



**ART OF JAPAN**

*King Street · 8 December 2016*

**CHRISTIE'S**





## ART OF JAPAN

THURSDAY 8 DECEMBER 2016

### PROPERTIES FROM

The Tony and Johanna Oey Collection  
A Private Swiss Collection  
The Mike and Hiroko Dean Collection  
The Dolphyn Collection of Samurai Art (Part I)

### SPECIALISTS

#### LONDON

Mark Hinton  
Tel: +44 (0)20 7389 2595  
Anastasia von Seibold  
Tel: +44 (0)20 7752 3127  
Kuniko Matsui  
Tel: +44 (0)20 7752 3254

#### NEW YORK

Takaaki Murakami  
Tel: +1 212 636 2158

#### HEAD OF SALE MANAGEMENT

Anne Haasjes  
Tel: +44 (0)20 7389 2676

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### AUCTION

Thursday 8 December 2016  
at 2.00 pm Lots 1-139  
8 King Street, St. James's  
London SW1Y 6QT

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **KOMAI 13127**

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Saturday	3 December	12 noon – 5.00 pm
Sunday	4 December	12 noon – 5.00 pm
Monday	5 December	9.00 am – 4.30 pm
Tuesday	6 December	9.00 am – 8.00 pm
Wednesday	7 December	9.00 am – 4.30 pm

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Front cover: Lot 64  
Inside front cover: Lot 84  
Page 120: Lot 123  
Back cover: Lot 72

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CHRISTIE'S

## THE TONY AND JOHANNA OEY COLLECTION OF NETSUKE



Tony and Johanna Oey formed their Collection, of which this is a part, in the 1970s and 80s during visits to London and San Francisco for exhibitions and netsuke conventions. Image courtesy of the Oey Family





1

**A WOOD NETSUKE OF A WILD BOAR**

SIGNED TOYOMASA (NAITO TOYOMASA, 1773-1856),  
TAMBA, EDO PERIOD (EARLY 19TH CENTURY)

猪 木彫根付  
銘 豊昌 江戸時代(19世紀前期)

The boar running at full stride, eyes inlaid in pale cow horn and  
hair details finely rendered  
6.4 cm. long

£10,000-15,000

\$13,000-19,000

€12,000-17,000

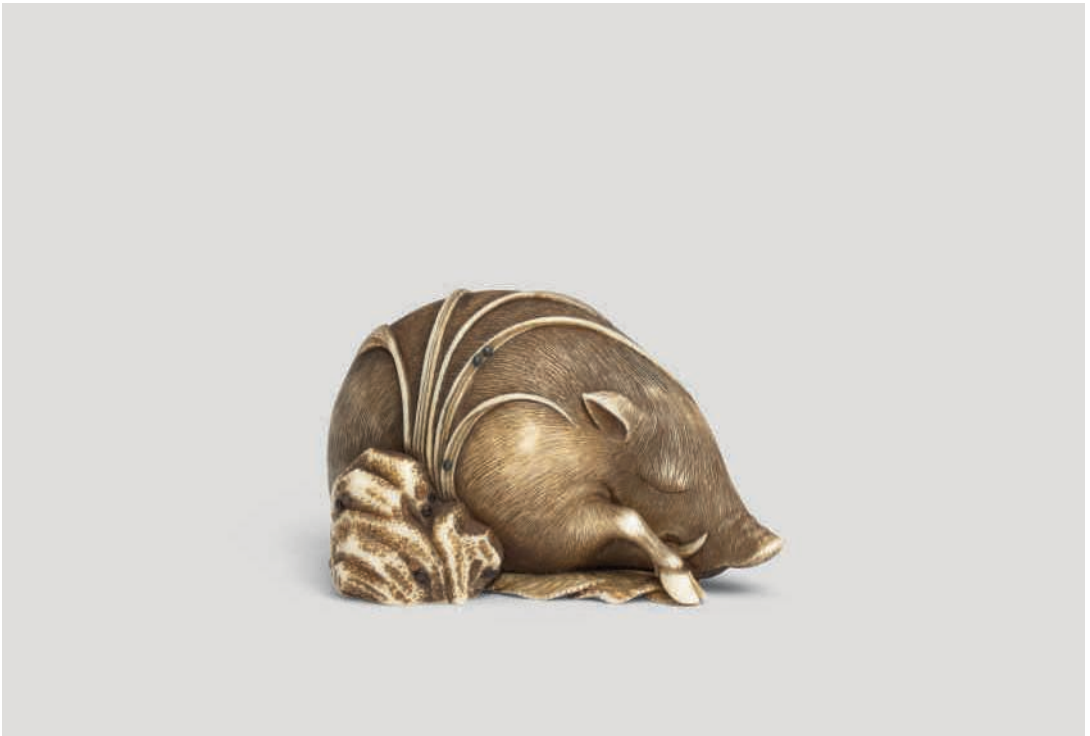
For an example in the Victoria and Albert Museum, go to:  
<http://collections.vam.ac.uk/item/O76513/netsuke-toyomasa/>

For other examples, see:

George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, (Honolulu, 1982), vol. II, p. 1190

Raymond Bushell, *Collectors' Netsuke*, (Tokyo, 1971), p. 68

Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, (Boston: Museum of Fine Arts, 2001), p. 329, no. 298



-2

**A FINE IVORY NETSUKE OF A SLEEPING WILD BOAR**

SIGNED *KAIGYOKUSAI MASATSUGU* (1813-1892), OSAKA, EDO PERIOD (19TH CENTURY)

猪 牙彫根付

銘 懷玉齋正次 江戸時代(19世紀)

The boar resting on a bed of autumn leaves with grasses draped gracefully over its back, rockwork beside and the grasses with dewdrops of applied silver, pale and dark cow horn, the fur and other details rendered using very fine incised and stained lines 4.5 cm. long

£15,000-18,000

\$19,000-22,000

€17,000-20,000

For similar examples of wild boar by Kaigyokusai, see:

George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, (Honolulu, 1982), vol. I, p. 561

Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, (Museum of Fine Arts, Boston, 2001), p. 331, no. 300







**-4  
AN IVORY NETSUKE OF KARASHISHI [LION DOG]**

SIGNED MASATADA, KYOTO,  
EDO PERIOD (18TH CENTURY)

獅子 牙彫根付  
銘 正忠 江戸時代(18世紀)

The *karashishi* with open mouth, its head tilting to one side, fur finely rendered in coils and tufts, eyes inlaid in pale cow horn  
4.7 cm. high

£6,000-8,000

\$7,500-10,000

€6,800-9,000

**-5  
AN IVORY NETSUKE OF TWO HARES**

OSAKA, EDO PERIOD  
(LATE 18TH - EARLY 19TH CENTURY)

二兔 牙彫根付  
江戸時代(18世紀後期 - 19世紀前期)

A charming study of a hare nibbling its paw whilst the other rests over its back, eyes inlaid in cow horn  
3.8 cm. long

£8,000-10,000

\$10,000-12,000

€9,000-11,000

For another ivory carving of a hare in the collection of Edmund de Waal, go to:  
<http://www.edmunddewaal.com/writing/the-hare-with-amber-eyes/gallery>



-6

**AN IVORY NETSUKE OF A RECLINING STAG**

EDO PERIOD (LATE 18TH CENTURY)

鹿 牙彫根付

江戸時代(18世紀後期)

Curled up at rest with its forepaws folded underneath its body and head raised, the fur details and markings finely stained and engraved, eyes inlaid in dark cow horn

5.5 cm. long

£5,000-8,000

\$6,300-10,000

€5,700-9,000



7

**A WOOD NETSUKE OF AN OX AND KID GOAT**

SIGNED TOYOMASA (HIDARI TOYOMASA, 1811-1883), TAMBA, EDO PERIOD (19TH CENTURY)

牛と子山羊 木彫根付

銘 豊昌 江戸時代(19世紀)

The reclining ox with a kid goat playfully climbing over its back, eyes inlaid in dark cow horn

4.2 cm. long

£6,000-8,000

\$7,500-10,000

€6,800-9,000



For a similar example, see Raymond Bushell, *Collectors' Netsuke*, (Tokyo, 1971), p. 70

7A

**A WOOD NETSUKE OF TWO RATS**

SIGNED IKKAN (1817-1893), NAGOYA, EDO PERIOD (19TH CENTURY)

二匹の鼠 木彫根付

銘 一貫 江戸時代(19世紀)

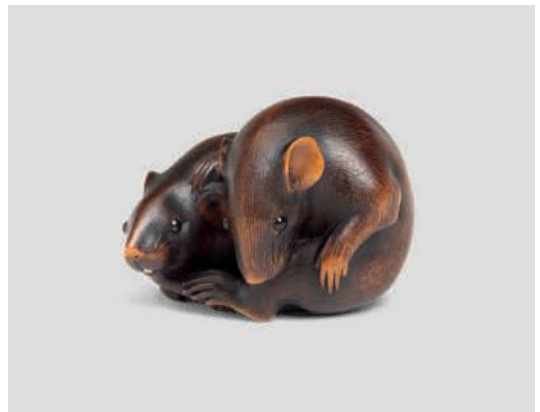
A fine study of two rats, one leaning against the other and with tails entwined beneath them, eyes inlaid in dark cow horn and teeth inlaid in cow bone

2.8 cm. high

£4,000-6,000

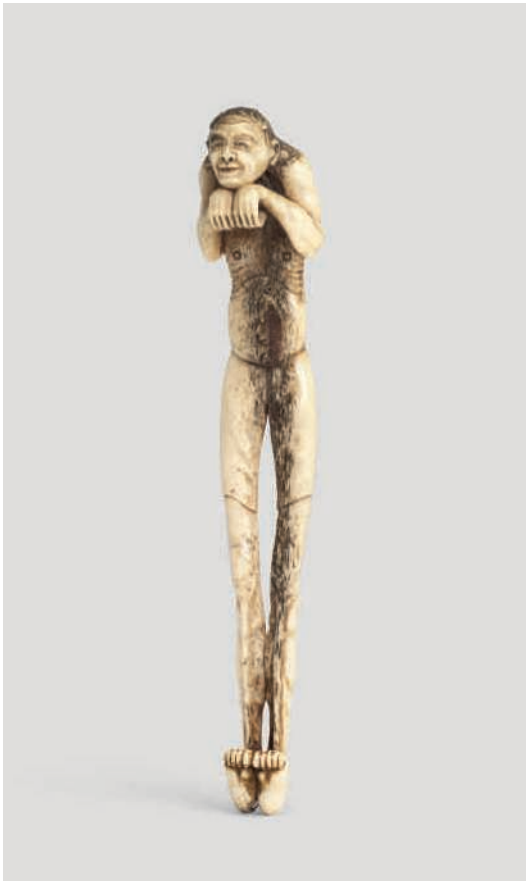
\$5,000-7,500

€4,500-6,700









**10**  
**A STAG ANTLER *OBI/HASAMI* NETSUKE OF ASHINAGA**  
 EDO PERIOD (19TH CENTURY)

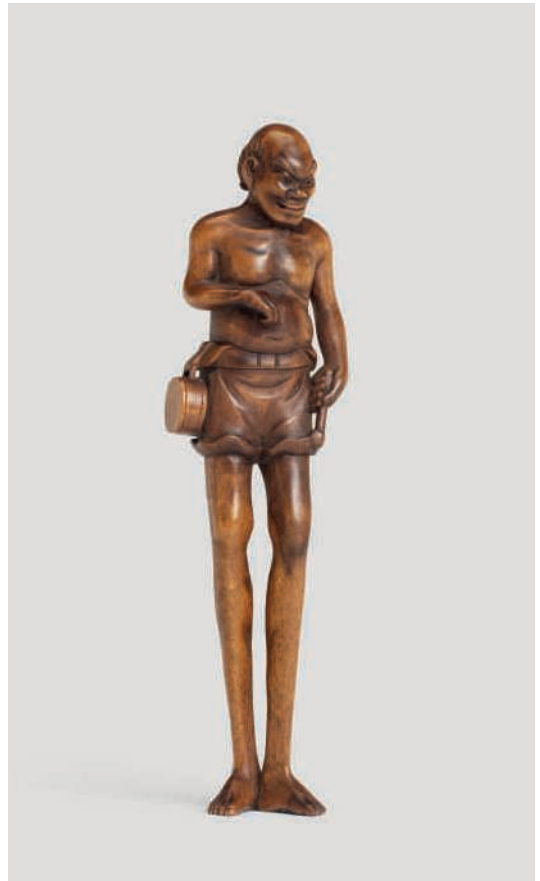
足長 角彫帯挟み根付  
 江戸時代(19世紀)

