



The Edward Wrangham Collection
of Japanese Art: Part V
Wednesday 5 November 2014
London

The Edward Wrangham Collection of Japanese Art: Part V

Wednesday 5 November at 2.30pm
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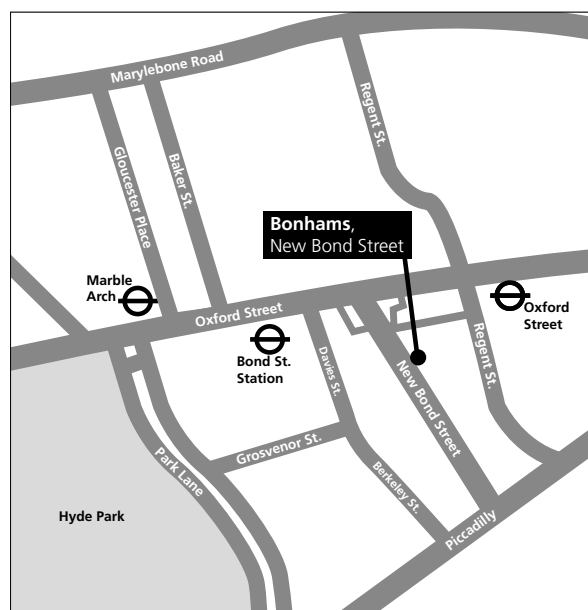
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CHRONOLOGY

Jomon period

Yayoi period

Kofun period

Nara period

Heian period

Kamakura period

Muromachi period

Nanbokucho period

Momoyama period

Bunroku era
Keicho era

Edo period

Kan'ei era
Kanbun era
Genroku era
An'ei era
Tenmei era
kansei era
Kyowa era
Bunka era
Bunsei era
Tenpo era
Koka era
Kaei era
Ansei era
Man'en era
Bunkyu era
Genji era
Keio era

Meiji era

Taisho era

Showa era

Heisei era

ca.10,000BC - ca.300BC

ca.300BC - ca.300AD

ca.593 - 710

710 - 794

794 - 1185

1185 - 1333

1333 - 1573

1336 - 1392

1573 - 1615

1592 - 1596
1596 - 1615

1615 - 1868

1624 - 1644
1661 - 1673
1688 - 1704
1772 - 1781
1781 - 1789
1789 - 1801
1801 - 1804
1804 - 1818
1818 - 1830
1830 - 1844
1844 - 1848
1848 - 1854
1854 - 1860
1860 - 1861
1861 - 1864
1864 - 1865
1865 - 1868

1868 - 1912

1912 - 1926

1926 - 1989

1989 - present



Edward A. Wrangham O.B.E (1928-2009)

An Extraordinary Collector and Collection

There are as many different kinds of collector as there are collections, but there are few collectors whose name is synonymous with pioneering scholarship in their field, and fewer still who command immediate respect and are recalled with warmth and affection. Edward Addison Wrangham was such a collector. He and his *inro* are so interwoven that it is difficult to separate the objects from the life and character of their owner, who was one of the greatest Western connoisseurs of Japanese art in the post-war era.

Born in London in 1928, into families with distinguished traditions, Ted (as he liked to be called) grew up in Yorkshire in the north of England. His great-great-grandfather was William Wilberforce, the outstanding libertarian and champion of the underprivileged whose persistent lobbying of Government played a crucial role in the abolition of slavery in the 1830s. His grandfather Stephen Winkworth and uncle William (Billy) were both significant early connoisseurs of Chinese and Japanese art at a time when other legendary English collectors were forming remarkable collections and a 'good eye' could still identify unregarded treasures to create a delightful group of works of art shaped by an individual's personal taste. He was educated at Eton and later went up to Cambridge to read English at Magdalene College. At around that time, in the late 1940s, Ted discovered the joys of mountaineering and helped found the Alpine Climbing Group; he was even interviewed for the successful British expedition to Mount Everest in 1953. He had an irrepressible sense of humour and on one occasion in 1960, when he was set to climb with a Russian group, the British contingent told the Russians that a real capitalist was joining them, and that he measured the height of a cliff by pushing off a peasant and seeing how long he took to reach the bottom! Needless to say, Ted was viewed suspiciously by the visitors but later said that they didn't believe the story and awarded him a 'Sputnik' pin brooch! He was also a keen and successful rally driver, completing the Monte Carlo Rally (twice) as well as the Alpine Rally and the Royal Automobile Club Rally.

Following a year at Cirencester College studying agriculture, in 1957 Ted took to farming on the family's estate in Northumberland with typical enthusiasm. Like his forebears, he had a strong inherent sense of public service which motivated him to fight for the less well-off and the wider community. Spurred on by his love of nature and the rural landscape, he selflessly campaigned for the protection of the environment in the north-east of England. His finest achievement was resisting—over a period of more than 23 years—and finally defeating strong opposition to create a major reservoir which as well as ensuring a source of clean fresh water for Northumberland and beyond also acts as a water-sports facility. In recognition of this successful creation, Kielder Water, which required its own Act of Parliament, in 1997 he was awarded the Order of the British Empire by Her Majesty the Queen. It was perhaps this affinity with nature that brought him so close to Japanese art.

世界中には様々なタイプのコレクションが存在しますが、それと同じ数だけ様々なタイプの蒐集家が存在します。しかし、その分野の先駆者であり研究家として、人々に尊敬の念、そして親しみを持って思い起こされる蒐集家の数はそれほど多くありません。エドワード・アディソン・ランガム氏はまさにそういった蒐集家であり、氏の膨大かつ多彩なるコレクションは彼の人生と、そして彼自身をも映していると言えるでしょう。戦後の西洋における日本美術のコレクターとして、ランガム氏が随一の存在であったことは間違いありません。

テッドという愛称で呼ばれることを好んだランガム氏は、1928年にロンドンの由緒ある家族の一員として生まれ、イングランド北部に位置するヨークシャーで育ちました。氏の高祖父であるウィリアム・ウィルバーフォース氏は、著名なリバタリアンであり、社会的に恵まれない人々の擁護者として活動し、その忍耐強い政治活動は、1830年代の奴隷制廃止に大きく貢献しました。より最近では、ランガム氏の祖父ステファン・ウィングワース氏と、叔父であるウィリアム（ビリー）・ウィングワース氏が、中国・日本美術のコレクターとして有名で、彼らの時代はまた、後の歴史に名を残すことになる他のイギリスの有名な蒐集家達が、こぞって素晴らしい作品を集めていた時期でもありました。当時は、「目利き」が隠れた名品を発掘し、各々の好みに基づいた個性豊かで魅力的なコレクションを形成していたのです。

氏はイートン校からケンブリッジ大学マグダレン・カレッジに進学し、英文学を学びました。1940年代後半、在学中に登山に目覚め、アルペン登山グループの設立に協力しました。また、1953年のイギリスの登山隊によるエベレスト登頂成功の際には、インタビューも受けています。氏はユーモアに溢れた方で、こんなエピソードも聞かせてもらいました。氏が1960年にロシアの登山隊に加わったときに、イギリス人グループの仲間から、次のように紹介されたそうです。「彼は本物の資本主義者でね。農民を崖から突き落とし、落下にかかった時間から崖の高さを計算するんだ!」と。当然のことながら、氏はロシア人から疑い深い眼差しを向けられることになってしまったのですが、結局、彼らはその話が嘘だと分かり、スプートニクのピンブローチをプレゼントしてくれたそうです! また、自動車ラリーにも挑戦し、モンテカルロ・ラリーを2度完走、アルペン・ラリーとRAC（ロイヤル・オートモービル・クラブ）ラリーの完走も遂げています。

サイレンセスター・カレッジにて1年間農業を勉強した後、家族が所有する土地であるノーサンバーランドで1957年に農業を始めました。祖先がそうであったのと同様に、氏も社会奉仕に強い関心を持っており、恵まれない人々や地域の多くの人々のために活動しました。自然と田園風景をこよなく愛し、北東イングランドにおける環境保護の推進活動にも取り組んでいました。彼の最大の功績は、23年間に渡って強硬な反対派と戦い、最後には打ち破り、安全な水の供給源として、また、アクアスポーツ施設としても利用できる貯水池をノーサンバーランドの地に建設したことでしょう。その功



Ted Wrangham and Virginia Atchley on Harehope Hill, Northumberland, 1990.

It is as a collector of Japanese *inro* that many friends at this auction will remember Ted. He was greatly influenced by his uncle William Winkworth as well as by his grandfather, the legendary English collector of Asian art Stephen Winkworth, who presented him with his first netsuke in 1938, when he was only eight years old. Although he was fascinated by both Chinese and Japanese art, it was to be the study of Japanese *inro* as a whole—the techniques of their production, their artists and (as he himself commented) ‘the by-ways of the art’—which ignited Ted’s enthusiasm and cemented an enduring passion. His deep and scholarly contribution to what was then a relatively unknown area of Japanese art was acknowledged in a pioneering exhibition (the first of its kind dedicated to *inro* in the United Kingdom) held at the Ashmolean Museum, Oxford, in 1972. It culminated in the private publication of his book, *The Index of Inro Artists* (Harehope Publications, 1995), which is still considered one of the most important English-language studies on lacquer ever published and remains an essential reference tool in the libraries of collectors, dealers and museums. While writing the book, he also produced numerous eloquent and knowledgeable articles on Japanese art, as well as on mountaineering, his other love, lecturing widely on both subjects.

績を称えられ、1997年に氏はイギリス女王陛下よりO. B. E (大英帝国四等勲士) の称号を与えられました。

このような自然との深い関わりや愛情が、ランガム氏を日本美術へと関心を向かわせたのでしょうか。しかしながら、今回のオークションでは、皆さんはランガム氏を印籠の蒐集家として記憶に留められることでしょうか。氏は、叔父であるウィリアム（ビリー）・ウィंकワース氏、そしてまた、イギリス人のアジア美術蒐集家として名高い祖父のステファン・ウィंकワース氏から多大なる影響を受けました。氏は、その祖父から1938年—わずか8歳のとき—に、初めて根付をプレゼントされました。やがて、氏も中国美術と日本美術に魅せられ、日本の印籠の研究を始めます：研究内容は、印籠の制作技術や作家、そして（彼自身の言葉ですが）“わき道の芸術 the by-ways of the art” としての印籠でした。印籠がマイナーな分野であったことが、最初に氏の興味を引くキッカケとなり、その後の情熱を確固たるものとししました。

日本美術の中でも、当時はそれほど知られていなかった分野に関してのランガム氏の造詣の深さ、また学術的にも優れた貢献は、1972年にオックスフォードのアシュモリアン美術館で開催された英国初の印籠の展覧会において、広く知られることとなりました。そして、その後も研究を続けた集大成が、1995年に、Harehope Publicationsより自費出版で刊行された「The Index of Inro Artists 印籠大事典」です。現在でもこの事典は、蒐集家はもとより、美術商や研究者の間で、漆芸品に関する非常に重要な参考書として知られています。この事典を編纂しながらも、氏は他に、日本美術や、もう一つの生きがいである登山についての数多くの原稿を書いたり、講演を行なったりしました。

ランガム氏とお会いし、他では見ることのできないようなコレクションを見せていただいたことは、忘れ得ない経験ですし、また、わたくしにとって日本美術のスペシャリストとしての人生の中でも、間違いなく大切な思い出となることでしょう。

江戸時代の日本では、大名たちは、急激な発展を遂げていた江戸という大都市（現在の東京）の外で、自分たちの領地に構える邸宅に大切な客を招待し、豪勢な宴を開いては、芸術品を鑑賞する機会を設けていました。この伝統と同じように、友人たちと学術的研究を深めていくうちに、北イングランドの自然豊かで穏やかな環境に囲まれたテッドの邸宅は、ヨーロッパの中でもひととき優れた日本美術コレクションを有する場所として知られるようになり、更には世界中の美術愛好家、蒐集家、学生、美術商を、まるで磁石のように引き寄せるようになりました。ノーサンバーランドへの招待は、名誉であり、またとない喜びでした。晩年、氏は病を抱えていたにも関わらず、どんな天気であっても、電車で到着する招待客をアルマウス駅まで迎えに来てくれました。30分間のドライブの間、のどかで曲がりくねった田舎道や、石が敷き詰められた通り、狭い小道などを抜けながら、氏は目を輝かせつつ、土地の歴史を簡潔に、しかし大変興味深く語ってくれました。車内から指をさして教えてくれた伝統的な場所や名所の中には、近年、映画ハリー・ポッターの hogwarts 魔法魔術学校のロケ地として使用されたことで有名になったアニック城も、もちろん含まれていました。邸宅に到着し、さえぎるもののないチェビオット丘陵の眺めをいただくノーサンバーランドの中心に身を置くと、夫人であるアンヌさんに迎えられ、名高いテッドの書斎へと案内されました。本棚に

Meeting him, and seeing his extraordinary collection, was an unforgettable experience for me and certainly represents one of the highlights of my career. The daimyo-patrons of feudal Japan invited distinguished guests to view their art treasures at august gatherings held in their mansions in the burgeoning metropolis of Edo (present-day Tokyo) or their regional castles. In the same tradition of scholarly inquiry in the company of friends, Ted's home, situated in a peaceful and unspoilt corner of northern England, provided the setting for one of the most famous Japanese-art collections in Europe and became a magnet for art enthusiasts, collectors, students and dealers from all over the world. An invitation to Northumberland was a privilege and rare delight. Irrespective of the weather and despite being dogged by ill health during the latter years of his life, Ted used to personally collect his guests, if they came by train, at Alnmouth station. During the half-hour car journey through quiet, winding countryside roads, cobbled streets and narrow alleys, he would give a light but erudite history of the area, told with a twinkle in his eye, and gently point out local traditions and landmarks such as Alnwick's medieval Castle, recently famous for being used as a stand-in for Hogwarts in the Harry Potter films.

Upon reaching his home, nestling in the heart of the Northumberland landscape and commanding an unobstructed and panoramic view of the Cheviot Hills, his wife Anne would greet us and we would be ushered into Ted's famous study. Here, Japanese artefacts and Chinese porcelain jostled for precious space on the bookshelves amongst an encyclopedic collection of reference books, while over one thousand *inro*, miniature lacquer works of art and pipe-cases lay inside custom-built chestnut cabinets of drawers, each drawer meticulously marked with the names of lacquer artists and schools. Once we were ensconced in his study—not to emerge until he thought it time for a break to 'indulge in a glass of fine port or red wine' in the sitting room or conservatory!—he would ask: 'What you would like to see first?' When I visited him for the first time, I was momentarily lost for words, since the choice was vast, but I asked to see the pieces by Zeshin. Not realising at the time that Zeshin was his favourite artist, I still recall how his eyes glowed with pleasure when he examined the *inro* held in the palm of his hand, as if it was for the very first time, and this deep sense of engagement remained with each object that followed. His enthusiasm for collecting never waned and his fascination with a subject he came to know intimately never faltered or diminished.

In the London auction rooms, he cut a tall distinctive figure: invariably well-dressed in a tweed overcoat or jacket, he personified the quintessential English gentleman. Unfailingly courteous to everyone, and always generous in sharing his knowledge, he embodied the qualities of a gentleman-scholar and connoisseur and was never remotely boastful about his collection, just quietly proud. Assembled over several decades, and with most of the pieces having an illustrious provenance, the Wrangham collection of Japanese *inro* and other art is of unequalled scope: wide-ranging in quantity, depth, material and subject-matter. To Ted, every single *inro* represented Japanese culture in microcosm; his approach exemplified collecting with scholarship, quality and discernment in mind. Driven by intellectual curiosity and never by the expectation of financial recompense, Ted had no desire for status, or to impress. He sought only to educate, both himself and those who sought the same self-enhancement, whether they were young or old,



From left to right: George Band, George Fraser, Roget Chorley and Ted Wrangham, Cambridge Expedition, Raki Posh, 1954.

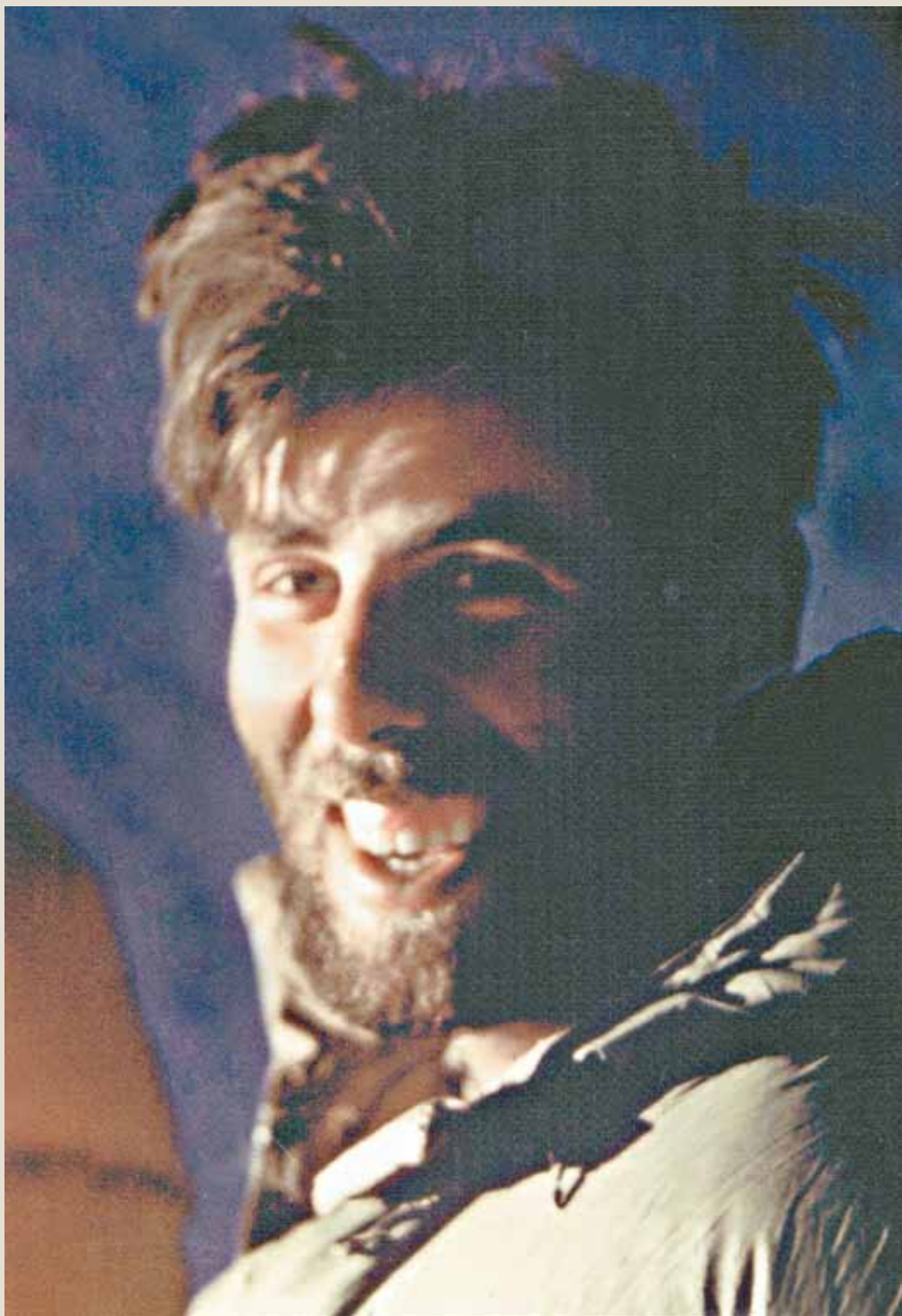
は、百科事典や美術書などの隙間に、日本の美術品や中国陶磁が、押し込まれるように置かれていたのですが、その一方で、千を超える数の印籠、小型の漆芸品やキセル筒は、作家や流派ごとに几帳面に分類され、特別に誂えたクリ木材のキャビネットの引出しに整然としまわれていました。

我々が氏の書齋に身を落ちつけると—それは氏が休憩にと、居間もしくは温室でポートワインか赤ワインを勧めてくれた後に切り出されるのですが—、氏から「何を最初にご覧になりたいですか？」と、尋ねられました。初めての訪問の際には、あまりにも膨大な選択肢に、わたくしは一瞬言葉を失ってしまいましたが、是真の作品を見せてくださいますか、とお願いしました。当時、是真が氏のお気に入りであったことを、わたくしはまだ知らずにいましたが、印籠を手のひらにのせ、作品が辿ってきた歴史を大切に感じながら、まるでそれらを初めて見るように、嬉しそうに触れている氏の様子は、今でもありありと目に浮かびます。氏の蒐集に対する情熱は衰えを知らず、研究を重ねることで深めていった作品への愛情は、決して薄れることがありませんでした。

ロンドンのオークション会場では、ランガム氏は、ひときわ背が高く目立っており、いつも上質なツイードのオーバーコートかジャケットに、帽子という出立ちで、まさに英国紳士というお姿でした。誰に対しても常に丁寧で礼儀正しく、同じ分野に興味を持つ人とは、勿体ぶることなく自分の知識を共有し、自身のコレクションについては、それをひけらかすことなく、ただ静かに誇りに思っている、そのような方でした。

数十年に渡って集められ、多くが他の有名なコレクションからの来歴を持つランガム氏の印籠、日本美術コレクションは、数、奥行き、素材、主題のどれを取っても、個人のコレクションとしては類稀れなものです。氏にとっては、ひとつひとつの印籠が日本文化の縮図であり、コレクションを見ると、氏の学術的探究心や洞察力、また作品を見る目の確かさがよく分かります。

金銭的な報酬に関心はなく、知的好奇心が何よりの動機であったデッドは、地位はもとより、人々を驚かすことも全く考えていませんでした。氏が望んだのは、彼自身を始め、彼



Ted Wrangham ('wild man'), Raki Poshi, 1954.

dealer or curator, rich or poor, amateur or seasoned collector. He really was the very nicest man, and the most generous sort of collector.

Bonhams is exceptionally honoured and privileged to present this truly extraordinary collection—the fifth in a series of what will surely become landmark auctions of one of the world's most eminent collections of Japanese art—and to pay tribute to a collector whose legacy will continue for generations to come. As with the first four sales, we have endeavoured to select a cross-section of important pieces, ranging from the earliest rudimentary examples to sophisticated and elaborate pieces from the 20th century. The sale also includes a selection of pipe cases, other lacquer works of art, ceramics and paintings. The first part, offered in November 2010, the second part in May 2011, the third in May 2012 and the fourth in November 2013, generated intense and unprecedented interest from academics, students and collectors worldwide. This fifth auction is sure to have the same effect.

Acknowledgements

I would like to thank Mr Jacques H. Carré, one of the foremost collectors of Japanese art in Europe, for providing us with his personal reminiscences of Ted Wrangham.

I am also indebted to Heinz and Else Kress, indefatigable scholars and collectors, for the valuable information they have shared with us in preparing this catalogue and in particular for allowing us to reproduce design sources for some *inro* from their world-renowned study archives.

Special mention must also go to our photographer Tom Macdonald who has shown such commitment, professionalism and enthusiasm from the outset of this landmark series of sales. Tom has now almost single-handedly shot nearly 1000 *inro*—which must surely be a record for any photographer! He has not only captured each *inro* with precision but has also demonstrated an unusual level of aesthetic sensibility toward the unique qualities of Japanese lacquer.

I must however reserve my biggest thanks for Dr Anne Wrangham who has been so generous with her time and encouragement in support for this continuing series of sales during what must have been such a difficult and sad time following the loss of her husband and, not least, for sharing with me her unparalleled feel and intimate thoughts on the collection and the collector.

Suzannah Yip
London, September 2014

と同じ向上心を持つ全ての人々—若いも若きも、美術商でも学芸員でも、貧しくても裕福でも、愛好家でも熟練した蒐集家でも—と共に学び、知識を共有することでした。氏は誰よりも親切な方であり、また、蒐集家としても本当に心の広い方でした。

わたくしどもボナムスは、この素晴らしいランガム・コレクションを、数回に分けてオークションにお届けできることを大変光栄に思います。これらオークションは、世界の日本美術オークションに新たな歴史を刻むことになり、また、貴重な遺産が次の世代へと伝わっていくその橋渡しとなることでしょう。

今回のランガム・コレクションでは、これまでの第1部、第2部、第3部、そして第4部と同様、初期の作品から、装飾的で洗練された20世紀までの作品が包括的に出品されます。また、今回のオークションには、キセル筒、漆芸作品、陶器、掛け軸も含まれます。ボナムスにおきましては、これらの素晴らしい作品の数々を「ランガム・コレクション第5部」として多くの皆様にお届けできることを、心より嬉しく思います。

2010年11月の第1部、2011年5月の第2部、2012年5月の第3部、そして2013年11月の第4部では、世界中の研究者を始め、学生、蒐集家まで、様々な分野の方々から反響をいただきました。今回の第5部も、同じように多方面からの関心が集まることを確信しております。

謝辞

ヨーロッパにおいて最も重要な日本美術蒐集家の1人であり、テッドとの貴重な思い出についてご寄稿いただいたジャック・カレー氏に厚く御礼申し上げます。

また、今回のカタログ制作において、適切な助言を賜り、世界的に著名で素晴らしい印籠の学術書から、カタログに一部印籠の下絵掲載を快く承諾してくださった、熱心な研究者であり蒐集家でもあるクレス夫妻に対し、ここに感謝の意を表します。

ランガム・コレクションオークションに含まれる作品の撮影を担当、献身的に尽力した写真家トム・マクドナルドにも感謝の意を表します。トムは1000点近い印籠を全て自らの手で撮影しており、その実績は写真家にとって世界記録に値するものだと思います！彼は印籠ひとつひとつを確かな技術をもって精密に撮影しただけでなく、日本の漆がもつ特質を切り取る洗練された美意識をみせてくれました。

しかし、私の最大級の謝辞は、アンヌ・ランガム医師に贈らせていただきます。ご主人を亡くされた後の困難と悲しみで一杯であったに違いない時期であったにもかかわらず、度重ねて開催されたオークションにあたり、貴重なお時間を私どものために割いていただき、多大なご支援をいただいたからです。ランガム・コレクションとランガム氏に対しては、誰よりも篤い思いをお寄せいただき、それを私と共有できたことにも感謝申し上げます。

スザンナ・イップ
ロンドンにて

Ted Wrangham: A Reminiscence

'Ted' was still only 'Mr Wrangham' when I came to London in 1968 to attend the fourth part of the sale of the Hindson Collection, which I and other aficionados consider the best netsuke auction of the last five decades. The netsuke were auctioned in seven parts, starting in June 1967, so by 1969 I was already on good terms with Ted (even if he remained 'Mr Wrangham'), but he didn't really come into his own until the very last Hindson sale, the eighth, which was held in October of that year and was mainly dedicated not to netsuke but to *inro*.

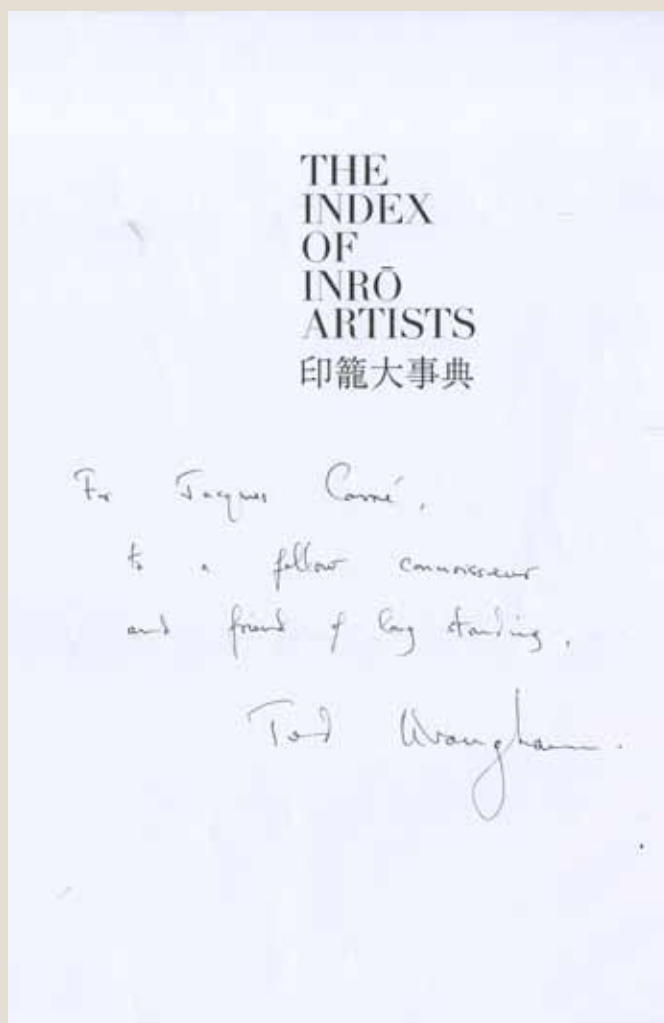
We became friends because we shared the same dealer and got to know each other better thanks to another series of sales, this time in Paris, which started in October 1969. The sale was of the 'collection of Mr de G...', a very good group of *inro* formed in Japan during the 1930s by a friend of Mr Champoud of Lausanne. Consisting exclusively of *inro*, the Mr de G collection was kept in the cellar of a fortified castle that I later discovered near Clermont Ferrand in central France. It was auctioned off in a series of four sales, all of them attended by Ted, which lasted until June 1972. During those years we developed a real friendship, both in Paris and in Alnwick,

1968年、The Hindson Collectionのオークション第4部に出席するため、私がロンドンを訪れた際、私にとって「テッド」はまだ「ランガム氏」でしかありませんでした。このオークションは、私を含め根付愛好者の間では、過去50年間における最も優れた根付のオークションだと考えられていました。コレクションのうち、根付は1967年6月から7回に分けてオークションにかけられましたが、1969年頃には、私とテッドは親しい間柄になっていました（それでも、私はまだ彼のことを「ランガム氏」と呼んでいました）。とはいえ、根付ではなく印籠を主に扱った同コレクションのオークション最終回、1969年10月に開催された第8部に至るまで、テッドの本当の実力はまだ発揮されていませんでした。

私達は共通の美術商を介して友人となり、今度はパリを会場にして行われた1969年10月から開始された複数回のオークションへの出席を機に、お互いをよりいっそう知ようになりました。このオークションは「The Collection of Mr de G...」と名付けられ、その内容はスイス・ローザンヌ出身であるシャンプー氏の友人が1930年代に日本で蒐集した素晴らしい印籠コレクションでした。印籠のみで構成されたMr de G Collectionは、厳重に護られた城の地下貯蔵庫に保管されていましたが、後に私はその城がフランスの中央高地に位置するクレルモン＝フェラン付近にあることを知ることになった



Ted Wrangham examining *inro* in Virginia Atchley's home, Los Angeles, 1975



Dedication from the author to Jacques Carré inside his book *Index of Inro Artists*.



Ted Wrangham, Jacques Carré and Luigi Bandini, Paris, 1994

Norhumberland, where he lived in a large house built by a coalmine owner in the mid-nineteenth century. I later also visited his new, much smaller, home at Harehope Hill End, sharing excellent feasts of grouse, since Ted was keen on shooting, washed down with adequate claret.

Our friendship deepened in 1975 after a netsuke convention held in Honolulu when the two of us spent a fortnight visiting Californian collectors including Dave Swedlow, Virginia Atchley and Elly Nordskog, as well the Avery Brundage Collection in San Francisco. Other close friends we had in common were Heinz and Else Kress, who have done so much to deepen our understanding of Japanese lacquer.

Life went on. In 1993 I sold a large collection of netsuke in London and saw Ted now and then at his club in Curzon Street. In 1995 he published *The Index of Inro Artists*, his life's work, and sent me one of the first copies, with the handwritten dedication reproduced here. After that I saw him occasionally in London: one of the last times was in Hay Hill, just off Berkeley Square, where I spotted him walking slowly with a look of great concentration, bent over and evidently in some discomfort. Thanks to London's busy traffic, by the time I realised it was Ted he was gone. Looking back, I can now view his sudden disappearance as something of a Shakespearian exit.

Jacques Carré, Kapellen, Belgium, June 2014



Ted Wrangham at the Avery Brundage collection of Haniewa potteries, San Francisco, 1975.

