. Iwasaki Yanosuke (1851-1908). The panel was exhibited in 1890 at the Third Domestic Industrial Exposition at Ueno, Tokyo, where it was awarded the *Myogi Itto Sho* [First Prize for Exquisite Technique]. The most similar example with lobsters was bought by the Ministry of Agriculture, Forestry, Fisheries, Economy, Trade and Industry in 1888, and exhibited at the Exposition Universelle de Paris in 1889, receiving the Gold Medal, but this was lost in the Taisho earthquake of 1923.

The third known panel of the same subject is one of four important panels in the Khalili Collection, all of which are illustrated in Joe Earle (ed.), *Meiji no Takara – Treasures of Imperial Japan*, (London, 1996).

W £ 350,000-400,000  
€ 412,000-470,000 US\$ 463,000-530,000





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158

**A FINE SUZURIBAKO [WRITING BOX]  
MEIJI PERIOD, LATE 19<sup>TH</sup> CENTURY**

蒔絵硯箱、江戸時代、19世紀

the rectangular box with canted corners and overhanging cover decorated in gold, silver, red and black *hiramaki-e*, *takamaki-e*, *hirame*, *heidatsu*, gold foil and *togidashi-e* with a scene from the Battle of Ichi-no-Tani in 1184 (see lot 136), the interior with two brushes, a slate and silver waterdropper inlaid in *shakudo* in the form of two overlapping books, the interior of the cover with boats on a lake, silver rims  
25.2 cm., 9<sup>7</sup>/<sub>8</sub> in. high

‡ £ 8,000-12,000  
€ 9,400-14,100 US\$ 10,600-15,900



159

**A LACQUER BOX AND COVER  
EDO PERIOD, 18<sup>TH</sup> CENTURY**

蒔絵文箱、江戸時代、18世紀

of rectangular form decorated in red silver and gold *hiramaki-e* with *naoshi*, *muranashiji* interior  
20 cm., 8 in. long

‡ £ 800-1,200  
€ 950-1,450 US\$ 1,100-1,600

160

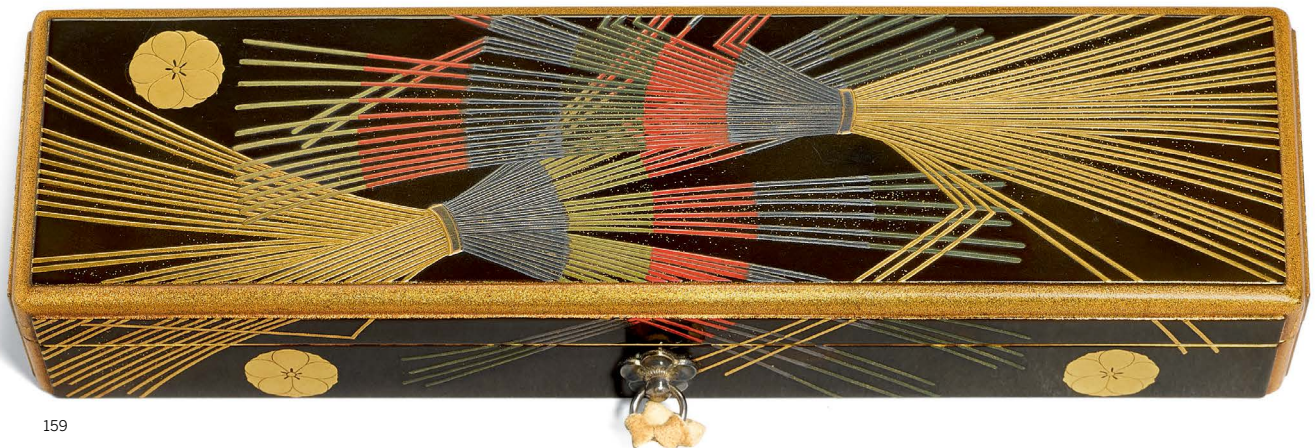
**A GOURD SHAPED KORO [INCENSE  
BURNER]**

EDO PERIOD, 17<sup>TH</sup> CENTURY

蒔絵香炉、江戸時代、18世紀

decorated in gold *hiramaki-e* on a *nashiji* ground with vine, the silver cover of plaited bamboo design  
8 cm., 3 in. high