The tall smiling figure standing on his heels, and with his hands curled under his chin, stained details, Kokusai school  
 11.6 cm. high

£2,000-3,000

\$2,500-3,700

€2,300-3,400



**11**  
**A WOOD NETSUKE OF ASHINAGA**  
 SIGNED *SHOKO* (SUGUNOYA SHOKO), HIDA,  
 EDO-MEIJU PERIOD (MID-LATE 19TH CENTURY)

足長 木彫根付  
 銘 尚古 江戸 - 明治時代(19世紀中後期)

The tall standing figure with a drum at his waist and drum stick in his left hand

12.7 cm. high

£2,000-3,000

\$2,500-3,700

€2,300-3,400



**-12  
AN IVORY AND WOOD NETSUKE OF JESUS DISGUISED  
AS BUDDHA**

SIGNED ON A SILVER TABLET *HOSHU* (YASUhide) AND  
WITH *KAKIHAN* ON A GILT TABLET,  
MEIJI PERIOD (LATE 19TH - EARLY 20TH CENTURY)

仏陀に扮するキリスト 木牙彫根付  
銘 芳秀 明治時代(19世紀後期 - 20世紀前期)

The standing figure of Jesus, hair and beard rendered in coils,  
the carved and stained wood robes finely detailed  
7.3 cm. high

£4,000-6,000

\$5,000-7,500

€4,500-6,700

For a similar example by the artist, see Bernard Hurtig,  
*Masterpieces of Netsuke Art: One Thousand Favorites of  
Leading Collectors*, (Tokyo and New York, 1973), p. 110-111, no. 417



**13  
A WOOD NETSUKE OF NIKKI DANJO TURNING INTO A  
RAT**

SIGNED *SOSUI* (OUCHI SOSUI, 1907-1972),  
SHOWA PERIOD (20TH CENTURY)

仁木弾正 木彫根付  
銘 藻水 昭和時代(20世紀)

Modelled as Nikki Danjo, the character from the kabuki story  
'The Disputed Succession' (*Meiboku Sendai hagi*), with a  
small scroll held in his mouth, the back of his formal costume  
dissolving into a wisp of smoke from which emerges an  
apparition of a large rat  
6.2 cm. high

£5,000-7,000

\$6,300-8,700

€5,700-7,800

For another similar model by Sosui, see Bernard Hurtig,  
*Masterpieces of Netsuke Art: One Thousand Favorites of  
Leading Collectors*, (Tokyo and New York, 1973), p. 171, no. 697





(alternate view)



14

**A WOOD NETSUKE OF TWO SUMO WRESTLERS**

SIGNED MASATOSHI TO (NAKAMURA MASATOSHI, 1915-2001), TOKYO, MARCH 1976

相撲 木彫根付  
銘 雅俊刀 1976年3月

Expressively carved as two grappling sumo wrestlers, one lifting the other by the arm from around his back, the details well defined

6 cm. high

£4,000-6,000

\$5,000-7,500

€4,500-6,700

**PROVENANCE:**

Raymond Bushell

**PUBLISHED:**

Raymond Bushell and Masatoshi, *The Art of Netsuke Carving*, (Tokyo, New York and San Francisco, 1981), no. 133

The pose depicted here refers to a classic bout between Kawazu and Matano that took place in 1176. Matano was about to lift Kawazu by his loincloth and throw him, but Kawazu outwitted him with a combined neck grip and leg trip, a move still known as *kawazugake*. The basic design of this group is shown in a set of netsuke designs by Katushika Hokusai's pupil Isai (in the style of Hokusai's *Manga*), published in *Kacho sansui zushiki* (1847-65, reprinted in 1881).<sup>1</sup>

<sup>1</sup> Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, (Museum of Fine Arts, Boston, 2001), no. 163, p. 200



-15

**AN IVORY NETSUKE OF A WOMAN CUTTING HER TOENAILS**

SIGNED YASUFUSA, TOKYO, TAISHO PERIOD (EARLY 20TH CENTURY)

爪を切る女 牙彫根付  
銘 保房 大正時代(20世紀前期)

The bespectacled lady with traditional hairstyle and kimono incised with fan and auspicious *ju* characters, her *obi* decorated with chrysanthemums against *kikko* design, seated and bending forward to cut her toenails, details inlaid in tortoiseshell and mother-of-pearl

4 cm. long

£2,000-3,000

\$2,500-3,700

€2,300-3,400

For a similar carving of a man cutting his toenails by Yasuaki, see Bernard Hurtig, *Masterpieces of Netsuke Art: One Thousand Favourites of Leading Collectors*, (Tokyo and New York, 1973), p. 108, no. 411



-16

**A WOOD AND COLOURED IVORY NETSUKE OF EBISU**

SIGNED KOKOKU AND SEALED KOKOKU, TOKYO, EDO PERIOD (19TH CENTURY)

恵比寿 木牙彫根付  
銘 光谷 江戸時代(19世紀)

Of smiling Ebisu, the god of wealth and fishermen, crouching to lift a basket containing a red sea bream, details inlaid in gilt copper

4 cm. high

£2,000-3,000

\$2,500-3,700

€2,300-3,400



-17

**A COLOURED IVORY NETSUKE OF HOTEI**

SIGNED YASUTAKA ON AN INLAID MOTHER-OF-PEARL TABLET, MEIJI PERIOD (LATE 19TH CENTURY)

布袋 牙彫根付  
銘 保孝 明治時代(19世紀後期)

Hotei, the god of good fortune and happiness, seated, looking slightly upward and smiling, his coloured robe decorated in detail with various geometric designs, a *reishi* fungus in his hands

3.1 cm. high

£3,000-5,000

\$3,800-6,200

€3,400-5,600

-18

**A WOOD AND CORAL NETSUKE OF A PERSIMMON BRANCH**

SIGNED *SHUBI* (IWAO ARAMAKI, B. 1916),  
SHOWA PERIOD (FIRST HALF OF 20TH CENTURY)

柿の小枝 木彫珊瑚象嵌根付  
銘 秀美 昭和時代(20世紀前半)

The persimmons of coral and inlaid into a branch with  
leaves carved of boxwood

4.2 cm. wide

£2,000-3,000

\$2,500-3,700

€2,300-3,400



18



18A

**TWO MODERN WOOD NETSUKE**

MICHAEL WEBB (B. 1934) AND HIDEYUKI (B. 1941),  
20TH CENTURY

蛙・鬼 木彫根付  
マイケル・ウェブ / 英之 20世紀

The first of a frog on a banana leaf, eyes inlaid in pale and dark horn, signed in *ukibori* *MW* and inscribed *Made at Cropton nr York*; the second a standing figure of an *oni* clutching a mask of Shoki to his chest, eyes inlaid in pale and dark cow horn, signed on a gold tablet *Hideyuki*

4.1 cm. long and 6.9 cm. high respectively

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

**PUBLISHED:**

The second, Barry Davies Oriental Art, *Netsuke Through Three Centuries*, exhibition catalogue, (London, 1996), no. 180, p. 152-3



18A



THE PROPERTY OF A PRIVATE SWISS COLLECTOR

**\*19**

**A WOOD ARTICULATED MODEL OF A SNAKE**

SIGNED MASAKAZU, MEIJI PERIOD (LATE 19TH CENTURY)

木製自在置物 蛇

銘 正一 明治時代(19世紀後期)

The wood snake constructed of multiple carved wood parts joined inside the body; fully articulated with realistic movement, the jaw and tongue movable, teeth of inlaid cow bone, the eyes inlaid dark cow horn

112 cm. long

£2,000-3,000

\$2,500-3,700

€2,300-3,400





**\*20**

**A FINE CARVED WOOD *OKIMONO* IN THE FORM OF A SNAKE ENTWINED AROUND A SKULL**

SIGNED *DAI NIHON SENTEI SUKEYUKI* (IZUMI SUKEYUKI 1838-1920),  
MEIJI PERIOD (LATE 19TH CENTURY)

頭骸骨に蛇 木彫置物

銘 大日本蟾亭亮之 明治時代(19世紀後期)

The realistically modelled skull with a snake entwined around it, the details finely carved and incised, the snake's eyes inlaid with cut shell, the tongue movable  
12 cm. high

£4,000-6,000

\$5,000-7,500

€4,500-6,700

Izumi Sukeyuki lived in the town of Bamba in Omi Province; present day Shiga Prefecture. He was a master carver of family Buddhist alters and on a visit to Hida-Takayama he was impressed by the work of Sukemizu who carved *okimono* and netsuke, and he then decided to begin carving similar works.



**\*21  
A FINE WOOD NETSUKE OF A SNAKE COILED AROUND  
A SKULL**

SIGNED MASAKATSU, YAMADA SCHOOL, EDO PERIOD  
(EARLY 19TH CENTURY)

頭骸骨に蛇 木彫根付  
銘 正勝 江戸時代(19世紀前期)

Carved as a snake coiled around and through a skull, eyes inlaid  
in pale and dark cow horn  
3.9 cm. high

£6,000-8,000

\$7,500-10,000

€6,800-9,000

The netsuke carver Masakatsu was the son of Masanao I and examples of his work are rare due to a small output because of ill health. His work is considered to be very fine, working almost entirely in boxwood and is particularly recognised for his rendering of reptiles. For a very similar model in ivory by Masakatsu see Eskenazi, *Japanese Netsuke from the Carré Collection*, (London, 1993), no. 169, p. 139



**\*21A  
A THREE-CASE LACQUER INRO WITH A SNAKE  
AND SKULL**

SEALED SHIN, EDO PERIOD (19TH CENTURY)

頭骸骨に蛇蒔絵印籠  
銘 真 江戸時代(19世紀)

Decorated in raised lacquer (*takamaki-e*) and oil litharge with a snake slithering through the eye socket of a skull, the design continuing from the reverse with a sprig of flowers in gold lacquer and inlaid cut shell, all against a black lacquer ground, *nashiji* interiors, metal *ojime* carved and engraved with a snake coiled around a stone

7.2 cm. high

£4,000-5,000

\$5,000-6,200

€4,500-5,600





(reverse)

**\*22**

**A FOUR-CASE LACQUER INRO AND NETSUKE**

SIGNED KOMA KYUHAKU SAKU, EDO PERIOD (19TH CENTURY)

落葉に蟻蒔絵印籠

銘 古満休伯作 江戸時代(19世紀)

The *inro* decorated in gold, silver and black lacquer and inlaid in lead against a dense sprinkled-gold lacquer ground (*nashiji*), with a lively depiction of an army of ants clambering over leaves and over the top of the *inro*, *fundame* interiors and risers, attached lacquer *manju* netsuke similarly decorated with leaves against a *nashiji* ground, copper-gilt *ojime* pierced with flowers and leaves 7.2 cm. long (the *inro*)

4.5 cm. wide (the netsuke)

£4,000-6,000

\$5,000-7,500

€4,500-6,700



23



24

**\*23**

**A WOOD SASHI NETSUKE OF A WASP INSIDE A DOUBLE GOURD**  
SIGNED *KOGETSU*, EDO PERIOD (19TH CENTURY)

瓢箪に蜂 木彫差根付  
銘 江月 江戸時代(19世紀)

A wasp inside a decaying double gourd entwined in gourd vine, eyes inlaid in dark cow horn  
15.5 cm. long

£4,000-5,000

\$5,000-6,200

€4,500-5,600

For a discussion on the group of artists known as “the wasp carvers” who included Ichimin, Sangetsu, Kogetsu and Gekko, see Raymond Bushell, *Collectors' Netsuke*, p. 83-84, with illustrations of variations on the subject p. 100-102

**\*24**

**A WOOD NETSUKE OF A FROG ON A LOTUS POD**  
SIGNED *HIDA SUKENAO ZO*, EDO PERIOD (19TH CENTURY)

蛙と蓮の実 木彫根付  
銘 ヒタ亮直造 江戸時代(19世紀)

The frog poised on a lotus pod, details finely engraved, eyes inlaid in dark and pale cow horn  
4.4 cm. long

£2,000-3,000

\$2,500-3,700

€2,300-3,400

**\*25**

**A WOOD NETSUKE OF A RAT**

SIGNED *TOMOKAZU*, GIFU, EDO PERIOD  
(EARLY 19TH CENTURY)

鼠と豆 木彫根付  
銘 友一 江戸時代(19世紀前期)

The finely detailed rat holding a bean pod and with its tail coiled beneath forming the *himotoshi*, eyes inlaid in dark cow horn and teeth inlaid in cow bone  
4.9 cm. long

£2,500-3,000                      \$3,200-3,700  
    €2,900-3,400



**\*26**

**A WOOD AND INLAID METAL NETSUKE OF TWO  
SNAILS AND ANTS**

UNSIGNED, ATTRIBUTED TO GANBUN (MEBUN),  
EDO PERIOD (EARLY 19TH CENTURY)

蝸牛に蟻 木彫象嵌根付  
伝 眼文 江戸時代(19世紀前期)

A small snail slithers over the shell of a large snail, whilst ants also climb over, the ants of applied gilt copper, copper and silver, the wood lightly stained and with a fine patina  
3.7 cm. wide

£3,000-4,000                      \$3,800-5,000  
    €3,400-4,500

**PROVENANCE:**  
H. Jaffe Collection  
George Lazarnick  
Eskenazi, London

**EXHIBITED:**  
Eskenazi, London, May 1990

**PUBLISHED:**  
Eskenazi, *Japanese Netsuke from the Lazarnick  
Collection*, (London, 1990), no. 38, p. 60-61



**\*27**

**A WOOD NETSUKE OF A HARE**

SIGNED ON AN OVAL RESERVE *HIDARI ISSAN*,  
IWASHIRO, EDO PERIOD (19TH CENTURY)

兎 木彫根付  
銘 左一山 江戸時代(19世紀)

The hare seated with its head turned to the left, finely engraved hair details, eyes inlaid in dark cow horn  
4.5 cm. long

£3,000-4,000                      \$3,800-5,000  
    €3,400-4,500





## A GROUP OF JIZAI

The basic principle of Japanese armour is its flexibility, being composed of a great number of small lacquered metal plates laced together in rows allowing freedom of movement. It is this freedom which gave rise to the word *jizai* to describe *jizai okimono*, or articulated ornaments. The subjects of the *jizai okimono* makers are chiefly dragons, snakes, crustaceans, birds, insects - any such creatures whose articulating feathers and scales protect them from harm, as do indeed the articulating components of a Japanese armour.