たのです。この印籠コレクションは、1972年6月まで4回のオークションにて競売にかけられましたが、テッドはその全てに参加していました。こうした数年間のうちに、パリ、そしてイギリスはノーサンバーランド州・アルンウィックにおいて、私達の友人関係はより深く発展していったのです。アルンウィックには、テッドが暮らしていた、19世紀中頃に炭坑主が建てた大きな家がありました。その後、私はHarehope Hill Endに新たにテッドが建てたごじんまりした新居を訪れたこともありました。テッドは、狩猟に熱心でしたから、ライチョウのご馳走でもてなしてくれて、最適の赤ワインとともに楽しんだりもしました。

1975年頃、ホノルルにおいて開催された根付コンベンションの後には、私達の友情は更に深まっていました。私達はホノルルに2週間滞在し、Dave Swedlow, Virginia Atchley, Elly Nordskogといった、カリフォルニア在住の蒐集家達を訪れ、サンフランシスコにThe Avery Brundage Collectionも見に行きました。そのほか、私達の共通の友人にあたるのが、Heinz KressとElse Kressであり、彼らは私達の日本の漆についての理解を深める大きな手助けをしてくれました。

時は過ぎ、1993年、私はロンドンで、大規模な根付コレクションを競売にかけ、時折、Curzon Streetにある倶楽部で、テッドを見かけました。彼は1995年に人生の集大成ともいえる*The Index for Inro Artists*を出版し、ここに掲載した手書きのメッセージを添えて、初版のうちの1冊を私に送ってくれました。それ以降、ロンドンで、幾度か彼を見かけることができました。その中でも、最後にテッドを見かけたと思われる、Berkeley Squareを曲がった先のHay Hillでのテッドは、とても集中した顔つきで、ゆっくりと腰をかがめて、何か少し苦痛を抱えている様子で歩いていました。ロンドンの車の激しい往来のせいで、私がそれがテッドだと気付いたときには、彼はもうすでにそこにはいませんでした。それを振り返って思うに、今となっては、彼が突然消え去ってしまったことは、まるでシェイクスピア劇中の退場のようにも思えるのです。

ジャック・カレー
ベルギー、カペッレンにて
2014年6月

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Swords, Sword fittings, Netsuke, *Kiseruzutsu*, *Bokuto*, Tobacco pouches and boxes

lots 1 - 119

CATALOGUE NOTE

Please note that the illustration does not necessarily reflect the exact size of an *inrō*, but the correct dimensions are printed below each lot.

Every signature appearing on an *inrō* included in this sale is reproduced in the Bonham's catalogue, and most are also reproduced in *The Index of inrō Artists*, Ted's magisterial compilation, edited by Joe Earle, published in 1995, if it was in his possession before the book was published.

Dr. Anne Wrangham has kindly authorised that one complimentary copy of the *Index* is to be given to each successful buyer of an *inrō*.

ご注意

本カタログに掲載されているお品物の写真は、必ずしも実物の大きさではないこと、予めご了承ください。正確な寸法は、それぞれのお品物の説明に記載されております。

今回のオークションに出品されている印籠の銘は、全て本カタログの巻末に掲載されております。また、その銘のほとんどが、1995年にジョー・アール氏により編集され出版された、ランガム氏の印籠コレクションの集大成ともいえる、「*The Index of Inro Artists* 印籠大事典」に掲載されています。（上記本に掲載されている印籠は、本が出版された1995年以前に収集されたものです。）

この度、ランガム夫人のアンヌ・ランガム医師のご好意により、本オークションの印籠の落札に成功された方全員に、上記本を贈呈させていただくことになりました。



Swords

1

A koto katana blade

By Sukesada of Osafune, Bizen province, 15th century

Of slender *shinogi-zukuri* form, with *gunome-ha* of *nie* and *nioi* with some *sunagashi*, *itame-hada*, the *ubu-nakago* with two *mekugi-ana*; signed *Bishu Osafune Sukesada*; in *shirazaya*. The blade 64.2cm (25¼in) long.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

刀 銘「備州長船助定」 15世紀

2

A shinto katana blade

Attributed to Fujiwara Shigeyuki of Hizen province, 18th century

The blade of *shinogi-zukuri* form, medium *kawazuko-choji-ha* of *nioi* with profuse *nie*, *itame-hada*, double *bo-hi* to either side; the *o-suriage nakago* partially signed *Hizen no kuni no ju*[...]; in *shirazaya* with *sayagaki* bearing the attribution *Hizen no kuni no ju Fujiwara Shigeyuki kore o kitaeru*.

The blade 67.4cm (26¾in) long.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

刀 銘「肥前国住...」 18世紀



(3 - signatures)

3

A finely mounted tanto

The koto blade by Yasumitsu of Osafune, Bizen province, dated 1415

The blade of *hira-zukuri* form, with *sugu-ba* of *nioi*, *itame-hada*, with *marudome-hi* and *bonji* to either side, the *ubu-nakago* with one *mekugi-ana*, signed and dated *Bishu Osafune Yasumitsu, Oei nijuninen, hachigatsu* (Eighth month 1415); *koshira-e*: the saya of black lacquer, with a design of fish swimming in turbulent water, in gold and silver *togidashi maki-e*; the fittings mainly of silver, carved and inlaid with fish in water, details in gold, copper and *shakudo takazogan*; the *kozuka* similarly decorated with the sun rising behind breaking waves, the *menuki* of striped fish in silver and *shibuichi* and the *habaki* of silver and *shibuichi*, carved and engraved with gulls flying over waves, the *tsuba* signed *Masaaki* and the *fuchi* signed *Ishiguro Masaaki*.

The blade 28.5cm (11¼in) long.

£10,000 - 15,000

JPY1,700,000 - 2,600,000

US\$17,000 - 25,000

短刀 銘「備州長船康光
應永二十二年八月」 1415年
附 黒漆塗魚波文蒔絵鞘短刀拵





4

A koto katana

The blade probably 16th century

The blade of *shinogi-zukuri* form, narrow *notare-ba* of *nioi* and *nie* with some *sunagashi*, *itame-hada*, the *ubu-nakago* with two *mekugi-ana*, signed illegibly; *koshira-e*: the *saya* of black lacquer with scattered flakes of gold and green lacquer; the Choshu-style iron *tsuba* with a dragon and waves; the *fuchi-gashira* of *shakudo* with chickens in *iro-e takazogan*; the *menuki* of gold and silver, in the form of plum blossoms. The blade 68.3cm (26 7/8in) long.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

刀 無銘 推定16世紀

附 黒漆塗鞘刀拵

5

A child's sword

19th century

The blade of *shinogi-zukuri* form, unsigned; *koshira-e*: black-lacquered *saya* lacquered with childrens' toys, including *yajirobei* (balance toy), a drum and *denden daiko* (pellet drum); *shakudo* mounts inlaid with toys, the *tsuba* and *kozuka* each signed *Toshinaga*. The blade 45.5cm (17 7/8in) long.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

子供用刀 無銘

附 黒漆塗玩具図蒔絵鞘刀拵

19世紀

Sword Fittings Tsuba

6

Two large iron tsuba

Jakushi school, Tosho type,
17th to 18th century

The first of circular form, carved with a lake scene with mountains in the distance, the reverse with two smooth dragons in gold *nunome*, signed *Jakushi*, 8.2cm (3 1/4in); the second of circular form, later lacquered with a bucking horse in silhouette, *unsigned*, 8.2cm (3 1/4in). (2).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700



6



鐔 二点 (山水と龍、馬) 17-18世紀

7

Three tsuba

16th to 19th century

The first a bronze *kagamishi* (mirror maker's) *tsuba*, of circular form, with raised, beaded rim, cast on one side with two cranes flying among formal chrysanthemum blooms, the reverse with foliage over water, *unsigned*, 8.2cm (3 1/4in); the second of silvered metal, cast with bamboo, *unsigned*, 8.2cm (3 1/4in); the third of base metal, engraved with figures in a landscape, *unsigned*, 6cm (2 3/8in). (3).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200



7 (part lot)



鐔 三点 (鶴に菊、竹、山水)

16-19世紀

8

Three iron tsuba

Hizen, Shoami and Heianjo schools,
17th to 18th century

The first of circular form, applied in gold *nunome* with horses and tigers, *unsigned*, 8.2cm (3 1/4in); the second of rounded rectangular form, carved in relief with a sea eagle over breaking waves, *unsigned*, 8.5cm (3 3/8in); the third of *mokko* form, inlaid on either side with landscapes in brass *takazogan*, *unsigned*, 8.2cm (3 1/4in). (3).

£800 - 900

JPY140,000 - 150,000

US\$1,300 - 1,500



8 (part lot)



鐔 三点 (虎に馬、海鷲、山水)

17-18世紀



9

9

Three iron tsuba

Goto, Soten and Shoami schools, 18th to 19th century

The first pierced with formalised geese, signed *Shojo* with *kao*, 6.7cm (2 5/8in); the second pierced with the rescue of the tide jewel, signed *Goshu Hikone no ju Soheishi Nyudo Soten*, 7cm (2 3/4in); the third pierced with chrysanthemum petals, some plugged with *shakudo* within a *shakudo* rim, signed illegibly, 6.7cm (2 5/8in). (3).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

鐔 三点 (雁、海女の玉取、菊花弁) 18-19世紀

For the maker of the first, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H08733.

10

Four iron tsuba

Yanagawa school, Tosho type, Tenbo style and Hizen school, 16th to 18th century

The first of iron, carved with a *shishi* and peony, signed *Yanagawa Naomasa*, 7.6cm (3in); the second of iron, pierced with dragonflies, with an added brass rim and back plate unsigned, 8.9cm (3 1/2in); the third of *mokko* form, stamped and scattered with Chinese characters, unsigned, 7.6cm (3in); the fourth of iron, of square form with a design of dragons and treasures in silver *nunome*, unsigned, 6.7cm (2 5/8in). (4).

£750 - 800

JPY130,000 - 140,000

US\$1,250 - 1,300

鐔 四点 (獅子に牡丹、蜻蛉、漢字、龍) 16-18世紀

11

Four iron tsuba

Ichinomiya, Nara, Bushu and Inshu schools, 18th to 19th century

The first carved in relief with *Hangai* (in Chinese, *Fan Kuai*) carrying a door, signed *Sessan* with *kao*, 7.6cm (3in); the second of irregular form, carved with an *oni* and temple bell, signed *Joi*, 7.6cm (3in); the third of circular form, carved with a wheel and vine, signed *Bushu Masatsune*, 7.6cm (3in); the fourth pierced in *Ito-sukashi* with a bird flying over a hut, signed *Inshu no ju Suruga saku*, 7.6cm (3in). (4).

£750 - 800

JPY130,000 - 140,000

US\$1,250 - 1,300

鐔 四点 (樊噲、鬼と鐘、車輪に蔓草、小屋に小鳥) 18-19世紀

12

An iron tsuba

Nanban school, 18th century

Of oval form, carved in low relief with two dragons disputing a flaming pearl, the reverse similarly carved with a *putto* derived from a European leather design, flanked by the letters ERNOL UTPFS, highlights of gold and silver *nunome*; unsigned. 8.2cm (3 1/4in).

£1,000 - 1,200

JPY170,000 - 210,000

US\$1,700 - 2,000

鐔 龍に天使 無銘 18世紀



10 (part lot)



10 (part lot)



10 (part lot)



11 (part lot)



11 (part lot)



11 (part lot)



12



13



13

A shibuichi tsuba

By Shigenori, late 18th/early 19th century
Of oval form, carved in low relief with Daikoku standing on rice bales before his large treasure sack, the reverse inlaid with two rats and treasures, details in gold, silver and *shakudo*; signed *Shigenori* with seal *Shigenori*.

7cm (2¾in).

£550 - 650

JPY94,000 - 110,000

US\$920 - 1,100

鐔 大黒 銘「茂則 茂則（方印）」

18世紀後期/19世紀前期



14



14

An iron tsuba

By Tomokiyo, Choshu school, early 19th century

Of rounded rectangular form, carved in low relief with two fishermen in an open boat beneath an overhanging cliff, the reverse with travellers crossing a bridge in a rainstorm; signed *Choshu Hagi no ju Tomokiyo saku*.

8cm (3 1/8in).

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

鐔 小船に漁師 銘「長州萩住友清作」

19世紀前期



15



15

A shibuichi tsuba

Ichinomiya school, 19th century

Of oval form, carved in sunken relief with the *Kokei Sansho* (Three Laughters of Tiger Gorge) standing in conversation, the reverse engraved with a bridge; signed *Nagatsune* with *kao*.

7cm (2¾in).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

鐔 虎溪三笑 銘「長常（花押）」 19世紀

16

A shakudo nanako tsuba

After Naomasa, Yanagawa school,
19th century

Of oval form, bearing a fine *nanako* ground and inlaid with fighting cocks watched by another, the reverse with two further cocks, among fallen leaves, in gold *takazogan*; inscribed *Yanagawa Naomasa* with *kao*.
7.6cm (3in).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐔 闘鶏 銘「柳川直政（花押）」 19世紀



16



17

A shakudo tsuba

By Taizan Motozane, Mito, 19th century
Of oval form, bearing a fine *nanako* ground, inlaid with three performing monkeys, one dancing, holding a *gohei* (Shinto priest's wand), another at its side, while the third is shown seated on the reverse, in gold, silver, copper and *shakudo takazogan*; signed *Sekijoken Taizan Motozane* with *kao*.
7.3cm (2 7/8in).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

鐔 曲芸猿 銘「赤城軒泰山元孚（花押）」 19世紀

There were four generations of sword-fitting makers of the name and it is difficult to distinguish between them. The first was born in 1741 and died in 1830 while the last died in 1916. For a discussion of all four makers, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, nos.H06004-H06007.



17



18

An iron tsuba

By Nakajima Toshiharu, Tanaka school,
19th century

Of oval form with slightly raised rim, bearing a delicate *mokume* (woodgrain) ground and inlaid with a *rakan*, seated, scowling and holding a *hossu* (fly swish), in *shibuichi takazogan* with silver and brass details, the reverse inlaid with an alms bowl and sceptre; signed *Toshiharu*. 8.2cm (3 1/4in).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐔 羅漢 銘「壽治」 19世紀



18





19



19

An iron tsuba

By Toshiharu, Tanaka school, 19th century
Of rounded rectangular form with raised rim, carved in relief and inlaid with three *chidori* flying over breaking waves, the birds and spray drops of gold *takazogan*; signed *Rakusei no ju*, *Toshiharu* with inlaid gold *kao*.

7.9cm (3 1/8in).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

鐔 波に千鳥 銘「洛西住 寿治 (花押)」
19世紀

The maker is Nakajima Toshiharu, a student of Tanaka Kiyotoshi who lived in Kyoto during the middle part of the 19th century. *Rakusei* is an old name for the western part of Kyoto. (See Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H10323).



20



20

An iron tsuba

By Morikawa Masakage, Tanaka school, 19th century

Of rounded rectangular form with raised rim, carved and inlaid with a large tiger seated beneath a snow-covered pine tree in the branches of which sits a small monkey, while a small goat, a weasel and a rabbit run below in a rainstorm, the reverse with two running deer, all in gold, silver and *shibuichi takazogan*; signed *Hojusai Masakage* with *kao*.

8.2cm (3 1/4in).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

鐔 虎と走る動物
銘「宝珠斎政景 (花押)」 19世紀

For the maker, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H04059.



21



21

A copper tsuba

After Goto Ichijo from a design by Kano Tan'yu, dated 1856

Of oval form, carved in *shishiaibori* (sunken relief) with Hotei seated beneath an overhanging cliff, beside a rushing stream, the reverse with a broom and rolled *makimono*; inscribed and dated *Sonkun no motome ni ojite Tan'yu hitsu* (Painted by Tan'yu to the commission of a respected client), *Ansei san tatsu uzuki Goto Hokkyo Ichijo* with *kao* (in the fourth month of the third, Dragon, year of Ansei [1856], Goto Hokkyo Ichijo).

7.3cm (2 7/8in).

£550 - 650

JPY94,000 - 110,000

US\$920 - 1,100

鐔 布袋 銘「應尊君之需 探幽筆」「安政三辰卯月 後藤法橋一乘 (花押)」 1856年

22

An iron tsuba with copper rim

After Kano Natsuo, 19th century

Of rounded rectangular form, the broad copper rim engraved and inlaid with wisteria, the blooms of gold *honzogan*, around a web of *shibuichi ishime*; inscribed *Natsuo*.

6.6cm (2 5/8in).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

鐔 藤 銘「夏雄」 19世紀



22



23

An iron tsuba

After Kano Natsuo, 19th century

Of almost circular form with slightly raised rim, carved in relief with two geese and lotus leaves, with slight gold and copper details, the reverse with the suggestion of the sloping shore of a lake; inscribed *Natsuo* with inlaid gold seal. 8cm (3 1/8in).

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

鐔 雁 銘「夏雄」 19世紀



23



Kozuka and kogai

24

Two shibuichi and one shakudo kozuka

Ichinomiya school, 18th/19th century

The first of pale *shibuichi*, carved and inlaid with a groom and horse, signed *Nagatsune*; the second of *shakudo*, inlaid with a cockerel and rising sun, signed *Echizen Daijo Minamoto Nagatsune*; the third of *shibuichi*, inlaid with two frogs, signed on the side *Nagatsune*. (3).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

小柄 三点 (馬丁、鶏、蛙) 18/19世紀



24



25



26



26



25



25



26



26



27



25

Three shibuichi kozuka

Ichinomiya school, 19th century

The first engraved in *kebori* and partly inlaid with seven horses, signed *Echizen no Daijo Minamoto no Nagatsune* with *kao*; the second engraved and partly inlaid with a crane resting among grasses, signed *Nagatsune* with *kao*; the third inlaid with a *Manzai* dancer, in *iro-e takazogan*, signed *Echizen no Daijo Minamoto no Nagatsune* with *kao*. (3).

£800 - 900

JPY140,000 - 150,000

US\$1,300 - 1,500

小柄 三点 (馬、鶴、漫才踊) 19世紀

26

Three copper and one brass kozuka

Ichinomiya, Hamano, Nara and Yanagawa schools, 18th to 19th century

The first of copper, carved with *Daruma*, signed *Tsunenao*; the second of copper, inlaid with a seated boar, the reverse engraved with autumn plants, signed *Masayoshi*; the third of copper, delicately engraved with *Daikoku* in his sack, signed *Itcho no zu*, *Yanagawa Naomitsu saku*; the fourth of brass, inlaid with five *chidori* (plovers), signed *Yasuchika*. (4).

£750 - 800

JPY130,000 - 140,000

US\$1,250 - 1,300

小柄 四点 (達磨、猪、大黒、千鳥)
18-19世紀

27

A shibuichi kogai and a copper kogai

Yokoya and Nara schools, 19th century

The first of *shibuichi*, engraved and inlaid with a plum tree by a stream, the blossoms of gold *honzogan*, signed *Gyosai rokujugo* (aged 65) *Kiryusai Somin* with *kao*; the second of copper *nanako*, inlaid with three roof tiles in *iroe takazogan*, signed *Yoshihiro*. (2).

£750 - 800

JPY130,000 - 140,000

US\$1,250 - 1,300

筭 二点 (梅、瓦) 19世紀

28

Two shakudo nanako kozuka

Murakami school and Goto style, 18th century
The first inlaid with three swimming fish and aquatic plants, with slight gold details, signed *Masanori* with *kao*; the second inlaid in gold with an owl perched on a withered branch, *unsigned*. (2).

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

小柄 二点 (魚三匹、梟) 18世紀



28 (part lot)



29 (part lot)



29 (part lot)



30 (part lot)

29

Two kozuka of shibuichi and shakudo

Murakami and later Goto schools, 19th century
The first of *shibuichi*, inlaid with a plum tree in gold *honzogan*, signed *Jochiku*; the second of *shakudo*, inlaid with falling cherry petals in gold and silver *honzogan*, signed *Isshu* with *kao*. (2).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

小柄 二点 (梅木、桜) 19世紀



31

30

Two kozuka of sentoku and shibuichi

Mito school, 19th century

The first of *sentoku*, inlaid in high relief with an eel among aquatic plants, in *shibuichi* with gold details, the reverse of gold-sprinkled *shakudo*, signed *Hokuo*[...] with seal; the second of *shibuichi*, inlaid with a banner engraved and inlaid with Shoki the Demon-queller, signed *Suifu no ju Ichiryu Tomoyoshi no basson, Tomomitsu kore o tsukuru*. (2).

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

小柄 二点 (鰻、鍾馗) 19世紀

For the second, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H09970. The inscription reads: Made by Tomomitsu, a descendant of Ichiryu Tomoyoshi of Mito.

31

Two shakudo kogai

Mito and Goto schools, 18th century

The first inlaid with a *fugu* (blowfish) and shells among aquatic plants, in gold and silver *takazogan*, signed *Kifu Kanahara Harusada* with *kao*; the second inlaid on the *nanako* ground with feathers, in *iro-e takazogan*, signed *Goto Mitsusada* with *kao*. (2).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

筭 二点 (河豚、羽) 18世紀

For the maker of the first, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H00864. The second item is by Goto Ryujo, the fifth master of the Shichirobei sideline who adopted the name Mitsusada as an art name (see Haynes, *ibid.*, no.H07624).

32

Three kogai

Hamano, Hosono and Ishiguro schools,
19th century

The first of *shibuichi*, carved and inlaid with Koshohai and a goat, signed *Masayuki*; the second of *shibuichi*, engraved and inlaid with workmen towing a boat, signed *Hosono Sozaemon Masamori* with *kao*; the third a *wari-kogai* of *shakudo* and silver, inlaid in *iro-e takazogan* with two *oni*, signed *Ichijuken Teruaki* with *kao*. (3).

£750 - 800

JPY130,000 - 140,000

US\$1,250 - 1,300

笄 二点 (黄初平、船頭)

割笄 一点 (鬼)

19世紀

33

A shibuichi kozuka

By Katsurano Sekibun (1869-1940),
late 19th/early 20th century

Engraved in *katakiri* and *kebori* and inlaid with a striped fish and vegetables, with details in gold and *shakudo honzogan*;
signed *Katsurano Fumio*.

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

小柄 魚 銘「桂文雄」

19世紀後期/20世紀前期

For the maker, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H08120. He was the adopted son of Katsurano Sekibun II and studied under Kano Natsuo.

34

Three shibuichi kozuka

The first two Hosono school, the third in Rinsendo style, 19th century

The first engraved and inlaid with scholars on a covered boar, signed *Hosono Sozaemon Masamori* with *kao*; the second engraved and inlaid with numerous monkeys, signed *Masamori* with *kao*; the third engraved and inlaid with an owl perched on a branch, signed *Yoshinori*. (3).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

小柄 三点 (学者、猿、梟) 19世紀

35

Three iron kozuka

Kaga style, Soten school, unknown school,
18th to 19th century

The first inlaid with a dance-stage curtain, *unsigned*; the second carved and inlaid with a hawk on a perch, signed *Hikone no ju Soten*; the third inlaid with a gold bird on a fence, signed *Kazutsura*. (3).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

小柄 三点 (幕、鷹、小鳥) 18-19世紀

36

Three shibuichi and one iron kozuka

18th to 19th century

The first of *shibuichi*, inlaid with a bird flying over waves, signed *Katsuryushi Masayoshi gyonen rokuju-ichi*; the second of iron, inlaid with a spider in its web, *unsigned*; the third of *shibuichi*, engraved with Tobosaku in a rain shower, signed *Terukiyo*; the fourth of *shibuichi*, inlaid in *hirazogan* with a bird and waves, *unsigned*. (4).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

小柄 四点 (波千鳥、蜘蛛巣、東方朔、
波千鳥) 18-19世紀

37

A shibuichi kozuka

By Okawa Teikan (1828-1898), 19th century
Carved in low relief with a vertical design of the Shichifukujin (Seven Gods of Good Fortune), with slight gold details; signed *Suifu no shin Shiho Teikan Uso to* (carved by Shiho Teikan Uso, a servant of the Mito Domain).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

小柄 七福神 銘「水府臣紫峰貞幹迂叟刀」
19世紀

For the maker, who was born in Mito and later like so many of his contemporaries moved to Edo, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H09521.



32



32



35



37



33



34



35



36 (part lot)



38



39



40

Fuchi-gashira

40

A shibuichi fuchi-gashira

Omori school, late 18th/19th century

Carved with a typical design of breaking waves with inlaid spray, the base of *shakudo*; signed *Omori Teruhide*.

£750 - 800

JPY130,000 - 140,000

US\$1,250 - 1,300

縁頭 波頭 銘「大森英秀」

18世紀後期/19世紀

41

Two fuchi-gashira

Nara school, late 18th/early 19th century

The first of dark *shibuichi*, inlaid with rats and a hanging scroll in *shakudo* and gold, signed *Yasuchika*; the second of *shibuichi*, inlaid with birds perched on hoes, in *iro-e takazogan*, signed *Yasuchika*. (2).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

縁頭 二点 (鼠に掛物、鰻に小鳥)

18世紀後期/19世紀前期

42

Three fuchi-gashira

Nara, Mito and Tsu schools, 19th century

The first of brass, inlaid with Shoki and *oni*, signed *Nagayoshi saku*; the second of copper, inlaid with tiger lilies in silver and *shakudo* signed *Tobun*; the third of copper, inlaid with Raiden producing a storm, signed *Tsu Jinpo*. (3).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

縁頭 三点 (鍾馗と鬼、鬼百合、雷電)

19世紀

38

A lacquered-metal kogai

By Yamada Jokasai, 19th century

Bearing a *shibuichi-nuri* ground, lacquered with a *biwa* (lute) and *hichiriki* (flute), in gold and coloured *takamaki-e*, the reverse of gold lacquer; signed *Yamada Joka* with *kao*.

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

竿 琵琶に箏 銘「山田常嘉(花押)」

19世紀

39

Three lacquered-metal kozuka

One by Yamada Jokasai, 19th century

The first of copper, black-lacquered and decorated with Mount Fuji among clouds in gold lacquer, inscribed *Tanyu hoin hitsu*, signed *Joka* with *kao*; the second of iron, bearing a *hirame* ground and lacquered with a dragon in gold *takamaki-e*, *unsigned*; the third of iron, lacquered on the *kinji* ground with a bucket and sake cup, *unsigned*. (3).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

小柄 三点 (富士、龍、樽) 19世紀



42



43



43

Four fuchi-gashira and six odd kashira

Sekijoken, Goto, probably Yanagawa, Iwamoto and various schools, 18th/19th century

The first of *shibuichi*, carved and inlaid with two *sennin*, Tekkai on the *fuchi*, signed *Joi no zu, Sekijoken Motozane* with *kao*; the second of *shibuichi*, engraved with a nobleman on a bridge, signed *Kita Takenori* with *kao*; the third of iron, inlaid with a *kama-itachi* (Japanese goblin in the form of a weasel with sickles) and falling leaves, signed *Tanabe Tomomasa* with *kao*; the fourth of *shakudo*, inlaid with a tiger and ox, signed *Iwamoto Konkan* with *kao*; the odd *kashira* of copper, *shakudo* and *shibuichi*, with various designs of legendary figures, oxen, insects among grasses, a perched egret and a weasel. (10).

£750 - 800

JPY130,000 - 140,000

US\$1,250 - 1,300

縁頭 四点 (仙人、貴人、鎌鼬、虎に雄牛)
頭 六点 (伝記上人物、雄牛、虫、鷺、鼬)
18/19世紀

Wood netsuke

44

Four various wood netsuke

18th to 19th century

The first of a stylised bat, carved in a simplified manner in dark wood, *unsigned*, 5.3cm (2 1/8in) wide; the second of a toy fish on a wheeled base, *unsigned*, 3.9cm (1 1/2in) high; the third of a *rokurokubi* (long-necked ghost) peering into a rice cabinet, *unsigned*, 4.1cm (1 5/8in) high; the fourth of a swimming goldfish lacquered in Negoro style, the reverse lacquered black, *unsigned*, 6.2cm (2 3/8in) long. (4).

£700 - 750

JPY120,000 - 130,000

US\$1,200 - 1,300

木彫根付 三点 (蝙蝠、魚玩具、轆轤首)
漆塗根付 一点 (金魚)
18-19世紀

45

A wood netsuke of a toad

By Kokei, Kuwana, Ise Province,

early 19th century

Seated on a discarded *waraji* (straw sandal), its hind leg flexed and its head raised as it prepares to leap, the thong of the sandal forming the *himotoshi*, the wood dark-stained and unworn; signed in a polished reserve *Kokei*. 4.2cm (1 5/8in) wide.

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

木彫根付 草鞋に蛙 銘「虎溪」
19世紀前期

Provenance: W. W. Winkworth collection.

46

A boxwood netsuke of the sansukumi

By Kokei, Kuwana, Ise province,

early 19th century

The snake winding in and around a large rock while the toad sits on the top and the snail slithers around the side, the wood slightly worn and bearing a good patina; signed *Kokei*. 3.5cm (1 3/8in) wide.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

木彫根付 三竈み 銘「虎溪」 19世紀前期

Provenance: Carl Tobin collection.

47

A wood netsuke of a toad on a domed lotus leaf

By Masayoshi, 19th century

The toad's eyes inlaid in gold and the *himotoshi* formed a stalk which is of silvered metal; inscribed underneath on a metal plaque (*Iwama*) *Masayoshi*. 3.8cm (1 1/2in).

£350 - 550

JPY60,000 - 94,000

US\$590 - 920

木彫根付 蓮の葉に蛙 銘「政蘆」 19世紀

This is likely to be the work of a follower of Iwama Masayoshi, a celebrated Edo metalworker who died in 1837; see also lot 71. See Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2002, no.H04907.

48

Three wood netsuke

One by Miwa, 18th to early 19th century

The first of *umoregi* in the form of a mountainous landscape with a small thatched retreat above a waterfall, signed *Miwa* with *kao*, 4.6cm (1 7/8in) wide; the second of a basket of charcoal for the tea ceremony, *unsigned*, 3.8cm (1 1/2in) diam.; the third of a fruit hollowed out to one side, its stalk bearing two leaves and forming the *himotoshi*, *unsigned*, 4.2cm (1 5/8in) high. (3).

£600 - 650

JPY100,000 - 110,000

US\$1,000 - 1,100

木彫根付 三点
(楼閣山水、茶道炭、果実)
18世紀-19世紀前期

49

A wood netsuke of vegetables

By Arima Tomonobu, 19th century

Comprising a large pumpkin with two aubergines and a mushroom resting on the top, the wood slightly worn and stained for effect; signed in a rectangular reserve *Tomonobu*. 4.5cm (1 3/4in) wide.

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

木彫根付 南瓜に茄子に茸 銘「友信」 19世紀

50 Y Φ

A wood and ivory netsuke of a magnifying glass on books

By Tokoku, late 19th century

Consisting of a smaller *soshi* (Japanese-style book) lying on top of and at right angles to larger *soshi*, with a magnifying glass lying against the smaller book, five ivory tokens scattered on both books, the lens of mica, the thread bindings of the books in metal wire, the other details in ivory, some of it stained, and shell; signed on an ivory plaque *Tokoku*. 3.1cm (1 1/4in) wide.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

木・象牙彫根付 草子に虫眼鏡 銘「東谷」
19世紀後期

51

A boxwood sashi netsuke of a dried fish

After Tomokazu, late 19th century

The long fish lying with open mouth, its scaly skin draped over its bones, the wood lightly stained; inscribed *Tomokazu*.

18.5cm (7 3/8in) long.

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

木彫根付 干物 銘「友一」 19世紀後期



44



45



46



47



48



49



50



51



52

52
Five wood netsuke

One by Senzan, one by Yumin and one by Hisakazu, 19th century
The first of a priest seated asleep beside a large *mokugyo* (fish-shaped wooden gong), *unsigned*, 4.8cm (1 7/8in) wide; the second of a long-nosed *tengu* stirring *miso*, signed *Senzan* with *kao*, 3.8cm (1 1/2in) high; the third of a kneeling actor wearing a silver mask, a tobacco pouch with a netsuke at his waist, signed *Yumin*, 3.8cm (1 1/2in); the fourth of a stylised bird carved in *ittobori* style and black-lacquered, signed *Hisakazu*, 4.5cm (1 3/4in) wide; the fifth a Nara tea-wood figure of an actor, painted with coloured pigments, signed with a *kao*, 4.2cm (1 5/8in). (5).
£800 - 1,000
JPY140,000 - 170,000
US\$1,300 - 1,700

木彫根付 五点
(僧、天狗、役者、鳥、役者) 19世紀

53 Y Φ
Three mask netsuke and a netsuke of a boy

One by Shugetsu, one by Sekisen and one by Miwa, 19th century
The first mask of wood, depicting a demonic character with protruding fangs and staring eyes, signed *Shugetsu*, 5.7cm (2 1/4in) high; the second of Kitsune (the fox), with a moveable lower jaw, the reverse painted red, with the *himotoshi* in the form of a carved chord, *unsigned*, 4.8cm (1 7/8in) high; the third of stoneware, depicting Ko-omote, signed *Sekisen*, 4.5cm (1 3/4in) high; the wood netsuke of a boy seated, wearing an ivory mask, signed *Miwa* with seal, 3.8cm (1 1/2in) wide. (4).
£800 - 1,000
JPY140,000 - 170,000
US\$1,300 - 1,700

木彫面根付 二点 (鬼神、狐)
陶製面根付 一点 (小面)
木彫根付 一点 (唐子面被り)
19世紀

54

A rare wood netsuke of a male kappa

By Minko, early 19th century
Standing upright in a human attitude, bearing a bemused expression and holding his penis with one hand, the slightly worn wood bearing a fine patina and the bulging eyes inlaid with brass; signed *Minko*. 9.2cm (3 5/8in) high.
£3,500 - 4,000
JPY600,000 - 690,000
US\$5,900 - 6,700

木彫根付 河童 銘「岷江」 19世紀前期

Provenance: W. W. Winkworth collection.