‡ £ 1,500-2,000  
€ 1,800-2,350 US\$ 2,000-2,650



159

118

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





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161

**A LACQUER BOX AND COVER**

**EDO PERIOD, 18<sup>TH</sup> CENTURY**

蒔絵小箱、江戸時代、18世紀

the box in the shape of an iron *tsuba* decorated in gold and black *hiramaki-e* on a *nashiji* ground, with a garden scene, the interior with a stylised floral design similar to that found on European leather  
10 cm., 4 in. wide

‡ £ 1,000-1,500  
€ 1,200-1,800 US\$ 1,350-2,000



162

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**A LACQUER KORO [INCENSE BURNER]**

**EDO PERIOD, 17<sup>TH</sup> CENTURY**

蒔絵香炉、江戸時代、17世紀

the lobed *koro* decorated in gold *hiramaki-e*, *kinpun* and *nashiji* on a black ground with cranes among pine, pierced silver cover  
7 cm., 2¾ in.

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000

163

**A LACQUER TEABOWL STAND**

**EDO PERIOD, 17<sup>TH</sup>-18<sup>TH</sup> CENTURY**

蒔絵茶台、江戸時代、17-18世紀

of typical form decorated in gold *hiramaki-e* on a gold ground with chrysanthemums, the base in red lacquer  
12 cm., 4⅝ in. diam.

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000



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Felix Stumvoll, the Austro-Hungarian Consulate General of the Empire of Austria in Shanghai, 1908

164

**A CLOISSONNÉ VASE**

**SIGNED KYOTO NAMIKAWA, MEIJI PERIOD, LATE 19<sup>TH</sup> CENTURY**

七宝瓶、銘 京都並河、明治時代、19世紀後期

the oviform vase with tall neck decorated in various coloured enamels and thickness of gold wire on a dark blue ground with birds among flowers, silver rims  
13cm, 5 $\frac{1}{8}$  in. high

**PROVENANCE**

Felix Stumvoll

£ 8,000-10,000

€ 9,400-11,800 US\$ 10,600-13,300



165

**A CLOISSONNÉ VASE**

**SIGNED ON A SILVER TABLET  
KYOTO NAMIKAWA, MEIJI PERIOD,  
LATE 19<sup>TH</sup> CENTURY**

七宝花瓶、銘 京都並河、明治時代、19世紀後期

of cylindrical form decorated in various coloured cloisonné enamels on a brown ground with bamboo, silver mounts  
9.5 cm., 3 $\frac{3}{4}$  in.

£ 12,000-18,000

€ 14,100-21,200 US\$ 15,900-23,800



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See image on opposite page

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**A SET OF THREE CLOISSONNÉ VASES  
MEIJI PERIOD, LATE 19<sup>TH</sup> CENTURY**

七宝壺 三点、明治時代、19世紀後期

all oviform decorated in various coloured enamels with dramatic dragons amongst clouds, silver mounts

(3)

15 cm. and 9 cm., 6 in. and 3½ in. high

£ 5,000-7,000

€ 5,900-8,300 US\$ 6,700-9,300

167

**A CLOISSONNÉ VASE**

**SIGNED NAGOYA HAYASHI SAKU  
AND WITH THE MARK OF THE  
WORKSHOP OF HAYASHI KODENJI  
(1831-1915), MEIJI PERIOD, LATE 19<sup>TH</sup>  
CENTURY**

七宝壺、銘 名古屋林作、林小伝治  
(1831-1915) 工房印、明治時代、19世紀  
後期

oviform vase with ring neck decorated in various coloured cloisonné enamels and thickness of gold wire with birds among a profusion of flowers and grasses

For a similar example in the Victoria and Albert Museum, accession number FE.34:1, 2-2011, go to: <http://collections.vam.ac.uk/item>

18.5 cm., 7⅞ in., respectively

‡ £ 8,000-10,000

€ 9,400-11,800 US\$ 10,600-13,300

168

**AN IRON PANEL**

**SIGNED FUKUDA MICHIHARU ZO,  
MEIJI PERIOD, LATE 19<sup>TH</sup> CENTURY**

金銀象嵌額、明治時代、19世紀

the framed panel decorated and inlaid in gold, silver, *shakudo*, gilt bronze, the ebony frame with corner mounts depicting butterflies in *shakudo* and gold with Sennin and an attendant beside plantain