**\*28**

### AN IRON ARTICULATED MODEL OF A BUTTERFLY

SIGNED *MUNEYOSHI* (TOMIKI MUNEYOSHI) (UNDER THE LEFT SMALLER WING), TAISHO - EARLY SHOWA PERIOD (EARLY 20TH CENTURY)

自在置物 蝶

銘 宗好 大正 - 昭和時代(20世紀前期)

The iron butterfly constructed of multiple incised plates; with articulated and movable legs, wings and antennae  
11.5 cm. wide (wingspan)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

Tomiki Muneyoshi was adopted at the age of three by the master Kyoto artist Takase Kozan.

**\*29**

### A COPPER ARTICULATED MODEL OF A MANTIS

SIGNED *MUNENOBU* (UNDER THE ABDOMEN), MEIJI - TAISHO PERIOD (LATE 19TH - EARLY 20TH CENTURY)

自在置物 螳螂

銘 宗信 明治 - 大正時代(19世紀後期 - 20世紀前期)

The copper mantis constructed of multiple hammered and incised plates; with articulated and movable head, legs, wings and antennae, the eyes inlaid in *shakudo*  
15.2 cm. long (from eye to tip of back leg)

£3,000-4,000

\$3,800-5,000

€3,400-4,500



(side view)



**Lots 30-32, 34 and 38 are works by the artist Tanaka Tadayoshi (? - 1958), who used the signature *Muneyoshi* and is known for his articulated iron figures of the Taisho and early Showa periods. Tadayoshi apprenticed in the Kyoto workshop of Takase Kozan (1869-1934), who directed the production of ornamental iron pieces for both domestic and international markets.**

A group of articulated models of insects and a model of a snake by the same artist were sold in Christie's New York, 15 April 2016, lots 70 and 71, sale 11930.

**\*30**

**A SILVERED COPPER ARTICULATED MODEL OF A STAG BEETLE**

SIGNED *MUNEYOSHI* (TO THE ABDOMEN),  
TAISHO - SHOWA PERIOD (EARLY 20TH CENTURY)

自在置物 鍍形虫

銘宗義 大正 - 昭和時代(20世紀前期)

The silvered copper beetle constructed of multiple hammered and incised plates; with articulated and movable legs, wings, antennae and mandibles  
8 cm. long (from tip of mandible to wingtip)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

**\*31**

**A COPPER ARTICULATED MODEL OF A HORNET**

SIGNED *MUNEYOSHI* (UNDER THE LEFT WING), TAISHO - SHOWA PERIOD  
(EARLY 20TH CENTURY)

自在置物 胡蜂

銘宗義 大正 - 昭和時代(20世紀前期)

The copper hornet constructed of multiple hammered and incised plates; with articulated and movable legs, wings, antennae and extending stinger, the eyes inlaid in *shakudo* and details inlaid in gilt metal  
5.1 cm. long (from antenna to wingtip)

£2,500-3,000

\$3,200-3,700

€2,900-3,400

**\*32**

**A SHIBUICHI ARTICULATED MODEL OF A LONG-HORNED BEETLE**

SIGNED *MUNEYOSHI* (UNDER THE INNER, RIGHT WING), TAISHO-SHOWA PERIOD (EARLY 20TH CENTURY)

自在置物 髮切虫

銘宗義 大正 - 昭和時代(20世紀前期)

The *shibuichi* long-horned beetle constructed of multiple hammered and incised plates; with articulated and movable legs, wings and antennae, eyes inlaid in *shakudo*  
6.5 cm. long (from top of head to tip of antenna whilst folded back across body)

£1,500-2,000

\$1,900-2,500

€1,700-2,200







**\*33**

**AN IRON ARTICULATED MODEL OF A CRAB**

MEIJI PERIOD (LATE 19TH CENTURY)

自在置物 蟹  
明治時代(19世紀後期)

The russet-iron crab constructed of multiple hammered and incised plates; with articulated and movable legs and claws  
Approx. 4.3 cm. wide

£600-800

\$750-1,000

€680-900



(alternate view)



**\*34**

**A SILVER ARTICULATED MODEL OF A CICADA**

SIGNED *MUNEYOSHI* (UNDER THE WING), TAISHO-SHOWA PERIOD (EARLY 20TH CENTURY)

自在置物 蟬  
銘 宗義 大正 - 昭和時代(20世紀前期)

The silver cicada constructed of multiple hammered and incised plates; with articulated and movable wings and legs  
5.7 cm. long (from antenna to wing tip)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

\*35

**A COPPER POWDER FLASK IN THE FORM OF A CICADA**  
MEIJI PERIOD (LATE 19TH CENTURY)

蟬形火薬入れ  
明治時代(19世紀後期)

The well patinated copper flask in the form of a cicada, hammered and incised details, eyes inlaid in gilt, the head hinged and opening to reveal an inner compartment  
7.3 cm. long

£1,000-1,500

\$1,300-1,900

€1,200-1,700



\*36

**TWO ARTICULATED COPPER MODELS OF CRABS**

ONE SIGNED *INOUE ZO* (ON AN INLAID SILVER TABLET),  
MEIJI PERIOD (LATE 19TH CENTURY)

自在置物 蟹 2点  
銘 井上造・無銘 明治時代(19世紀後期)

Each copper crab constructed of multiple hammered and incised plates; with articulated and movable legs, claws and antennae

7.2 cm. wide each approx

£2,000-3,000

\$2,500-3,700

€2,300-3,400

(2)



**\*37**  
**A SILVERED-COPPER ARTICULATED MODEL OF A SPINY LOBSTER (*ISE EBI*)**  
MEIJI PERIOD (LATE 19TH CENTURY)

自在置物 伊勢海老  
明治時代(19世紀後期)

The silvered-copper spiny lobster constructed of multiple hammered and incised plates joined inside the body; with articulated and movable legs, abdomen, antennae, eyes and swimmerets

42.3 cm. long (tip of antennae to tip of tale)

£4,000-6,000

\$5,000-7,500

€4,500-6,700

\*38

**A COPPER ARTICULATED MODEL OF A PRAWN**

SIGNED *MUNEYOSHI* (UNDERNEATH THE TAIL),  
TAISHO - SHOWA PERIOD (EARLY 20TH CENTURY)

自在置物 海老

銘 宗義 大正 - 昭和時代(20世紀前期)

The copper prawn constructed of multiple hammered and incised plates joined inside the body; with articulated and movable legs, abdomen, antennae and swimmerets, the eyes inlaid in *shakudo*

14.6 cm. long (tip of head to tip of tail)

£4,000-5,000

\$5,000-6,200

€4,500-5,600

This is the work of the metal artist, Tanaka Tadayoshi (? - 1958), who used the signature *Muneyoshi* and is known for his articulated iron figures of the Taisho and early Showa periods. Tadayoshi apprenticed in the Kyoto workshop of Takase Kozan (1869-1934), who directed the production of ornamental iron pieces for both domestic and international markets.

A group of articulated models of insects and a model of a snake by the same artist were sold in Christie's New York, 15 April 2016, lots 70 and 71, sale 11930.





**\*39**

**A FINE LACQUER KODANSU [INCENSE CABINET]  
DEPICTING SCENES OF NIKKO**

EDO - MEIJI PERIOD (19TH CENTURY)

日光東照宮図蒔絵香篋  
江戸 - 明治時代(19世紀)

The rectangular cabinet with rounded corners and hinged door opening to reveal three small drawers; decorated overall in gold, silver, black and red *hiramaki-e*, *takamaki-e*, *togidashi*, *kirikane*, *kinpun* and *gyobu nashiji* on a black ground, with various aspects of Nikko - the door depicting the Toshogu shrine, a complex of multiple buildings including *Gojunoto* [five-story pagoda], *Ishidorii* [Stone Torii Gate], the Yomeimon Gate and *Gohonsha* [Main Shrine], framed with a diaper ground with auspicious objects, the top panel with the sacred Shinkyo Bridge over the cascading Daiya River, trees and mountains amongst clouds, the side panels with other scenes of the Daiya River before mountains and the back panel with the *Yudaki* [Yu Waterfall], the interior of the door with Uramitaki Falls, three drawers with birds in flight, the interior in a fine *nashiji*, the shaped feet in *gyobu-nashiji*, metal fittings inlaid in gold *nunomezogan* with *karakusa* scrolls and a diaper design with auspicious objects, a fitted key, and a wood storage box

27.8 cm. long

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

A private French collection formed in the 1930's







(interior)

This lavish, elaborately decorated cabinet depicts the beautiful and well-known sites in Nikko, Tochigi Prefecture. The Nikko Toshogu, depicted on the front door, enshrines Tokugawa Ieyasu (1543-1616), the founder of the Tokugawa shogunate that ruled Japan for over 250 years. It was initially built in 1617 and enlarged during the time of the third shogunate Iemitsu (1604-1651), and is now part of the UNESCO World Heritage Site, 'Shrines and Temples of Nikko'. The Yomeimon Gate is one of the most renowned architectural structures in the Toshogu shrine and is designated a National Treasure. The gate is decorated with around four hundred carvings and is also called *Higurashi mon* meaning the gate at which people can look all day and never tire. The *Gojunoto* is designated an Important Cultural Property.









(suzuribako interior)



**40**  
**A FINE LACQUER SUZURIBAKO [WRITING BOX]**  
 SIGNED OGETSU SAKU, MEIJI PERIOD  
 (LATE 19TH CENTURY)

大和雲霞蒔繪硯箱  
 銘 鴨月作 明治時代(19世紀後期)

The rectangular box with flush-fitting cover decorated in gold, silver and red *hiramaki-e*, *takamaki-e*, *kirikane*, *togidashi-e* and *nashiji*, with a poem inlaid in finely-carved mother-of-pearl over a design of clouds, the interior of the cover decorated with young pine trees amongst hills, fitted inner tray with silver waterdropper in the form of a Genji *mon*, slate inkstone with gold lacquer rims, a knife, paper pricker and inkstick holder with finely engraved silver fittings and two brushes; each decorated with cherry blossoms and *nashiji*, the box and cover with silver rims, fitted black lacquer storage box signed *Ogetsu saku*

26.2 x 23.8 x 5 cm.

£12,000-18,000

\$15,000-22,000

€14,000-20,000

The calligraphy is part of a poem by Motoori Norinaga (1730-1801): *Shikishima no / yamato / kokoro o*

The complete poem reads: *Shikishima no yamato gokoro o hito towaba, asahi ni niou yamazakura bana*

[If one should ask what the heart of a true Japanese is, I would point to the wild cherry flower glowing in the sun]







(suzuribako interior)



**41**  
**A LACQUER SUZURIBAKO [WRITING BOX]**  
 MEIJI PERIOD (LATE 19TH CENTURY)

山水蒔絵硯箱  
 明治時代(19世紀後期)

The rectangular box with overhanging cover decorated in gold, silver and red *hiramaki-e*, *takamaki-e*, *kirikane* and dense *nashiji* with a thatched house beside a waterfall in a mountainous landscape amongst pine and blossoming cherry trees, the interior of the cover with pine and maple trees beside a waterfall, the interior with autumn grasses and plants against dense *nashiji*, silver waterdropper in the form of maple leaves on water, details highlighted in gilt, slate inkstone with gold lacquer rims, two matching brushes, knife and a paper pricker; each decorated in *nashiji* and with finely engraved silver fittings, the box and cover with silver rims; fitted black lacquer storage box sealed *Koshida Mitsugu (no)* in and *Bizan*  
 27.2 x 24.2 x 4.4 cm.