55

Three wood mask netsuke

One by Deme Taiman and one by Deme Uman, early 19th century
The first of Okina, with furrowed brow and simulated loose lower jaw, signed *Deme Taiman* with *kao*, 4.5cm (1 3/4in) high; the second of Jo with furrowed features, almost closed eyes and loose lower jaw, signed *Deme Uman Tenkaichi*, 4.5cm (1 3/4in) high; the third a group of nine Noh and Kyogen masks, *unsigned*, 4.5cm (1 3/4in) high. (3).
£800 - 1,000
JPY140,000 - 170,000
US\$1,300 - 1,700

木彫面根付 三点 (翁、尉、面尽)
19世紀前期

56 Y Φ

Three netsuke of unusual materials

19th century
The first of ivory and bamboo, in the form of a mushroom, *unsigned*, 3.5cm (1 3/8in) wide; the second of *umimatsu* devoid of decoration and with a loose ring *himotoshi* attached to a peg with chrysanthemum-form *shakudo* finials, *unsigned*, 5.4cm (2 1/8in) wide; the third of natural coral, ringed with a silver band and with loose ring *himotoshi*, *unsigned*, 4.2cm (1 5/8in) wide. (3).
£500 - 600
JPY86,000 - 100,000
US\$840 - 1,000

竹・象牙製根付 一点 (茸)
木製根付 一点
珊瑚製根付 一点
19世紀

57 Y Φ

A wood manju netsuke

By Kazuhiro, late 19th century
Of shallow form, decorated in Shibayama style, inlaid in various materials with a butterfly flitting over a chrysanthemum spray, the *himotoshi* formed by an ivory peg on the reverse; signed on a mother-of-pearl tablet *Kazuhiro*. 4.1cm (1 5/8in) diam.
£550 - 650
JPY94,000 - 110,000
US\$920 - 1,100

芝山象嵌木製饅頭根付 菊に蝶 銘「一廣」
19世紀後期

58 Y Φ

A rounded rectangular manju netsuke

19th century
One side carved with Daruma in relief, facing forward with a ferocious expression, his earrings and sceptre inlaid in horn and stained ivory; on the other side a *hossu* (fly swish) in wood and other materials, incised with a haiku, the central *himotoshi* with a carved ivory foliate surround; *unsigned*. 3.7cm (1 1/2in).
£300 - 500
JPY51,000 - 86,000
US\$500 - 840

木彫饅頭根付 達磨 無銘 19世紀

59

A boxwood netsuke of Yamauba

18th century
The mountain woman seated, smiling, her loose robe falling from one shoulder and leaving one breast bare for her adopted son Kintoki who reaches up to her while holding a rattle in one hand, the slightly worn wood bearing a fine patina; *unsigned*.
4.5cm (1 3/4in) high.
£3,000 - 3,500
JPY510,000 - 600,000
US\$5,000 - 5,900

木彫根付 山姥に金時 無銘 18世紀

Provenance: Charles A. Greenfield collection, purchased from Eskenazi Ltd., London, 1990.



53



55



56



54



57



58



59



Manju and kagamibuta netsuke

60

Four manju-style netsuke

Early 19th to early 20th century

The first in the form a low table, of carved red lacquer with a design of a *tennyo* (Buddhist angel) in relief, *unsigned*, 3.8cm (1½in) wide; the second of similar type, carved in relief with a boy pushing a large snowball, *unsigned*, 4.2cm (1 5/8in) wide; the third of square form, of solid red and black lacquer, with a loose metal ring cord attachment, *unsigned*, 4.5cm (1 5/8in) wide; the fourth a wood two-part *manju* netsuke, engraved with circles, *unsigned*, 3.8cm (1½in) diam. (4).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

饅頭様式根付 四点 (堆朱天女図、堆朱子供に雪玉図、黒・朱漆塗、円模様)
19世紀前期-20世紀前期

61

Three manju netsuke

One by Yoyusai, 19th century

The first of brown glazed pottery, of rounded rectangular form, decorated in relief with treasures in coloured glazes and shell, *unsigned*, 3.8cm (1½in) wide; the second of wood, lacquered with a gourd vine in gold and coloured *takamakie*, signed *Yoyusai*, 3.5cm (1 3/8in) diam.; the third of plain polished wood, devoid of decoration, *unsigned*, 3.8cm (1 3/8in) diam. (3).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

饅頭根付 三点 (陶器製宝物図、瓜図蒔絵、木製無地) 19世紀

62

A lacquer manju netsuke

By Koma Kansai, 19th century

Of shallow rounded square form, bearing a dark brown *ishime* ground, lacquered with two baskets of autumn plants, in gold and black *takamaki-e*, the interior of black lacquer; signed *Kansai* with *kao*.

3.5cm (1 3/8in) wide.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

蒔絵饅頭根付 秋草 銘「寛哉(花押)」
19世紀

63

Two lacquered-wood manju netsuke and a lacquered-wood crescent-moon netsuke

19th century

The first circular, finely lacquered with some of the Eight Views of Xiao and Xiang (*Shosho hakkei*), the vertical sides with poems relating to the views, the base with two large *himotoshi* and a metal ring fitting with a chrysanthemum-shaped base, signed in gold lacquer *Tatsuke Takanori ga* and a seal, 4.3cm (1¾in) high; the second circular, of polished wood lathe-turned with concentric rings alternately plain or lacquered in gold with geometric, floral or cloud designs, signed inside in gold lacquer *Kanko Bunryusai*, 3.8cm (1½in) diam.; the third a lacquered-wood netsuke in the shape of the crescent moon, of wood plain on one side and black lacquered on the other sides, inscribed *Kinkaku hasan* (wave-beaten jetty at the Golden Pavilion) and *Yo'oku soka*n (The grand spectacle of a lingering memory) and signed *Sotetsu tsukuru* with a seal, 5.8cm (2¼in) diam. (3).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

木彫饅頭根付 二点 (瀟湘八景図、幾何学模様)
木彫漆塗根付 一点 (三日月型)
19世紀

For Tatsuke Takanori, see E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.283.

64 Y Φ

A lacquered-ivory two-part manju netsuke

By a member of the Kajikawa family, 19th century

Lacquered with a curled dragon with flames licking its scaly body, in gold *takamaki-e* with red lacquer details; signed *Kajikawa saku* with red pot seal. 4.2cm (1 5/8in) diam.

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

象牙彫蒔絵饅頭根付 龍
銘「梶川作 英(壺印)」 19世紀

65 Y Φ

An ivory rounded-square manju netsuke with unusual inscriptions

By Nanka, Izumi province, mid-19th century
Minutely inscribed on one side with a listing of the 53 Stations of the Tokaido Road and the distances between them and on the other with a listing of the phases of the moon; signed on the moon side *Ichimuken Nanka to*.

3.5cm (1 3/8in) wide.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

For other examples of minutely inscribed *manju* netsuke by Ichimuken Nanka of Izumi Province, see Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, 1974, nos.825-827, pp.269-270.

象牙彫饅頭根付 東海道五十三次・月曆の記銘「一夢軒南柯刀」 19世紀中期

66

Three metal netsuke

18th to 19th century

The first of brass, in the form of a bird perched on the edge of a jar with a butterfly in relief at the side, *unsigned*, 4.2cm (1 5/8in) high; the second an iron *manju* netsuke of rounded square form, inlaid with *rinzu* (key-fret), broken *shippo* and other formal designs in silver, *unsigned*, 4.2cm (1 5/8in) high; the third a *manju* netsuke of similar form, with diagonal bands of silver and *shakudo* simulating woven rattan, *unsigned*, 3.5cm (1 3/8in) high. (3).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

金工饅頭根付 二点
(綸子模様、籐模様)
金工根付 一点 (籠に鳥)
18-19世紀

67

A copper and shibuichi two-part manju netsuke

By Gekko, 19th century

The upper part of copper, delicately engraved in *katakiri* and *kebori* with Daruma bearing an angry expression as a grasshopper alights on his head, the reverse of *shibuichi*, engraved with a *hossu* and *reishi* sceptre, with slight gilt details; signed *Gekko* with *kao*. 4.2cm (1 5/8in) diam.

£500 - 600

JPY86,000 - 100,000

US\$840 - 1,000

金工饅頭根付 達磨 銘「月光(花押)」
19世紀

Provenance: W. W. Winkworth collection.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, pp.57-58, Gekko. Recorded in Robert Haynes, *The Index of Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H00557.



60



62

61



64

63



65



66

67



68

68 Y Φ

Four kagamibuta netsuke

One by Ryumin and one by Tenmin, 19th century
Three with ivory bowls, one of kidney shape, bearing a *shibuichi* plate engraved with an old lady seated by a spinning wheel, details in gold and silver, signed *Ryumin* with *kao*, 4.2cm (1 5/8in) wide; the second with a *shibuichi* plate, engraved and inlaid in *sumizogan* with a hunter firing a rifle at two foxes, *unsigned*, 4.2cm (1 5/8in) diam.; the third with a metal plate cast in relief with the head of a *rakan*, signed *Tenmin*, 4.2cm (1 5/8in) diam.; the fourth with a wood bowl bearing an iron plate inlaid with a dragonfly and spider's web in gold *honzogan*, *unsigned*, 4.5cm (1 3/4in) diam. (4).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

象牙彫鏡蓋根付 三点

(老婆、狛師、羅漢)

木彫鏡蓋根付 一点 (蜻蛉に蜘蛛巣)

19世紀

69 Y Φ

Four kagamibuta netsuke

One by Shuraku, 19th century
Two having ivory bowls, one bearing a *shibuichi* plate, delicately engraved with a horseman galloping past a maple tree, in *katakiri* and *kebori*, signed *Shuraku* with *kao*, 3.8cm (1 1/2in) diam.; the second with a *shibuichi* plate cast in relief with a woman smoking a pipe, *unsigned*, 4.5cm (1 3/4in) diam.; the third of small size, the wood bowl with a *shakudo* plate inlaid with Daruma meditating in gold *honzogan*, *unsigned*, 3.1cm (1 1/4in) diam.; the fourth of iron, of rectangular form, the *shibuichi* plate in *katakiri* with a large crab, *unsigned*, 3.8cm (1 1/2in) wide. (4).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

鏡蓋根付 四点 (象牙彫侍、象牙彫美人、木彫達磨、金工蟹) 19世紀

70 Y Φ

Two unusual kagamibuta netsuke

19th century

The first with dark wood bowl, the plate of gold over a brass base, stamped with various types of *nanako*, *unsigned*, 4.5cm (1 3/4in) diam., the second with an ivory bowl, the iron plate with Fujin carrying his sack of wind in relief and with slight gold details, *unsigned*, 4.5cm (1 3/4in) diam. (2).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

鏡蓋根付 二点

(木彫魚子模様、象牙彫風神) 19世紀

71

A kagamibuta netsuke

By Masayoshi, 19th century

The gold-lacquered bowl bearing a *shibuichi* plate inlaid with a seated man in traditional formal dress and topknot, a *hachimaki* (headband) around his head, seated on an unidentified object with a conical object to one side, with details in gold, silver and *shakudo*; signed *Masayoshi*.

3.3cm (1 1/4in) diam.

£200 - 300

JPY34,000 - 51,000

US\$340 - 500

木彫鏡蓋根付 正座をする男 銘「政蘆」

19世紀

This is likely to be the work of a follower of Iwama Masayoshi, a celebrated Edo metalworker who died in 1837; see also lot 47. See Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2002, no.H04907.

72 Y

A kagamibuta netsuke

Style of Kano Natsuo, 19th century

The tortoiseshell bowl with a brass plate engraved in *katakiri-bori* with bamboo; inscribed *Natsuo*.

3.3cm (1 1/4in) diam.

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

鼈甲彫鏡蓋根付 竹 銘「なつを」 19世紀

73 Y

Two unusual kagamibuta netsuke and a lacquer hako-netsuke

19th century

The first of the *kagamibuta* with a wood bowl, bearing a copper plate decorated in cloisonné enamel with swirling clouds, *unsigned*, 4.5cm (1 3/4in) diam.; the second of narwhal tusk, the outer ring partially intact, bearing a small *shibuichi* plate inlaid with geese flying over a thatched shelter, signed *Kikuchi Masanaga*, 3.8cm (1 1/2in) diam.; the *hako*-netsuke in the form of a *shakudo nanako fuchi-gashira* lacquered with Mount Fuji among clouds above water in *takamaki-e*, signed *Hosai*, 3.8cm (1 1/2in) high. (3).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

鏡蓋根付 二点

(木彫雲図、一角牙彫雁図)

蔭絵箱根付 一点 (縁頭意匠)

19世紀

Ivory netsuke and netsuke of other materials

74 Y Φ

An ivory hako netsuke

Late 19th century

Of rounded rectangular form, the cover inlaid in Shibayama style with clumps of chrysanthemums in various materials and gold lacquer, the interior divided into three segments; *unsigned*.

3.7cm (1 1/2in) wide.

£550 - 600

JPY94,000 - 100,000

US\$920 - 1,000

芝山象嵌象牙箱根付 菊 無銘 19世紀後期

75 Y Φ

An ivory heart-shaped netsuke

By Hogen Fujiwara Masanobu, 19th century

Carved with the *Nihon sankei* (Three Chief Sights of Japan), Matsushima in Oshu, carved in relief on the top, Itsukushima (or Miyajima) in Aki and Ama no Hashidate in Tango carved in delicate *anabori*, visible through two fan-shaped holes at the sides, inscribed *Nihon sankei no zu*; signed *Kansai* with seal *Masanobu*. 3.8cm (1 1/2in) wide.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫根付 日本三景

銘「寛斎 正信(方印)」 19世紀

The maker is Hogen Fujiwara Masanobu, who made a number of netsuke in similar style, using the name *Kansai* as a *go* (art name). For a discussion of his work, see Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, 1974, p.203.

A four-lobed netsuke carved with the same subject in a similar manner, signed Fujiwara Masanobu is illustrated by Frederick Meinertzhagen, *The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, edited by George Lazarnick, New York, 1986, p.463.



69



70



71



72



73



74



75 (side views)



75



76 Y Φ

Five netsuke of various materials

19th century

Three of porcelain, one of a standing *sennin* covered with a blue glaze, *unsigned*, 6cm (2 3/8in) high; one of two chrysanthemums with green glazed leaves, signed with seal *Kan*, 4cm (1 5/8in) wide; the third of three broad beans covered with a naturalistic green glaze, *unsigned*, 4.2cm (1 5/8in) wide; a bone *kogatana* (small knife) netsuke in the form of a fish, *unsigned*, 9.2cm (3 5/8in) wide; and a small late ivory netsuke of rats on a base, signed *Gyokuzan*, 3.2cm (1 1/4in) wide. (5).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

根付 五点 (陶製仙人、陶製菊、陶製豆、骨彫小刀、象牙彫鼠) 19世紀

77 Y Φ

Six ivory netsuke and a walrus netsuke

19th to early 20th century

The first a slab of ivory carved with a dragon in waves, *unsigned*, 4.5cm (1 3/4in) wide; the second of Yojo stabbing the cloak of Chu Bujutsu, *unsigned*, 3.8cm (1 1/2in) high; the third of a court dancer, *unsigned*, 7.6cm (3in) high; the fourth of a musician carrying a *tsuzumi* (hand drum) on his back, signed *Gyokusho*, 4.5cm (1 3/4in) high; the fifth and sixth each of carpenters' planes, one inscribed *Tomochika*, 4.2cm (1 5/8in) wide; the other inscribed *Josetsu*, 5.7cm (2 1/4in) wide; the seventh a slab of walrus tusk with a central cord hole, *unsigned*, 7.3cm (2 7/8in) wide. (7).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

象牙彫根付 六点 (龍、豫讓、舞人、樂師、鉋、鉋)
セイウチ牙根付 一点
19世紀-20世紀前期



76 (part lot)

78 Y Φ

Three ivory and one stag-antler netsuke

One by Masatomo, late 18th to early 19th century

The first of a large dog resting in a winnowing basket, the ivory somewhat worn and bearing a good patina, *unsigned*, 6.4cm (2 1/2in) wide; the second of Chokaro seated, leaning to one side and holding a large double gourd, signed *Masatomo*, 4.5cm (1 3/4in) wide; the third a stag-antler netsuke of a seated man, smiling broadly while holding a sake cup, *unsigned*, 3.8cm (1 1/2in) high; the fourth of a drunken man holding a sake cup and *tokkuri* (bottle), *unsigned*, 3.5cm (1 3/8in) high. (4).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

象牙彫根付 三点

(策に犬、張果老、泥酔する男)
鹿角彫根付 一点 (酒を飲む男)
18世紀後期-19世紀前期

79 Y Φ

An ivory double-seal netsuke

By Hodo, 19th century

The two seals resting side by side, one with a grip in the form of a seated *shishi*, the other with a loose ring, each with seal characters carved beneath; signed *Hodo* with *kao*. 4.1cm (1 5/8in) wide.

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

象牙彫根付 印上珠取獅子
銘「宝奴(花押)」 19世紀

80 Y Φ

An ivory netsuke of a male monkey

By Yamaguchi Okatori, Kyoto,

early 19th century
Seated, leaning forward and eating a loquat while holding a bunch of fruit with his feet, forming a compact composition, the slightly worn ivory of a good colour and the pupils inlaid; signed in a rectangular reserve *Okatori*. 4.2cm (1 5/8in) high.

£4,000 - 5,000

JPY690,000 - 860,000

US\$6,700 - 8,400

象牙彫根付 果実と猿 銘「岡佳」
19世紀前期



81

A copper and shakudo netsuke of a cicada

After Murakami Jochiku, 19th century

The insect resting with its wings drawn in its body, its head of patinated copper and its wings of *shakudo* with finely inlaid veins of gold and silver *honzogan*, a silver loop beneath forming the *himotoshi*; inscribed *Jochiku*. 4.8cm (1 7/8in) long.

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

金工根付 蟬 銘「如竹」 19世紀

Murakami Jochiku (died circa 1790-1800) was a metalworker who lived in Edo and was renowned for his sword fittings. He was copied by a number of metalworkers in the 19th century.

82

Two metal netsuke

18th century

The first of iron, in the form of a shallow bowl, inlaid with a smooth dragon in gold *hirazogan*, the bowl lined with silver and with a loose ring cord attachment, *unsigned*, 3.5cm (1 3/8in) wide; the second of *sentoku* in the form of a helmet of *sujibachi* type, a loose ring cord attachment on the crown, *unsigned*, 5.1cm (2in) wide. (2).

£500 - 600

JPY86,000 - 100,000

US\$840 - 1,000

金工根付 二点 (鉢、兜) 18世紀

83 Y Φ

An ivory netsuke of a loofah

By Kaigyokusai Masatsugu, Osaka (1813-1892), 19th century

The long fluted gourd of almost straight form, with lightly stippled surface, a jagged hole to one side being gnawed by a small wasp, and a short looped stalk at the top forming the *himotoshi*; signed *Kaigyokusai* with seal *Masatsugu*. 13.3cm (5 1/4in) long.

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

象牙彫根付 瓜に雀蜂
銘「懷玉斎 正次(方印)」 19世紀

Published: *The Journal of The International Netsuke Society*, vol.1, no.4, p.15, fig.18.

Exhibited: *Contrasting Styles: Loan Exhibition of Netsuke and Kizeruzutsu*, London, 1980, p.14, no.11.

Another netsuke of a loofah by Kaigyokusai is illustrated by Frederick Meinertzhagen, *The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, edited by George Lazarnick, New York, 1986, p.298.



77



78



79



80



81



82



83

Kiseruzutsu (pipecases)

84 Y Φ

An ivory kiseruzutsu (pipe case)

By Ryukosai Jugyoku II (circa 1816-1877),
Edo/Tokyo, 19th century
Of *muso-zutsu* form, with sunken *ishime*
textured grounds on the sides, carved in relief
with formalised birds carrying sprays of foliage;
signed *Jugyoku*. 22.5cm (8 7/8in) long.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫きせる筒 鳥に草花 銘「壽玉」
19世紀

Provenance: acquired from Robert Fleischel,
Tokyo, 2009.
Wrangham collection, no.2336.

The maker, better known for his netsuke of
various materials, worked in Edo during the
mid to late 19th century.

85 Y Φ

An ivory kiseruzutsu (pipe case)

Late 19th century
Of *muso-zutsu* form, carved in relief with a
woodcutter resting at the base of a tall tree
trunk, gazing up while seated on a stump with
two bundles of brushwood at his side, the cord
attachment carved as a small bird perched on a
branch; *unsigned*. 21.5cm (8½in) long.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

象牙彫きせる筒 樵 無銘 19世紀後期

Provenance: purchased from Malcolm Fairley,
London, 2009.
Wrangham collection, no.2355.

86 Y Φ

An ivory kiseruzutsu (pipe case)

By Baiko, late 19th century
Of *muso-zutsu* form, carved in relief with a
European leather design of a winged child
holding a bow beneath another holding aloft
a large feather, amid fruit and falling leaves,
continued on the reverse, carved with a bird in
flight above a leaping squirrel; signed in seal
form *Baiko*. 21cm (8¼in) long.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

象牙彫きせる筒 欧羅巴皮革用模様
銘「梅湖」 19世紀後期

Provenance: purchased at Bonhams,
London, 2008.
Wrangham collection, no.2279.

The motifs are taken from a European leather
design reproduced in Inaba Tsuryu Shin'emon,
Soken kisho (Strange and Wonderful Sword-
fittings), vol.7, *Furoku netsuke-shi meifu narabi*
ni zu (Supplement with Illustrations and a List
of Netsuke Artists), Osaka, 1781.

A similar example, signed Kyo, from The
Edward Wrangham Collection of Japanese Art:
Part III, was sold in these rooms on 15th May
2012, lot 183.

Lots 87 - 94 illustrated on pages 42 - 43.

87 Y Φ

An ivory kiseruzutsu (pipe case)

By Kyomin, Tokyo, late 19th century
Of *muso-zutsu* form, carved in relief with a
sennin holding a long-handled basket as he
emerges from an old dilapidated hut beneath
a withered branch; signed *Kyomin* with seal.
22.9cm (9in) long.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

象牙彫きせる筒 廃屋と仙人
銘「京民（方印）」 19世紀後期

Provenance: purchased from Malcolm Fairley,
London, 2006.
Wrangham collection, no.2240.

88

A stag-antler kiseruzutsu (pipe case)

By Ozaki Kokusai (1835-1894), Shiba,
Edo/Tokyo, 19th century
Of *muso-zutsu* form, the dark-stained antler
carved in *shishiaibori* (sunken relief) with a
winged dragon within a medallion beneath
broken *shippo-tsunagi* (interlocking hexagons);
signed *Koku*. 21cm (8¼in) long.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

鹿角彫きせる筒 応龍 銘「谷」 19世紀

Provenance: purchased from Nelly Davies,
London, 2006.
Wrangham collection, no.2244.

The signature *Koku* is incorporated in the
broken *shippo-tsunagi* design at the top.

89

A stag-antler kiseruzutsu (pipe case)

By Ishikawa Rensai, Tokyo, late 19th century
Of curved *otoshi-zutsu* form, carved in relief
with lotus plants and with a crab emerging
from beneath a broken leaf towards the base,
the antler slightly worn and bearing a good
colour; signed with partially effaced signature
Ren. 21cm (8¼in) long.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

鹿角彫きせる筒 蓮に蟹 銘「蓮」
19世紀後期

Provenance: purchased from Sydney L. Moss
Ltd., London, 2009.
Wrangham collection, no.2352.

90

A stag-antler kiseruzutsu (pipe case)

By Shomin, late 19th century
Of *muso-zutsu* form, carved in low relief with
three rectangular panels, one carved with a
stylised bird over water, one with a simplified
dragon and one with a butterfly; signed with
seal *Shomin*. 21.5cm (8½in) long.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鹿角彫きせる筒 蝶龍鳥 銘「昌民」
19世紀後期

Provenance: Raymond Bushell collection.
Purchased from Sydney L. Moss Ltd.,
London, 2007.
Wrangham collection, no.2272.

91

A stag-antler kiseruzutsu (pipe case)

By Takayuki, late 19th century
Of *otoshi-zutsu* form, carved in relief and inlaid
with two oxen, in gold and silver relief, on
rocky ground among pine trees with distant
hills; signed *Takayuki* with *kao*.
21cm (8¼in) long.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

鹿角彫貼付彫金きせる筒 雄牛
銘「孝之（花押）」 19世紀後期

Provenance: purchased from Malcolm Fairley,
London, 2002.
Wrangham collection, no.2188.



84 (side view)



84



(signature)



85



86



(signature)



(signature)

87



(signature)

88



89



(signature)



(signature)

90



91



(signature)



92



(signature)



93



(signature)



94



(signature)

Lots 92 - 94 illustrated on page 43.

92 Y Φ

A lacquered-horn kiseruzutsu (pipe case)

By Tomin, late 19th century

Of *muso-zutsu* form with ivory top, the main section black-lacquered, carved and inlaid with Kannon holding a fan while standing on a writhing dragon, engraved in *katakiri* and *kebori*, the goddess's head and hands inlaid with ivory; signed *Tomin*. 21.5cm (8½in) long.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

水牛角・象牙製きせる筒 騎龍観音
銘「東珉」 19世紀後期

Provenance: Raymond Bushell collection.

Purchased from Sydney L. Moss Ltd., London, 2008.

Wrangham collection, no.2287.

Published: William and Betty Parker, 'A Compilation of Pipecase Artists', *Netsuke Kenkyukai Study Journal*, vol.4, no.2 (summer 1984), p.20.

93

A woven rattan kiseruzutsu (pipe case)

By Rosetsu, late 19th century

Of *muso-zutsu* form, inlaid with a goose among wind-blown reeds, in *kurogaki* wood and stained bone, the mounting and cord attachment of gold; signed in seal form on an inlaid tablet *Rosetsu*. 20.3cm (8in) long.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

藤網代組貼付黒柿きせる筒 葦に雁
銘「芦雪」 19世紀後期

Provenance: purchased from Rosemary Bandini, London, 2008.

Wrangham collection, no.2316.

94

A rare blue lacquer kiseruzutsu (pipe case)

By Rosetsu, late 19th century

The dark blue lacquer finely carved in relief with turbulent water and breaking waves, highlights in slightly paler blue lacquer and the rim mounted with gold; signed with seal *Rosetsu*. 21.2cm (8 3/8in) long.

£6,000 - 6,500

JPY1,000,000 - 1,100,000

US\$10,000 - 11,000

漆塗きせる筒 波頭 銘「芦雪」
19世紀後期

Provenance: Dr Edmund Lewis collection, purchased from Sydney L. Moss Ltd., London, 2001.

Wrangham collection, no.2182.

For an almost identical example by Rosetsu, see Paul O. Bloechlinger, 'P. O. Bloechlinger Collection', in *Rokusho*, 28 (October 1998), pp.38-67, p.58, fig.51.

95

A pale boxwood kiseruzutsu (pipe case)

By Kano Tessai (1845-1925), late 19th century

Of *muso-zutsu* form, engraved with a nightingale perched on a bamboo stem, in deep *katakiri* and inscribed with the name *Kyoriku*, the reverse with a version of a haiku by Murata Kokoku (Hattori Ransetsu); inscribed *Ransetsu with kao*, signed *Tessai to with kao*. 20.3cm (8in) long.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

木彫きせる筒 鶯に竹 銘「鉄斎刀（花押）」
19世紀後期

Provenance: purchased from Nelly Davies, London, 2006.

Wrangham collection, no.2241.

The haiku, by Hattori Ransetsu (服部嵐雪, 1654-1707), reads:

鶯の / 隣まで来て / 二月かな

Uguisu no / tonari made kite / nigatsu kana

The bush warbler's song / reaching to my neighbour's house / in the second month

The standard text of this poem ends *yube kana* (in the evening) but the implication remains that there is no time left for the warbler, a harbinger of the New Year, to reach the poet's own garden. The name *Kyoriku*, inscribed next to the maker's signature, refers to Morikawa *Kyoriku* (1656-1715) who, like Ransetsu, is conventionally listed as one of the ten best pupils of Matsuo Basho.

96

An important documentary boxwood kiseruzutsu (pipe case)

By Kano Tessai (1845-1925), after 1889

Of *muso-zutsu* form, carved in partly coloured sunken relief with *gigaku* and other classic dance masks from ancient temples in Nara, inscribed with descriptions of the masks; signed *Yuiga Dokuson'an-shu Tessai mosu* (copied by Yuiga Dokuson'an-shu Tessai) with *kao*. 22.2cm (8¾in) long.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

木彫きせる筒 伎楽面 銘「唯我独尊庵主鉄
哉模（花押）」 1889年以降

Provenance: purchased from Sydney L. Moss Ltd., London, 2007.

Wrangham collection, no.2269.

Born to a netsuke artist's family in Gifu, Kano Tessai studied wood carving as well as painting in both Kyoto and Nagasaki, before opening his own business in Tokyo in 1872. This *kiseruzutsu* is exceptionally interesting for the light it throws on Tessai's documented interest in early Japanese Buddhist art, which he studied on the ground in Nara alongside such luminaries as Okakura Kakuzo and the American scholar Ernest Fenollosa. Tessai started to use the signature seen on this piece just after his very short-lived spell as an instructor at Tokyo Art School, which began and ended in 1889. See <http://www.ikoma.ne.jp/tessai.html>.

97

A wood kiseruzutsu (pipe case)

By Tetsuri, late 19th century

Of *muso-zutsu* form, finely engraved in *kebori* with sixteen *rakan* seated or standing in conversational groups, some holding identifiable attributes, the upper part delicately engraved with a dragon and inscribed *Juroku rakan no zu*, the rim mounted with gold; signed *Tetsuri* with seal. 22.5cm (8 7/8in) long.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

木彫きせる筒 十六羅漢
銘「鉄吏（方印）」 19世紀後期

Provenance: purchased from Sydney L. Moss Ltd., London, 2008.

Wrangham collection, no.2286.

98

A boxwood kiseruzutsu (pipe case)

By Nagigawa Tesso, early 20th century

Of *muso-zutsu* form, carved in *shishiaibori* (sunken relief) with Okame dancing, holding an open fan aloft, before a seated woman; signed *Fukujuanshu Tesso with kao*. 21.5cm (8½in) long.

£1,000 - 1,200

JPY170,000 - 210,000

US\$1,700 - 2,000

木彫きせる筒 お亀 銘「福壽庵主鉄宗
（花押）」 20世紀前期

Provenance: purchased from Nelly Davies, London, 2006.

Wrangham collection, no.2250.

Nagikawa Tesso was a student of Kano Tessai and made a number of *kiseruzutsu* in his master's style. His dates are unknown but he is recorded to have been still living in 1936.

The prefix to the signature literally means 'Master of the Fukuju Hermitage'.



(signature)

95



(signature)

96



(signature)

97

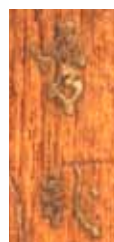


(signature)

98



99



(signature)



(signature)

100



(signature)

101



(signature)

102



(signature)

103



(signature)

104

Lots 99 - 104 illustrated on pages 46 - 47.

99

Three kiseruzutsu (pipe cases)

One by Shusai, late 19th century

The first of brown lacquer, engraved with *tama* (jewels) and clouds, *unsigned*, 22.5cm (8 7/8in) long; the second of cherrywood, the bark forming a panel on the front, lacquered with flowering stems, signed *Shusai*, 22.3cm (8 3/4in) long; the third of ebony, carved with a vine, *unsigned*, 21cm (8 1/4in) long. (3).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

木彫きせる筒 三点 (玉、花、蔓草花)
19世紀後期

Provenance: the first purchased from Trudel Klefisch, Cologne, 2006.

Wrangham collection, no.2234.

The second purchased from Sotheby's, London, 2007.

Wrangham collection, no.2254.

The third purchased from Nelly Davies, London, 2006.

Wrangham collection no.2249.