59cm, 23.2 in. high

W £ 7,000-9,000

€ 8,300-10,600 US\$ 9,300-11,900





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VARIOUS PROPERTIES

**A FINE SILVER VASE**

**SIGNED MUSASHI YA AND SEALED OZEKI SEI, MEIJI PERIOD, LATE 19<sup>TH</sup> CENTURY**

銀製壺、銘 武蔵屋 大関製、明治時代、19世紀後期

the elegant vase on four low scroll feet and with pierced cover surmounted with chrysanthemum finial, the silver body with a stippled ground, the neck with a band of geometric design in various coloured cloisonné enamels, gold inlay  
13.5 cm., 5<sup>3</sup>/<sub>8</sub> in. high

£ 15,000-20,000  
€ 17,700-23,500 US\$ 19,900-26,500



170

**A CLOISONNÉ AND LACQUERED BRONZE VASE**

**MEIJI PERIOD, LATE 19<sup>TH</sup> CENTURY**

七宝象嵌壺、明治時代、19世紀後期

the rounded oval vase with short neck of bronze decorated in a red and black patination using a *mokume-gane* technique, the side with two panels, one depicting a pheasant in gold on a silver ground, the other with bamboo in mother-of-pearl, the centre with a band of *shakudo* with cloisonné enamel and gold medallions in Hirata style, the neck in *shakudo* with gold inlay  
17 cm., 6<sup>5</sup>/<sub>8</sub> in. high

The pair to this vase is in the Victoria and Albert Museum: number 141A-1892, currently on view in the Toshiba Gallery.

± £ 15,000-20,000  
€ 17,700-23,500 US\$ 19,900-26,500

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**AN IMPRESSIVE ANDO VASE**

**ANDO STUDIO MARK, MEIJI PERIOD, 20<sup>TH</sup> CENTURY**

七宝壺、安藤印、明治時代、19世紀後期

the tall tapering vase in a deep blue enamel with a band of *moriage* in various coloured cloisonné enamels of green and white with lilies, Ando mark silver rims, and fitted wood stand

50.5 cm., 19<sup>3</sup>/<sub>4</sub> in. high

The artisans of the Ando Cloisonné Company (*Ando Shipoyaki Ten*) were active participators at international expositions in Europe and America around the turn of the century. They innovatively absorbed artistic trends of Western art of that time, such as Impressionism, and adopted them on the grounds of Japanese enamelling craftsmanship. This tall vase vividly decorated with white water lilies and leaves playfully creates a visual exposure of cross-cultural aesthetics and pays homage to themes regularly depicted by Impressionist artists such as Claude Monet.

£ 70,000-100,000  
€ 82,500-118,000 US\$ 92,500-133,000



An extremely rare 'Jun' foliate-rim vase  
Northern Song/Jin Dynasty  
Estimate £500,000–700,000\*