£8,000-12,000

\$10,000-15,000

€9,000-13,000





(suzuribako interior)



**\*42**  
**A SUZURIBAKO [WRITING BOX]**  
**AND MATCHING RYOSHIBAKO**  
**[DOCUMENT BOX]**  
 EDO PERIOD (19TH CENTURY)

扇面蒔絵硯箱・料紙箱  
 江戸時代(19世紀)

Both boxes (see *ryoshibako* next page) decorated in gold, silver, red and black lacquer in various techniques including *hiramaki-e*, *takamaki-e*, *togidashi*, *kirikane*, *nashiji* and inlaid in silver and gilt silver, the exterior with open and closed fans depicting various designs of plum, iris, peony, dandelions, autumn grasses and flowers by a stream, landscapes of thatched houses, temple pavilions, waterfalls and mountains, various birds including cranes, herons, cockerels and hens, the fans scattered amongst *shinobugusa* ferns on a *nashiji* ground, the interiors depicting thatched houses in a garden with cherry, maple and pine by a stream, mountains in the distance against a *nashiji* ground, the writing box fitted with two inner trays containing a silver waterdropper cast and carved with cranes amongst scrolling clouds, ink stone, two brushes in *nashiji*, knife, a paper pricker and ink stick holder decorated with cherry flowers against *nashiji* with gilt silver fittings engraved with flower and scrolling foliage on a *nanako* ground, silver rims; with fitted wood storage boxes 27.2 x 24 x 5 cm. (writing box), 44.2 x 34 x 16 cm. (document box)

(2)

£30,000-40,000

\$38,000-50,000

€34,000-45,000







(ryoshibako interior)



### The Fan in Japanese Art

The opened shape of the fan in the following lots (42-45) is known as *suehirogari* and associated with prosperity in Japan. With the variety of fan shapes and the different motifs that can be depicted, the design of scattered fans was very popular in Japan and used in various designs of lacquerware.







Courtesy of Shibusawa Eiichi Memorial Museum

\*43

**A PRESENTATION RYOSHIBAKO [DOCUMENT BOX]  
AND MATCHING BUNDAI [WRITING TABLE]**

UEMATSU HOBI (1872-1933) AND FUNABASHI SHUMIN  
(1859-AFTER 1914), MEIJI PERIOD (EARLY 20TH CENTURY)

扇面蒔絵料紙箱・文台  
植松抱美・船橋舟珉 明治時代(20世紀前期)

The rectangular document box with rounded corners, decorated in gold, silver and coloured lacquer in various techniques including *hiramaki-e*, *takamaki-e*, *togidashi*, *kirikane*, and inlaid in gold, silver, *shakudo* and mother-of-pearl on a *nashiji* ground, the exterior with open and closed fans depicting various flowers and trees, cranes and landscapes, the lower fan with a rock of inlaid *shakudo* with finely applied calligraphy, the interior similarly decorated with fans on a gold lacquer ground with sparse *nashiji*, silver rims; the writing table decorated *en suite* with *shakudo* fittings inlaid in gold with foliage, applied patinated silver rims to legs, fitted wood storage boxes, with calligraphic scroll by Maeda Kosetsu (1841-1916)

42.2 x 33.3 x 16.3 cm (document box);

36.9 x 61.1 x 12.4 cm. (writing table)

(3)

£30,000-40,000

\$38,000-50,000

€34,000-45,000

**PROVENANCE:**

Shibusawa Eiichi (1840-1931)

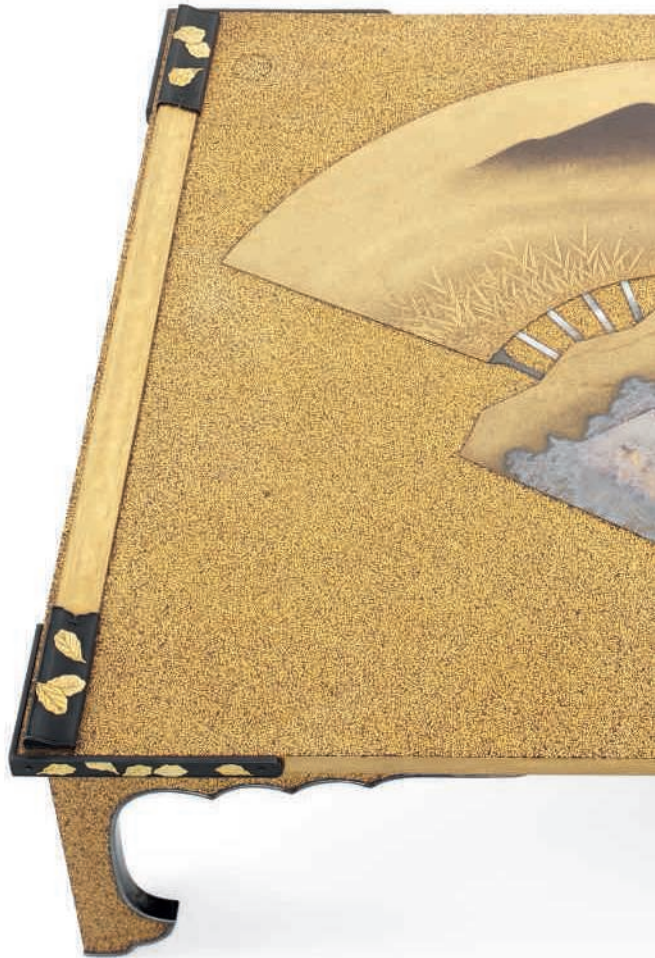




According to the accompanying document by Maeda Kosetsu (1841-1916), a calligrapher and a board member of The Imperial Museum (precursor of the Tokyo National Museums) and the Ryuchikai (precursor of the Japan Art Association), dated January 1911, this set was made for a special order to celebrate the 70th year of Viscount Shibusawa Eiichi. The original design was by Kishi Kokei (1839-1922) and the lacquer work was executed by Uematsu Hobi (1872-1933) and Funabashi Shumin (1859-after 1914).

Shibusawa Eiichi (1840-1931) was a leading figure in the development of Japan's modern society and is known as the "father of Japanese capitalism". He was born in a farmhouse in Chiarajima Village, present day Saitama Prefecture, and grew up helping the family business of farming and selling indigo. He then moved to Kyoto and served under Hitotsubashi Yoshinobu (later Tokugawa Yoshinobu; 1837-1913, the last shogun of the Tokugawa shogunate). At the age of 27, he visited Europe and the Paris International Exposition in 1867 as a shogunal retainer to Tokugawa Akitake. This visit to Europe gave him a deep insight into modern European society which influenced his later activities towards Japan's industrial and economic development. After his return to Japan he established Shokokaisho, the first joint stock company in Japan, and then served in the Ministry of Finance of the new Meiji Government introducing economic reforms. After leaving the government he became president of First National Bank, the first modern bank in Japan. He was also known to support social welfare, education and private-sector diplomacy and contributed to the founding of hospitals, schools, universities and charitable organisations including the Japanese Red Cross Society. For more about Shibusawa Eiichi, go to the website of Shibusawa Eiichi Memorial Foundation:

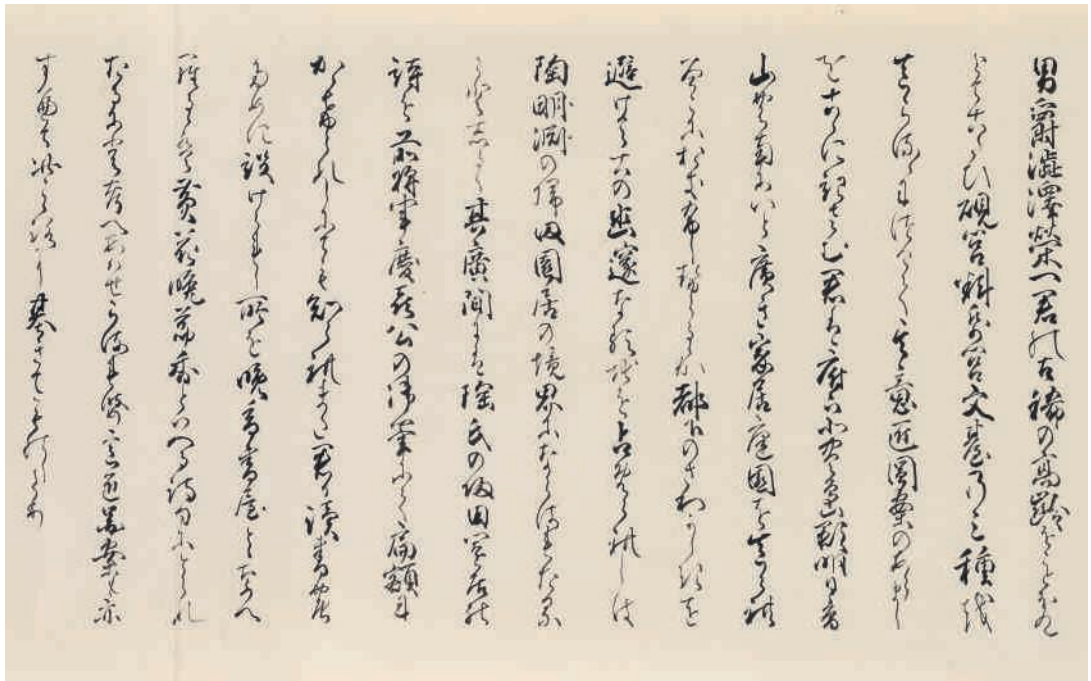
<http://www.shibusawa.or.jp/english/eiichi/biography.html>











The open shape of fans (*suehiro-gari*) symbolises prosperity, which would be an appropriate motif for celebrating Shibusawa's longevity. The designs in the fans were thoughtfully selected; Shibusawa is known to have revered the Chinese poet Tao Yuanming (Japanese: To Enmei; 365-427). Shibusawa owned a house and a large garden in a tranquil area of Asukayama and a calligraphic work of Tao Yuanming's poem by the last shogun Tokugawa Yoshinobu was hung on the wall of one room.

The *ryoshibako* portrays Tao Yuanming's poetry as well as the beauty of changing seasons. One fan on the cover depicts *kashiwa* leaves [Japanese Emperor Oak] and pine needles. *Kashiwa* was the family crest of Shibusawa family and pine symbolises longevity and prosperity. Another fan has chrysanthemum, the flower loved by Tao Yuanming. One fan on the inside of the cover with calligraphy of a poem by Tao Yuanming. The snow-capped Mount Fuji on another fan symbolises the integrity of Shibusawa. The design of cranes and pine, bamboo and plum on the side of the box is another connotation of longevity.

The *bundai* shows another garden scene to the central fan with a famous pine tree visited by generations of Tokugawa shoguns. Snow-covered, the pine again symbolises longevity. Two famous sacred mountains are depicted, Mount Fuji on the *ryoshibako* and Mount Tsukuba on the *bundai*.

The artists involved in this work are:

Kishi Kokei was a *Teishitsu Gigei-in* [Imperial Artist] who was active mainly during the Meiji period. He is known to have contributed the resurgence of art and crafts in Japan.

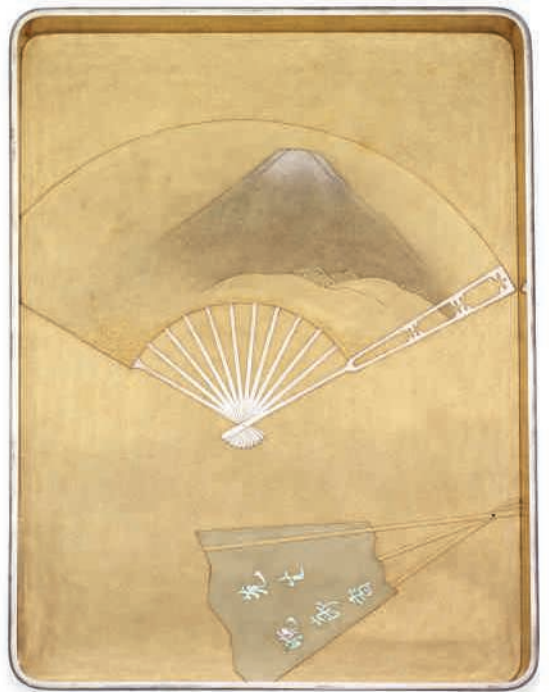
Uematsu Hobi was the son of the Tokyo lacquer artist Uematsu Homin (1845-1902). They were from a long line of lacquerers working in a traditional style.