100

A bamboo kiseruzutsu (pipe case)

By Bokkoku, late 19th century

Of slender *muso-zutsu* form, delicately engraved with a leaping carp over a breaking wave with scattered seaweed, partially stained for effect, the neck mount and cord attachment of *shakudo*; signed *Bokkoku to*. 22.2cm (8 3/4in) long.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

竹彫きせる筒 鯉に笹 銘「墨光刀」
19世紀後期

Provenance: purchased at Lempertz, Cologne, 2009.

Wrangham collection, no.2330.

101

A woven rattan kiseruzutsu (pipe case)

By Mitsushima, late 19th century

Of *muso-zutsu* form, decorated with a water bird wading among reeds in black and grey lacquer with slight gold and coloured details, the rim mounting and cord attachment of *shibuichi*; signed *Mitsushima*.

30.7cm (8 1/8in) long.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

藤網代組漆絵きせる筒 水鳥に葦
銘「光嶋」 19世紀後期

Provenance: Purchased from Alain Ducros, Paris, 2009.

Wrangham collection, no.2349.

102

An unusual black lacquer kiseruzutsu (pipe case)

By Zokoku, late 19th century

Bearing a *roiro* ground, painted with a fish in a basket beside a large pomegranate among reeds, in white, green and ochre pigment; signed in a red lacquer reserve *Zokoku*.

23.5cm (9 1/4in) long.

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

蒔絵きせる筒 魚に柘榴 銘「象谷」
19世紀後期

Provenance: purchased from Graham Gemmell, London, 1989.

Wrangham collection, no.1936.

103

A gold lacquer kiseruzutsu (pipe case)

By Shinsai, late 19th century

Of *muso-zutsu* form, bearing a *nashiji* ground and decorated with a horse caught in a spider's web, in brown lacquer relief, among falling maple leaves in gold, green and red *hiramaki-e* and the broken web of silver lacquer; signed *Shinsai*. 21.8cm (8 5/8in) long.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

蒔絵きせる筒 蜘蛛巣に馬 銘「晋斎」
19世紀後期

Provenance: Raymond Bushell collection, purchased at Christie's, London, 1988.

Wrangham collection, no.1923.

Published: Raymond Bushell, 'Kiseruzutsu: The Japanese Pipe Case', *Arts of Asia*, Nov.-Dec. 1980, p.91, no.26.

The signature illustrated, E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.242, Shinsai, left.

The subject illustrates the trivial incidents that can change the course of history.

104

A brown lacquer kiseruzutsu (pipe case)

By Kinpo, late 19th century

Boldly carved with a continuous scene of a *rakan* standing beside a lion on rocky ground, a boy attendant holding a document box on the reverse, beneath a pine tree and cloud bands, details in gold lacquer; signed *Kinpo*. 21cm (8 1/4in) long.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

漆塗きせる筒 羅漢 銘「金峯」
19世紀後期

Provenance: purchased from Robert Fleischel, Tokyo, 2008.

Wrangham collection, no.2323.

105 Y Φ

A lacquer kiseruzutsu (pipe case)

By Mitsuharu, late 19th century

Of *muso-zutsu* form, bearing a tan *ishime* lacquer ground and inlaid with a frog climbing up a reedy foliate stem, in brass, green stained ivory and tortoiseshell, the rim mount and cord attachment of gold; signed on an inlaid silver tablet *Mitsuharu koku*. 20.5cm (8 1/8in) long.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

漆塗貼付彫金きせる筒 草に蛙
銘「光春刻」 19世紀後期

Provenance: purchased from Sydney L. Moss, London, 2006.

Wrangham collection, no.2221.

The maker is believed to be Mizuno Mitsuharu, who lived in Kanazawa in Kaga province and died in 1895.

106

A yatate (portable brush and ink container) and a kiseru (pipe)

The pipe by Mitsunaga, 19th century

The *yatate* of copper, the stem carved with rats crawling into holes in simulated basketwork, the circular bowl with a hinged *shibuichi* cover carved with a seated dog gazing up at the bat flying against the crescent moon, signed in seal form, *Yoshi*, 18.4cm (7 1/4in) long; the pipe with a *shibuichi* and gold mouthpiece, engraved with a recumbent ox, the bowl of *shakudo* and gold, engraved with a hillside, signed *Mitsunaga koku*, 21.2cm (8 3/8in) long. (2).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

矢立 一点 鼠と犬 銘「義(方印)」
煙管 一点 雄牛 銘「光長刻」
19世紀



105



106



(signatures)

107

An unusually long wood kiseruzutsu (pipe case)

18th/19th century

In the form of a *ho-o* bird with a scaly body and traces of lacquer, fitted with a long bamboo pipe with a silver and *shibuichi* mouth piece and bowl, engraved and inlaid with falling maple leaves; *unsigned*.

51cm (20in) long. (2).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

木彫させる筒 鳳凰 無銘 18/19世紀

Bokuto (wooden swords) and tobacco pouches

108

Three bokuto (wooden swords)

One by Hiromune and one by Setsudo, late 18th/19th century

The first in the form of a formalised smooth dragon, lacquered in Negoro style, inscribed with an eight-character Chinese couplet, *unsigned*, 43.1cm (17in) long; the second of dark wood, carved in the form of a lotus plant, signed on an inlaid bone tablet, in seal form, *Hiromune*, 46.1cm (18 1/8in) long; the third of dark wood, in the form of a formalised dragon and carved with plum blossoms, partly lacquered in Negoro style, with a two-line inscription, followed by the signature *Setsudo kore o tsukuru*, 29.5cm (11 5/8in) long. (3).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

木刀 三点 (龍形、蓮葉図、梅図)
18世紀後期/19世紀

Lots 109 - 110 illustrated on pages 52 - 53.

109

Three leather tabako-ire (tobacco pouches) and two kiseruzutsu (pipe case)

The miniature kiseruzutsu by Issai, 19th century
The first of leather tooled with a design of an exotic bird, partly gilt, the gold and copper *mae-kanagu* in the form of a snail, *unsigned*, 13cm (5 1/8in) wide; the second of snakeskin, with a cloisonné enamel *mae-kanagu* of an *ema* with a design of a prancing horse, *unsigned*, 13cm (5 1/8in) wide; with a bone filigree *ojime*; the third of leather with a *shibuichi mae-kanagu* of a toad, *unsigned*, 12cm (4 3/4in) wide; one pipe case of *muso-zutsu* form, of woven rattan, *unsigned*, 21cm (8 1/4in) long; the other a miniature kiseruzutsu of bamboo strips, signed *Issai*, with a tobacco pouch of small size, of tooled leather, and a blue and white porcelain *ojime*, the *tabako-ire* 6.7cm (2 5/8in) wide, the kiseruzutsu 14.5cm (5 3/4in) long. (5).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

煙草入 三点 (鳥図附蝸牛形前金具、絵馬形前金具、蛙形前金具)

させる筒 二点

(竹網代組、竹製附小煙草入) 19世紀

Provenance: the first purchased at Sotheby's, London, 1966.

Wrangham collection, no.675.

The second purchased at Sotheby's, London, 1985.

Wrangham collection, no.1737.

The third and the rattan pipe case purchased at Sotheby's, London, 2007.

Wrangham collection, no.2252.

The miniature pipe case and pouch purchased from Robert Fleischel, Tokyo, 2009.

Wrangham collection, no.2340.

110 Y

One tonkotsu (tobacco box) and two tabako-ire (tobacco pouches)

One *tabako-ire* by Ryusai, the other by Minjo, 19th century

The wood *tonkotsu* of straight-sided hexagonal form, lacquered and inlaid with irises in gold, red, blue and grey *takamaki-e*, one bloom inlaid with shell, the reverse lacquered with a flying bird, *unsigned*, 9.5cm (3 3/4in) wide; with a wood *ojime* in the form of a *mokugyo* (fish-shaped wooden gong); the first *tabako-ire* of leather, tooled with a foliate design and with an openwork silver *mae-kanagu* of a stalk of lily in a stream, signed *Ryusai* with *kao*, 9.5cm (3 3/4in); with a mottled glass *ojime*; the second of leather, the *mae-kanagu* of *shibuichi* cast with a sage on a *shishi*, signed *Minjo*, 10.8cm (4 1/4in) wide; with a coral *ojime*. (3).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

とんこつ 一点 (百合図)

煙草入 二点 (草図附百合形前金具、仙人に獅子図前金具) 19世紀

Provenance: the first purchased at Sotheby's, London, 1987.

Wrangham collection, no.1872.

The second, Hans Conreid collection, purchased at Christie's, London, 1984.

Wrangham collection, no.1719.

The third purchased from Grace Tsumugi, London, 2007.

Wrangham collection, no.2267.



107



108



108



108



(signatures)



109



109



109



109





110



110



(reverse)



110



111

Tonkotsu (tobacco boxes)

111 Y

A wood tonkotsu

18th century

Of straight-sided outline and elliptical section, carved in relief with two hares among bamboo stems and shoots beneath the moon which is partly seen among swirling clouds, a *maru-ni-chigai-takanoha mon*, inscribed *Dai Hyuga*, unsigned; with a netsuke formed from a slice of narwhal tusk, with a loose ring *himotoshi* attached to a similar silver *mon*, unsigned; with a glass *ojime*. 9.5cm (3 3/4in) high.

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

笛に双兔図木彫とんこつ 記「大日向」
18世紀

Provenance: W. W. Winkworth collection, purchased in these rooms, 1983. Wrangham collection, no.1656.

The inscription on the underside refers to Hyuga, a province in Kyushu.



112



113

112

A reishi fungus tonkotsu

By Toshi (Iizuka Toyo III), 19th century

In the form of a *kinchaku* (purse) lacquered with formalised cranes among swirling clouds in gold, black and oxidized silver *takamaki-e*, the interior of *nashiji* with *kinji* edges, signed *Toshi byo* with *kao*; with a ceramic *ojime*. 9.2cm x 8.5cm (3 5/8in x 3 3/8in).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

鶴雲図蒔絵靈芝とんこつ
銘「桃枝描（花押）」 19世紀

Provenance: purchased from Sydney L. Moss Ltd., London, 1998. Wrangham collection, no.2125.

113 Y Φ

A gilt-wood tonkotsu

By Chuzan (Nakayama) Sokei (1798-1865), 19th century

Of rounded rectangular form, carved in low relief with a dragon among swirling clouds above breaking waves, the simulated clasp of ivory, carved with a *mon*, the interior of splashed gold, signed *Chuzan (Nakayama) Sokei koku*; with an agate *ojime*. 10.1cm (4in) wide.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

雲龍図木彫とんこつ 銘「中山宗経刻」
19世紀

Provenance: purchased from Graham Gemmell, London, 1982.
Wrangham collection, no.1786.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.271, Sokei, Chuzan, right.
E. Kress, H. Kress and J. Kreiner, *Inro of the Ryukyus: Lacquered Medicine Containers*, Bonn, 2002, p.105, no.92.

For a very similar example, signed *Ryukyu Sokei*, see Alain Ducros, *Netsuke et Sagemono*, Paris, 1987, p.96, no.210. Also illustrated, E. Kress, H. Kress and J. Kreiner, *ibid.*, p.106, no.93.

Chuzan (Nakayama) Sokei was one of a small group of netsuke, *inro* and *tonkotsu* makers who lived in the Ryukyu Islands (present-day Okinawa Prefecture), to the south of Japan and close to China. Their work is invariably of wood and is highly distinctive, showing originality and movement in its choice and depiction of subjects.

114 Y

A reishi fungus tonkotsu

By Jikan Ganbun, 19th century

Of irregular form, variously inlaid with numerous metal ants and ant eggs around an ants' nest, two partially gilt-metal *shishi* and rocks of coral and agate, the wood cover later inlaid with a floral medallion of mother-of-pearl and the interior gold-lacquered; signed on an inlaid wood tablet *Jikan Ganbun*. 8.5cm x 10.2cm (2 3/8in x 4in).

£5,000 - 6,000

JPY860,000 - 1,000,000

US\$8,400 - 10,000

獅子図靈芝とんこつ 銘「自侃眼文」 19世紀

Provenance: Col. Dennis collection, purchased at Sotheby's, London, 1985.
Wrangham collection, no.1763.

115

A kurogaki-wood tonkotsu

By Mitsunobu, early 19th century

Of bombé form, carved in relief with the walls of Yodo Castle washed by a river on which float pleasure and work boats, the cover similarly carved with castle precincts among trees and the interior of the cover with a similar scene in low relief, signed *Mitsunobu kore o tsukuru*; with an amber *ojime*. 7cm x 8.5cm (2 3/4in x 3 5/8in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

淀城図木彫とんこつ 銘「光信作之」

19世紀前期

Provenance: Mark Tafler collection, purchased at Sotheby's, London, 1968.
Wrangham collection, no.894.



114



115



116

116 Y

An iron tonkotsu

Early 19th century

Of shallow oval form with a hinged cover, inlaid with a coral fisherman in *shakudo takazogan*, with gold and silver details, hauling a large section of natural coral on a gilt-metal line, over a beach strewn with small shells; *unsigned*. 10.2cm x 7.3cm (4in x 2 7/8in).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

漁師に珊瑚図貼付珊瑚金工とんこつ
無銘 19世紀前期

Provenance: purchased at Sotheby's, London, 1981.
Wrangham collection, no.1533.

117

A kurogaki-wood tonkotsu

Probably by Tadasuke, 19th century

Of oval section carved in high relief with the three heroes of the *Sangokushi* (Romance of the Three Kingdoms), Kan'u (in Chinese, Guan Yu) wielding a polearm beneath a pine tree, Chohi (Zhang Fei) standing in a defiant attitude with drawn sword and Gentoku (Xuan De) seated, holding his sword, the cord holes on the cover ringed with gilt-metal; signed within the cover in an oval reserve *Tadasuke*, with a glass *ojime*. 9.5cm x 8.5cm (3 3/4in x 3 3/8in).

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

関羽・張飛・玄徳図木彫とんこつ 銘「忠助」
19世紀

Provenance: Dr Walter Heihs collection, purchased at
Sotheby's, London, 1998.
Wrangham collection, no.2139.

118 Y Φ

A bamboo and wood tonkotsu

By Kanman, 19th century

Of elliptical section, the pale bamboo body inlaid with herons among reeds and aquatic plants in a stream, in mother-of-pearl and *umimatsu*, the dark wood cover carved in *ukibori* with swirling water and with ivory-ringed cord holes, signed *Kanman to* with *kao*; with a wood *ojime*. 6cm x 12cm (2 3/8in x 4 3/4in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

水辺に鷺図竹製とんこつ 銘「寛満刀（花押）」
19世紀

Provenance: George Lazarnick collection.
Purchased at Sotheby's, London, 1981.
Wrangham collection, no.1557.

Published: George Lazarnick, *Netsuke and Inro Artists and How To Read Their Signatures*, Honolulu, Hawaii, 1981, p.581. Lazarnick opines, *ibid*, p.579 that the *tonkotsu* may be the example cited by Ishii - 5, instalment 4. (Kenshiro Ishii, *The Sculpture and Netsuke of the Tomiharu School*, Gotsu, Shimane Prefecture, 1973).



117



118



119

119

**A fine boxwood tonkotsu
with netsuke en suite**

By Kaigyokudo Masateru, late 19th century

In the form of a large rice bale of slightly waisted form, with a rat lying on top, its eyes inlaid, signed *Kaigyokudo* with seal *Masateru*; with a boxwood netsuke of a rat seated nibbling at *kagami-mochi* (New-Year ricecake), on the top of a *sanpodai* (tall-footed food stand), the rat's eyes inlaid, *unsigned*; with a wood *ojime*.

11.1cm x 6.7cm (4 3/8in x 2 5/8in).

£4,000 - 4,500

JPY690,000 - 770,000

US\$6,700 - 7,500

米俵に鼠意匠木彫とんこつ 銘「懷玉堂 正照
(方印)」 19世紀後期

Provenance: purchased from Michael R. Bernstein,
New Jersey, 1990.

Wrangham collection, no.1980.





Inro
lots 120 - 226



120



Inro Early inro

120

An early black lacquer small four-case inro
17th century

Bearing a *roiro* ground and lacquered with scenes of small boys playing instruments around a two-storeyed building where two adults reside, one looking out while another reads on the upper floor, in gold and slight coloured *takamaki-e* with details of inlaid shell, the interior of black lacquer with *kinji* edges; *unsigned*. 5.7cm (2¼in) high.

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

宮廷に唐子図蒔絵印籠 無銘 17世紀

Provenance: purchased at Sotheby's, London, 1998.

Wrangham collection no.2162.

The origins of this design can be traced to early-Edo-period screens depicting *Karako* (Chinese children) acting out scenes of life at the imperial court; for an example see Edo Tokyo Hakubutsukan, *Kano-ha no sanbyakunen* (Three Hundred Years of the Kano School), Tokyo, 1998, pp.58-9.



121



121

An unusual lacquered-wood four-case inro
17th century

Of upright form and oval section, carved with a continuous design of two spirited dragons among falling spray in gold and black lacquer, the top and base of *nashiji* and the interior of *nashiji* with *kinji* edges, *unsigned*; with a small black-lacquered *ojime*. 8.2cm (3¼in) high.

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

龍図木彫印籠 無銘 17世紀

Provenance: purchased from Nihon Token, London, 1981.

Wrangham collection, no.1521.



122

A rare black lacquer single-case inro with interior tray
By Okumura, late 17th/early 18th century

Of wide form, bearing a dense *roiro* ground, lacquered and inlaid with a continuous design of *kogai* (metal hairpins) decorated with various subjects in gold *takamaki-e* with details of inlaid shell, one inscribed *Goto Yu (jo)*, the interior of black lacquer with *kinji* edges and the riser with a geometrical design in *chinkinbori*, signed *Okumura* with *kao*; with a stag-antler, *Asakusa ojime* of a stylised *shishi*, unsigned. 8cm (3 1/8in) wide.

£4,000 - 5,000

JPY690,000 - 860,000

US\$6,700 - 8,400

箆図蒔絵螺鈿印籠 銘「奥村（花押）」
17世紀後期/18世紀前期

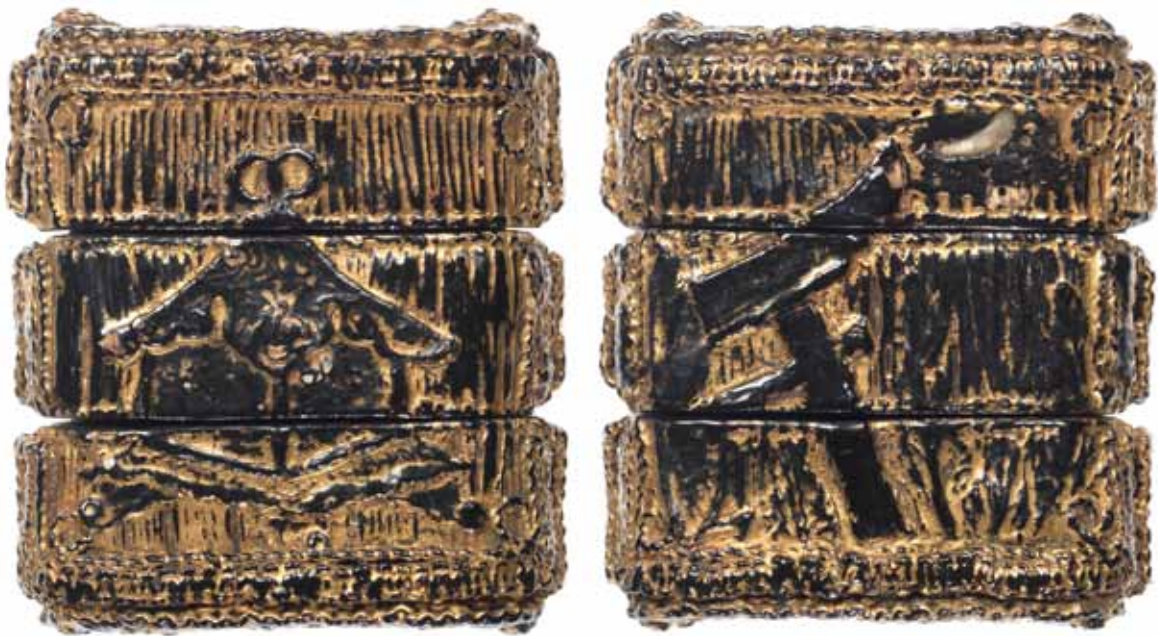
Provenance: Michael and Hiroko Dean collection, purchased from Barry Davies Oriental Art, London, 2002.
Wrangham collection, no.2192.

Published: Michael and Hiroko Dean, *Japanese Lacquer, an Exposition*, Kyoto, 1984, no.101.

E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.205, Okumura.

Barry Davies Oriental Art, *Japanese Lacquer, Nanbokucho to Zeshin*, London, 2002, no.88.

It has been suggested that the *inro* is by Okumura Shirobei Yoshiyuki, a member of the Okumura family-of-lacquerers, working in the Genroku era (1688-1704). The design is of the Muromachi period (1333-1573) *kogai* and Yujo (1435-1490) was one of the earliest members of the Goto family of sword-fitting makers, from whom there are no known signed works, but many attested by later members of the school.



123

123

A rare large lacquered-rattan two-case inro
18th century

Of wide form, the base covered with knitted string or yarn which also forms the cord runners, lacquered black over gold with a *torii* and stone lantern, with slight details inlaid with shell and the interior lacquered black; inscribed *Urin*. 8cm (3 1/8in) high.

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

石灯籠に鳥居図籐製印籠 記「雨鱗」
18世紀

Provenance: W. L. Behrens collection, no.1069.
Carlo Monzino collection, purchased at
Sotheby's, London, 1995.
Wrangham collection, no.2077.

The two characters *U* and *Rin* ('rain' and 'fish scales') are unlikely to be a name and may perhaps refer to the unusual texture of this piece.

124

A red and black lacquer four-case inro

18th century

The ground of mottled red over black lacquer, lacquered with green creeper over scattered chrysanthemum *mon* of gold *hiramaki-e*, the interior of *nashiji* with *kinji* edges; *unsigned*. 7.3cm (2 7/8in) high.

£500 - 600

JPY86,000 - 100,000

US\$840 - 1,000

蔓草に菊紋図蒔絵印籠 無銘 18世紀

Provenance: purchased at Christie's,
Amsterdam, 1985.
Wrangham collection, no.1752.



124



125

125

A rare gold lacquer single-case inro

18th century

Of almost circular form, bearing a *nashiji* ground embellished with *hirame*, lacquered and inlaid with circular panels of flowers in *takamaki-e*, one bloom inlaid with shell, the top forming a bottle with metal stopper and the external cord runners applied with bone, the interior of black lacquer, the riser and the base of the upper compartment of gold lacquer, decorated with a mass of chrysanthemums in *hiramaki-e*; *unsigned*. 7.6cm (3in) high.

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

秋草図蒔絵印籠 無銘 18世紀

Provenance: purchased from Fairclough Arms, London, 1970.

Wrangham collection, no.1012

126

A black lacquer large cylindrical three-case inro

18th century

Lacquered in gold *hiramaki-e* and *takamaki-e* with a *gissha* (courtier's ox-drawn carriage), chrysanthemums, butterflies and *doha* (stylized hills) in the foreground, the top and base with chrysanthemum roundels and butterflies, the interior of rich gold *nashiji*; *unsigned*. 8.1cm (3¼in) high.

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

円錐形牛車に菊図蒔絵印籠 無銘 18世紀

Provenance: purchased from Nihon Token, London, 1983.

Wrangham collection, no.1652.



126



127



128

Tatsuke family

127

A small gold lacquer four-case inro

By Hojusai, 18th century

Bearing a *fundame* ground, lacquered and inlaid to one side with a carriage behind a brushwood fence and on the other with a pewter *torii* among banded hedges and clumps of chrysanthemums with trailing cloud bands, in gold *takamaki-e* with highlights of *kirikane*, the interior of matt gold lacquer; signed *Hojusai* with *kao*.

7cm (2¾in) high.

£500 - 600

JPY86,000 - 100,000

US\$840 - 1,000

御所車に鳥居図蒔絵印籠 銘「宝珠斎（花押）」 18世紀

Provenance: purchased from Spink & Son Ltd., London, 1971.
Wrangham collection, no.1063.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.79, Hojusai, right.

The work is in the Rinpa style, which takes its name from the great painter Ogata Korin (1658-1716), and most likely illustrates a scene from either *Ise monogatari* (The Tales of Ise) or *Genji monogatari* (The Tale of Genji) two hugely influential masterpieces of courtly literature.

128

An inlaid tan lacquer single-case inro

By Tatsuke Takayoshi, 19th century

Of wide form, bearing a rich tan ground, lacquered and inlaid with a *torii* behind a cryptomeria tree, the reverse with two *geta* (wood sandals) resting beside a stone lantern in gold and slight coloured *takamaki-e* with details of inlaid shell, the interior of *nashiji* with *kinji* edges; signed *Takayoshi* with *kao*. 8cm (3 1/8in) wide.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鳥居に石灯籠図蒔絵螺鈿印籠 銘「孝慶（花押）」 19世紀

Provenance: purchased at Sotheby's, London, 1995.
Wrangham collection, no.2074.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.284, Takayoshi, Tatsuke, right.

129

A small gold lacquer two-case saya inro

By Tatsuke Kazutsune after a design by Koetsu, early 19th century

Of wide form, the *saya* bearing a *kinji* ground and lacquered with a crab beside five small fish presented on a large leaf and tied rice stems, in gold *takamaki-e* with *kirikane* highlights, the two-case *inro* of gold lacquer, with a design of two birds perched on bamboo, inscribed *Koetsu zu*, the interior of matt gold lacquer, signed *Tatsuke Kazutsune, gyonen nanajuissai* (at the age of 71); with a glass *ojime*.

6cm (2 3/8in) wide.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

蟹に小魚図金地蒔絵印籠

銘「光悦図」「田付和常 行年七十一歳」

19世紀前期

Provenance: purchased at Christie's, London, 1966.

Wrangham collection, no.685.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.121, Kazutsune, Tatsuke, left.

130

A black lacquer four-case inro

By Tatsuke Toshihide II (1771-circa 1842), dated 1821

Bearing a rich *roiro* ground and lacquered with a continuous elaborate scene of possibly Suruga Bay, depicting islands set with small huts among pine trees, with Mount Fuji in the distance, all in delicate gold *togidashi maki-e*, the interior of *roiro* with *kinji* edges; signed and dated *Bunsei kanoto-mi kito rokujugosai Toshihide sake* (made by Toshihide at the age of 65 in winter of the *kanoto-mi* year of Bunsei [1821]) with red seal *Tokei*. 7.6cm (3in) high.

£3,000 - 3,500

JPY510,000 - 600,000

US\$5,000 - 5,900

駿河湾に富士図蒔絵印籠 銘「文政辛巳季冬六十五歳寿秀作 東溪（方印）」 1821年

Provenance: W. W. Winkworth collection, purchased at Christie's, London, 1978.

Wrangham collection, no.1408.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.306, Toshihide, Tatsuke, top row, centre.



129



130



131

Kajikawa family

131

A black lacquer five-case inro

By a member of the Kajikawa family,
19th century

Of upright form, bearing a *roiro* ground, lacquered with a continuous scene of two bears in a hilly landscape, one drinking at a stream while the other stands, leaning on a rock, the reverse with two large birds perched on a withered branch overhanging a waterfall, all in gold and coloured *takamaki-e* with highlights of *kirikane*, the interior of *nashiji* with *kinji* edges; signed *Kajikawa saku* with a red pot seal *Ei*. 9.8cm (3 7/8in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

熊に鳥図蒔絵印籠 銘「梶川作英（壺印）」 19世紀

Provenance: purchased at Sotheby Parke Bernet, New York, 1975.

Wrangham collection, no.1291.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.108, Kajikawa, top row, left.

132

A black lacquer three-case inro

By Kajikawa Hidetaka, late 18th century

Of wide form, the *roiro* ground embellished with a light dusting of *muranashiji*, lacquered with three *shishi*, one seated while another stands growling beside it and the third sits on the reverse, washing its hind leg, in gold and silver *takamaki-e* and gold foil, the eyes inlaid with mother-of-pearl and the interior of *nashiji* with *kinji* edges; signed *Kajikawa Hidetaka* with a red lacquer circular seal.

7.3cm (2 7/8in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

獅子図蒔絵印籠 銘「梶川英高（丸印）」 18世紀後期

Provenance: Michael Tomkinson collection, no.791. purchased from D. J. K. Wright, London, 1971. Wrangham collection, no.1074.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.72, Hidetaka, Kajikawa, right.



132





133

A gold lacquer and inlaid metal four-case inro
By Kajikawa Bunryusai and Hagiya Katsuhira
(1804-1886), 19th century

Of upright form, bearing a *nashiji* ground lacquered in gold and coloured *takamaki-e* and inlaid with boys and a caparisoned elephant, one boy acting as a mahout on the back, while two others walk behind, one playing a wind instrument, the other holding a pole, with details in gold, copper and *shakudo zogan* and shell, the interior of *nashiji*, signed for the lacquer *Kajikawa Bunryusai* and for the metalwork *Seiryoken Katsuhira koku*; with a small metal *ojime*.

9.2cm (3 5/8in) high.

£7,000 - 8,000

JPY1,200,000 - 1,400,000

US\$12,000 - 13,000

唐子に象図蒔絵貼付彫金印籠
銘「梶川文竜斎」「生涼軒勝平刻」 19世紀

Provenance: purchased at Christie's, London, 1969.
Wrangham collection, no.923.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.117,
Katsuhira, Hagiya, left column, bottom.

Exhibited: Ashmolean Museum, Oxford, 1972, no.106.
Robert Schaap ed., *Meiji, Japanese Art in Transition*,
Haags Gemeentemuseum, The Netherlands, 1987,
no.106.



134

134 Y

A black lacquer three-case inro

By Kajikawa Takafusa, 19th century

Of wide form, bearing an *ishime* ground, lacquered in *yamimaki-e* on either side with a dragon medallion on a ground of *rinzu* (key fret), the interior of matt black lacquer, signed *Kajikawa Takafusa saku*; with a small coral *ojime*. 8cm (3 1/8in) high.

£2,500 - 3,000

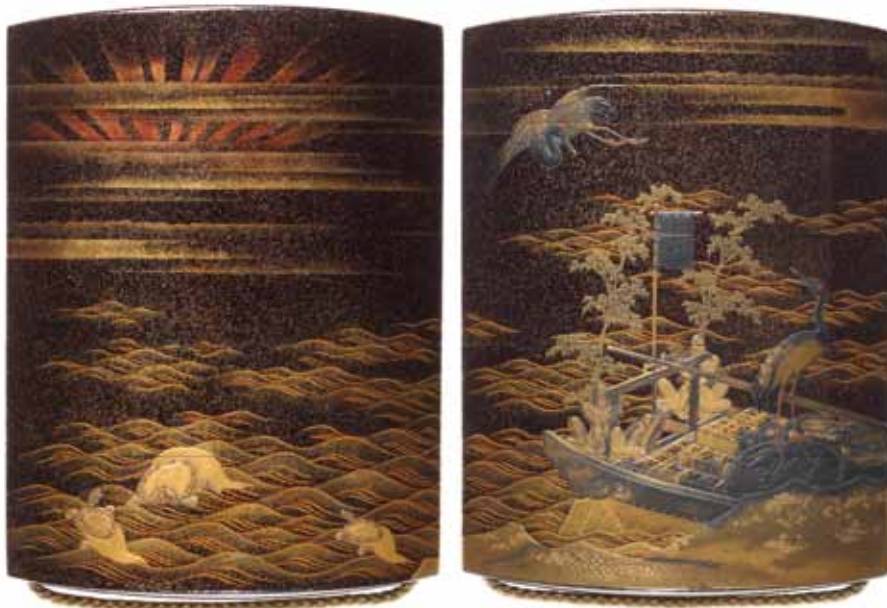
JPY430,000 - 510,000

US\$4,200 - 5,000

龍図闇蒔絵印籠 銘「梶川高房作」 19世紀

Provenance: W. W. Winkworth collection, purchased at Bonhams, London, 1981. Wrangham collection, no.1542.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.281, Takafusa, Kajikawa, left.



135

135

A black lacquer four-case inro

By Kajikawa Yoshinobu, early 19th century

The *usunashiji* ground lacquered with New Year emblems, an open boat laden with *takaramono* (auspicious motifs associated with the Shichifukujin or Seven Gods of Good Fortune), a crane perched on the gunwale and another flying overhead, the reverse with three *minogame* (hairy-tailed turtles) swimming beneath the rising sun among cloud bands, in gold and silver *takamaki-e* and *togidashi maki-e* with highlights of *kirikane* and the interior of *nashiji* with *kinji* edges; signed *Kajikawa Yoshinobu saku* with red pot seal. 7.6cm (3in) high.