## Important Chinese Art

AUCTION LONDON 15 MAY

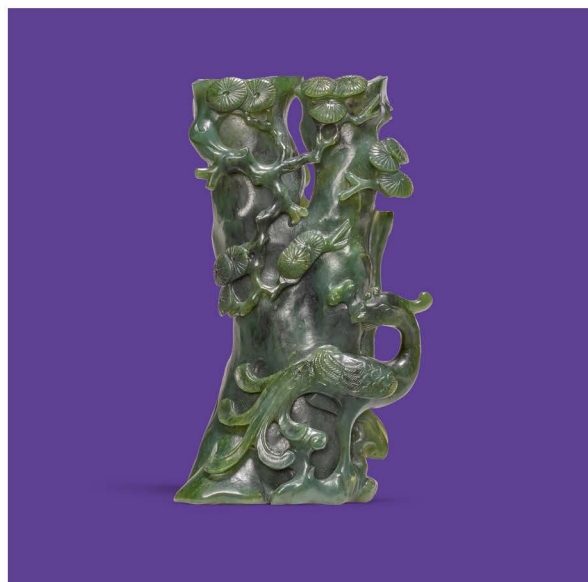
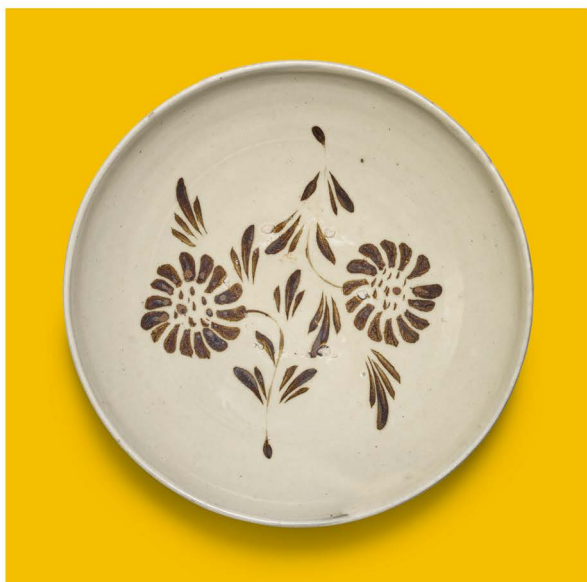
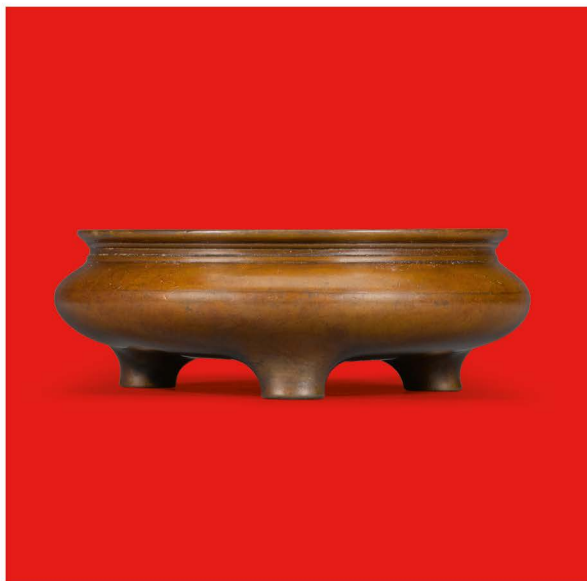
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\*Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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## St George Street Sale: Asian Art

AUCTION LONDON 17 MAY

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### Absentee/Telephone Bidding Form

**Sale Number** L19229 | **Sale Title** FINE JAPANESE ART | **Sale Date** 14 MAY 2019

Please see the important information regarding absentee bidding on the reverse of this form. Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

Please indicate how you would like to receive your invoices:  Email  Post/Mail

Telephone number during the sale (telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

| LOT NUMBER | LOT DESCRIPTION | MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX) |
|------------|-----------------|---|
|            |                 | £   |
|            |                 | £   |
|            |                 | £   |
|            |                 | £   |
|            |                 | £   |
|            |                 | £   |
|            |                 | £   |
|            |                 | £   |
|            |                 | £   |
|            |                 | £   |

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE COUNTRY

- I will collect in person  I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. Sotheby's Group companies may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

- I do not wish to receive promotional communications from Sotheby's

SIGNATURE

PRINT NAME DATE

## Guide for Absentee and Telephone Bidders

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

### Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

### Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to

any intended use, the electrical system is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or online.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service

is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

#### Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

**Cheques** should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

**We reserve the right to seek identification of the source of funds received.**

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

**Collection** It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases

will be subject to further storage and handling charges from this point.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:  
Post Sale Services (Mon-Fri 9am to 5pm)  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

**EU Licence Thresholds**  
Archaeological objects  
EU LICENCE THRESHOLD: ZERO  
Elements of artistic, historical or religious monuments

**EU LICENCE THRESHOLD: ZERO**  
Manuscripts, documents and archives (excluding printed matter)  
EU LICENCE THRESHOLD: ZERO  
Architectural, scientific and engineering drawings produced by hand  
EU LICENCE THRESHOLD: £12,305  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £12,305  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