Funabashi Shumin was a pupil of Uematsu Homin. He won a silver medal at the Louisiana Purchase Exhibition in 1904. The last recorded data about the artist is a bronze medal he won at an exhibition in Tokyo in 1914.

For an Imperial presentation box (*tebako*) by Funabashi Shumin see T. Goke, J. Hutt and E. W. Wrangham, *Meiji no takara: Treasures of Imperial Japan, Lacquer* (London: Kibo Foundation, 1995), vol. 2, no. 230 and Jan Dees, "Japanese Imperial Presentation Boxes 1900-1930", *Oriental Art*, vol. 43, no. 1 (1997), fig. 5, p. 4.



(ryoshibako interior)





**44**  
**A THREE-TIERED LACQUER JUBAKO [FOOD CONTAINER]**  
 EDO PERIOD (17TH CENTURY)

扇朝顔因時絵重箱  
 江戸時代(17世紀)

The three-tiered circular box and cover with fitted inner tray decorated in gold *hiramaki-e*, *takamaki-e* and *nashiji* and inlaid with nuggets of silver on a black ground with open fans depicting autumn flowers, plum, bamboo and a fishing net by a stream, all amongst morning glories, the interior in red lacquer, *fundame* rims  
 25.2 cm. high

£1,000-1,500

\$1,300-1,900

€1,200-1,700

**PUBLISHED:**

Mike Dean et. al., *Nihon no Shikki, Japanese Lacquer - an Exposition by M & H Dean*, (Kyoto, 1984), no. 6

Barry Davies Oriental Art, *Japanese Lacquer Nambokucho to Zeshin, The Collection of Mike and Hiroko Dean*, (London, 2002), p. 49-51, cat. no. 12

For similar *jubako*, see: Henry L. Joly, *W.L. Behrens Collection Part II, Lacquer and Inro*, (Repr. New York, 1966; original edition London, 1912), no. 203, pl. IX and The Metropolitan Museum of Art, New York, accession number 2015.500.2.41a-d, go to: <http://www.metmuseum.org/art/collection>



45

**A FOUR-CASE LACQUER INRO WITH FANS IN A STREAM**  
 SIGNED KOMA YASUTADA SAKU, EDO PERIOD (LATE  
 18TH - EARLY 19TH CENTURY)

扇流蒔絵印籠

銘 古満安匡作 江戸時代(18世紀後期 - 19世紀前期)

Decorated in gold, silver and coloured *hiramaki-e*, *takamaki-e*, *togidashi*, *heidatsu* and inlaid in mother-of-pearl on a *kinfun-ji* ground with three open fans in a stream, each fan depicting cranes and pine, sailing ships and the sun, and various *mon* amongst clematis and clouds, *fundame* interiors and risers 9 cm. long

£2,000-3,000

\$2,500-3,700

€2,300-3,400

**PUBLISHED:**

Mike Dean et. al., *Nihon no Shikki, Japanese Lacquer - an Exposition by M & H Dean*, (Kyoto, 1984), no. 96

Barry Davies Oriental Art, *Japanese Lacquer Nambokucho to Zeshin, The Collection of Mike and Hiroko Dean*, (London, 2002), p. 263-264, cat. no. 106



(reverse)

**46**  
**A FINE LACQUER TONKOTSU [TOBACCO CONTAINER]**  
 SIGNED ZESHIN (SHIBATA ZESHIN, 1809-1891), EDO  
 PERIOD (19TH CENTURY)

布袋唐子図とんこつ  
 銘 是真(柴田是真, 1809-1891) 江戸時代(19世紀)

The dark *ishime* [rough stone finish] ground decorated with Hotei in gold and silver *takamaki-e*, the figure seated under a willow tree looking at a small bird being chased by two *karako* [Chinese boys], the trunk of the tree in bold *ishime takamaki-e* of gold and brown, the fronds in brown lacquer, the bird in gold and silver *takamaki-e*, the undulations of the ground in *harigaki* (incised in detail with a needle-like sharp instrument), the signature on the base *harigaki*, the cover of plain bamboo  
 5.8 cm. long

£8,000-10,000

\$10,000-12,000

€9,000-11,000

**PUBLISHED:**

Mike and Hiroko Dean, *Nihon no Shikki Japanese Lacquer - an Exposition* (Kyoto, 1984), no. 77

Barry Davies Oriental Art, *Japanese Lacquer Nambokucho to Zeshin, The Collection of Mike and Hiroko Dean*, (London, 2002), p. 279-280, no. 114





(reverse)

47

**A FOUR-CASE LACQUER INRO WITH BROCADE DESIGN**

MOMOYAMA - EDO PERIOD (LATE 16TH - 17TH CENTURY)

錦織物時絵印籠

桃山 - 江戸時代(16世紀後期 - 17世紀)

Decorated in gold, silver and coloured lacquer *hiramaki-e* and inlaid in mother-of-pearl on a brown ground with a brocade design, *nashiji* interiors and risers, *fundame* rims, a bead *ojime* 6.9 cm. long

£1,000-1,500

\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

W. W. Winkworth collection

E. A. Wrangham collection, no. 1654



**48**  
**A THREE-CASE LACQUER INRO WITH A KARASHISHI**  
**[LION DOG] AND DRAGON**  
 EDO PERIOD (18TH CENTURY)

獅子龍蒔絵印籠  
 江戸時代(18世紀)

Decorated in gold and coloured *hiramaki-e*, *takamaki-e*, *kirikane* and inlaid in gold and *shibuichi* on a black ground, depicting a *karashishi* with inlaid glass eyes lying on a cliff to one side and a dragon amongst scrolling clouds to the other, both bordered by *tsuishu* [carved red lacquer] with stylised flowers, *fundame* interiors and risers, attached *tsuishu* netsuke in the form of a plum flowerhead decorated with a Chinese figure on a boat, a bead *ojime*

6.9 cm. long

£2,500-3,000

\$3,200-3,700

€2,900-3,400

**PROVENANCE:**

E. Gilbertson Collection

H. C. Clifford Collection, sold 1947

G. G. Davies Collection, sold 1949



(reverse)

49

**A THREE-CASE LACQUER INRO WITH KARASHISHI  
[LION DOGS]**

MOMOYAMA - EDO PERIOD (LATE 16TH - EARLY 17TH  
CENTURY)

獅子牡丹蒔絵印籠

桃山 - 江戸時代 (16世紀後期 - 17世紀前期)

The cloth ground lacquered in black and red and decorated  
in gold *hiramaki-e*, *takamaki-e* and *kirikane* and inlaid in silver,  
*shakudo* and mother-of-pearl with a *karashishi* [lion dog] and  
peony on each side, framed by *karakusa* scrolls on a black  
ground, *nashiji* interiors and risers, *fundame* rims, *himotoshi*  
[cord runners] in silver  
6 cm. long

£1,200-1,500

\$1,500-1,900

€1,400-1,700

**PUBLISHED:**

Mike Dean et. al., *Nihon no Shikki, Japanese Lacquer - an  
Exposition by M & H Dean*, (Kyoto, 1984), no. 91

Barry Davies Oriental Art, *Japanese Lacquer Nambokucho to  
Zeshin, The Collection of Mike and Hiroko Dean*, (London, 2002),  
p. 222-223, cat. no. 86

For a similar example (possibly by the same maker), see Henri  
L. Joly, *W.L. Behrens Collection Part II Lacquer and inro*, (London  
1912), no. 53, pl. XIII and Pierre-F. Schneeberger, *The Baur  
Collection, Geneva: Japanese Lacquer*, (Geneva, 1984), cat. no. 149



51 (reverse)



**50**  
**A FOUR-CASE LACQUER INRO WITH A FLOWER POT**  
**BESIDE A TSUITATE [SCREEN]**  
 SIGNED KOMA KYUHAKU SAKU, EDO PERIOD (LATE 18TH  
 - EARLY 19TH CENTURY)

衝立に梅蒔絵印籠  
 銘 古満休伯作 江戸時代(18世紀後期 - 19世紀前期)

Decorated in gold, silver, red and black *hiramaki-e*, *takamaki-e*  
 and *sumi-e togidashi* and inlaid in mother-of-pearl on a black  
 ground, with a plum in a pot beside a *tsuitate*, *nashiji* interiors  
 and risers, *fundame* rims

7.8 cm. long

£2,000-3,000

\$2,500-3,700

€2,300-3,400

**51**  
**A FOUR-CASE LACQUER INRO WITH A CARRIAGE**  
 EDO PERIOD (LATE 17TH CENTURY)

伯夷叔齊蒔絵印籠  
 江戸時代(17世紀後期)

Decorated in gold *hiramaki-e* and *takamaki-e* and inlaid in lead  
 and mother-of-pearl on a black ground with a two-wheeled cart  
 to one side and a basket containing books, ferns and twigs to the  
 other, *karakusa* scrolls to the edges, *nashiji* interiors and risers,  
*fundame* rims; with a *tsuishu* bead *ojime* with peony

6.7 cm. long

£2,000-3,000

\$2,500-3,700

€2,300-3,400

**PROVENANCE:**  
 W. L. Behrens Collection, no. 827

**PUBLISHED:**  
 Henry L. Joly, *W. L. Behrens Collection Part II, Lacquer and Inro*,  
 (Repr. New York, 1966; original edition London, 1912), no. 827, pl. XLI  
 Mike Dean et. al., *Nihon no Shikki, Japanese Lacquer - an*  
*Exposition by M & H Dean*, (Kyoto, 1984), no. 104  
 Barry Davies Oriental Art, *Japanese Lacquer Nambokucho to*  
*Zeshin, The Collection of Mike and Hiroko Dean*, (London, 2002),  
 p. 231-233, cat. no. 90





52 (reverse)

This *inro* reflects one of the most significant trends in lacquer design during the early and middle Edo period, the revival of the classical Rimpa tradition initiated by Hon'ami Koetsu and continued by various artists.

There is no known Japanese rendition of a Japanese court carriage similar to this canopied example and therefore it is possible that it could be based on a Chinese or European attempt at a depiction of a Japanese carriage. An illustration of a cart similar to this can be found in the late 18th century European publication, *Drake's Voyages* (see image left).

The basket of books and fern are possibly references to an early Chinese poem or *Boyi and Shuqi*, two morally upright brothers lived in China at the time of the transition between the Shang dynasty (c. 1600-1046 BC) and the Zhou dynasty (c. 1046-256 BC) and retired to the Shouyang Mountain.





Gordon Bunshaft in front of Yale Beinecke Library.  
Image courtesy SOM / © Albus - Yale News Bureau

**\*52**

**A HANIWA MODEL OF A HORSE**

KOFUN PERIOD (CIRCA 6TH CENTURY)

埴輪馬

古墳時代(6世紀頃)

Of low-fired clay, modelled as a horse standing foursquare with short, conical tail, long, quadrangular head, extended oval-section ears and upright demilune mane, moulded with a bridle on the head, reins, saddle and decorative rear harness, all embellished with raised circular bosses, and modelled with a chest harness hung with bells

93 cm. long; 89 cm. high

£30,000-50,000

\$38,000-62,000

€34,000-56,000

**PROVENANCE:**

The Museum of Modern Art (MoMA) Corporation, New York  
Gordon and Nina Bunshaft

The results of the Report on Thermoluminescence Analysis no. 581s95 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot.



*Haniwa* of armoured warriors and horses of the 5-6th century AD indicate the military power of the ancestors of the Imperial line and show that the horse must have played a major role in the unification struggles and the rise of the Yamato clan. Interestingly the Kojiki records that a pair of horses was sent as a gift from Korea to the Emperor Ojin (c. 300) together with Korean grooms. Although archaeology tells us that there were wild horses in Japan long before the Kofun period, it is believed that they were never previously domesticated. That horses and riding accoutrements were brought from China and Korea around the end of the 4th and beginning of the 5th century is attested by tomb contents which include both imported objects and objects made in Japan virtually identical to those found in Korean mounds of the same period. Representations of *haniwa* of horses are often found sculpted in such detail as to enable the positive identification of metal fragments of horse trappings found buried in the stone chambers of some tombs.