£2,000 - 2,500

JPY340,000 - 430,000

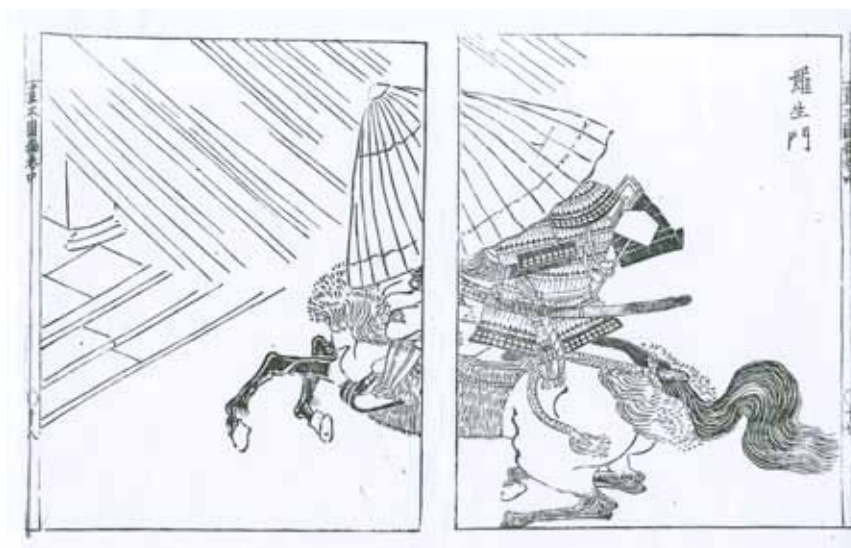
US\$3,300 - 4,200

宝物舟図蒔絵印籠

銘「梶川良延作（壺印）」 19世紀前期

Provenance: purchased at Christie's, London, 1982. Wrangham collection, no.1594.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.337, Yoshinobu, Kajikawa.



Shita-e taken from a design by Hanabusa Itcho, *Ehon zuhen*;
courtesy of the Heinz and Else Kress *inro* archives

136

A black lacquer three-case inro

By Kajikawa Hidetaka, 18th century

Of somewhat flattened wide form, the *roiro* ground lacquered and inlaid with a mounted samurai riding through a storm on a richly caparisoned horse and holding a large umbrella over his head, in gold and coloured *takamaki-e*, with details of inlaid shell and gold foil, the storm continuing on the reverse in *muranashiji* and silver *togidashi maki-e*, the interior of *nashiji* with *kinji* edges; signed *Kajikawa Hidetaka* with a circular red lacquer seal.

7.6cm (3in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

Provenance: Paul Corbin collection.

Purchased from J. M. Gueneau, 1971.

Wrangham collection, no.1124.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.72, Hidetaka, Kajikawa, left.

The design is by Hanabusa Itcho (1652-1724) and is illustrated in the woodblock-printed book, first published in Hanabusa Ippo (compiler), *Ehon zuhen* (A Book of Pictures), Osaka, 1752, vol.2, pp.17-18, reproduced in *Hanabusa Itcho ehon sanshu* (Three Picture Books by Hanabusa Itcho), Tokyo 2006.

雨中侍図蒔絵螺鈿印籠 銘「梶川英高（丸印）」
18世紀



137

Yamada Jokasai

137

A silver lacquer four-case inro

By Yamada Jokasai, 19th century

Bearing a *shibuichi-nuri* ground, lacquered with a continuous scene of a terrified man running from a frightening *bakemono*, in a shower of rain, the man looking back at his pursuer as he loses his grip on his umbrella, all in gold and coloured *togidashi maki-e*, the interior of *roiro* with *kinji* risers; signed *Jokasai*.

6.3cm (2½in) high.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

化物と男図蒔絵印籠 銘「常嘉斎」 19世紀

Provenance: Col. Harris collection.

Purchased from D. J. K. Wright, London, 1977. Wrangham collection, no.1363.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.99, Jokasai, Yamada, left column, second row, third from left.

138

A black lacquer four-case inro

By Yamada Jokasai, 19th century

Of wide rounded form, bearing a *roiro* ground to depict night and lacquered with five fireflies in brown *takamaki-e* with shell details, the interior of matt gold lacquer, the top of each case with an inlaid silvered metal cartouche; signed *Jokasai*. 6.3cm (2½in) wide.

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

螢図蒔絵印籠 銘「常嘉斎」 19世紀

Provenance: purchased from Spink & Son Ltd., London, 1985.

Wrangham collection, no.1789.

139

A gold lacquer four-case inro

By Yamada Jokasai after a design by Kano Norinobu (1730-1790), 19th century

Of flattened cup shape with an integral cord runner, bearing a *nashiji* ground and lacquered to one side with a berried plant attached to its root and on the other with foliate plants in two shades of gold *takamaki-e*, the interior of red lacquer embellished with *hirame*, inscribed *Hakugyoku Hogen* and signed *Jokasai*; with a dark horn *ojime*. 7.6cm (3in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

南天図蒔絵印籠 銘「白玉法眼」「常嘉斎」 19世紀



138

Provenance: Lt. Col. J. B. Gaskell collection, no.617.
 Purchased at Christie's, London, 1986.
 Wrangham collection, no.1809.

The signature *Hakugyoku Hogen* refers to the painter Norinobu (1730-1790), sixth master of the Kobikicho branch of the Kano academy located in Edo. Designs by several other Kobikicho masters are often seen on *inro*.

140

A gold lacquer four-case inro

By Yamada Jokasai, late 18th/early 19th century
 Of upright form, lacquered with a continuous Chinese mountainous landscape with a waterfall on either side, and an inkstone, brush and fan resting on a rocky ledge to one side, in gold, silver and slight coloured *takamaki-e* with profuse *kirikane* highlights, the interior of *nashiji* with *kinji* edges; signed *Joka* with *kao*. 9.2cm (3 5/8in) high.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

包拯不持一硯歸國蒔繪印籠
 銘「常嘉（花押）」
 18世紀後期/19世紀前期

Provenance: purchased at Christie's, Rome, 1988.
 Wrangham collection, no.1888.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.99, Joka(sai), Yamada, left column, top row, second from left.

The abandoned Chinese-style inkstone, brush and fan are most likely a reference to the stern and virtuous scholar-official Bao Zheng (999-1062) who later became a popular hero in drama and fiction. When posted to Duanzhou, an area famous for its inkstones, he discovered that previous magistrates had always collected far more than they were allowed to but when his own period of office was over he 'went home without taking a single stone'. It is uncertain when and how this story reached Japan, but printed books may well have played a part.



139



140



141

Koma family

141

A gold lacquer three-case inro

By Koma Minso, 19th century

Of wide form, bearing a rich *nashiji* ground and lacquered with a continuous design of three clam shells for the *kai-awase* game, one shown from the rear, one with a design of willow branches overhanging a stream and one with two dancers in an outdoor arena among clouds, in gold and silver *takamaki-e* with details of gold and slight coloured *hiramaki-e* and gold foil, the interior of *nashiji* with *kinji* edges, signed *Koma Minso saku*; with a copper and gilt-metal *ojime* in the form of a *biwa* (loquat) fruit, signed *Issei*.

7.5cm (2 15/16in) wide.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

貝合図蒔絵印籠 銘「古満民竈作」 19世紀

Provenance: A. M. and R. A. Budgitt collection, purchased at Sotheby's, London, 1969. Wrangham collection, no.980.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.176, Minso, Koma.



142



143

142

A black lacquer four-case inro

By Koma (Kimura) Koryu, late 18th century

Bearing an *usunashiji* ground, lacquered with a continuous scene of a withered maple tree in an autumn rain storm, with distant hills, in gold *takamaki-e* and *togidashi maki-e* with *kirikane* highlights, the interior of *nashiji* with *kinji* edges, signed *Koma Koryu saku*; with a carnelian *ojime*. 7.9cm (3 1/8in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

豪雨に紅葉の木図蒔絵印籠 銘「古満巨柳作」 18世紀後期

Provenance: Donald C. Mendelson collection, purchased at Christie's, London, 1981.

Wrangham collection, no.1561.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.145, Koryu, left.

143

A gold lacquer four-case inro

By Koma Koryu, 19th century

Of upright form, bearing a rich *okibirame* ground, lacquered in relief with a continuous design of a crane attacked by a large snake as it attempts to take flight, several of its feathers falling to the ground, in shades of brown lacquer with silver details, the snake's eye inlaid with glass and the interior of *nashiji*, signed *Koma Koryu*; with a silver and *shakudo* marbled *ojime* of cylindrical form, *unsigned*. 8.5cm (3 3/8in) high.

£15,000 - 20,000

JPY2,600,000 - 3,400,000

US\$25,000 - 33,000

大蛇に鶴図蒔絵印籠 銘「古満巨柳」 19世紀

Provenance: Maurice Feuillet collection.

Purchased at Hotel Drouot, Paris, 1971.

Wrangham collection, no.1117.

Exhibited: Ashmolean Museum, Oxford, 1972, no.28.

Treasures of the North, Whitworth Art Gallery, Manchester; Christie's, London, 2000, p.241, no.34.



144



144 Y

A black lacquer four-case inro

By Koma Kansai II (1767-1835), 19th century
Bearing a black *ishime* lacquer ground, lacquered with falling cherry blossoms and a pine needle, in gold and silver *takamaki-e*, the interior of *nashiji* with *kinji* edges, signed *Koma Kansai* with *kao*; with a coral *ojime*.

8.2cm (3¼in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

桜図蒔絵印籠 銘「古満寛哉（花押）」
19世紀

Provenance: Carl Tobin collection, purchased at Sotheby's, London, 1965.
Wrangham collection, no.454.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.113, Kansai II, Koma, left column, second from left.

145

A gold lacquer four-case inro

By Koma Sozan and Morita Mototoshi, 19th century

Of upright form, bearing a *kinji* ground, lacquered and inlaid with horse trappings, including bits, a stirrup, banner and pouch, in gold and slight coloured *takamaki-e* with inlaid metal details, the interior of *nashiji* with *kinji* edges; signed *Unposai Sozan* with *kao* and *Mototoshi* with *kao*. 8.5cm (3 3/8in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

馬具図蒔絵印籠 銘「雲峯斎叟山（花押）」
「元利（花押）」 19世紀

Provenance: purchased at Christie's, London, 1976.
Wrangham collection, no.1327.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.276, Sozan, Koma, right column, centre.



145





146

A black lacquer five-case inro

By Koma Bunsai, 19th century

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

9.5cm (3³/₄in) high.

£20,000 - 25,000

JPY3,400,000 - 4,300,000

US\$33,000 - 42,000

丸に鬼柏紋蒔絵印籠 銘「文斎（瓢筆印）」 19世紀

Provenance: Edward Gilbertson collection.

R. A. Pfungst collection.

Demaree and Dorothy Bess collection.

Charles A. Greenfield collection, no.205.

Purchased from Eskenazi Ltd., London, 1990.

Wrangham collection, no.2001.

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

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

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

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

Japan Society Gallery, New York, 1972.

The Metropolitan Museum of Art, New York, 1980.

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



147



147

An unusual double-gourd form lacquer three-case inro

By Koma Kyuhaku, 19th century

Bearing a dark olive *ishime* textured ground, lacquered with a mantis, dragonfly, grasshopper and wasp among foliage in gold *takamaki-e*, the interior of matt gold lacquer and *nashiji*, the underside of the cases gold-lacquered with scenes from the *Genji monogatari* (The Tale of Genji); signed *Koma Kyuhaku saku*. 8.3cm (3¼in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

蔓草に昆虫図蒔絵瓢箪形印籠
銘「古満休伯作」 19世紀

Provenance: purchased at Christie's, London, 2004.

Wrangham collection, no.2214.

148

A black lacquer five-case inro

By Koma Yasutada, late 18th century

Bearing a *roiro* ground, lacquered and inlaid with a cicada on a pine trunk, a branch continuing on the reverse, the cicada and pine needles inlaid with shell, the trunk of gold *hiramaki-e* and the interior of *nashiji* with *kinji* edges; signed *Koma Yasutada saku*. 8.2cm (3¼in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

松に蟬図蒔絵螺鈿印籠 銘「古満安匡作」
18世紀後期

Provenance: purchased from Nihon Token, London, 1968.

Wrangham collection, no.846.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.328, Yasutada, Koma, right.



148





149

A black lacquer three-case inro

By Koma Yasutada, 19th century

Of wide form, the *roiro* ground dusted with gold powder, lacquered with a crow perched on a withered branch overhanging a winding stream with *hagi* (bush clover) on the near shore, in gold and black *takamaki-e* and *togidashi maki-e*, the interior of red lacquer with matt gold risers; inscribed inside the cover *Sendai hagi karasu hachiju* (Sendai bush clover and crow, number 80) and signed *Koma Yasutada saku*. 7.8cm (3 1/8in) wide.

£3,500 - 4,000

JPY600,000 - 690,000

US\$5,900 - 6,700

萩に鳥図蒔絵印籠 銘「古満安匡作」 19世紀

Provenance: purchased at Christie's, London, 1990.

Wrangham collection, no.1987.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.328, Yasutada, Koma, left.

This lot is one of the 'Gifu Inro', a set (about two-fifths still extant) of 100 *inro* with bird-and-flower subjects made for the shogun and presented to the Toda daimyo in Mino Province. The designs of the Gifu *inro* are taken from *Gazu hyakkacho* (Illustrations of 100 Birds), a woodblock-printed book of designs by Sekichi Shuhan after Kano Tan'yu that first appeared in 1729. The present design is bird no.80, illustrated in vol.4. For further details see Julia Hutt, 'The Gifu Inro: A Set of One Hundred Inro by Koma Yasutada', *Transactions of the Oriental Ceramic Society*, 1988-9, pp.65-86.



Shita-e taken from a design by Kano Tan'yu, *Gazu hyakkacho*; courtesy of the Heinz and Else Kress *inro* archives



150



151

Kanshosai Toyo and School

150

A gold lacquer four-case inro

By Kanshosai Toyo (fl. circa 1779),
late 18th/early 19th century

Of wide form, bearing a *nashiji* ground, lacquered to one side with a gold lacquer circular panel delicately engraved in *kebori* with a Buddhist acolyte holding a red lacquer sceptre, and on the other with a prancing *shishi*, in gold *takamaki-e*, the interior of red lacquer and the risers of *roiro* sparsely sprinkled with gold powder; signed Toyo with kao, with an aventurine *ojime*.

8.9cm (3½in) high.

£3,000 - 3,500

JPY510,000 - 600,000

US\$5,000 - 5,900

獅子に釈迦従者図蒔絵印籠

銘「桃葉（花押）」 18世紀後期/19世紀前期

Provenance: J. B. Gaskell collection, no.281.
Purchased at Sotheby's, London, 1981.
Wrangham collection, no.1527.



152



151

A small silver lacquer four-case inro

By Kanshosai Toyo (fl. circa 1779), late 18th/early 19th century
Lacquered on the *shibuichi-nuri* ground with a crow alighting on a withered branch against the setting sun, in black and gold *togidashi maki-e*, the branch of silver *takamaki-e* and continuing on the reverse over a *shibuichi-nuri* ground, the interior of *nashiji* with *kinji* edges; signed with engraved characters *Toyo*, with a wood and bone *ojime* in the form of a baluster jar.

6.3cm (2½in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

枯枝に烏図蒔絵印籠 銘「桃葉」 18世紀後期/19世紀前期

Provenance: M. T. Hindson collection, purchased at Sotheby's, London, via Douglas J. K. Wright, 1969.
Wrangham collection, no.962.

152

A gold and black lacquer three-case inro

By Toyosai after paintings by Sesshu Toyo (1420-1506) and Sesson (1504-circa 1589), 19th century

Of wide form, with contrasting sides, one of rich *roiro*, lacquered and inlaid with two prancing *shishi*, in gold *togidashi maki-e* with outlines of gold foil and shell, the other of *kinji*, lacquered in *sumi-e togidashi maki-e* with a scene based on Sesshu's celebrated painting of Ama no Hashidate, a famous sandbar in Tango Province, the interior of matt *shibuichi-nuri* with *kinji* edges; inscribed on the base with the signatures of the painters Sesshu (for the Ama no Hashidate scene) and Sesson (for the *shishi*), signed *Toyosai*, with a gilt metal *ojime*, unsigned.

8cm (3 1/8in) high.

£10,000 - 15,000

JPY1,700,000 - 2,600,000

US\$17,000 - 25,000

獅子に天の橋立図蒔絵印籠 銘「雪舟（方印）」「雪村（方印）」
「桃葉斎」 19世紀

Provenance: purchased from Grace Tsumugi, London, 2002.
Wrangham collection, no.2197.

The painting by Sesshu (1420-1506), a National Treasure now housed in Kyoto National Museum, was painted when the artist was in his eighties and is considered one of his greatest masterpieces, see <http://www.kyohaku.go.jp/eng/syuzou/meihin/suibokuga/item01.html>. The corresponding painting of *shishi* by Sesshu's contemporary Sesson Shukei (circa 1504-1589) has not been traced.



153



154

153

A gold and black lacquer four-case inro
By Kanshosai Toju(sai) (fl. circa 1800),
19th century

Bearing a ground of *roiro*, shading to *yasurime*,
lacquered with a continuous scene of a
drunken figure next to a basket from which
three *suzume odor*i (sparrow dancers) escape,
in gold and slight coloured *hiramaki-e* and
togidashi maki-e with details of inlaid shell and
highlights of *kirikane* and *nashiji*, the interior of
red lacquer with *kinji* edges; signed *Toju*, with
a lacquered-wood *manju* netsuke, lacquered
with the *kotobuki* character, *unsigned* and
a cast metal *ojime*, decorated with a bird
on a branch in relief and engraved bamboo,
unsigned. 8cm (3 1/8in) high.

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

雀踊図蒔絵印籠 銘「桃壽」 19世紀

Provenance: purchased 1963.
Wrangham collection, no.168.



155

The two sparrow dancers on the reverse are loosely based on designs at the top right of p.14 of Book 3 of Hokusai's *Manga*, published in 1815; the right-hand figure is a mirror image of Hokusai's design, altered so that the bird's head is visible in place of the hat. The scene may also refer to the tale of the *Shitakiri suzume* (Tongue-cut Sparrow), in which a sparrow presents a kindly old couple with a choice between two baskets, or it might be a *mitate* (parody) of the story of Takatoki (died 1333), a retired regent whose drunken sleep was often disturbed by visions of *tengu* (crow-headed goblins). For the Hokusai design, see Shogakukan, *Shozuri Hokusai manga*, Tokyo, 2005, p.146; also reproduced in V. F. Weber, *Ko-ji Ho-ten, Dictionnaire à l'usage des amateurs et collectionneurs d'objets d'art japonais et chinois*, Paris, 1923, vol.2, p.347.

154

A black lacquer five-case inro

By Kanshosai Toju(sai) (fl. circa 1800), late 18th/early 19th century
Of upright form, the *roiro* ground lacquered and inlaid with a large double-gourd flask, a woven straw hat and a riding crop, beneath a weeping cherry tree, in gold *takamaki-e* with blossoms of inlaid pewter and some leaves of shell, the interior of *nashiji* with *kinji* edges; signed *Toju* with *kao*, with a bone double-gourd *ojime*. 9.5cm (3³/₄in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

桜下帽子に瓢箪図蔭絵印籠
銘「桃壽（花押）」

18世紀後期/19世紀前期

Provenance: purchased at Christie's, London, 1984.

Wrangham collection, no.1700.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.292, Toju(sai), Kanshosai, right column, bottom row, second from right.

155

A black lacquer two-case inro

By Toshi (Iizuka Toyo III), 19th century
Of wide form, the *roiro* ground with a sparse dusting of gold powder, lacquered and inlaid with a large lily, in gold and silver *takamaki-e* with a large bud inlaid with *raden* and a smaller flower in gold and red *togidashi maki-e*, the interior of *nashiji* with *kinji* edges; signed *Toshi byo* with *kao*.
7.3cm (2 7/8in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

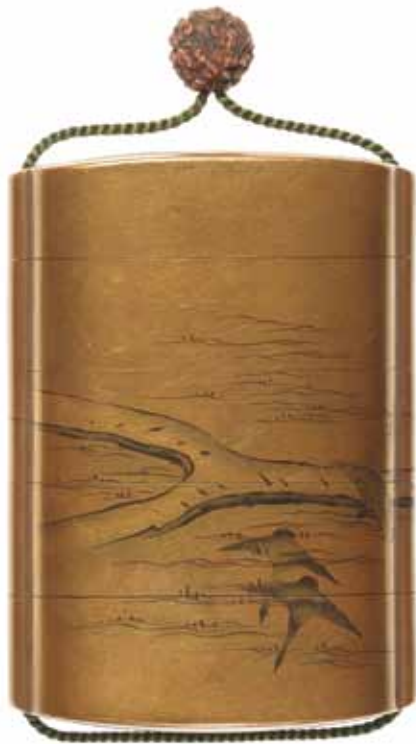
百合図蔭絵螺鈿印籠 銘「桃枝描（花押）」
19世紀

Provenance: purchased from Eskenazi Ltd., London, 1972.

Wrangham collection, no.1181.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.304, Toshi, Iizuka Toyo III, Kanshosai, second from right.

Toshi worked during the first half of the 19th century and sometimes added the phrase *kinbyo* (gold-painted) or merely *byo* to his name.



156

156

A gold lacquer four-case inro

By Toshi (Iizuka Toyo III), 19th century

Bearing a *kinji* ground and lacquered with a continuous design showing the reflection of two flying geese in rice fields beneath the full moon, seen among wispy clouds, in *sumi-e togidashi maki-e*, the interior of *nashiji* with *kinji* edges; signed *Toshi* with *kao*, with a walnut *ojime*. 7.6cm (3in) high.

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

満月に雁図蒔絵印籠 銘「桃枝（花押）」
19世紀

Provenance: Domela collection, purchased at Hotel Drouot, Paris, 1971.

Wrangham collection, no.1119.

Hara Yoyusai

157

A black lacquer collaborative four-case inro

By Hara Yoyusai (1772-1845/6) and Yosei, 19th century

Bearing a rich *roiro* ground, lacquered with five dragonflies in carved red lacquer relief amid wind-blown grasses in gold *takamaki-e* and inlaid shell, the interior of *nashiji* with *kinji* edges; signed *Yoyusai* with *kao* and *Yosei tsukuru*, with a blue glass *ojime*. 7.3cm (2 7/8in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

蜻蛉に秋草図蒔絵貼付堆朱印籠 銘「羊遊斎
（花押）」「楊成造」 19世紀

Provenance: purchased at Sotheby's, London, 1973.

Wrangham collection, no.1244.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.332, Yosei, Tsuishu, bottom row, left; and p.340, Yoyusai, Hara, centre row, right.

158 Y

A gold lacquer four-case inro

By Hara Yoyusai (1772-1845/6),

after a painting by Sakai Hoitsu (1761-1828), 19th century

Of lenticular form, bearing a *fundame* ground, lacquered and inlaid with a snow-covered *yabukoji* (*Ardisia japonica*, marlberry) in gold and silver *takamaki-e* with inlaid coral berries, inscribed *Hoitsu hitsu* with seal *Monsen*, the interior of *nashiji* with *kinji* edges; signed *Yoyusai* with seal *Sessan*, with a coral *ojime*. 8.5cm (3 3/8in) high.

£3,000 - 4,000

JPY510,000 - 690,000

US\$5,000 - 6,700

雪に戴柑子図蒔絵印籠 銘「抱一筆
文詮（瓢箪印）」「羊遊斎 雪山
（方印）」 19世紀

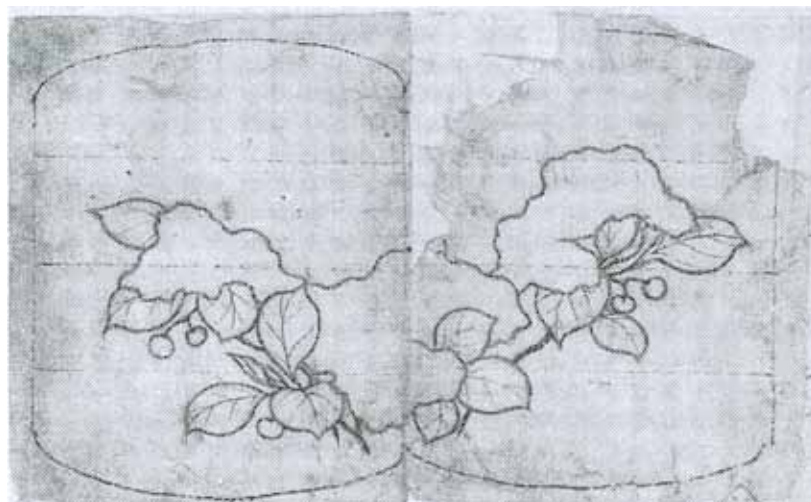


157





158



Shita-e taken from a design album by Yoyusai; courtesy of the Heinz and Else Kress *inro* archives

Provenance: Carl Tobin collection, purchased at Sotheby's, London, 1965.
Wrangham collection, no.456.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.340, Yoyusai, Hara, bottom row, second from left.

This *inro* is a rare instance of a documented collaboration between one of the most famous lacquerers of the early 19th century, Hara Yoyusai, and Sakai Hoitsu (1761-1828), the great samurai painter who revived the Rinpa tradition and took it in significant new directions. The original design is preserved in the Museum of Fine Arts, Boston (inventory number 22.399.8) as one of collection of 27 sheets of Hoitsu lacquer designs probably completed toward the end of the painter's career and known to have been in Yoyusai's possession by 1843. For further details and another example of a documented Yoyusai-Hoitsu collaboration, see Matthew P. McKelway, *Silver Wind: The Arts of Sakai H itsu (1761–1828)*, New York, 2012, nos.23-4. As in so many of Hoitsu's works, the subject matter exactly pinpoints the time of year: the red colour of the berries places the scene in mid-autumn, after they have formed but before they turn black with the onset of winter.



Ogawa Haritsu

159 Y

A small grey lacquer three-case inro

By Ogawa Haritsu (Ritsuo, 1663-1747), 18th century

Bearing a *shibuichi-nuri ishime* ground, simulating metal, with two panels, one with a design of formalised flying butterflies and birds in relief over abstract patterns of gold *hiramaki-e*, the reverse with a ten-character poem in archaic script, the top and base with stylised dragons in relief and the interior of matt *shibuichi* lacquer, signed with two seals, *Kan* and *Naoyuki*; with a coral *ojime*. 6cm (2 3/8in) high.

£3,000 - 3,500

JPY510,000 - 600,000

US\$5,000 - 5,900

鳥蝶に漢詩図四分一塗印籠 銘「観」「尚行」 18世紀

Provenance: Raymond Bushell collection, purchased at Sotheby's, London, 1966.
Wrangham collection, no.670.

Published: Sydney L. Moss, *Eccentrics in Netsuke*, London, 1982, no.11.



Shibata Zeshin

160

A dark grey lacquer four-case inro

By Shibata Zeshin (1807-1891), 19th century

Of rounded rectangular form, bearing a dark grey *ishime* ground, lacquered in low relief with a continuous scene of thatched huts and a *torii* among cryptomeria trees, the interior of rich *nashiji*; signed *Toshinaga o naratte saku i* (made in the style of Toshinaga) Zeshin, with a red lacquer *ojime* carved in relief with a village by a lake, *unsigned*. 8.5cm (3 3/8in) high.

£15,000 - 20,000

JPY2,600,000 - 3,400,000

US\$25,000 - 33,000

藁葺家に鳥居図石目塗印籠 銘「倣利壽作意 是真」 19世紀

Provenance: Louis Gonse collection, sold in Paris, 1924.

Purchased at Hotel Drouot, Paris, 1971.

Wrangham collection, no.1089.

Published: E. A. Wrangham, 'Zeshin and the Art of Metal Imitation', *Netsuke Kenkyukai Study Journal*, vol.12, no.1 (spring 1992), p.31, fig.2 (incorrectly captioned).

E. A. Wrangham, *The Index of Inro Artists*, 1995, p.346, Zeshin, Shibata, right column, top row, right.

Exhibited: Ashmolean Museum, Oxford, 1972, no.62.

Zeshin was often influenced by metalworkers, particularly the sword-fitting makers of the Nara school, and made a number of other *inro* and other lacquer objects simulating old iron. The present design is based on one by Nara Toshinaga of Edo (1667-1736).



161



Shita-e taken from a design by Tachibana Morikuni, *Ehon oshukubai*; courtesy of the Heinz and Else Kress inro archives

Other artists

161

A black lacquer four-case inro

By Nanshi, late 18th century

Of wide form, the *roiro* ground embellished with *muranashiji*, lacquered with a continuous scene of the youthful Kikujido seated among clumps of chrysanthemums, a waterfall on the reverse, in gold and coloured *takamaki-e* and *togidashi maki-e*, the interior of *nashiji* with *kinji* edges; signed Nanshi with red-lacquered circular seal, with a crystal *ojime* bearing dark inclusions. 7cm (2¾in) high.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

菊慈童図蒔絵印籠 銘「南枝（丸印）」
18世紀後期

Provenance: purchased at Christie's, London, 1966.
Wrangham collection, no.696.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.195, Nanshi, left.

A similar example was sold in Sotheby's, London, 1996, 13th and 14th November, lot 372.

The design is by Tachibana Morikuni (1679-1748) and is illustrated in a woodblock-printed book, *Ehon oshukubai* (The 'Warbler in a Plum Tree' Picture Book), first printed in 1740, vol.3.



162





163

162

A black lacquer five-case inro

By Ueda Chikanao, 18th century

Bearing a ground of *seigainuri* (combed waves) and lacquered with a flock of *chidori* (plovers) amid wave-girt rocks beneath clouds, in gold *hiramaki-e* and *takamaki-e* with details of inlaid shell and highlights of *kirikane* and *nashiji*, the interior of *nashiji* with *kinji* edges; signed *Ueda Chikanao saku*, with a cloisonné enamel *ojime*.

8.5cm (3 3/8in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

千鳥図蒔絵印籠 銘「上田近直作」 18世紀

Provenance: purchased from Eskenazi Ltd., London, 1986.
Wrangham collection, no.1821.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.34, Chikanao, Ueda, right.

Seigainuri was later employed to great advantage by Shibata Zeshin, whose biographer Umezawa Ryushin claimed that the technique was invented during the Genroku period (1688-1704) by Seigai Kanshichi but kept secret so that Zeshin had to experiment for three years before he could successfully recreate it.

163

A black lacquer three-case inro

By Koami Tadamitsu, late 18th century

Of wide form, the *roiro* ground embellished with *muranashiji*, lacquered and inlaid with a continuous design of a quiver of arrows with two bows and a battledore, the latter decorated with a Heian-period court scene, in gold and coloured *takamaki-e*, the arrow flights of inlaid shell and the battledore with details of gold foil, the interior of *nashiji* with *kinji* edges; signed *Koami Tadamitsu saku*, with a black-lacquered *ojime*.

7cm (2 3/4in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

胡籙に羽子板図蒔絵印籠 銘「幸阿弥忠光作」 18世紀後期

Provenance: purchased from Spink & Son Ltd., London, 1984.
Wrangham collection, no.1710.



164

164

A black lacquer four-case inro

By Koami Choin, 18th century

The *roiro* ground with bands of *muranashiji*, lacquered with New Year symbols, including *Ise-ebi* (crawfish) and *wakamatsu* (pine saplings), in gold and slight coloured *takamaki-e*, the interior of *nashiji* with *kinji* edges; signed *Koami Choshu*.

7cm (2¾in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

若松に伊勢海老図蒔絵印籠
銘「幸阿弥長周」 18世紀

Provenance: purchased at Sotheby's, London, 1961.
Wrangham collection, no.82.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.39, Choin, Koami, right.

Choin (alternative name Choshu) was the sixteenth Koami master, working in the 18th century.



165

165 Y

A dark lacquer five-case inro

By Koami Hirose Nagaharu, early 19th century

The ground of dark *nashiji* embellished with scattered *hirame* and decorated with a dragon among turbulent waves in black lacquer relief, the interior of *nashiji* with *kinji* edges; signed *Hirose Nagaharu saku*, with a coral *ojime*.

8.5cm (3 3/8in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

波に龍図蒔絵印籠 銘「廣瀬永治作」
19世紀前期

Provenance: purchased at Christie's, Rome, 1988.
Wrangham collection, no.1885.