**UK Licence Thresholds**  
Photographic positive or negative or any assemblage of such photographs  
UK LICENCE THRESHOLD: £10,000  
Textiles (excluding carpets and tapestries)  
UK LICENCE THRESHOLD: £12,000  
British Historical Portraits  
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ **Guaranteed Property**  
The seller of lots with this symbol has

been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

### ▲ **Property in which Sotheby's has an Ownership Interest**

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

### ➤ **Irrevocable Bids**

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### ∟ **Interested Parties**

Lots with this symbol indicate that parties with a direct or indirect interest in the lot

may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

### ◻ **No Reserve**

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

### ⊕ **Property Subject to the Artist's Resale Right**

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

#### Portion of the hammer price (in €)

##### Royalty Rate

|                            |       |
|----------------------------|-------|
| From 0 to 50,000           | 4%    |
| From 50,000.01 to 200,000  | 3%    |
| From 200,000.01 to 350,000 | 1%    |
| From 350,000.01 to 500,000 | 0.5%  |
| Exceeding 500,000          | 0.25% |

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

### ◉ **Restricted Materials**

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

### ▮ **Monumental**

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

### 1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts

Department for assistance.

### 2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

### 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU

should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

### 5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

#### Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the

property leaving its premises and so a VAT refund will not be possible.

#### Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

### 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101  
enq.oru.ni@hmrc.gsi.gov.uk

### 7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax. Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 2. COMMON TERMS

In these Conditions of Business:

**"Bidder"** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**"Buyer's Expenses"** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

### 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the

lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by

the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

### 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

### 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and

advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

## 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

## 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns

and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
9. Live online bidding via all Online Platforms will be recorded.
10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.
11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

## COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:  
**Sotheby's Property Collection**

Opening hours:  
Monday to Friday 9.00am to 5.00pm  
34-35 New Bond Street  
London, W1A 2AA  
Tel: +44 (0)20 7293 5358  
Fax: +44 (0)20 7293 5933

## COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

## ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto

Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

## STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

## LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

## SOTHEBY'S AUTHENTICITY GUARANTEE

In respect of fine Chinese paintings, the artists' names recorded in this catalogue (if any) are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. Therefore, none of the fine Chinese paintings in this catalogue (if any) are subject to any guarantee of authenticity and all such property is sold as is in accordance with the Conditions of Business. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.



Notwithstanding the above, if Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting). Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

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## IMPORTANT NOTICES

### ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

**£1 = US\$1.32**

**£1 = €1.17**

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

### COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

### SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's

staff who will be pleased to assist you. Thank you for your co-operation.

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## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements are made subject to the provisions of the Authenticity Guarantee and the Conditions of Business for Buyers.

- 1 When a piece is in our opinion of a certain period, reign or dynasty, this attribution appears in bold type, directly below the heading of the catalogue entry for every lot e.g. A blue and white dish in our opinion of the Jiajing period of the Ming dynasty is catalogued as: **A BLUE AND WHITE DISH MING DYNASTY, JIAJING (1522-1566)**
- 2 No firm attribution to a period is intended by any work in a description not confirmed by an attribution in bold type after the heading of the lot.
- 3 Where attribution is given in the heading for a lot and there is more than one piece in the lot, all the pieces in the lot belong in our opinion to the period in bold unless specifically stated to be otherwise.
- 4 Where no attribution is given to a piece, it is of doubtful period in our opinion or of 19th or 20th century date.

## GLOSSARY FOR CHINESE WOOD

With respect to Asian hardwoods, the terms 'Huanghuali', 'Huali', 'Hongmu', 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

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In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

#### **FINE JAPANESE ART**

5 November 2019  
London

#### **IMPORTANT CHINESE ART**

6 November 2019  
London

#### **ST GEORGE STREET SALE: ASIAN ART**

8 November 2019  
London

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**EUROPE**

Oliver Barker

Helena Newman

Mario Tavella

Alex Bell

Michael Berger-Sandhofer

David Bennett

Lord Dalmeny

Claudia Dwek

Edward Gibbs

George Gordon

Franka Haiderer

Henry Howard-Sneyd

Caroline Lang

Cedric Lienart

Daniela Mascetti

Wendy Philips

Lord Poltimore

Samuel Valette

Albertine Verlinde

Roxane Zand

**ASIA**

Patti Wong

Nicolas Chow

Lisa Chow

Jen Hua

Yasuaki Ishizaka

Wendy Lin

Rachel Shen



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