Gordon Bunshaft (1909-1990) was one of the most influential architects of the 20th century, designing modernist skyscrapers, museums and libraries. He joined the architecture firm Skidmore, Owings & Merrill in 1937 and spent 42 years there, gaining an immense international reputation of his own. He brought modern architecture to America in the 1950s with landmark buildings in New York including Lever House, One Chase Manhattan Plaza and the Pepsi-Cola Building.

In 1943 Gordon Bunshaft married Nina Wayler (d. 1994). Avid collectors of modern art, the couple amassed an important collection including works by Joan Miró, Alberto Giacometti, Jean Dubuffet, Henry Moore and Isamu Noguchi, amongst others. They lived in Manhattan House, New York, which Mr Bunshaft's firm had helped to design, and in East Hampton in the only house Bunshaft ever designed. From 1975 Gordon Bunshaft was a trustee of the Museum of Modern Art, New York (MoMA) and in 1984 the couple pledged their entire modern art collection, along with the proceeds from the sale of the East Hampton house to the museum and the bequest was fulfilled upon Nina's death in 1994. This *haniwa* horse was also gifted to the museum from the estate of Nina Bunshaft to be sold to raise further funds for further acquisitions in the Department of Painting and Sculpture.







\*53

**A LACQUER DAI-KOGO [LARGE INCENSE BOX]**

MUROMACHI PERIOD (16TH CENTURY)

牡丹図鎌倉彫大香合  
室町時代(16世紀)

The large circular box with flushfitting cover, deeply carved in the *Kamakura-bori* technique in red and gold lacquer over a black lacquer, with peony and foliage, the side with bands of key fret design, the interior and base in black lacquer, the base with later inscription *Ryusoin, Kyohan dai* [at the time of Kyohan], *shuho* [repair], *nushi* [lacquerer] *Toda Katsuo*

21.3 cm. diam.

£15,000-20,000

\$19,000-25,000

€17,000-22,000

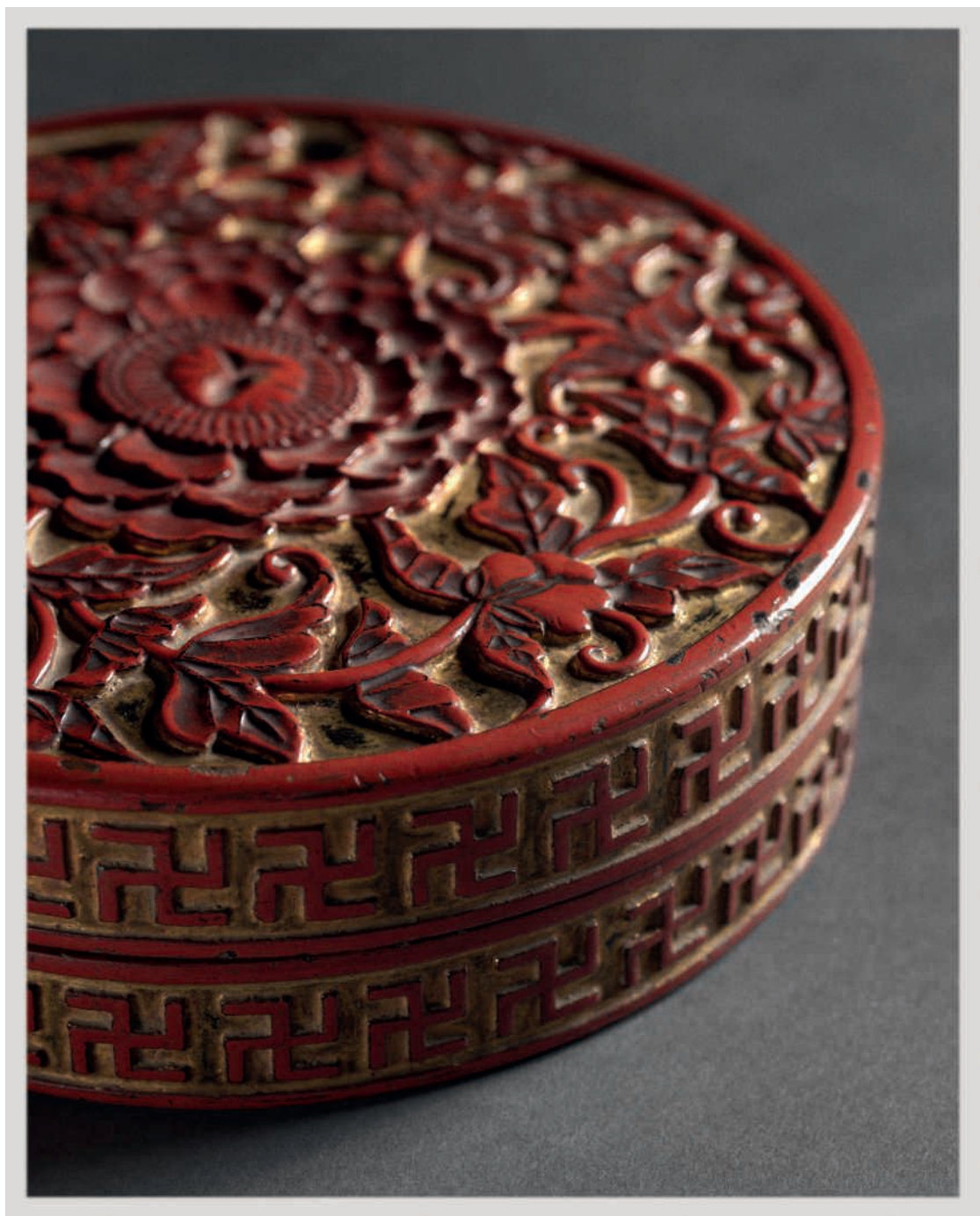
**PROVENANCE:**

Ryusoin temple, Shizuoka Prefecture

The *Kamakura-bori* technique was named not after the Kamakura period (1185-1333), but after the city of Kamakura, the capital city of the shogun at that time. As Chinese carved lacquers were both highly prized and expensive at that time, the Japanese devised a technique of carving the design into wood and then lacquering it over with a layer of black, then a layer of red lacquer.

Although the inscription to the base is worn, the inscription includes the characters of the 23rd head priest of the Ryusoin temple, Kyohan (act. 1790 - 1803). The temple had a major fire in the late 18th century and in the late 1790s they started restoring the damaged temple and it is likely that this early *dai-kogo* was acquired for commemorating this restoration. This type of *dai-kogo* are usually used in special ceremonies such as the appointment of a new priest.







## THE ELEGANCE OF NEGORO

Negoro-nuri originally referred only to lacquerware produced at the Negoro temple, and this use of the word Negoro as a term of approbation demonstrates just how highly lacquerwares made during the temple's heyday were esteemed for their combination of utility and beauty. Put at its simplest, the chief characteristics of Negoro is the ability to withstand frequent use, the beauty of form and the manner in which this beauty is enhanced by the combination of an undercoat of black lacquer and a final coat of red lacquer.

The objects generally described as Negoro are of many different types, but all of them were designed for actual day-to-day use. Negoro lacquer was never produced solely for aesthetic admiration and is never adorned with excessive decoration that would compromise its functionality. Rather, it is characterised by simplicity and clarity. Red and black lacquer creates an ever-changing beauty that can only be brought out through use and is transfigured by the passage of time. Features such as wear, cracks, damage, splits, traces of the brush used for lacquering, and even flaws in both wood and textile covering due to shrinkage caused by dryness can all help to enhance the ineffable, harmonious beauty of the surface of Negoro lacquer. It is precisely because of this sense of a mature beauty enhanced by the passing of the centuries that Negoro lacquer is so appreciated by tea masters and admired by people of refined taste.

**\*54**

### A NEGORO FOOTED BASIN

MOMOYAMA PERIOD (LATE 16TH CENTURY)

根来足付盥

桃山時代(16世紀後期)

Of turned and assembled wood with flaring sides on three scroll-shaped bracket feet, the red lacquer worn in places revealing the underlayer of black lacquer, the underside and rims in black lacquer, with a fitted wood box  
44.8 cm. diam.

£22,000-28,000

\$28,000-35,000

€25,000-31,000

#### **PUBLISHED:**

Miho Museum and Kawada Sadamu ed., *Shuurushi Negoro Chusei ni saita hana* [Negoro: Efflorescence of Medieval Japanese Lacquerware], (Tokyo, 2013), p. 225, no. 238

For further examples of footed basins, see:

Miho Museum and Kawada Sadamu ed., *Shuurushi Negoro Chusei ni saita hana* [Negoro: Efflorescence of Medieval Japanese Lacquerware], (Tokyo, 2013), p. 216-226, 228-229  
Kawada Sadamu, *Negoro Lacquer*, (Kyoto, 1985), p. 134-149  
Hosomi Kokoan, *Negoro no bi* [Beauty of Nogoro], (Osaka, 1966), p. 37, 41, 44









THE PROPERTY OF A TRUST

**55**

**A NEGORO LOBED TRAY**

MUROMACHI PERIOD (LATE 16TH CENTURY)

根来輪花盆

室町時代(16世紀後期)

Of turned and assembled wood on a high foot, the rim with six lobes, the red lacquer slightly worn away in places, the foot and underside in black lacquer, with a silk pouch and fitted wood box 22 cm. wide

£7,000-9,000

\$8,800-11,000

€7,900-10,000

For similar examples, see:

Miho Museum and Kawada Sadamu ed., *Shuurushi Negoro Chusei ni saita hana* [Negoro: Efflorescence of Medieval Japanese Lacquerware], (Tokyo, 2013), p. 193, 197

Kawada Sadamu, *Negoro Lacquer*, (Kyoto, 1985), p. 102-103



THE PROPERTY OF A LADY

**56**

**A RAKU CHAWAN [TEABOWL]**

EDO PERIOD (17TH CENTURY)

黒楽茶碗

江戸時代(17世紀)

The deep cylindrical bowl on ring foot with undulating rim, decorated overall in a thick black glaze, the ring foot with three kiln marks, shallow depression to the interior of base 10.3 cm. diam., 8.7 cm. high

£2,000-3,000

\$2,500-3,700

€2,300-3,400

A similar teabowl was sold in The Portier Collection of Japanese Art sale at Drouot, Paris, on 21 June, 2016, lot 39.



THE PROPERTY OF A TRUST

57

**A BLACK NEGORO HEISHI (RITUAL SAKE BOTTLE)**

MUROMACHI PERIOD (15TH CENTURY)

黒根来瓶子  
室町時代(15世紀)

Of turned and assembled wood with curved shoulder, the sides turned inwards to form a narrow waist just above the low foot, the tapered neck ending in a rolled lip, the entire surface lacquered black, with a fitted wood storage box  
33 cm. high

£20,000-30,000

\$25,000-37,000

€23,000-34,000

For examples of black *heishi* with some decoration see Hosomi Kokoan, *Negoro no bi* [Beauty of Nogoro], (Osaka, 1966), p. 21, 23-26

For other examples of *heishi* in red lacquer see Miho Museum and Kawada Sadamu ed., *Shuurushi Negoro Chusei ni saita hana* [*Negoro*: Efflorescence of Medieval Japanese Lacquerware], (Tokyo, 2013), p. 19-34 and Hosomi Kokoan, *Negoro no bi* [Beauty of Nogoro], (Osaka, 1966), p. 22





THE PROPERTY OF A TRUST

58

**A FIGURE OF NYOIRIN KANNON (CINTAMANICAKRA)**  
KAMAKURA PERIOD (14TH CENTURY)

如意輪觀音像  
鎌倉時代(14世紀)

Carved wood with traces of gilding over a black lacquer paste, the *byakugo* [whorl of hair in the centre of the forehead] of crystal, the eyes of crystal painted from behind, the copper-gilt *hokan* [head-ornament] with glass beads, red pigment on the lips and traces of white pigment on the base of lotus, seated on a lotus pedestal in the typical pose, leaning slightly to the right, the chin resting on one of the right hands, one of the right arms supported on the raised right knee

39.2 cm. high (sculpture with pedestal)

£15,000-18,000

\$19,000-22,000

€17,000-20,000

This wood sculpture is made by the *yosegi-zukuri* process whereby a number of separate hollowed-out pieces are assembled to make the three-dimensional sculpture. This method became standard during the Kamakura period (1185-1333) but remained in use especially for large sculptures until sometime during the Edo period (1604-1867). The eyes are of crystal with pigment on paper set behind the face which is attached to the hollow head. The arms are carved from separate pieces and set into the hollow body with pegs and held by a layers of lacquer to which lacquer, pigment, and decorative metal (usually gold dust or foil) is applied.