Shita-e taken from a painting by Socho Takebe; courtesy of the Heinz and Else Kress *inro* archives

166

A fine black lacquer four-case inro

The interior by Kahei, 19th century

Of upright form, bearing a rich *roiro* ground, lacquered with a girl and a youth leaping to catch fireflies while on the reverse a young boy walks away with a cage of the insects, all in gold and coloured *togidashi maki-e*, the interior of *nashiji*; signed *Kahei* with *kao*, with a silver globular *ojime* cast with autumn flowers, signed *Chikauji*. 9.8cm (3 7/8in) high.

£8,000 - 10,000

JPY1,400,000 - 1,700,000

US\$13,000 - 17,000

蚩狩図蒔絵印籠 銘「加兵衛（花押）」 19世紀

Provenance: purchased from Antiques by Constantine, London, 1981. Wrangham collection, no.1538.

Exhibited: *Treasures of the North*, Whitworth Art Gallery, Manchester; and Christie's, London, 2000, p.235, no.21.

The mysterious lacquerer known as Kahei was probably a master of *nashiji inro* interiors and is believed to have lived around 1780-1820. The exterior work on the present example appears to be more recent and may have been re-lacquered on an older *inro*.

The design is taken from a painting titled *Natsu odori* (Summer Dance) by Socho Takebe (1761-1814), a haiku poet and painter sometimes nicknamed 'the Edo Buson', illustrated in *Genshoku Ukiyo-e Daihyakka Jiten Henshu Inkai*, ed., *Genshoku ukiyo-e daihyakka jiten* (Encyclopedia of Ukiyo-e in Full Colour), Tokyo, 1982, vol.2, p.65, pl.318.



167



168



169

167

A black lacquer four-case inro

By Kahei, 18th century

Of rectangular upright form, bearing a *roiro* ground, lacquered with Kyoyu washing his ears beneath a waterfall and Sofu the divine herdsman leading his ox, in gold and slight coloured *takamaki-e* and *hiramaki-e* with highlights of *kirikane* and the interior of *nashiji* with *kinji* edges; signed inside the cover *Kahei* with *kao*.

8.3cm (3¼in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

許由に巢父図蒔絵印籠

銘「加兵衛（花押）」 18世紀

Provenance: purchased at Christie's, London, 1991.

Wrangham collection, no.2014.

For a discussion on the works of Kahei, see the catalogue of the Edward Wrangham collection of Japanese Art, part I, sold in these rooms, 9th November 2010, lot 323. His signature appears on a number of *inro* in a variety of styles and he was probably an interior lacquerer, responsible for fine *nashiji* and red lacquer interior grounds.

Kyoyu and Sofu are two legendary Chinese exemplars of the renunciation of worldly office. Kyoyu washed out his ears on hearing that Emperor Yao wished to abdicate in his favour, while Sofu led his ox away from water that had been contaminated by Yao's suggestion.

168

A gold lacquer four-case inro

By Nagahisa, 19th century

Bearing a sparse *nashiji* ground, lacquered with an eagle perched on a foliate branch which continues on the reverse, while two smaller birds fly away in fear, in gold and silver *takamaki-e* with highlights of gold foil and *kirikane*, the interior of *nashiji* with *kinji* edges; signed *Nagahisa* with *kao*, with a bamboo *ojime*.

8.2cm (3¼in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

鷲に小鳥図蒔絵印籠 銘「永壽（花押）」

19世紀

Provenance: purchased from Spink & Son Ltd., London, 1985.

Wrangham collection, no.1775.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.191, Nagahisa, left.

169

A rare large black lacquer four-case inro

By Chin'ei, late 18th/early 19th century

Of circular form, bearing a *roiro* ground and decorated in delicate *chinkinbori* with Choryo and Kosekiko, beneath swirling clouds, the interior of *nashiji* with *kinji* edges; signed in *tensho* characters *Chin'ei*.

9.8cm (3 7/8in) high.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

張良と黄石公図黒漆印籠 銘「珍榮」

18世紀後期/19世紀前期

Provenance: W. L. Behrens collection, no.547.

Donald Mendelson collection, purchased at Christie's, New York, 1982.

Wrangham collection, no.1573.

Published: Glendining and Co., *Catalogue of the W. L. Behrens Collection*, London, 1914, vol. 2, no.547, pl.XXXI.

E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.36, Chin'ei, left.



170



170

A gold lacquer four-case inro

By Hoyu, 19th century

Of lenticular form, bearing a *kinji* ground, lacquered and inlaid on either side with a hawk tethered to a perch, suspended with brocade cloths decorated with formal designs, in gold *takamaki-e* and *hiramaki-e*, the birds inlaid with *raden* and the interior of *nashiji*; signed *Hoyu saku*, with a brass *ojime* inlaid with a bird on a branch in gilt and silvered metal, unsigned. 8.5cm (3 3/8in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鷹図蒔絵螺鈿印籠 銘「豊遊作」 19世紀

Provenance: Edgar Franckel collection, purchased at Sotheby's London, 1969. Wrangham collection, no.981.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.82, Hoyu, right.

171 Y

A gold lacquer four-case inro

By Chikahide after a design by Teisai, 19th century

Of upright form, bearing a *fundame* ground, lacquered with five butterflies flitting over clumps of chrysanthemums growing beside banded hedges, inscribed *Teisai byo*, in shades of gold and slight coloured *takamaki-e* with highlights of inlaid shell, the interior of *nashiji* with *kinji* edges; signed *Chikahide* with seal, with a coral *ojime*. 8.9cm (3 1/2in) high.

£650 - 750

JPY110,000 - 130,000

US\$1,100 - 1,300

蝶に菊図蒔絵印籠

銘「貞哉描」「近秀（方印）」 19世紀

Provenance: purchased at Christie's, London, 1981. Wrangham collection, no.1497.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.34, Chikahide.



171





172

A black lacquer four-case inro

By Shiomi Masanari, 19th century

Bearing a *roiro* ground, lacquered with a continuous scene of a woman beside bundles of firewood, peering out of a window to watch three porters walking by carrying a large jar for *mochi* suspended from a pole, one carrying a lantern while another wears a tobacco pouch with *manju* netsuke, all in gold and coloured *togidashi maki-e*, the interior of matt gold lacquer; signed in seal form *Shiomi Masanari*, with a fluted bone *ojime*. 8.5cm (3½in) high.

£7,000 - 8,000

JPY1,200,000 - 1,400,000

US\$12,000 - 13,000

餅搗準備図蒔絵印籠 銘「鹽見政誠」 19世紀

Provenance: Shep Brozman collection.

Purchased from Eskenazi Ltd., London, 1983.

Wrangham collection, no.1622.



173



174



Shita-e taken from a woodblock print by Ishikawa Toyomasa; courtesy of the Heinz and Else Kress *inro* archives



175

173 Y

A gold lacquer three-case inro with an unusual inscription

By Shoetsu, probably before 1886

Of wide form, bearing a sparse *nashiji* ground, lacquered with a continuous design of a *kinji*-lacquered fan decorated with two dragonflies and with tasselled cords continuing on the reverse, in gold *takamaki-e*, the interior of sparse *nashiji* with *kinji* edges; signed inside the cover *Shoetsu saku* with red seal *Sho* (Akira), with *kinji* edges, inscribed on the base *Kimura Shozaburo ni okuru Kyoto kokakuka* (presented to Kimura Shozaburo by the sumo fans of Kyoto), with a coral *ojime*. 7.6cm (3in) high.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

蜻蛉柄軍配団扇図蒔絵印籠 銘「松悦作章（方印）」「贈木村庄三郎 京都好角家」推定1886年以前

Provenance: purchased at Christie's, London, 1985.

Wrangham collection, no.1770.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.246, Shoetsu, seal Sho (Akira).

Kimura Shozaburo, referred to in the dedicatory inscription on the base, is the name of one of the two principal families of *gyoji* (sumo referees). It fell out of use after 1886 following the family's merger with the Shikimori Inosuke line (the inscription is mistranslated in the Wrangham *Index*). The *uchiwa* depicted in the design is of the type carried by *gyoji* when on duty.

174

A black lacquer four-case inro

By Mototada, late 18th/19th century

Of lenticular form, bearing a *roiro* ground, decorated in gold, silver and coloured *takamaki-e*, *e-nashiji*, *kirikane* and *hiramaki-e* with a fox in disguise, a rat, the crescent moon and autumn plants in the foreground, the interior with gold *fundame* rims and gold *nashiji* risers and interiors; signed on the base *Mototada* with *kao*, with a dark hardwood *ojime*. 8.7cm (3 3/8in) high.

£5,000 - 6,000

JPY860,000 - 1,000,000

US\$8,400 - 10,000

狐変化図蒔絵印籠 銘「基董（花押）」18世紀後期/19世紀

Provenance: Carl A. Kroch collection. Purchased from Eskenazi Ltd., London, 1984. Wrangham collection, no.1717.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.187, Mototada, left.

175

A dark brown lacquer four-case inro

By Okuda Shojusai after a design by Ishikawa Toyomasa (fl.1770-1780), late 19th century

Bearing a *roiro* ground which shades to *usunashiji* and lacquered with a continuous scene of three boys enjoying a *mawari-toro* (rotating cylindrical shadow show) of ladies dancing, in gold and slight coloured *takamaki-e* with highlights of shell, the shadow play in *sumi-e togidashi maki-e* and the interior with a *mokume* design in *togidashi maki-e*; signed *Shojusai* with *kao*. 8.5cm (3 3/8in) high.

£1,800 - 2,200

JPY310,000 - 380,000

US\$3,000 - 3,700

回り灯籠に子供図蒔絵印籠 銘「松壽斎（花押）」19世紀後期

Provenance: Raymond Bushell collection, purchased at Sotheby's, London, 1966. Wrangham collection, no.660.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.250, Shojusai, Okuda, second from left.

The design is taken from a woodblock print by Ishikawa Toyomasa (active 1764-1781) titled *Shichigatsu* (Seventh Month) from the series *Kodomo furyu junikagetsu* (Children's Fashions of the Twelve Months), see <http://ukiyo-e.org/image/mak/17442-7>.



176

176

A gold lacquer three-case inro

By Kakosai Shozan, 19th century

Bearing a *fundame* ground, lacquered and inlaid with a continuous design of a variety of wild flowers beneath the waning moon, in gold and slight silver *takamaki-e*, some blooms inlaid with shell and the interior of *nashiji* with *kinji* edges; signed *Kakosai*, with a carnelian *ojime*. 7.2cm (2 7/8in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

月に秋草図蒔絵螺鈿印籠 銘「可交斎」
19世紀

Provenance: purchased at Christie's,
London, 1966.
Wrangham collection, no.697.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995,
p.258, Shozan, Kakosai, fourth from left.

177

A gold lacquer five-case inro

By Kiyokawa Morimitsu (fl.1848-1860), after
Tosa Mitsuoki (1617-1691), 19th century

Of upright form, bearing a *kinji* ground and lacquered with a falcon tethered to a draped perch with formal designs which continue on the reverse, in gold, silver and slight coloured *takamaki-e*, the reverse inscribed *Tosa Mitsuoki hitsu* with seal *Tosa Mitsuoki* and the interior of *nashiji* with *kinji* edges; signed *Kiyokawa Morimitsu saku*. 8.9cm (3 1/2in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

台架に鷹図蒔絵印籠 銘「土佐光起筆 土佐
光起（瓢筆印）」「清川守光作」 19世紀

Provenance: purchased at Sotheby's, London, 1987.
Wrangham collection, no.1844.



177

178 Y

A gold and black lacquer four-case inro

By Yamamoto Mitsutoshi, 19th century

The ground of *roiro*, shading to *kinji*, lacquered with a peacock perched on the bent trunk of an almond tree, in gold *takamaki-e*, the interior of *roiro* with *kinji* edges; signed Mitsutoshi with seal Yamamoto, with a coral *ojime*.

8cm (3 1/8in) high.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

扁桃の木に孔雀図蒔絵印籠 銘「光利
山本（方印）」 19世紀

Provenance: H. Seymour Trower collection,
no.1180.

Purchased at Christie's, London, 1985.

Wrangham collection, no.1800.

Published: Glendining and Co., *Catalogue of
the H. Seymour Trower Collection of Japanese
Art*, London, 1913, no.1180, pl.XV111.

E. A. Wrangham, *The Index of Inro Artists*,
Harehope, Northumberland, 1995, p.180,
Mitsutoshi, Yamamoto, left.



178

179

A gold lacquer five-case inro

By Yoshimura Ekimyo, 19th century

Of upright form, bearing a *fundame* ground, lacquered with an owl perched on a pine branch, the trunk shown beside flowering peonies on the reverse, in gold and slight coloured *takamaki-e* with highlights of *kirikane* and the interior of *nashiji* with *kinji* edges; signed Yoshimura saku, with a silver *ojime* carved with a simulated *guri-bori* scrolling design, unsigned.

8.9cm (3 1/2in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

梟に牡丹図蒔絵印籠 銘「吉村作」 19世紀

Provenance: purchased from Eskenazi Ltd.,
London, 1969.

Wrangham collection, no.917.



179



180



180

A gold lacquer four-case inro

By Koryusai, 19th century

Bearing a *kinji* ground, each side with a panel of *usunashiji*, one lacquered with Jurojin standing beside a flowering prunus tree, the other with a boy attendant playing with a tortoise on a line, in shades of gold *takamaki-e*, the interior of *nashiji* with *kinji* edges; signed *Koryusai*. 8.9cm (3 1/2 in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

寿老人に唐子図蒔絵印籠 銘「光柳斎」
19世紀

Provenance: purchased at Christie's, London, 1970.
Wrangham collection, no.1056.

There were several *inro* makers of the name Koryusai. The present example is from the one working in the style of Kakosai Shozan, listed in E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.147.

181

A gold lacquer five-case inro

By Ippusai, 19th century

Of upright form, bearing a *kinji* ground, lacquered with a continuous design of a tightly coiled snake resting in the hollow of a pine tree which stands beside a winding stream, beneath cloud bands, in gold and slight coloured *takamaki-e* with highlights of *kirikane* and *okibirame*, the interior of *nashiji* with *kinji* edges; signed *Ippusai*, with a bone *ojime*. 9.5cm (3 3/4 in) high.

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

松に蛇図蒔絵印籠 銘「一風斎」 19世紀

Provenance: Berthoud collection, purchased at Hotel Drouot, Paris, 1970.
Wrangham collection, no.1017.

Although this artist is not listed in E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, the two signatures reproduced under '*Ipposai* 一鳳齋' (p.91) both in fact appear to read *Ippusai* 一風齋.



181





182

A finely inlaid gold lacquer four-case inro

The *inro* by Nakayama Komin (1808-1870), the *kagamibuta* netsuke by Shojo Ryomin, 19th century. Bearing a *fundame* ground sprinkled with small *hirame* and decorated in inlaid *raden* overpainted with *maki-e* in the *keuchi* technique with a design of birds amongst a spray of chrysanthemums, the interior of sparse *nashiji* with *kinji* edges; signed *Hokkyo Komin tsukuru*, with a copper and gilt metal *ojime*, unsigned, and a *kagamibuta* netsuke, the wood bowl bearing a solid gold plate finely engraved with an owl perched on a pine branch in *katakiri* and *kebori*, signed *Shojo Ryomin* with *kao*. 8.9cm (3½in) high.

£25,000 - 30,000

JPY4,300,000 - 5,100,000

US\$42,000 - 50,000

蝶に菊図螺鈿印籠 銘「法橋胡民造」 19世紀

Provenance: John Pierpont Morgan collection.
Charles A. Greenfield Collection, purchased from Eskenazi Ltd.,
London, 1990.
Wrangham collection, no.1999.

Published: Parke-Bernet Galleries, New York, The John Pierpont Morgan collection, 6th January, 1944, lot 3.

H. P. Stern, *The Magnificent Three: Lacquer, Netsuke and Tsuba*, Japan Society, New York, 1972, no.153.

A. J. Pekarik, *Japanese Lacquer, 1600-1900*, The Metropolitan Museum of Art, New York, 1980, no.43, fig.54.

E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.142, Komin, Nakayama, second from left.

Exhibited: Japan Society Gallery, New York, 1972.
The Metropolitan Museum of Art, New York, 1980.

This highly important *inro*, an outstanding instance of Komin's antiquarian style, is based on one of the most famous of all medieval Japanese lacquer works, a 13th-century *suzuribako* (writing box) in the Tsurugaoka Hachimangu Shrine in Kamakura, at that time the capital of the shogunal government, see http://www.hachimangu.or.jp/about/precious/c01_05.html.



183



183 Y

A gold lacquer four-case inro

By Togyu, 19th century

Bearing a rich *kinji* ground, lacquered to one side with a large horse in gold *takamaki-e* and on the reverse with a smaller galloping colt in brown and black *takamaki-e*, the interior of *nashiji* with *kinji* edges; signed *Togyu tsukuru*, with a coral *ojime*.

7.6cm (3in) high.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

馬図蒔絵印籠 銘「桃牛造」 19世紀

Provenance: Raymond and Frances Bushell collection, purchased at Sotheby's, London, June 1997.

Wrangham collection, no.2110.

Published: Raymond Bushell, *The Inro Handbook*, New York and Tokyo, 1979, p.49, no.29.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.291, Togyu.



184



184 Y

A gold lacquer four-case inro

By Shokasai, 19th century

Bearing a rich *kinji* ground, lacquered and inlaid with a quail and *nanten* (nandina) bush, the quail inlaid in *raden* and the bush lacquered in shades of gold *takamaki-e* with coral berries, while two butterflies inlaid in shell flit around, the interior of *nashiji* with *kinji* edges; signed *Shokasai*, with a red lacquer *ojime*. 8.5cm (3 3/8in) high.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

南天に鶉図蒔絵螺鈿印籠 銘「松花齋」 19世紀

Provenance: L. D. Hirst Broadhead collection, purchased at Sotheby's, London, 1969.

Wrangham collection, no.989.

185

A black lacquer four-case inro

Style of Yamaguchi Shojosai (1893-1978), 20th century

The *roiro* ground embellished with bands of *muranashiji*, lacquered with an *oiran* (senior courtesan) walking, accompanied by her attendant who carries a large double gourd over her shoulder, the reverse with a youth pausing in his journey, all in gold and coloured *togidashi maki-e* with slight inlaid shell highlights, the interior of *nashiji* with *kinji* edges; inscribed *Komin saku* with *kao*, with a glass *ojime*.

7cm (2 3/4in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

花魁に若衆図蒔絵印籠 銘「胡民作（花押）」 20世紀



Shita-e taken from a design by Hishikawa Moronobu, *Banbutsu hinagata gafu*; courtesy of the Heinz and Else Kress *inro* archives



185

Provenance: purchased at Sotheby's, London, 1969.
Wrangham collection no.902.

Exhibited: Ashmolean Museum, Oxford, 1972, no.41.

This design is taken from *Banbutsu hinagata gafu* (An Album of Designs for Everything) illustrated by Kobayashi Eitaku (1843-1890) after the original by Hishikawa Moronobu (1618-1694) and published in 1880-1882.

186 Y Φ

A black lacquer and metal inlaid five-case inro
By Shokasai, 19th century

Of upright form, the rich *roiro* ground shading to *usunashiji*, inlaid with Handaka Sonja holding an alms bowl, from which a dragon issues, in *shibuichi* relief with gold and silver details, the reverse with a young attendant in gold *takamaki-e* with ivory face, hands and feet, holding a lotus plant with inlaid carnelian bud, the interior of *nashiji* with *kinji* edges, signed *Shokasai*; with a stone *ojime*.

8.9cm (3½in) high.

£3,000 - 3,500

JPY510,000 - 600,000

US\$5,000 - 5,900

半諾迦尊者に従者図蒔絵貼付彫金印籠
銘「松花齋」 19世紀

Provenance: purchased at Hotel Drouot, Paris, 1971.

Wrangham collection, no.1088.



186



187

A fine gold lacquer four-case inro

By Kitamura Unryuan (born 1952), late 20th century

Of upright form, bearing a *kinji* ground and lacquered on one side with an entertainer blowing soap bubbles, the reverse with a young woman reaching up to catch the bubbles before they burst, in gold and coloured *togidashi maki-e*, the interior of *nashiji* with *kinji* edges; signed *Unryuan* with *kao*, with a gold lacquer *ojime*, with *tomobako*, the exterior of the lid inscribed *Bijin shabon zu maki-e inro* (*Inro* with a beauty blowing bubbles), the interior of the lid signed *Unryuan saku* (made by Unryuan) with seal *Unryuan*; a green-lacquered storage box inscribed *on-inro*, and an outer card storage box.

9.5cm (3 $\frac{3}{4}$ in) high. (4).

£8,000 - 12,000

JPY1,400,000 - 2,100,000

US\$13,000 - 20,000

Provenance: purchased from Barry Davies Oriental Art, 1993. Wrangham collection, no.2048.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.319, Unryuan, Kitamura, second from left.

Unryuan (birth name Kitamura Tatsuo) is among the finest of the more conservative lacquerers working in Japan today. Born in 1952 in the traditional lacquering centre of Wajima, Ishikawa Prefecture, he set up his own studio in 1985. His work, which has a unique delicacy and level of detail, has been widely exhibited around the world and is included in several important public collections, including the Victoria and Albert Museum. For further bibliographical details of the artist, see Victoria and Albert Museum, *Unryuan: Master of Traditional Japanese Lacquer Ware*, The Toshiba Gallery of Art, 30th October 2002 - 6th February 2003.

美人シャボン図蒔絵印籠 銘「雲龍庵（花押）」 20世紀後期



Metal and metal-inlaid inro

188

A gold lacquer and metal-inlaid four-case inro

The metalwork by Unno Moritoshi (1837-1896), 19th century. Of rectangular form, bearing a *fundame* ground, lacquered in *takamaki-e* and *togidashi maki-e* with a continuous winter scene of snow-covered bamboo by a stream, inlaid with Toba (the Chinese scholar Su Dongpo or Su Shi, 1037-1101) riding past on his mule, accompanied by a boy attendant, in gold, silver, *shakudo* and *shibuichi* relief, the interior of *nashiji* with *kinji* edges; signed on an inlaid silver tablet *Ryounsai*, with an aventurine *ojime*, unsigned. 8.2cm (3¼in) high.

£3,000 - 3,500

JPY510,000 - 600,000

US\$5,000 - 5,900

東坡騎驢図蒔絵貼付彫金印籠 銘「凌雲齋」 19世紀

Provenance: Michael Tomkinson collection, no.498.

Purchased at Sotheby's, London, 1970.

Wrangham collection, no.1048.

Published: Glendining & Co. Ltd., *Catalogue of the Second Portion of the Very Important Collection of Japanese Works of Art Formed by the Late Michael Tomkinson, Esq., of Franche Hall, Kidderminster, London*, April 26 1922, lot 1842, pl.XLI.

For the metalworker, see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H05772. He was the nephew and student of Unno Yoshimori and was well known for his sword fittings which he made from an early age. He had several *go* (art names), of which *Ryounsai* was one.



189



Shita-e taken from a design by Hanabusa Itcho, *Itcho gafu*; courtesy of the Heinz and Else Kress *inro* archives

189

A small inlaid shakudo three-case inro

By Naotsugu, mid-19th century

Carved in *shishibori* and inlaid with Daikoku and Ebisu dancing beneath a line of *shimenawa* (sacred ropes) at New Year, the reverse with Ebisu's creel and rod resting beneath a pine tree, details in gold and silver *takazogan*; signed on an inlaid silver tablet Naotsugu. 7cm (2¾in) high.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

大黒と恵比寿図金工小印籠 銘「直次」
19世紀中期

Provenance: purchased at Christie's, London, 1984.
Wrangham collection, no.1698.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.197, Naotsugu.

There were a number of metalworkers using the name Naotsugu. The present example is probably by Chiryuken Naotsugu, who worked in the manner of the Hamano school during the middle of the 19th century.

The design is by Hanabusa Itcho (1652-1724) and is illustrated in the woodblock-printed book, *Itcho gafu* (A Picture Album by Itcho), first published in 1770.



190



191

190

A rare silvered-iron single-case inro or tonkotsu

By Umetada Narinobu, late 18th/early 19th century
Of upright form, with hinged cover, bearing a textured matt-silver-washed ground, inlaid in relief with a dragon in clouds, bearing traces of gilding; signed *Umetada Narinobu* with *kaō*, with a silver and *shakudo* cylindrical *ojime*, unsigned. 7cm (2¾in) high.

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

雲龍図金工小印籠/とんこつ 銘「埋忠就信（花押）」
18世紀後期/19世紀前期

Provenance: G. F. Marden collection.
Purchased from Spink & Son Ltd., 1966.
Wrangham collection, no.756.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.199, Narinobu, Umetada, left.

For the maker, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H06941.

191

A small inlaid shibuichi and silver three-case saya inro

Late 19th century

Carved, pierced and inlaid with a continuous design of the courtier-poet Narihira on horseback accompanied by attendants as he rides past Mount Fuji, its snow-covered peak partly wreathed with clouds, details in gold, silver, copper and *shakudo takazogan*, and partly pierced to reveal the three-case silver *inro* within; inscribed *Ichijo*.

6.7cm (2 5/8in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

業平富士見図金工鞆印籠 銘「一乗」 19世紀後期

Provenance: purchased from Eskenazi Ltd., London, 1969.
Wrangham collection, no.914.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.86, Ichijo, Goto, left.

Goto Hokkyo Ichijo (1791-1876) was one of the most renowned members of the Goto family of metalworkers, famed for their sword fittings. His signature was copied by students in his lifetime and beyond and the present example is by a close follower.

The design is by Tachibana Morikuni (1679-1748) and is illustrated in the woodblock-printed book, *Ehon shahobukuro* (An Illustrated Treasure House for Copying), vol.3, first published in 1720.



Shita-e taken from a design by Tachibana Morikuni, *Ehon shahobukuro*; courtesy of the Heinz and Else Kress *inro* archives



192



Shita-e taken from a design by Tachibana Morikuni, *Ehon tsuhoshi*; courtesy of the Heinz and Else Kress *inro* archives

192

A small inlaid shibuichi two-case inro

By Fujita Motoharu (born 1796), 19th century

Of upright form, carved in low relief and inlaid with scenes of the Mutamagawa (Six Jewel Rivers), in gold, silver, copper and *shakudo takazogan*, the cord runners of *shakudo* and the interior of silver; signed *Tankasai Motoharu kore o horu*.

7cm (2¾in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

六玉河図金工小印籠 銘「丹霞齋元晴彫之」 19世紀

Provenance: P. Adam collection.

Purchased at Sotheby's, London, 1985.

Wrangham collection, no.1758.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.186, Motoharu, Fujita.

For the maker, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H05853. He lived in Mito in Hitachi Province and was a student of Taizan Motozane.

The Mutamagawa (Six Jewel Rivers) are six rivers in various parts of central and northern Honshu all with the same name, Tamagawa. They were a popular theme in the latter part of the Edo period, especially among printmakers.

The Six Jewel Rivers are:

- 1) Ide no Tamagawa in Yamashiro Province
- 2) Noji no Tamagawa in Omi Province
- 3) Chofu no Tamagawa in Musashi Province
- 4) Noda no Tamagawa in Rikuzen Province
- 5) Mishima no Tamagawa in Settsu Province
- 6) Koya no Tamagawa in Kii Province

The design is taken from a woodblock-printed book, *Ehon tsuhoshi* (A Picture Book on Various Subjects), vol.3, illustrated by Tachibana Morikuni (1679-1748), first published in 1729.



193

193

A small inlaid iron and brass three-case saya inro

By Tsuchiya Yasuchika IV (fl. circa 1800), early 19th century

The saya of iron, carved and inlaid with Ono no Tofu standing by a stream beneath a willow tree in a rain shower, watching a frog trying to jump up from a stream on the reverse, in gold, silver, *shakudo* and *shibuichi*, each side pierced to reveal the brass three-case *inro* within; signed Yasuchika with kao.

6cm (2 3/8in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

小野道風図金工鞆印籠 銘「安親（花押）」 19世紀前期

Provenance: Paul Corbin collection.

Purchased at Hotel Drouot, Paris, 1983.

Wrangham collection, no.1638.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.324, Yasuchika, Tsuchiya, top row, right.

The maker is Yasuchika IV, whose *kao* is added to the signature. He is said to have been a student of Yasuchika III and also of Iwamoto Konkan and followed the family tradition of producing sword fittings, although he also turned his hand to other items, as shown here. See Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H11107.

The design is by Tachibana Morikuni (1679-1748) and is illustrated in the woodblock-printed book, *Ehon kojidan* (The Picture Book of Historical Events), vol.6, first published in 1714.



Shita-e taken from a design by Tachibana Morikuni, *Ehon kojidan*; courtesy of the Heinz and Else Kress *inro* archives



194



194 Y Φ

An inlaid shibuichi small two-case inro

By Yasuchika, 19th century

Of rounded rectangular form, decorated in gold, silver, copper and *shakudo takazogan* and engraving with *asagao* (morning glory) and butterflies, the interiors silvered, signed *Yasunobu*; with an ivory *manju* netsuke decorated in gold and *iro-e takamaki-e* with miniature Daruma dolls, ribbons, bells, a miniature drum and a kindling bag inscribed *hi no yojin* (do not start fires); with a carved *shibuichi ojime*, unsigned.

6cm (2 3/8in) high.

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

朝顔に蝶図金工小印籠 銘「安信」 19世紀

Provenance: purchased at Phillips, London, 1989. Wrangham collection, no.1955.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.324, Yasuchika, second row, second from left.

The *go* (art name) Yasunobu is said to have been used not only by Yasuchika II (1695-1747) but also by a later Yasuchika (1787-1852), also known as Kunichika. See Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, nos.H11105, H11108.

195

A small metal-inlaid gold lacquer four-case inro

By Yasuchika, 18th/19th century

The *fundame* ground dark-lacquered with swirling clouds and inlaid in gilt and lacquered metal with a storm dragon, the interior of *nashiji* with *kinji* edges; signed on a metal tablet in seal form *Tou*, with a copper *ojime*, decorated with a perched bird in gilt metal relief, unsigned. 6.7cm (2 5/8in) high.

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

雲龍図蒔絵貼付彫金印籠 銘「東雨」

18/19世紀

Provenance: purchased at Sotheby's, London, 1965. Wrangham collection, no.447.

The *go* (art name) *Tou* was used by Tsuchiya Yasuchika (1670-1744), who was renowned for his sword fittings. He was succeeded by at least three others using the same *go* and it is uncertain which of them was responsible for the present example.



195



196

A small brass saya three-case inro

Hamano school, 18th/19th century

The brass saya carved with Tekkai and Gama Sennin, the former seated on a rock exhaling his soul while his companion sits holding a large toad and wielding a cane, pierced to reveal the three-case black lacquer *inro* within; signed *Masayuki*.

5.1cm (2in) high.

£500 - 600

JPY86,000 - 100,000

US\$840 - 1,000

鉄拐・蝦蟇仙人金工鞘小印籠 銘「政隨」
18/19世紀

Provenance: Ralph Harari collection, purchased at Sotheby's, London, 1974.
Wrangham collection, no.1266.

Hamano Masayuki (Shozui) I (1696-1769) worked in Edo and was succeeded by several other sword-fitting makers of the same name, as well as a number of imitators in the 19th century.

197 Y

A black lacquer and metal-inlaid four-case inro

By Shigetsugu and Hamano Masayuki (Shozui), late 18th/early 19th century

Bearing a rich *roiro* ground, lacquered and inlaid with a continuous design from the Noh play *Kokaji*, with the swordsmith Munechika forging a sword named Kogitsunemaru (Little Fox), assisted by a fox spirit, in gold and slight coloured *takamaki-e* with details of gold, silver and *aogai*, the interior of *nashiji* with *kinji* edges; signed for the lacquerwork *maki-e* *Shigetsugu* and for the metal inlay *horimono* *Masayuki (Shozui)*, with a coral *ojime*. 7cm (2¾in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

小鍛冶宗近図蒔絵印籠 銘「彫物政隨」
「蒔絵重次」 18世紀後期/19世紀前期

Provenance: purchased from Spink & Son Ltd., London, 1972.
Wrangham collection, no.1194.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.239, Shigetsugu, left and p.260, Shozui, Hamano, bottom row, second from left.



196



197



198



199



Wood and carved lacquer inro

198

A rare ebony four-case inro

By Kokei, Kuwana, Ise province, early 19th century

Of wide oval form, carved with two panels, one with a frightened tiger in a wild storm, its one visible eye inlaid with *aogai*, and the other panel with a dragon creating the storm amid billowing clouds; signed *Seiyo Kisanjin Kokei kore o choko* (carved by Kisanjin Kokei of Ise Province). 7.6cm (3in) high.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

龍虎図木製印籠 銘「勢陽龜山人虎溪彫工之」
19世紀前期

Provenance: purchased from Eskenazi Ltd., London, 1989.