The deity Nyoirin Kannon is one of the many forms of *Kannon* (Avalokitesvara), the 'Bodhisattva of Mercy'. The deity is usually depicted sitting on a rock with the right knee raised, with six arms, although versions might have fewer. Most extant figures of Nyoirin Kannon, like the present figure, will have lost some or all of the attributes which the deity once held. One arm on the left of the figure is supported on the ground, signifying a wholeness with the '*Daichi*' (Great Earth) or apparent world. Another arm has the hand raised with the palm upward which would once have held a '*Horin*', or 'Wheel of the Law' while the third arm once held a lotus stem and bud. The upper arm on the right side touches the cheek in a gesture of contemplation, while another held in front of the trunk once held the '*Nyoi Hoju*' or 'Wishing Jewel', and the third held down at the side would have held a *juzu*, the Buddhist rosary of crystal beads. The six arms are held to be synonymous with the '*Rokudo*' or 'Six Worlds', the stages of a sentient being to enlightenment. But in simple terms the '*Hoju*' grants human's desires for wealth, wisdom, and enlightenment, while the '*Horin*' defines the direction that desire must take according to Buddhist teaching.



Since the popularisation of Nyoirin Kannon among the esoteric sects introduced into Japan in the 8th century, the deity has been considered as feminine deriving from the Heian period penchant for Tang dynasty feminine beauty. Indeed virtually all sculptures from the Heian (794-1185) and Kamakura (1185-1333) periods, and the restoration pieces under the Tokugawa regime in the Edo period (1604-1687), are distinctly feminine in appearance. They have high dressed coiffures with gilt and jewelled crowns, bracelets, a softly rounded fleshy physique, and sensual facial expression with a slight intimate smile, the head slightly inclined to one side. A number of legends tell of this feminine gender of Nyoirin Kannon. Among them the best documented is probably that recorded in the Genko Shakusho (1322) telling how the monk Kukai had an image made in the likeness of Nyoi, a beautiful concubine of Emperor Junna (823-833), who later retired to a nunnery.

In contrast the head of the present sculpture is held erect rather than inclined in the Tang style, and the facial expression, is serene and inquiring. The style of the sculpture suggests a military rather than a courtly fashion.







(interior)



VARIOUS PROPERTIES

59

**A LACQUER *TEBAKO* [ACCESSORY BOX]**

EDO PERIOD (LATE 17TH - EARLY 18TH CENTURY)

椿梅松図蒔絵手箱

江戸時代(17世紀後期 - 18世紀前期)

Of octagonal form with a fitted inner tray, decorated in gold and silver *hiramaki-e*, *takamaki-e*, *kinpun*, *hirame* and inlaid in silver on a *roironuri* ground, the cover with a shaped panel depicting flowering camellia, plum and pine behind a garden fence, the inner tray with scattered chrysanthemum flowerheads on a *nashiji* ground, the interior *nashiji*, the base *ishime*, silver rims 10.3 cm. wide

£3,000-4,000

\$3,800-5,000

€3,400-4,500

**PROVENANCE:**

The James Orange Collection

A Lady of Title

**PUBLISHED:**

James Orange, *Catalogue of a Small Collection of Japanese Lacquer*, (Hong Kong, Yokohama, 1910), p. 27, cat. no. 51.

This small box, described by James Orange as “a very fine specimen of old work in perfect condition”, is a striking instance of the influence of Chinese Ming dynasty lacquer on the Japanese lacquer style. The zigzag fence foreground is seen on many Ming pictorial lacquers, as is the ogival border, and this type of design is especially associated with 17th century export lacquers, but the octagonal shape and the scattered chrysanthemum motifs on the interior surfaces are in a more Japanese idiom, suggesting that this box may have been destined for the domestic market; this is also more likely in view of the fact that most if not all of the pieces in the Orange catalogue were acquired in Japan.





60

**A CEREMONIAL LACQUER SAKE FLASK**

EDO PERIOD (LATE 17TH - EARLY 18TH CENTURY)

鶴波文蒔絵大徳利

江戸時代(17世紀後期 - 18世紀前期)

The conical body with tapering neck, decorated in gold, silver and black *hiramaki-e*, *takamaki-e* and *nashiji*, with cranes and mandarin ducks amongst a stream, the waves swirling, some forming *tomoe* patterns, the coast with reeds, waterweeds and shells, the base in *nashiji*

33.3 cm. high

£4,000-6,000

\$5,000-7,500

€4,500-6,700

**PROVENANCE:**

Soame Jenyns, Deputy Keeper of Asian Antiquities,  
British Museum (1950-1968)





61

**A LACQUER HIIRE [INCENSE ASH CONTAINER]**

EDO PERIOD (LATE 17TH CENTURY)

橘桐葵紋散蒔絵火入  
江戸時代(17世紀後期)

The lobed container, decorated in gold, silver and black lacquer in various techniques including *hiramaki-e*, *takamaki-e* and *kirikane* with Tokugawa *mon* and paulownia *mon* amongst *tachibana* and rocks beside a stream on a *nashiji* ground, the flush fitting cover similarly decorated, silver finial  
7.8 cm. high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



62 (reverse)



62

**A LACQUER HIIRE [INCENSE ASH CONTAINER]**MOMOYAMA - EDO PERIOD  
(LATE 16TH - EARLY 17TH CENTURY)

柳橋水車図蒔絵火入

桃山 - 江戸時代(16世紀後期 - 17世紀前期)

The oviform container with everted neck and three scalloped low feet, with *nashiji* ground decorated in gold *hiramaki-e*, *takamaki-e*, *harigaki* and *kakiwari*, gold and silver *kirikane* and mother-of-pearl inlay, depicting the Uji bridge disappearing into clouds, a willow tree, rocks, *tachibana* [citrus], *omodaka* [arrow-head], and a stream with waterwheels and *jakago* (basketwork cages to prevent erosion), the interior lined with copper, with a silk pouch

7.5 x 9.3 cm.

£1,000-1,500

\$1,300-1,900

€1,200-1,700

**PUBLISHED:**Mike and Hiroko Dean, *Nihon no Shikki Japanese Lacquer - an Exposition* (Kyoto, 1984), no. 64Barry Davies Oriental Art, *Japanese Lacquer Nambokucho to Zeshin, The Collection of Mike and Hiroko Dean*, (London, 2002), p. 94-95, cat. no. 33

The design on the container evokes the 11th-century novel *Genji monogatari* [Tale of Genji], in which the centre of the action moves from the capital Kyoto to the village of Uji, famous for its distinctly-shaped bridge. For a six-panel screen depicting the Uji Bridge see lot 109.

-63

**A LACQUER CHABAKO [TEA CEREMONY UTENSILS BOX]**

EDO PERIOD (18TH - 19TH CENTURY)

梅に短冊図蒔絵茶箱

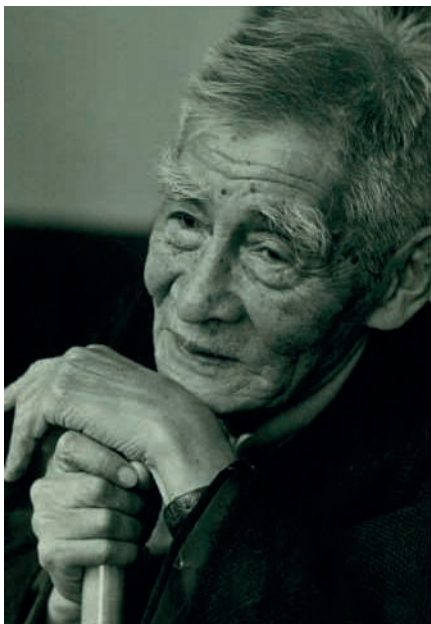
江戸時代(18 - 19世紀)

The rectangular box with rounded corners, slightly domed close-fitting cover and high interior rim, decorated in gold and silver *hiramaki-e*, *takamaki-e*, *kirikane*, *nashiji* and inlaid in coral on a black ground, the cover depicting a plum branch and *tanzaku* [poem slips], the sides of the box with aubergines, the interior rim with stylised scrolls and wheels, the interior cover with paulownia *mon* on a *nashiji* ground, *fundame* rims

15.3 cm. wide  
£1,000-1,500

\$1,300-1,900

€1,200-1,700



Matsunaga Jian, Odawara, 1964  
 Courtesy of Central Research Institute  
 of Electric Power Industry



(tomoboko)

**\*64**

**A FINE AND IMPORTANT LACQUER SUZURIBAKO [WRITING BOX] WITH ROCKS AND WAVES**

ATTRIBUTED TO IGARASHI DOHO I (1643-1678),  
 EDO PERIOD (MID-17TH CENTURY)

大岩波函蒔絵硯箱  
 伝 五十嵐道甫 江戸時代(17世紀中期)

The rectangular box with overhanging cover finely decorated in various lacquer techniques including gold and silver *hiramaki-e*, *takamaki-e*, rich *kirikane* and *kinpun*, and inlaid with nuggets of solid gold and silver as well as cut pieces of mother-of-pearl, with a large and elegantly-formed rock covered in leaves against a rich *gyobu-nashiji* ground, the interior similarly decorated with rocks amidst crashing waves beneath a cloudy sky, *fundame* rims, a square copper water dropper inlaid with a chrysanthemum, a slate inkstone inset into a removable inner tray, with fitted double wood storage boxes, the outer box signed by the leading industrialist and collector Matsunaga Jian, *Jian kyujugo* [Jian, aged 95] and with *kakihan* 25.6 x 23.6 x 4.5 cm.

£80,000-120,000

\$100,000-150,000

€90,000-130,000

**PROVENANCE:**

Matsunaga Yasuzaemon (Jian) (1875-1971)

The first Igarashi Doho moved, together with his adopted son Doho II, and pupil, Shimizu Kyubei, from Kyoto, his native city, to Kanazawa in Kaga at the behest of Maeda Toshitsune, *daimyo* of the province in around 1700. Doho was the son of Igarashi Hosai and a descendant of Shinsai (c.1407-90), the founder of the school. Igarashi Doho developed a unique combination of black lacquer coating with extensive use of gold and silver leaf, flecks, and even nuggets of gold and silver. The elegance of this type of lacquerware appealed to the aristocratic nature of the Samurai culture. After the fame of Igarashi lacquer was established in Kanazawa (it became known in as *Kaga-maki-e*), Doho returned to Kyoto, where he died in 1678. Neither of the first two Doho masters signed their work.

For two further *suzuribako* by Doho I see Tokyo National Museum, *Special Exhibition Oriental Lacquer Arts* (Tokyo, 1977), no. 301 and 302. For a lacquer cabinet fitted for a poem book also by Doho I which contains a writing box similarly decorated with waves in the Ishikawa Prefectural Museum of Art, go to: [http://www.ishibi.pref.ishikawa.jp/collection/index.php?app=shiryo=detail\\_id=2552](http://www.ishibi.pref.ishikawa.jp/collection/index.php?app=shiryo=detail_id=2552)

Matsunaga Yasuzaemon (Jian) (1875-1971) was a prominent industrialist who helped build the infrastructure of postwar Japan. He formed an important collection of tea ceremony utensils, a portion of which he gifted to the Tokyo National Museum in 1947. He became a tea master and following his death in 1970s his collection was donated to the Fukuoka Art Museum.