Wrangham collection, no.1932.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.139, Kokei, left column, top row, right.

The name Kisanjin, literally 'Tortoise Recluse', is perhaps a self-mocking reference to Kokei's predilection for tortoises as subject matter.



200



199

**A tsuikoku (carved black lacquer)
four-case inro**

By Zonsei, 19th century

Each side bearing a sunken panel, one carved in relief with Bunsho Sennin riding a tiger in a rocky landscape, a small burdened tiger at his side, the other with a Chinese sage playing a *qin*, a boy attendant at his side holding a bundle of scrolls, the top and base carved with swirling clouds and the interior of black lacquer; signed *Zonsei saku* with *kao*, with a black-lacquered *ojime*. 7.3cm (2 7/8in) high.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

文蕭に虎図堆黒印籠 銘「村靖作（花押）」
19世紀

Provenance: purchased from Guest and Gray,
London, 1995.
Wrangham collection, no.2067.

200

A rare ebony four-case inro

By Kokei, Kuwana, Ise Province,
early 19th century

Of upright form, carved in relief with the Chinese poet Ri Haku (in Chinese, Li Bai) and an attendant standing beneath an overhanging rock and contemplating a waterfall, the reverse similarly carved with a vertical waterfall; signed *Kokei*, with a metal *ojime* with millet heads in relief, signed *Ei*. 7.9cm (3 1/8in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

李白觀瀑図木彫印籠 銘「虎溪」
19世紀前期



Shita-e taken from designs by Katsushika
Hokusai and Ikeda Eisen; courtesy of the
Heinz and Else Kress *inro* archives

Provenance: purchased from Sydney L. Moss
Ltd., London, 1974.

Wrangham collection, no.1248.

Published: George Lazarnick, *Netsuke and Inro
Artists and How To Read Their Signatures*,
Honolulu, Hawaii, 1982, p.654.

E. A. Wrangham, *The Index of Inro Artists*,
Harehope, Northumberland, 1995, p.139,
Kokei, top row, left.

Kokei is believed to have been a student of
Tanaka Minko and is better known for his
netsuke, although he was responsible for a
number of *inro*.

The design is loosely based on illustrations
by Katsushika Hokusai (1760-1849), *Hokusai
manga*, vol.8, first printed in 1818 and Ikeda
Eishin (1790-1848), *Ehon nishiki no fukuro*
(The Brocade Bag Picture Book), first printed
in 1828.



201



202

201

A guri-lacquer three-case inro

18th/19th century

Carved on either side with formal *totetsu* (in Chinese *taotie*) masks with borders of *rinzu* (key fret) in multiple layers of red and black lacquer in typical deeply-cut *guribori*, the interior of black lacquer, *unsigned*; with a two-part *manju* netsuke and a globular *ojime* en suite. 7.9cm (3 1/8in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

饕餮文屈輪彫印籠 無銘 18/19世紀

Provenance: purchased at Christie's, London, 1984.

Wrangham collection, no.1702.



202

A guri-lacquer three-case inro

19th century

Formed of several layers of red and black lacquer, carved with horizontal grooves revealing alternating layers of black and coloured lacquer in *guri-bori*, *unsigned*; with an oval two-part lacquer *manju* netsuke, carved with scrolls; *unsigned*, and a black and red lacquer *ojime*, *unsigned*. 7.6cm (3in) high.

£750 - 850

JPY130,000 - 150,000

US\$1,300 - 1,400

屈輪彫印籠 無銘 19世紀

Provenance: purchased from Lempertz, Germany, 1966.
Wrangham collection, no.727.

Exhibited: Ashmolean Museum, Oxford, 1972, no.76.

203



203

An ebony single-case inro

By Kaigyokusai Masatugu (1813-1892), 19th century

Of wide form, carved in high relief with clumps of peonies, lilies, *kikyo* (Chinese bellflowers), morning glories and lotuses by a marshy stream with two dragonflies above, three of the blooms inlaid with shell; signed *Kaigyokusai koku* with seal *Masatsugu*.

8.2cm (3¼in) high.

£8,000 - 10,000

JPY1,400,000 - 1,700,000

US\$13,000 - 17,000

牡丹に立葵図螺鈿木彫印籠 銘「懷玉齋刻 正次（方印）」
19世紀

Provenance: acquired from Sydney L. Moss Ltd., London, 1992.
Wrangham collection, no.2041.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.170, Masatsugu, Kaigyokusai, bottom row, right.



204

204

An ebony three-case inro

By Ikko, 19th century

Bearing a stippled ground and carved in relief with Mount Fuji rising amid swirling clouds over breaking waves, the reverse similarly carved with a presentation spray of plum blossom beneath a 20-character Chinese poem signed *Isui* (Wei River); signed *Ikko kore o kizamu*. 8.9cm (3½in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

波頭に富士図木彫印籠 銘「一虎刻之」
19世紀

Provenance: purchased from Sydney L. Moss Ltd., London, 1966.

Wrangham collection, no.710.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.89, Ikko, left.



205

An unusual wood two-case inro

By Yanagawa Tomotada, 19th century

Of rectangular form, carved in relief with the *Kyokusui no utage* (Floating-cup Ritual) showing literati and attendants floating wine cups on a zig-zag stream, while composing poems; signed *Tomotada*, with a copper and *shakudo ojime* cast with birds and pomegranates, unsigned.

7cm (2¾in) high.

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

曲水の宴図木彫印籠 銘「伴忠」 19世紀

Provenance: purchased at Sotheby's, London, 1965.
Wrangham collection, no.465.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.319, Uratada.

Although Wrangham gives the signature as *Uratada* 浦忠, the more likely reading is *Tomotada* 伴忠, listed by Wrangham (p.301) as a metalworker who carved netsuke and *inro* as a hobby. The *Kyokusui no utage* (Floating-cup Ritual) may have been introduced to Japan from China as early as 485 A.D. and had certainly found its place in the rituals of the imperial court by the middle of the eighth century, when it usually took place on the third day of the third month. Participants in *Kyokusui no utage* sit by a slow-moving zigzag stream and endeavour to complete poems in time to catch cups of sake which float by on little rafts.



205





206

A rare wood three-case inro

By Sari, early 19th century

Each side bearing a sunken panel, one carved in relief with two hares among *tokusa* (Japanese horsetail) grasses, the other with chrysanthemums growing from rocks, within a border of cranes flying among swirling clouds, continued on the top and base; signed in a rectangular reserve Sari with kao, with a carnelian *ojime*, and an Asakusa School stag-antler *manju* netsuke, carved and pierced with a hare pounding rice in a mortar amid pine branches beneath the full moon, *unsigned*. 9.5cm (7 11/16in) high.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

兔に菊図木彫印籠 銘「左里（花押）」 19世紀前期

Provenance: Purchased at Sotheby's, London, 1988.
Wrangham collection, no.1911.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.224, Sari, left.

Sari lived in Iwashiro Province in the early 19th century and produced a number of netsuke, mostly of animals or shellfish and invariably in wood.



207

207

A wood large two-case inro

By Kyokko, 19th century

Carved in relief with two rectangular panels, one showing Fukurokuju seated beneath a pine tree by a lake, pointing out a scroll painting to a boy and a stag, the other with Jurojin seated on a rock while a boy feeds a crane at his feet, the top carved with a dragon, the base with breaking waves amid clouds and the cord runners with formal scrolls; signed in a rectangular reserve *Kyokko*.

9.2cm (3 5/8in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

福禄寿に寿老人図木彫印籠 銘「旭光」
19世紀

Provenance: purchased at Sotheby's, London, 1991. Wrangham collection, no.2025.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.154, Kyokko.

The maker is known as a netsuke carver and is recorded by Frederick Meinertzhagen, *The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, edited by George Lazarnick, New York, 1986, p.401.

208

A boxwood three-case inro

By Shozan, 19th century

Carved in relief with a continuous scene of Tekkai Sennin seated on a rock, beside a stream and blowing out his soul on a vapour cloud which appears as a robed figure above a waterfall on the reverse; signed *Shozan* with deeply engraved *kao*, with a silver and copper filigree *ojime*, unsigned. 8.2cm (3 1/4in) high.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

鉄拐仙人図木彫印籠 銘「松山（花押）」
19世紀

Provenance: purchased from W. W. Winkworth, 1960. Wrangham collection, no.46.

Published: George Lazarnick, *Netsuke and Inro Artists and How To Read Their Signatures*, Honolulu, Hawaii, 1982, p.983.

E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.259, Shozan, left column, bottom row, left.

Exhibited: Ashmolean Museum, Oxford, 1972, no.81.

The origins of this depiction of Tekkai Sennin can be traced, doubtless by way of woodblock-printed book illustrations, to a celebrated and much copied pair of 14th-century Chinese scrolls of both Tekkai and Gama Sennin, preserved in the Chionji Temple, Kyoto, and registered as an Important Cultural Property. See <http://www.kyohaku.go.jp/jp/syuzou/meihin/chuugoku/item10.html>.



208

209

A boxwood three-case inro

By Hidari Issan, Iwashiro, 19th century

The ground stippled and carved in relief with a continuous scene of two ferocious dragons in dispute amid swirling clouds, their eyes inlaid with gold-rimmed *shakudo* and the design trailing over the top and base; signed in a rounded rectangular reserve *Hidari Issan*, with a globular iron *ojime* inlaid with a dragon in silver and gold, *unsigned*.

8.5cm (3 3/8in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

雲龍図木彫印籠 銘「左一山」 19世紀

Provenance: purchased at Sotheby's, London, 1969.

Wrangham collection, no.903.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.92, Issan, Hidari, left.

Exhibited: Ashmolean Museum, Oxford, 1972, no.82.

For a discussion and illustrations of the *inro* carved with dragons by Hidari Issan, see Else and Heinz Kress, 'Carved by Hidari Issan: Powerful Dragons among Clouds and Waves', *Journal of the International Netsuke Society*, vol.33, no.1 (spring 2013), pp.46-50. For other examples of *inro* with dragon designs by Hidari Issan, see Frederick Meinertzhagen, *The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, edited by George Lazarnick, New York, 1986, pp.241-2.



209

210

A wood three-case inro

By Tatekawa Tomitane (1816-1888),

19th century

Each side with a sunken panel, one carved in relief with a traveller on a steep narrow path approaching a mountain retreat beside maple trees, the other with two quails among millet on rocky ground; signed in a rectangular reserve *Tatekawa Tomitane*.

8cm (3 1/8in) high.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

山荘に鶉図木彫印籠 銘「立川富種」
19世紀

Provenance: purchased at Sotheby's, London, 1981.

Wrangham collection, no.1532.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.298, Tomitane, Tategawa, right.

Tatekawa Tomitane is better known in Japan for his architectural carving (see <http://www.city.suwa.lg.jp/scm/dat/nandemo/koumoku/1100/110805.htm>) but his signature is also found on netsuke and *inro* made from dark, tight-grained Thai *shitan* wood as in the present example. He also adopted the *go* (art name) Takusai, whose signature is found on a number of his works.



210



211

211

A dark wood three-case inro

By Nakayama Sosei (1787-1844), 19th century
Of upright form, with a carved geometric ground, each side bearing a sunken panel, carved in relief with Choryo and Kosekiko, one showing Choryo escaping from a dragon in turbulent water, retrieving Kosekiko's fallen shoe, with Kosekiko shown on the reverse riding over a bridge; signed in a polished reserve *Nakayama Sosei*, with a black-lacquered horn *ojime*.

9.5cm (3¾in) high.

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

張良と黄石公図木彫印籠 銘「中山宗政」
19世紀

Provenance: purchased from Sydney L. Moss Ltd., London, 1993.
Wrangham collection, no.2047.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.273, Sosei, left.

E. Kress, H. Kress and J. Kreiner, *Inro of the Ryukyus: Lacquered Medicine Containers*, Bonn, 2002, p.115, no.102. Another, with coloured embellishments is illustrated, *ibid.*, p.114, no.101.

Sosei was the eighth-generation head of the Bai branch of the Nagahama family and in 1813 was awarded the title (in the Okinawan language) Chikudun Zashiki, the lowest court rank. In his genealogy, his profession is described as *Kozaiku-nushidori*, craftsman employed by the court.



212

212

A lacquered-wood three-case inro

By Yuho after Kanrin, 19th century
Of upright form, lacquered with presentation chrysanthemums in gold and slight coloured *takamaki-e*, inscribed on one side with a poem, signed *Ryugyo, hachijuni-o* (aged 82), and dedicated to Shizuku-san Shujin (Master of the Waterdrop Hut), and inscribed on the other side *shichiju-o Kanrin* (aged 70) with seal *Kanrin*, signed *Yuho* with *kao*; with a mixed-metal drum-shaped *ojime*, unsigned.

8.9cm (3½in) high.

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

菊に漢詩図蒔絵木製印籠 銘「七十翁閑林
閑林（瓢筆印）」「由甫（花押）」 19世紀

Provenance: purchased at Sotheby's, Billingshurst, Sussex, 1986.
Wrangham collection, no.1827.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.341, Yuho, Shofusai.

The design is taken from a painting by Okada Kanrin (1775-1849), a pupil of the great artist Tani Buncho (1763-1840).

213

A lacquered-sugi-wood three-case inro

By Shukurinsai Morikazu, 19th century

Of upright form, decorated with the *shochikubai* (pine, prunus and bamboo), in shades of brown lacquer; signed *Shukurinsai Morikazu* with *kao*, with an aventurine *ojime*. 9.2cm (3 5/8in) high.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

歳寒の三友図木製印籠

銘「祝琳斎守一（花押）」 19世紀

Provenance: Alexander Moslé collection, no.1760, purchased from Eskenazi Ltd., London, 1989.

Wrangham collection, no.1974.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.183, Morikazu, Shukurinsai.

214 Y

A lacquered-cherry-bark three-case inro

By Kunishige after a design by Fujiwara Mitsusada, probably late 18th century

Of oval section, formed from clear-lacquered cherry bark, stitched at both edges and lacquered with falling sprays of cherry blossom and foliage in gold *takamaki-e* with details of gold foil, the interior of matt black lacquer with *kinji* edges, signed *Shogoige Fujiwara Mitsusada ga, Kunishige tsukuru* with *kao*; with a coral *ojime*. 8cm (3 1/8in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

山桜図蒔絵樺細工印籠 銘「正五位下藤原光貞画 国重造（花押）」 推定18世紀後期

Provenance: purchased at Christie's, London, 1998. Wrangham collection, no.2147.

The inscription attributes the design to Fujiwara Mitsusada, of the lower fifth court rank. This is Tosa Mitsusada (1738-1806), who is credited with reviving the fortunes of the Tosa School of Japanese-style painters. See Nichigai Associates, *Bijutsuka jinmei jiten: Kokon, Nihon no bukko gaka 3500nin* (Japanese Artists: A Biographical Dictionary of 3500 Painters), Tokyo, 2009, p.405.



213



214



215



215

A rare saya two-case inro

By Shigetsune, 19th century

Of wide form, the overlapping, removable saya of tooled leather, with an abstract design, partly lacquered in *wakasa-nuri*, enclosing the two-case *inro* of cherry bark, inlaid on one side with three flying bats in *shakudo* relief and on the other with two similar bats above the rising moon, signed on a gold tablet *Shigetsune* with *kao*. 8cm (3 1/8in) wide. (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

月に蝙蝠図貼付彫金樺細工鞘印籠
銘「茂常（花押）」 19世紀

Provenance: Michael Tomkinson collection,
no.1039.

Donald Mendelson collection.

Purchased at Christie's, New York, 1981.

Wrangham collection, no.1565.

Published: E. A. Wrangham, *The Index of Inro Artists*, 1995, p.239, Shigetsune, Okamoto.



216





217



216

A lacquered-cherry-bark two-case inro

By Kiyokawa (Seisen), 19th century

Formed of pale mottled and stitched cherry bark, lacquered with formalised cherry blossoms, some petals in silhouette, others with brocade designs in gold *takamaki-e*; signed inside the cover *Kiyokawa (Seisen)* with a pot-shaped seal.

7cm (2¾in) high.

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

桜図樺細工印籠 銘「清川（壺印）」 19世紀

Provenance: W. L. Behrens collection, no.1280.

Mark Fletcher collection, no.922, sold at Glendining & Co., London, 1960.

Purchased at Sotheby's, London, 1993.

Wrangham collection, no.2044.

Published: Glendining and Co., *Catalogue of the W.L. Behrens Collection*, London, 1914, vol. 2, no.1280, pl.III.

E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.131, Kiyokawa, right.

Inro of other materials

217 Y

A coconut-shell saya three-case inro

By Morimitsu, 19th century

The saya carved with two panels, each bearing a geometric ground, one carved in low relief with Shoriken crossing the sea on his sword, the other with Tobosaku holding a peach and with a deer at his side, the inner three-case *inro* carved in low relief with a continuous mountainous lake scene, the interior lacquered black, signed *Morimitsu*; with a coral *ojime* and a modern turned-wood *manju* netsuke.

7.3cm (2 7/8in) high.

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

東方朔に鐘離權図椰子殻彫鞘印籠 銘「盛光」 19世紀

Provenance: Raymond Bushell collection, sold at Sotheby's, London, 1966, purchased from D. J. K. Wright following the sale.

Wrangham collection, no.644.

Published: George Lazarnick, *Netsuke and Inro Artists and How To Read Their Signatures*, Honolulu, Hawaii, 1982, p.799.

E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.184, Morimitsu, right column, bottom.



218



219

218

A coconut-shell kinchaku

By Masahide of Nagasaki, 19th century
Of tapering oval form, engraved with wild chrysanthemums growing from rocks with a seal *Sensai* and a seven-character line of Chinese verse 'Yellow flowers bloom beneath the eastern fence', inspired by the Chinese poet Tao Yuanming, the reverse of stencilled deerskin; signed *Kiyo Masahide kizamu* with *kao*. 9.5cm x 8.8cm (3¾in x 3½in).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

黃華色錠東籬下漢詩入椰子殼巾着 銘「埼陽正英刻（花押）」 19世紀

Provenance: purchased from Sydney L. Moss, Ltd., London, 1985.

Wrangham collection, no.1797.

Kiyo is an elegant name for the town of Nagasaki.



220



219

An unusual basketry two-case inro

19th century

Of lenticular form, the sides woven with thin strips of bamboo in a *masu-ajiro-ami* (herringbone) pattern with distinct areas of light-and-dark-stained bamboo, the compartments separated by gold-lacquered dividers, the plain wood interiors each with a separate tray, *unsigned*; with an en-suite bamboo-woven netsuke in the shape of a clam shell with plant decorations lacquered in gold *hiramaki-e*, *unsigned*.

9.5cm (3¾in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

網代組模様竹製印籠 無銘 19世紀

Provenance: Robert de Belder collection.
Purchased from Sotheby's, London, 1984.
Wrangham collection, no.1674.

220

A large porcelain four-case inro

After Go Shonzui, 19th century

Painted in underglaze blue with three roundels bearing the characters *jo* (superior), *tai* (great) and *kichi* (lucky) on a ground of birds among the Three Friends of Winter (pine, plum and bamboo), with an eight-character mark *Gorodayu Go Shonzui zo*; with an en-suite gourd netsuke painted with the character *jo*, and a globular *ojime* similarly painted with brocade designs, *unsigned*.

9.5cm (3¾in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

歳寒三友図陶製印籠 銘「五良太甫吳祥瑞造」 19世紀

Provenance: purchased from Trudel Klefisch, Cologne, 1987.
Wrangham collection, no.1850.

The work is probably by Zengoro Hozen, a 19th-century ceramicist who made copies and derivations of works by Shonzui.



221



222

221

A plaited string single-case intro or tonkotsu
19th century

The plaited string ground black lacquered and forming a netting design over an *ikkanbari* (*papier-maché*) base, lacquered on one side with an Okame mask resting on a cloth wrapping, in white, purple, red and black, the reverse with a half-open fan in gold, grey and brown lacquer, the interior of black lacquer; *unsigned*. 10.2cm x 7.6cm (4in x 3in).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

お亀に扇子図一閑張印籠 無銘 19世紀

Provenance: purchased from the Edo Gallery,
London, 1981.

Wrangham collection, no.1551



223

222

A lacquered-leather and inlaid single-case inro

19th century

Of rounded rectangular form, bearing a textured *roiro* ground, decorated in gold *maki-e*, shell, and lacquer imitating lead and other materials with lotus plants, a snail and a bell, the cord runners formed by three metal ring fittings on either side; signed in gold lacquer with a stylized seal *Sei*.

9.8cm (3 7/8in) high.

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

蓮に蝸牛図蒔絵皮製印籠 銘「西（方印）」 19世紀

Provenance: Robert de Belder collection.

Purchased at Sotheby's, London, 1984.

Wrangham collection, no.1678.

223

A rare leather single-case inro

19th century

Of oval form, inlaid with horn studs around the sides and ends, one side applied with scattered gold *kirimon*, the other side applied with a Prussian infantryman of the Napoleonic era carrying a musket and with a sword at his side, in pewter with traces of painted details, the interior lacquered black; *unsigned*, with a metal *ojime* applied with a flower in silvered-metal, signed *Komin*.

8.9cm (3 1/2in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

普魯西人兵隊図皮製印籠 無銘 19世紀

Provenance: purchased from Jens Rasmussen, London, 1979.

Wrangham collection, no.1447.



224



225



226

Ivory inro

224 Y Φ

An ivory two-case inro

By Shounsai Yoshimasa, 19th century
Carved in relief with turbulent water and breaking waves, inlaid in mother-of-pearl with a flock of *chidori* (plovers) in flight amid and above the water; signed inside the cover *Shounsai Yoshimasa*, with a coral *ojime*.
7.9cm (3 1/8in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

波頭に千鳥図象牙彫印籠 銘「昇雲斎芳正」
19世紀

Provenance: purchased at Christie's,
London, 1980.
Wrangham collection, no.1464.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995,
p.335, Yoshimasa, Shounsai.

225 Y Φ

An ivory four-case inro

Early 19th century
Of rectangular form, each side bearing a shaped panel with an *ishime* ground, one carved in relief with Choryo standing on a dragon and holding up a fallen shoe amid turbulent water, the other with Kosekiko riding over a bridge, holding a rolled scroll, the cord runners carved with a *rinzu* (key-fret) design, *unsigned*; with an ivory *ojime* in the form of a cherry blossom.

7.3cm (2 7/8in) high.

£1,800 - 2,500

JPY310,000 - 430,000

US\$3,000 - 4,200

張良と黄石公図象牙彫印籠 無銘 19世紀
前期

Provenance: purchased at Christie's,
London, 1969.
Wrangham collection, no.935.

226 Y Φ

An ivory three-case inro

By Adachi Masanobu (born 1838),
19th century
Of upright form, carved in relief with Kikujido seated on a rock, beside a fast-flowing stream and rapids, among chrysanthemum blooms, holding a spray of chrysanthemums with one hand and a brush in the other as he composes a poem, the reverse with chrysanthemums growing in a mountainous landscape among clouds; signed *Fuji Masanobu* with *kao*.

7.6cm (3in) high.

£3,000 - 3,500

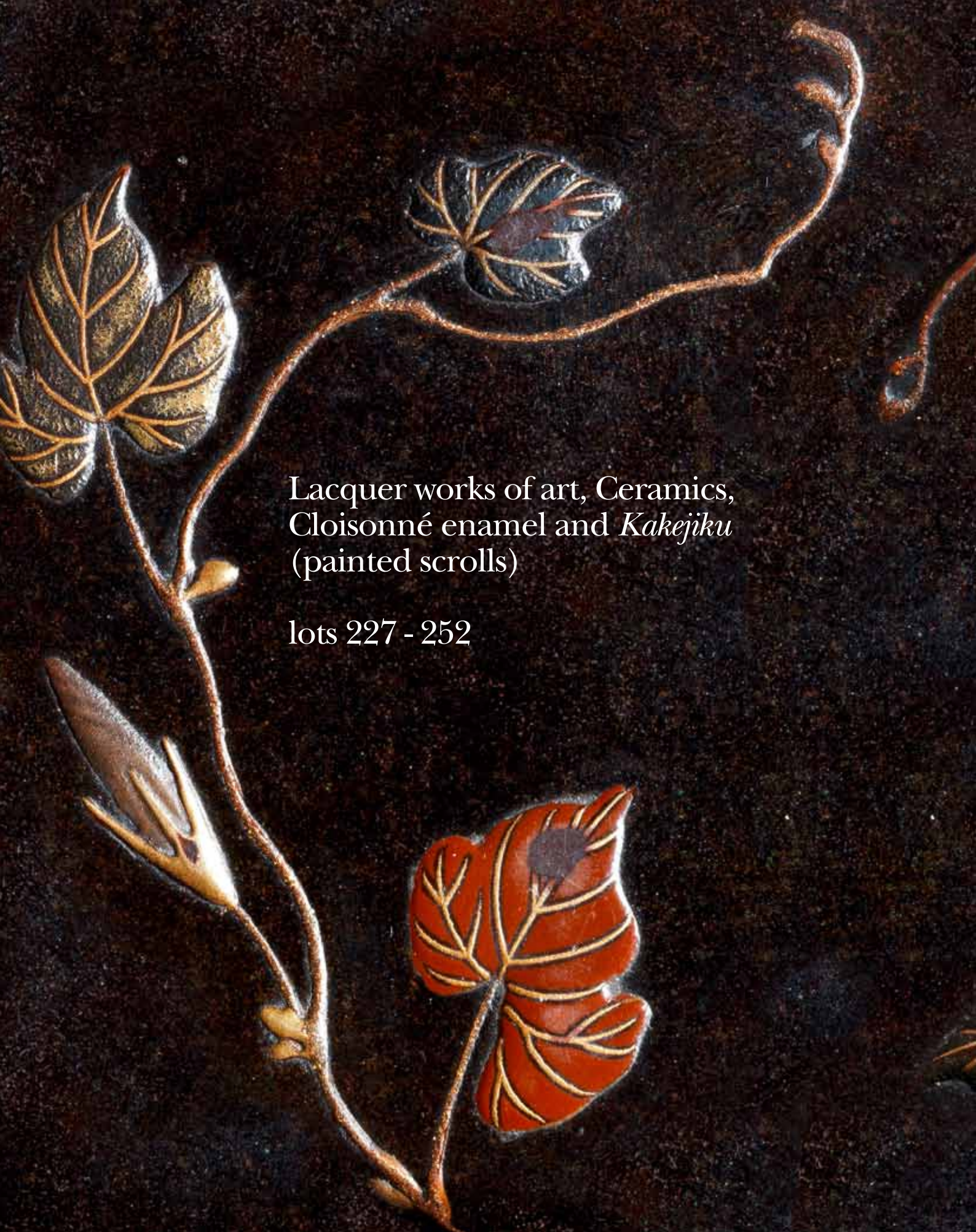
JPY510,000 - 600,000

US\$5,000 - 5,900

菊慈童図象牙彫印籠 銘「藤正信（花押）」
19世紀

Provenance: M. Tafler collection.
Michael Birch collection.
Purchased at Sotheby's, London, 1989.
Wrangham collection, no.1962.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.168,
Masanobu, Adachi Fujiwara, third from left.

The image shows a detailed lacquer artwork on a dark, textured background. A thin, brown branch curves across the frame. On the left, there are two large, dark green leaves with prominent, golden-yellow veins. Below them is a small, pointed, light-colored bud. To the right of the main branch, there is a smaller, dark green leaf with golden-yellow veins. At the bottom right, there is a large, vibrant red leaf with golden-yellow veins. The entire piece is set against a dark, mottled background.

Lacquer works of art, Ceramics,
Cloisonné enamel and *Kakejiku*
(painted scrolls)

lots 227 - 252





227



(signature)



228

Lacquer and other works of art

227

A black lacquer fubako (letter box) from a wedding set

Late 17th/early 18th century

Of rounded rectangular form, bearing a *roiro* ground, lacquered with bamboo and clematis in gold *hiramaki-e* growing from *doha* (stylised banks) in fine gold *nashiji*, with *keuchi* (over-lacquering) of many details, the design on the sides of the lid repeated on the sides of the box, the other surfaces of *roiro*, the silver metal cord-ring attachments engraved with the *gyoyo* (apricot-leaf) *mon* (crest) of the Nabeshima family; *unsigned*. 8.5cm x 41cm x 11.5cm (3 3/8in x 15 7/8in x 3 3/8in). (2).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

竹に鉄線図蒔絵文箱 無銘 17世紀後期/18世紀前期

The techniques of this box, including *kakiwari* (black lines scratched through the gold lacquer) and *keuchi* (over-lacquering), represent a continuation of the Kodaiji style of lacquering which originated during the closing decades of the sixteenth century under the patronage of Toyotomi Hideyoshi and other military leaders. The apricot-leaf crests on the metal fittings indicate that the box likely once formed part of a set of wedding utensils made for a female member of the Nabeshima family of Kyushu, best known today for Nabeshima porcelain.

228

A black lacquer natsume (tea caddy)

After a design by Tosa Mitsusada (1738-1836),

late 19th/early 20th century

Of cylindrical form, the cover with canted edges, bearing a *roiro* ground, lacquered with a simple design of two pine trees in gold *takamaki-e* with *kirikane* highlights, the interior of *roiro*; signed *Mitsusada* with seal *Mitsusada no i* (after Mitsusada). 7.6cm x 7cm (3in x 2 3/4in). (2).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

松図蒔絵棗 銘「光貞 光貞之意（方印）」

19世紀後期/20世紀前期

Provenance: Betty Bainbridge collection, purchased in Japan, c.1920, purchased from Tom Bainbridge, London, 1985. Wrangham collection, no.743.

Published: E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.180, Mitsusada, Shunsho, right.

The signature refers to the artist Tosa Mitsutada (1738-1806), see also lot 214.



(interior)

229

A black lacquer suzuribako (writing box) and cover

After Ogawa Haritsu (Ritsuo), 19th century
Of shallow rectangular form, supported on bracket feet, the cover with canted edges, bearing a *roiro* ground, lacquered and inlaid with a black lacquer box decorated with sprays of flowers in gold and slight coloured *takamaki-e*, and a green-glazed pottery *shishi* on a tall red-lacquer stand carved with trailing peonies, the edges of *kinji* and the interior of *nashiji*, fitted with a *suzuri* and a bronze rectangular *suitek*i inlaid with a dragon in silver *honzo*gan; signed with seal *Kan*.

6.5cm x 28.5cm x 21cm
(2 5/8in x 11 1/4in x 8 1/4in). (6).

£4,000 - 5,000

JPY690,000 - 860,000

US\$6,700 - 8,400

手箱赤漆高足台獅子図蒔絵貼付陶片硯箱
銘「観（方印）」 19世紀

Provenance: purchased from Spink & Son, Ltd.,
London, 1968.
Wrangham collection, no.833.

Published: Sydney L. Moss, Ltd., *Eccentrics in
Netsuke*, London, 1982, no.34.



(signature)



(signature)

230

230

A black lacquer tray

By Hara Yoyusai after a design by Sakai Hoitsu, 19th century
Of rectangular form with indented corners, bearing a *roiro* ground and decorated with eleven panels of various shapes, lacquered in traditional painting styles with assorted floral, foliate and figural designs, one with two tea bowls and a poem, inscribed on the reverse *Hoitsu hitsu* with seal *Hoitsu*; signed *Yoyusai saku*.

29.5cm x 39cm (11 5/8in x 15 1/2in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500



(signature)

蒔絵盆 琳派絵散 銘「抱一筆 抱一（方印）」
「羊遊齋作」19世紀



231

231

A black lacquer circular box and cover

By Saito, Edo Period, 18th/19th century

Decorated in gold, slight coloured *takamaki-e* and *e-nashiji* with the windswept stalks of the seven plants of autumn, comprising: *kikyo* (Chinese bellflowers), *ominaeshi* (valerian), *hagi* (bush clover), *kiku* (chrysanthemum), *susuki* (pampus grass), *nadeshiko* (pinks) and *fujibakama* (thoroughwort), the design extending over the sides, the inside of the lid with the full moon lacquered in *shibuichi-nuri* on a *mura-nashiji* ground; signed in gold lacquer *Saito* with seal *toku*. 11.2cm (4 3/8in) diam. (2).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

七草図蒔絵箱 銘「齊藤 徳（方印）」
江戸時代（18/19世紀）

Provenance: purchased at Sotheby's, London, 1968.
Wrangham collection, no.855.

232

A lacquer kashiki (sweet dish)

Attributed to Tanaka Hyoami (1881-1972),
20th century

Of irregular circular form with raised rim, made from lacquer mixed with polishing-stone powder and sawdust and finished with a layer of silver filings, *unsigned*; with a clear-lacquered *tomobako* titled *Gin yasuriko-fun torigashibon* (Serving tray for sweets with surface finished in silver filings), signed on the underside of the cover *Nushi Hyoami* (Lacquerer Hyoami) with seal *Hyoami*, and with *tomogire* (original silk wrapper) stamped *Honkataji nushi maki-e Tanaka Hyoami* (Made in *honkataji* technique [see footnote], lacquerer and *maki-e* artist Hyoami). 26.5cm (10 3/8in) diam. (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

本堅地塗銀鱧子粉蒔絵菓子盆 無銘

供箱 銘「銀鱧子粉 取菓子盆」

「塗師表阿弥 表阿弥（丸印）」

共布 銘「本堅地 塗師蒔絵

田中表阿弥（方印）」

20世紀

Provenance: purchased from Eskenazi Ltd., London, 1999.
Wrangham collection, no.2157.

The best known 20th-century member of a line of tea-ceremony lacquerers founded in Kyoto by Kimura Hyosai (1817-1885), Tanaka Hyoami made the present lot in an unusual variety of the so-called *kanshitsu* (dried-lacquer) technique in which raw lacquer is mixed with stone and wood powder, rather than cloth, to form a clay-like material which can be moulded to the desired shape. Shibata Zeshin also made trays of this type (although it is not certain whether he used the same techniques) which were based on earlier prototypes used in the tea ceremony, themselves imitations of pewter dishes used by sailors on Portuguese or Dutch ships that visited Japan from the 16th century. A similar tray by Hyoami is in the Art Gallery of New South Wales, Australia (see http://www.artgallery.nsw.gov.au/collection/works/?artist_id=hyoami-tanaka) and an example by Zeshin was exhibited in *Shibata Zeshin no shikko, urushi-e kaiga* (Shibata Zeshin, from Lacquer Arts to Painting), Nezu Bijutsukan, Tokyo, 2012, p.55, no.63.

233

A dark olive-green lacquer kobako (small box) and cover

After Shibata Zeshin, late 19th century
Of shallow circular form, bearing a dark olive-green ground, lacquered with a branch of *kiri* (paulownia), trailing over the side and beneath, in gold and coloured *takamaki-e* with highlights of shell, the rims mounted with pewter; inscribed *Zeshin*. 7.6cm (3in) diam. (2).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

桐枝図蒔絵小箱 銘「是真」 19世紀後期

Provenance: purchased at Sotheby's, London, 1974.
Wrangham collection, no.1275



232



(signature)



233



(signature)

234

234

A lacquered-tagayasan-wood stand for an okimono

By Kanshosai, 19th century

Of two-part form divided by curved struts, the broadly grained two-toned wood carved with swirling water and lacquered with trailing *aoi* (mallow) in gold *takamaki-e* and *e-nashiji*; signed *Kanshosai* with *kao*. 16.5cm x 24cm x 15cm (6½in x 9½in x 5 7/8in).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

木鉄刀製蒔絵台 銘「観松齋（花押）」 19世紀



235

Three lacquer combs and a hairpin

Late 19th to early 20th century

The first of large size, bearing a black *ishime* ground and lacquered with an owl perched on a foliate branch, the reverse with two flying bats, in gold *takamaki-e*, signed *Ryugyokusai* with seal, 7.6cm x 12cm (3in x 4¾in); the second of gold lacquer with a design of a tiger and dragon over turbulent water, in *takamaki-e*, possibly signed *Ryu*, 4.5cm x 9.5cm (1¾in x 3¾in); the comb and hairpin of *roiro*, lacquered with falling maple leaves in coloured *hiramakie* with highlights of *kirikane*; unsigned, the hairpin 5.9cm (6¼in) long. (4).

£500 - 600

JPY86,000 - 100,000

US\$840 - 1,000

漆塗櫛 三点 (梟図、龍虎図、紅葉図)

漆塗筚 一点 (紅葉図)

19世紀後期/20世紀前期

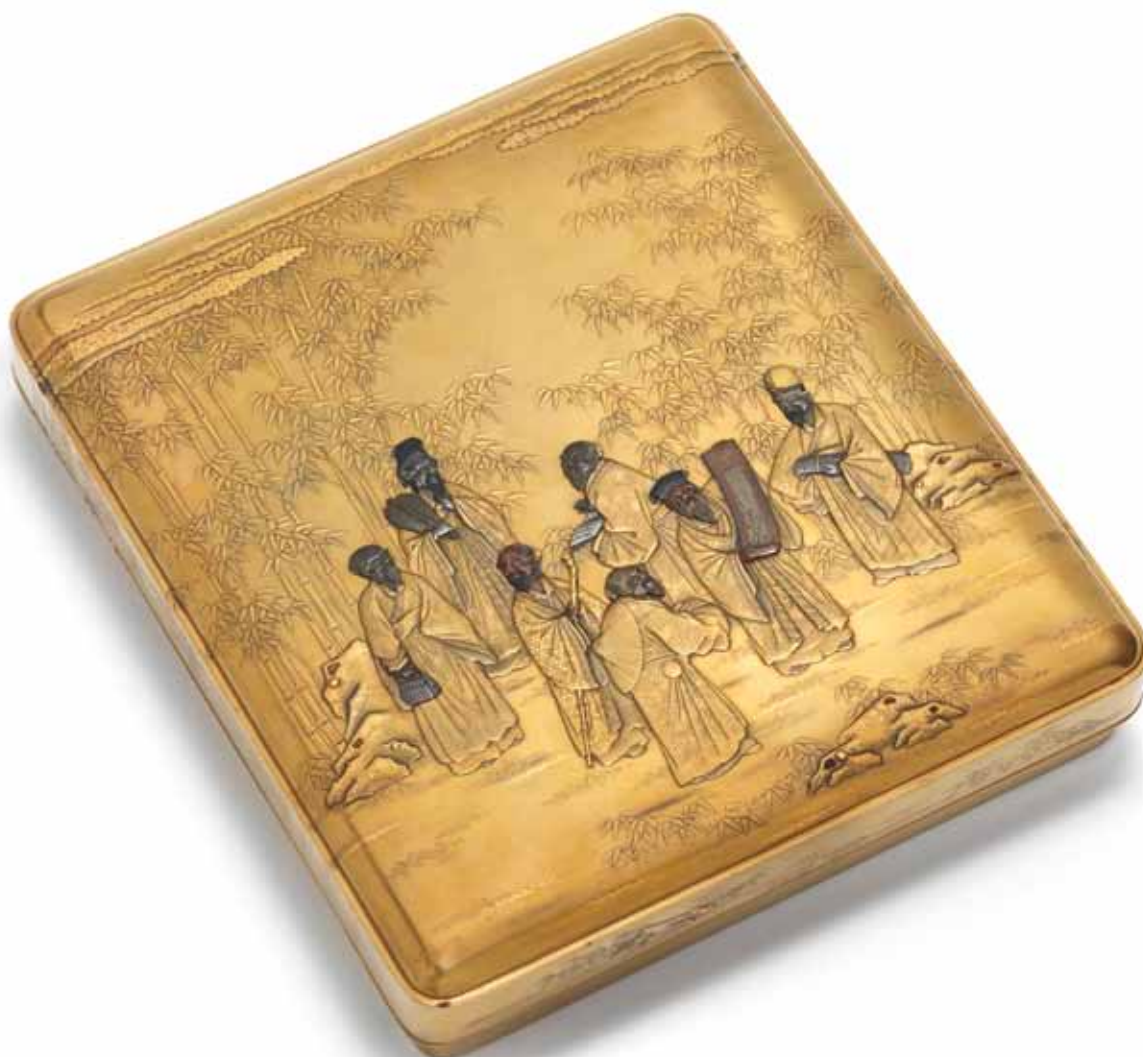


235



(signature)

(interior)





237



237



237

Lot 236 illustrated on page 135.

236

A gold lacquer document box and cover

By Harui Komin (1869-1922/3), early 20th century

Lacquered in predominately gold *takamaki-e*, *e-nashiji* and *kirikane*, the overlapping lid decorated with the Seven Sages of the Bamboo Grove, each standing and holding their respective attributes, with the face and head of each sage inlaid in *iro-e takazogan*, the inside of the lid similarly lacquered with butterflies hovering over chrysanthemum shrubs growing from behind a brushwood fence beside a meandering stream, the inside of the box with chrysanthemum stalks supported by a bamboo fence, all reserved on a rich *nashiji* ground; signed inside the lid in gold lacquer *Harui Komin* with seal *Kiyoshi no in*. 4.3cm x 22.5cm x 24.5cm (1 5/8in x 8 13/16in x 9 5/8in). (2).

£10,000 - 15,000

JPY1,700,000 - 2,600,000

US\$17,000 - 25,000

竹林七賢図蒔絵文箱 銘「春井恒民 清印（方印）」
20世紀前期

Provenance: purchased from Donald Allison Antiques,
Lancashire, 1996.

Wrangham collection no.2107.

According to a letter found in the Victoria and Albert Museum, Harui Komin was born in Osaka in 1869 and trained by the well-known Kyoto artist Tomita Koshichi. In the Meiji Period he worked for the art dealer Ikeda Seisuke. After the closure of Ikeda's business in 1912, Komin went to Kyoto and later, for health reasons, to Suma.

Not many works by Komin are known, largely because he rarely signed them. He worked in a classical, conservative style, predominantly executed in gold, silver and black lacquer, often with inlay of shell, metal, coral and abundant *kirikane*. He made especially large objects such as writing boxes, paper storage boxes and sets of these.



237



237

237

A miscellaneous group of scholar's objects

16th to 19th century

Comprising: a bronze *kagami* (mirror) of circular form, cast with emblems of long life, 10.5cm (4 1/8in) diam.; a *suzuri* (ink stone) of oval form, in a bamboo holder carved in relief with lotus plants, signed *Setsu* [...], 10.2cm (4in) long; two cakes of ink, one of circular form moulded with several *ho-o* birds and inscribed *Hokyusu*, 10.5cm (4 1/8in) wide; the other of rectangular form, moulded with chrysanthemums, 15.2cm (6in) long; in a linen case; a *sentoku* scroll weight inlaid with a swallow and a spider's web in *shakudo honzogan* with gold and copper details, 12cm (4 3/4in); and a black-lacquered *koko* (small box) in the form of an ink cake, carved with plum blossoms, 5.8cm (2 3/8in) long. (8).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

銅製鏡 一点 (長寿模様)

硯 一点 (蓮図)

固形墨 二点 (鳳凰図、菊図)

文鎮 一点 (燕に蜘蛛巣図)

香合 一点 (梅図)

16-19世紀

238

A guri-lacquer kogo (incense box) and cover

18th/19th century

Of domed circular form, deeply carved in typical style with formalised *totetsu* (in Chinese, *taotie* masks) in numerous layers of red, black and ochre lacquer, the interior of matt black lacquer, *unsigned*.

5.7cm (2 1/4in) diam. (2).

£500 - 600

JPY86,000 - 100,000

US\$840 - 1,000



238

屈輪彫香合 無銘 18/19世紀



239



Ceramics

239

A pair of Imari salts and a pair of Kakiemon style bottles

Late 18th and 19th century

The salts of circular form, supported on three short feet, painted in coloured enamels with panels of flowering plants, 8.9cm (3½in) diam.; the bottles of lobed double-gourd form, each painted in coloured enamels with a *ho-o* bird flying over chrysanthemums beneath a border of shield-form panels enclosing stylised foliate motifs, the base of each bottle signed with seal *Fuku*; both 18.5cm (7¼in) high. (4).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

伊万里 色絵草花文塩入 二点 18世紀後期
柿右衛門様式 色絵菊に鳳凰図瓶 一對
19世紀

240

A Kakiemon small foliate-rimmed bowl

Circa 1700

Painted within the brown-edged rim with an exotic bird perched on an open bamboo fence among wild flowers while three more birds fly overhead. 14.2cm (5 1/8in) diam.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

柿右衛門 色絵花鳥図鉢 1700年頃



240



241

241

**A pair of Imari blue-and-white bowls
and a Hirado bottle**

The bowls circa 1700, the bottle 19th century
The bowls of shallow form with everted sides,
each painted in underglaze blue with a circle
of formal flowers and scrolls within moulded
borders, and a running *Fuku* mark, 15.2cm
(6in) diam.; the bottle of shouldered form with
a tall cylindrical neck, painted in underglaze
blue with fanciful Chinese boats, one passing
willow trees on openwork rocks in the
foreground, 22.2cm (8¾in) high. (3).

£750 - 800

JPY130,000 - 140,000

US\$1,300

伊万里 染付花模様碗 一对 1700年頃
平戸 染付架空中国船図瓶 一点 19世紀

242

A Kakiemon bowl

Circa 1700

Of shallow form with everted rim, painted with
chrysanthemums growing over a stream in
coloured enamels, the exterior similarly painted
with four floral sprays. 15.7cm (6in) diam.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

柿右衛門 色絵小川菊図鉢 1700年頃



242



243

243

An Imari blue-and-white lobed rectangular dish

Mid 19th century

Decorated with a map of Japan in relief, the borders of the provinces and their names indicated in underglaze blue, the sea rendered in a stylised fish-scale pattern; dated *Tenpo nen sei*.

32.8cm (12 7/8in) wide.
£600 - 800
JPY100,000 - 140,000
US\$1,000 - 1,300

伊万里 染付日本地図文皿 19世紀中期

Published: Nancy Schiffer, *Japanese Porcelain 1800-1950*, revised edition, Atglen, Pennsylvania, 1999, p.52.

244

An Imari hana-ike (hanging flower vase)

Late 17th century

In the form of a girl walking, seen from the side, her head lowered and her arms clasped to her chest, her kimono painted predominately in iron red and green enamels with formalized bamboo leaves and a foliate medallion. 28cm (11in) high.

£1,500 - 2,000
JPY260,000 - 340,000
US\$2,500 - 3,300

伊万里 色絵美人意匠花生 17世紀後期

Provenance: purchased in these rooms, 13th May, 2008, lot 440.

245 Y Φ

Two cha-ire (tea jars) and a small sweetmeat dish

19th century

The first of the *cha-ire* of cylindrical form, painted in Ninsei style with *nadeshiko* (pinks) in coloured enamels, with ivory cover, signed with an indecipherable stamped mark, 6.4cm (2 1/2in) high; the second of Seto type, the flocculent glaze falling short of the foot, with ivory cover, 8.9cm (3 1/2in) high; the small dish of rounded square form painted in sepia with a *kemari* (football) soaring over a willow tree, signed with an indecipherable stamped mark, 8cm (3 1/8in) wide. (5).

£500 - 600
JPY86,000 - 100,000
US\$840 - 1,000

茶入 二点 (仁清様式、瀬戸風)

小菓子皿 一点 (柳に蹴鞠図)

19世紀

Cloisonné enamel

246

A pair of cloisonné enamel vases

Meiji Period

Worked in silver wire, decorated with confronting phoenix among elaborately tasselled ropes reserved on a transparent red ground; unsigned. Both 15.5cm (6 1/8in) high. (2).

£500 - 600
JPY100,000 - 140,000
US\$1,000 - 1,300

鳳凰図七宝花瓶 一对 無銘 明治時代



244



245



246



246A





(detail)

Lot 246A illustrated on page 141.

246A

A pair of cloisonné enamel vases

By Hayashi Tanigoro, Meiji Period

Worked in silver wire, decorated with tall stalks of bearded irises on a plain grey-green ground; both bases signed in silver wire *Tani*.

Both 17.8cm (7in) high. (2).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

菖蒲図七宝花瓶 一對 銘「谷」 明治時代

Kakejiku (painted scrolls)

247

Shibata Zeshin (1807-1891)

Mid/late 19th century

Kakejiku, in ink and colour on silk, depicting a Chinese boy walking with a white cockatoo resting on his left hand, signed *Zeshin* with seal *Reisai*; with wood storage box.

20.5cm x 17cm (8in x 6¾in). (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鸚鵡に唐子図掛軸 柴田是真筆 一幅
絹本着色 19世紀中期/後期

248

Kawanabe Kyosai (1831-1889)

Late 19th century

Kakejiku, in ink and slight colour on silk, depicting a hawk perched on a gnarled pine branch above the rising sun, signed *Seisei Kyosai ga* with seal *Toiku*; with wood storage box. 89.5cm x 31.5cm (35 1/4in x 12 3/8in). (2).

£3,000 - 4,000

JPY510,000 - 690,000

US\$5,000 - 6,700

松に鷹図掛軸 河鍋暁斎筆 一幅 絹本淡彩
19世紀後期

Provenance: Dr Josiah Conder (1852–1920) collection, purchased at Sotheby's, London, 1965. Wrangham collection, no.450.

The architect Josiah Conder arrived in Japan in 1877 as an *oyatoi-gaijin* (foreign expert) under contract to the Japanese government; he would return to Britain only twice in the 43 years until his death in Japan in 1920. He designed some of the most celebrated Western-style structures of the early Meiji era, including the Tokyo Imperial Museum (1881), Rokumeikan Pavilion (1883), the College of Law and Letters (1884) and the Navy Ministry Building (1894). He was highly influential as a teacher, with an impressive roster of outstanding students including Tatsuno Kingo, Katayama Tokuma and Sone Tatsuzo, and served from 1886 as Honorary President of the Architectural Institute of Japan. Conder remains a revered figure in Japan to this day, to the extent that he is still sometimes referred to as the 'father of Japanese architecture'. Starting in the 1880s, he studied painting with Kyosai and produced his own scrolls in the artist's style under the name Kyoei, later publishing a monumental study entitled *Paintings and Studies by Kawanabé Kyosai* (1911). Conder also promoted international awareness of Japanese culture through such books as *The Flowers of Japan and the Art of Floral Arrangement* (1891), *Floral Art of Japan* (1899) and *Landscape Gardening in Japan* (1893).



249

Five scroll paintings including one by Hanabusa Itcho (1652-1724)

Late 17th to 19th century

Kakejiku, comprising one by Hanabusa Itcho, in ink and slight colour on silk, depicting a scarecrow propped up on bamboo stalks beneath a blossoming cherry, signed *Hanabusa Itcho sho* with seal; the second in ink and slight colour on silk, depicting a scholar seated in deep slumber at the foot of a two-fold screen decorated with a mountainous landscape, with a signed and sealed seven-line inscription above, signed *Nangaku* with two seals, with wood storage box bearing an inscription inside the lid; the third, in ink on paper, depicting the great poet, To Enmei (in Chinese, Tao Yuanming, 365-427), holding a paper, with a full transcription of his poetry, titled *Kikyorai no ji*, signed with three seals; the fourth, in ink, colour and gold on paper, possibly depicting Soto Ori-hime gazing at a spider hanging from its web on the veranda, signed *Miwa hitsu* with seal; the last by Ko Suikoku, in ink and colour on paper, depicting a pilgrim looking up at a signboard on a pole behind a bamboo fence, signed *Ko Suikoku* with seal. *The smallest 73cm x 26cm (28 3/4in x 10 1/4in), the largest 103cm x 36cm (40 1/2in x 14 3/16in).* (6).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

Provenance: the first from the Michael Tomkinson collection, no.166.

掛軸 五幅 (案山子図、学者図、陶淵明図、衣通姫図、巡礼者図)
17世紀後期-19世紀

Lots 250 - 252 illustrated on pages 146 - 147.

250

Five scroll paintings including one by Maruyama Ozui (1766-1829)

Late 18th to late 19th century

Kakejiku, comprising one by Ozui, in ink and colour on silk, depicting two wild geese in flight above flowering *fuyo* (cotton rosemallow), signed *Ozui* with seal *Ozui*, with unassociated wood storage box; the second by Komai Genki, in ink and slight colour on silk, depicting a grey carp swimming in rippling water, signed *Genki* with seal *Genki no in*, with wood storage box; the third by Hasegawa Gyokuho, in ink and slight colour on silk, depicting a trailing flowering wisteria branch with a seven-line poem above, signed *Gyokuho* with two seals *Gyoku* and *Ho*; the fourth after Tan'yu, in ink on silk, depicting a boy leading ox along a stream, inscribed *Tan'yusai* with seal *Tan'yusai*; the fifth, in ink and slight colour on silk, depicting seven thrushes perched on a tree, signed *Han Rankei sha* with three seals. *The smallest 26cm x 35.7cm (10 1/4in x 14 1/16in), the largest 114cm x 55.5cm (44 7/8in x 21 7/8in).* (7).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

掛軸 五幅 (雁図、鯉図、藤図、子供と雄牛図、鶉図)
18世紀後期-19世紀後期

Provenance: the first from the Michael Tomkinson collection, no.138, purchased at Glendining and Co., London, 1965. Wrangham collection, no.451.

251

Four scroll paintings including one by Hanabusa Itcho (1652-1724)

Late 17th to 19th century

Kakejiku, comprising one by Itcho, in ink and slight colour on paper, depicting three sparrows in flight and the two perched on top of rice sheaves, signed *Hanabusa Itcho sho* with seal; the second after Korin, in ink and colour on paper, depicting a black cockerel and four chicks besides wild plants, inscribed *Hokkyo Korin* with seal; the third, in ink on silk, depicting a crow perched on withered branches beneath the full moon, signed with indecipherable signature and seal; the last by Fujiwara Morimichi (Kano Tanshin), in ink on silk, depicting a hawk perched on the trunk of a plum tree, signed *Fujiwara Morimichi hitsu* with two seals. *The smallest 29cm x 50cm (11 3/8in x 19 5/8in), the largest 113cm x 47cm (44 1/2in x 18 1/2in).* (4).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

掛軸 四幅 (雀図、鶏図、鳥図、鷹図) 17世紀後期-19世紀

Provenance: the first from the Michael Tomkinson collection, no.164.

252

Five scroll paintings by different artists

Late 18th to early 20th century

Kakejiku, comprising one by Kunii Obun, in ink and colour on paper depicting the sun rising above turbulent waves, signed *Obun* with seal *Obun*, with wood storage box with an inscription by Koryo certifying the painting as a work by Obun; the second by Hasegawa Gyokuho, in ink and slight colour on paper, depicting two snow-covered buildings nestled among mountains, signed *Gyokuho* with seal, with wood storage box with an inscription by the artist's son Gyokusui authenticating the painting as by his father; the third by Yamaguchi Soken, in ink and slight colour on paper, depicting five snow-covered dwellings, signed *Soken* with seal, with wood storage box; the fourth in ink and slight colour on paper, depicting a typical Chinese mountainous landscape with a two-line inscription, signed with seal *Daisuido*; the last by Hirano Chigusa/Senso, in ink on silk, depicting cryptomeria trees shrouded in mist by a stream in the foreground and Mount Fuji rising in the distance, signed *Chigusa/Senso* with seals *Hirano* and *Chiguas/Senso*, with lacquered-wood rollers. *The smallest 24cm x 34.5cm (9 1/2 x 13 5/8in), the largest 130cm x 34.3cm (51 1/8in x 13 1/2in).* (8).

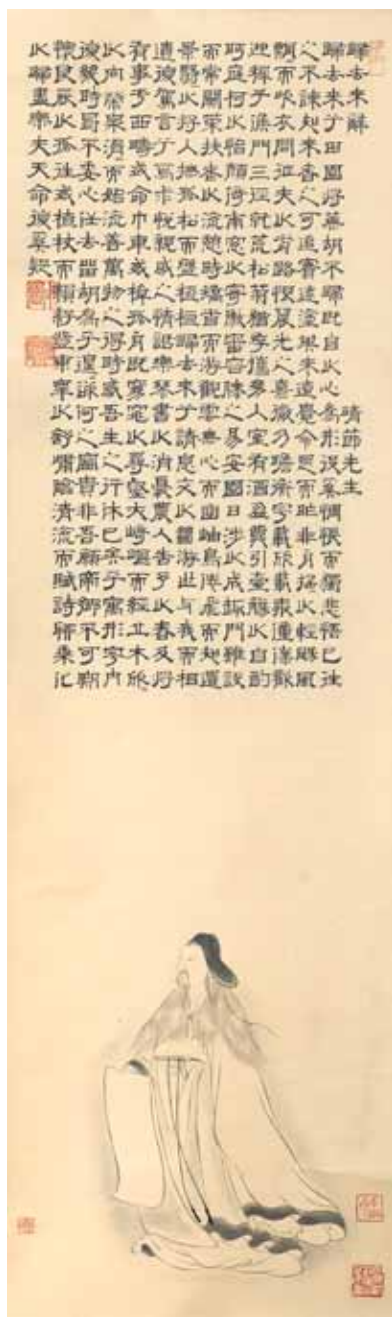
£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

掛軸 五幅 (海上旭図、雪山村図、雪山村図、山水図、富士に杉図) 18世紀後期-20世紀前期

End of sale



249 (part lot)





250 (part lot)



251 (part lot)



252 (part lot)



250 (part lot)



251 (part lot)



252 (part lot)



252 (part lot)

Netsuke Signatures



45



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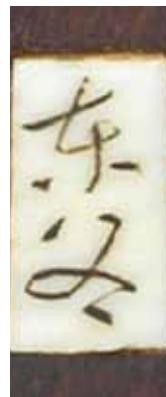
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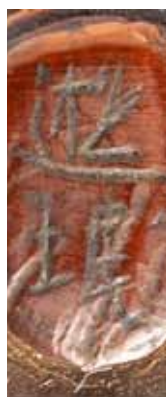
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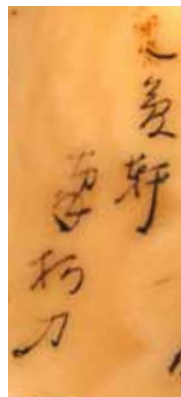
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Tonkotsu and Inro Signatures



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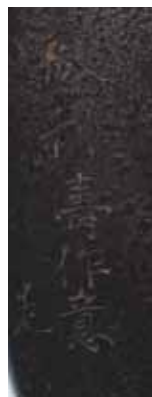
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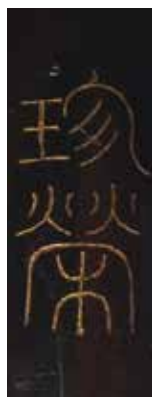
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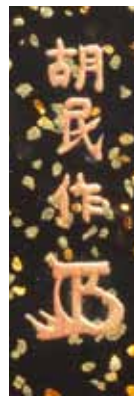
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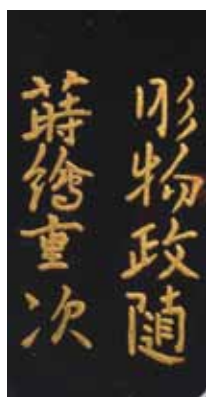
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THE MISUMI COLLECTION
Important Works of Lacquer Art
and Paintings: Part I

Wednesday 5 November 2014
New Bond Street, London

SHIBATA ZESHIN (1807-1891)

Dated 1883

A fine black-lacquer panel with
design of a farmhouse in the snow
at Sano taken from the Noh play

Hachinoki (detail)

38cm x 61cm

£80,000 - 120,000

Provenance

Oshiki Collection

Exhibited and published

Nezu Museum, *Shibata Zeshin no
shikko, urushi-e, kaiga* (Shibata
Zeshin: From Lacquer Arts to
Painting), Tokyo, 2012, no.53.

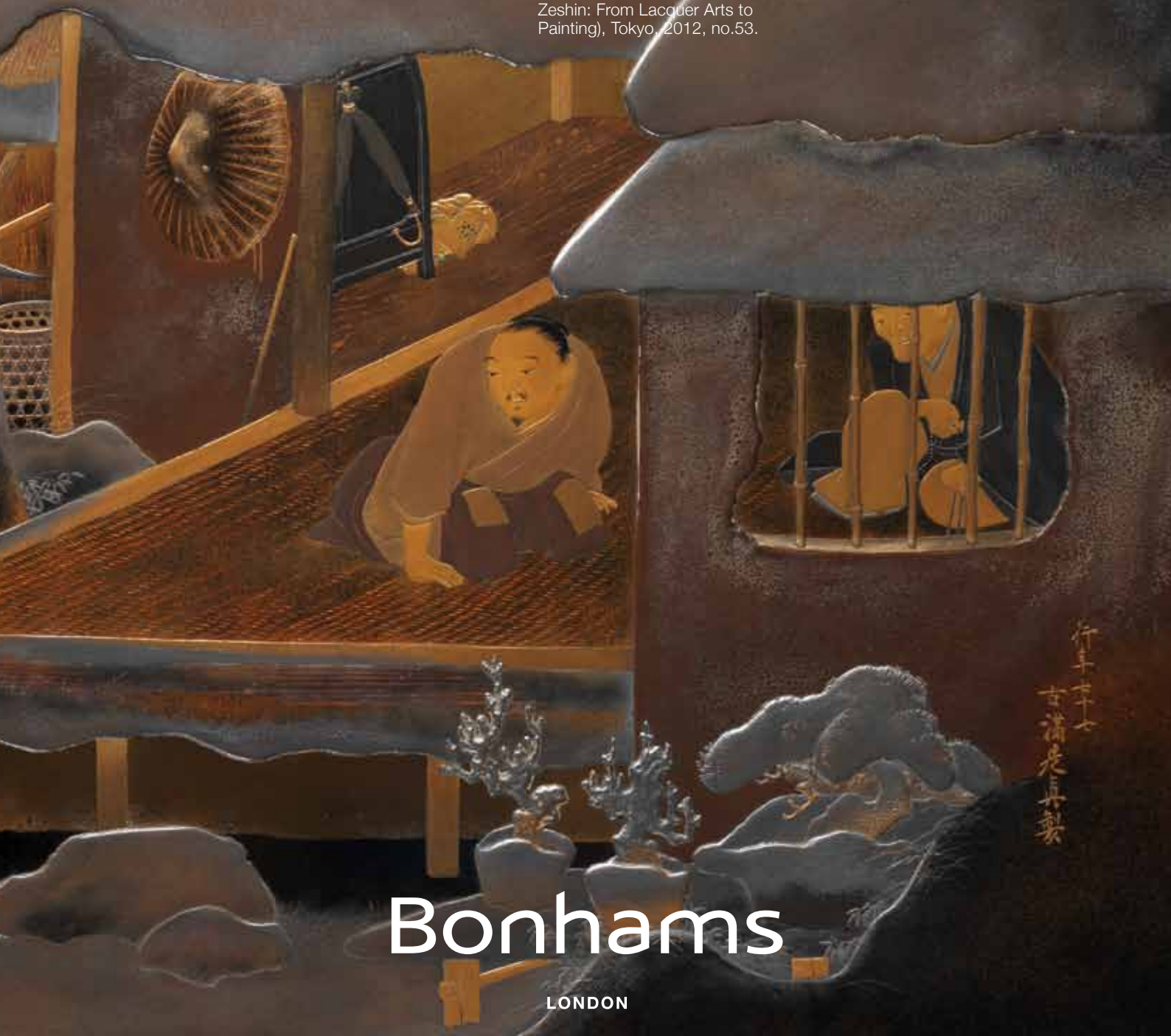
VIEWING

2 - 4 November 2014

ENQUIRIES

+44 (0) 20 7468 8368

suzannah.yip@bonhams.com



Bonhams

LONDON

bonhams.com/japanese

FINE JAPANESE ART

Thursday 6 November 2014
New Bond Street, London

A REMARKABLY FINE AND FULLY ARTICULATED SILVER CARP

By Takase Torakichi
(Kozan, 1869-1934) of Kanazawa,
Meiji/Taisho Period
28.3cm (11 1/8in) long
£65,000 - 75,000

VIEWING

2 - 5 November 2014

ENQUIRIES

+44 (0) 20 7468 8368
suzannah.yip@bonhams.com



Bonhams

LONDON

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			11	GOVERNING LAW
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [^{AR}], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.2	The discretion referred to in paragraph 8.1:	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	9	FORGERIES	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	13	GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		DATA PROTECTION – USE OF YOUR INFORMATION Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com .
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		APPENDIX 3 DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), **"Seller"** includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that:
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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UK
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Madalina Lazen
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20th Century British Art

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Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

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U.S.A.
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
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Antiquities

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Antique Arms & Armour

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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A.
Frank Maraschiello
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Australian Art

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Alex Clark
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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U.S.A.
Suzy Pai
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British & European Porcelain & Pottery

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U.S.A.
Peter Scott
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Hadjji Rahimpour
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Paul Song
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Contemporary Art

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U.S.A.
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

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+44 1564 732969

Entertainment Memorabilia

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U.S.A.
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art

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Fergus Lyons
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U.S.A.
Jeffrey Smith
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
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Impressionist & Modern Art

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India Phillips
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U.S.A.
Tanya Wells
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Islamic & Indian Art

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U.S.A.
Gregg Dietrich
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Mechanical Music

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Modern, Contemporary & Latin American Art

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Modern Design

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Automobilia
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