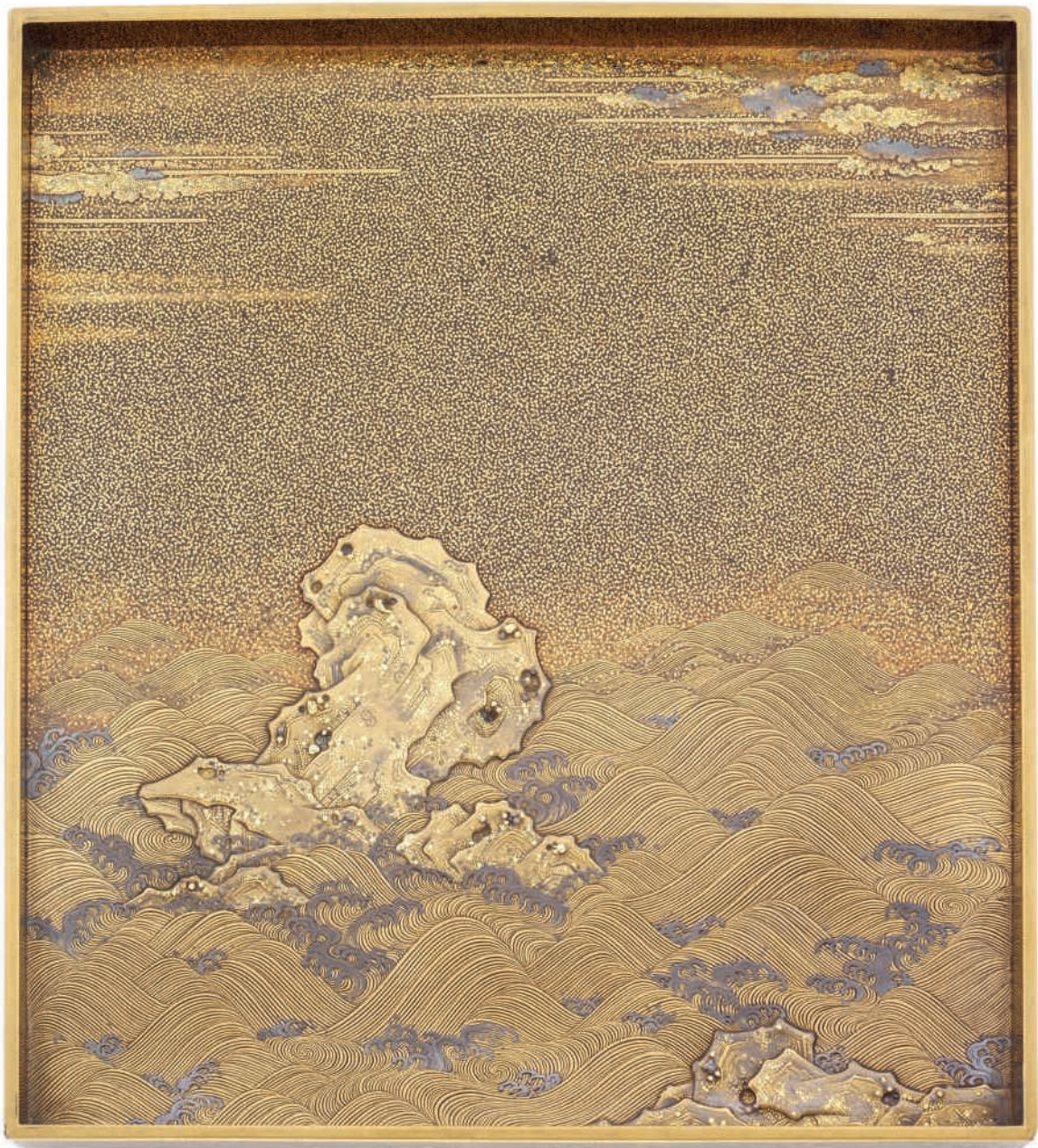
A WRITING BOX FORMERLY IN THE COLLECTION OF  
MATSUNAGA YASUZAEMON (JIAN) (1875-1971)













THE MIKE AND HIROKO DEAN COLLECTION

**65**

**TWO EARLY ARITA DISHES**

EDO PERIOD (MID-LATE 17TH CENTURY)

染付花文皿 2点

江戸時代(17世紀中後期)

The first lobed and moulded shallow dish decorated in underglaze blue, red enamel and gilt with a central roundel depicting two square *shikishi* [poem cards], one depicting plum blossom in a flower vase on a table, bordered by various stylised auspicious characters in relief, the reverse with morning glory, the base with underglaze blue *fuku* mark; the second dish with narrow rim, decorated in underglaze blue with a bird in branch of morning glory bordered by a band of lappets in the form of *ruyi* heads, the reverse with tendrils, the mark of Chokichidani kiln  
21.8 cm. and 21.5 cm. diam.

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

For a dish with similar design to the first, see Japan Society, New York, *The Burghley Porcelains: An Exhibition from the Burghley House Collection and Based on the 1688 Inventory and 1690 Devonshire Schedule*, (New York, 1986), p. 106.

For a discussion of this design see Nicole Coolidge Rousmaniere, *Acquisition in Focus, The Shibata gift of Japanese Porcelain to the British Museum*, Apollo, March 1998, p. 25, illustrated p. 26, pl. 6.

THE PROPERTY OF A FRENCH ACADEMIC

**66**

**AN EARLY ARITA KENDI (POURING VESSEL) FOR THE VIETNAMESE MARKET**

EDO PERIOD (MID-17TH CENTURY)

染付唐草文ケンディ

江戸時代(17世紀中期)

Of typical form with a bulbous spout and flaring neck ending in a everted rim, the body and spout ribbed and decorated in underglaze blue, the body, spout and mouth with *karakusa* scrolls, the shoulder, neck and mouth rim with floral *karakusa*, fitted with a metal mount  
22.5 cm. high

£8,000-10,000

\$10,000-12,000

€9,000-11,000

*Kendi* were widely used in Asia for the ceremonial drinking of water or taking medicine. From the 1660s, *kendi* were made in Japan for export mainly to Asia as they were not used in the domestic market. Many have been found in Indonesia, Thailand and as here Vietnam, but some were also exported to the Netherlands by the Dutch East India Company (VOC). In the Netherlands, *kendi* were more for interior decoration, sometimes used as vases.

For more about *kendi*, see: Christiaan J.A. Jorg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, (Amsterdam, 2003), p. 63-66; Oliver Impey, *Japanese Export Porcelain - Catalogue of The Collection of The Ashmolean Museum Oxford*, (Amsterdam, 2002), p. 183, no. 288. (Ashmolean Museum, Oxford); Ko-Imari Chosa linkai ed., *Ko-Imari [Old Imari]*, (Kyoto, 1958), p. 211, no. 39 and 40







67

**A FINE KAKIEMON DISH**

EDO PERIOD (LATE 17TH CENTURY)

柿右衛門色絵双鶴文輪花皿

江戸時代(17世紀後期)

The shallow dish with foliate rim decorated in iron-red, blue, green, yellow and black enamels and gilt, with cranes in flight and at rest among chrysanthemums and other flowers and foliage, the rim with a band of flower heads and scrolling foliage,

chocolate rim

25 cm. diam.

£25,000-30,000

\$32,000-37,000

€29,000-34,000

68

**A RARE KAKIEMON BOWL**

EDO PERIOD (LATE 17TH CENTURY)

柿右衛門色絵花文透彫足付鉢  
江戸時代(17世紀後期)

With lobed and pierced rim supported by a shaped and pierced tripod stand, decorated in iron-red, blue, green and black enamels and gilt with two butterflies amongst chrysanthemums and peonies issuing from rockwork, the stand with *karakusa*  
23.5 cm. diam., 11 cm. high

£15,000-20,000

\$19,000-25,000

€17,000-22,000



69

**A KAKIEMON JAR AND COVER OF A TYPE INVENTORIED  
IN ENGLAND BY 1688**

EDO PERIOD (LATE 17TH CENTURY)

柿右衛門色繪菊蝶文蓋付壺  
江戸時代(17世紀後期)

Of ovoid form decorated in iron-red, blue, green, yellow and black enamels on underglaze blue with butterflies amongst chrysanthemums issuing from rockwork, the shoulder and neck with bands of lappets, the domed cover similarly decorated 25.5 cm. high

£35,000-40,000

\$44,000-50,000

€40,000-45,000

For a similar example in the Burghley House collection see Japan Society, New York, *The Burghley Porcelains: An Exhibition from the Burghley House Collection and Based on the 1688 Inventory and 1690 Devonshire Schedule*, (New York, 1986), no. 74; and Mark Hinton and Oliver Impey, *Flowers of Fire: Kakiemon Porcelain from the English Country House*, (London, 1989), no. 11.

For a similar jar without cover in the collection of the Museum of Fine Arts, Boston, accession number 57.383, go to: <http://www.mfa.org/collections/object/jar-with-decoration-of-rock-and-the-seven-grasses-of-autumn-21992>

Another is illustrated in Soame Jenyns, *Japanese Porcelain*, (London, 1965), no. 54a.







(side view of one)



FROM A PRIVATE FRENCH COLLECTION

70

**A PAIR OF FINE ARITA VASES OF RARE DESIGN**

EDO PERIOD (LATE 17TH CENTURY)

染付鳳凰花文大壺 一對  
江戸時代(17世紀後期)

Each oviform vase with slightly everted short neck, decorated in underglaze blue with two large *ho-o* birds divided by stylised flowers, the shoulder and neck with bands of lappets  
40 cm. high each

£20,000-30,000

\$25,000-37,000

€23,000-34,000







THE PROPERTY OF A LADY

**71**

**ANIMARI CHARGER**

EDO PERIOD (LATE 17TH CENTURY)

色絵花籠文大皿

江戸時代(17世紀後期)

Decorated in an unusual palette of iron-red, green, yellow, aubergine, light blue and black enamels and gilt on underglaze blue with a central roundel depicting a flower basket containing peony and chrysanthemum sprays, on a balustraded terrace, the wide rim with various flowers and trees issuing from rockwork, including pine, bamboo, plum, peony and chrysanthemum, amongst scrolling clouds, the reverse with three sprays of peony  
57.5 cm. diam.

£8,000-10,000

\$10,000-12,000

€9,000-11,000





\*72

**A RARE AND IMPORTANT CHRISTIAN SHRINE (SEIGAN) COMMISSIONED BY THE PORTUGUESE JESUITS**

MOMOYAMA PERIOD (LATE 16TH CENTURY), THE PAINTING (17TH CENTURY)

七宝花菱花文蒔絵螺鈿聖龕

桃山時代(16世紀後期)、油彩画(17世紀)

The deep rectangular frame, decorated in gold *hiramaki-e* and *harigaki* and inlaid with mother-of-pearl, the inner section with a broad band of *shippo hanabishi* with a Western element to the design, surrounded by borders of Nanban tendril and geometric design, the four sides decorated with vine, flowers and double-gourds, the central image a copper panel painted in oils with the Virgin and Child surrounded by the Apostles and angels playing instruments, the Holy Dove above  
57.4 x 46.3 x 4 cm. (frame); 46.4 x 36.4 cm. (copper panel)

£150,000-200,000

\$190,000-250,000

€170,000-220,000

**PROVENANCE:**

James Howard Bridges (1858-1939), the first curator of the Frick Collection, New York, and personal assistant of Andrew Carnegie, Herbert Spencer and Henry Clay Frick

Cornelia Howard, the daughter of James Bridges

Formerly on loan to the Museum of Fine Arts, Boston (no. T. L. 19.376)

In the spread of Nanban ('Southern Barbarian') devotional art in the seventeenth century, the trade went both ways. Portuguese Jesuits commissioned local Japanese craftsmen to make votive objects—portable lacquer hanging shrines and folding lecterns—for use in the churches they were establishing in Japan and also for export to the West for profit. Few pieces survived in Japan as most were confiscated during the severe persecutions against Christian missionaries and converts in the 1620s and 1630s. Most Nanban objects have been found in the West, although many have now been repatriated to Japanese museums. The lacquer cases for these hanging shrines were made in a non-Christian lacquer workshop in Kyoto. The religious icons commissioned by the Jesuits for export to Europe as private altars had to survive long voyages and rough handling.

In 1549, Francis Xavier, who founded the Jesuit order with Ignatius Loyola nine years earlier, arrived in Japan to begin evangelising. That missionary effort was a success, attracting many converts, and the original supply of religious artifacts was soon exhausted. Japanese converts requested images of the Saviour, the Virgin Mary and the various saints. To meet that demand, the Jesuits commissioned local artists to copy imported religious art and they sent for supplies from the Jesuit Curia in Rome. Several years might elapse before shipments arrived from Europe. As a result, there was increased use of local artisans as Japan's so-called Christian Century progressed. A great deal of Christian art was produced in Japan at that time, although much of it was inevitably lost during the subsequent persecution of Christians. The few surviving Japanese paintings of Christian themes show Western stylistic influence.



A SHRINE FORMERLY IN THE COLLECTION OF JAMES HOWARD BRIDGES,  
CURATOR OF THE FRICK COLLECTION, NEW YORK



The icons housed in shrines are painted in oil on either panel or copper, as here. Most were probably placed in a case once they were delivered to the West. Some icons, however, such as the example offered here of the seventeenth-century Madonna and Child enthroned with music-making angels and venerated by saints, are attributed to the school of Brother Giovanni Niccolò (1563-1626). A capable painter from Naples, he reached Nagasaki in 1583 and became director of the Japanese Jesuit art academy in Kyushu. This Seminary of Painters was the most flourishing Jesuit art workshop in Asia, flush with both Japanese and Chinese students. The best works of the Seminary exhibit delicacy of line and attention to detail, as here.

The framed painting offered here is probably based on a Spanish or Portuguese engraving. There are 38 figures depicted in this painting, one of the most complex paintings of this kind. There are Saints John, James, Peter, Catherine, Alexandria, Anne, Mary Magdalene amongst others. It may have been overpainted with pigments in South America, possibly Mexico. We know that Nanban lacquers, including portable altars, were sent from Japan to Manila, and thence to Nueva España (Mexico).

Japanese portable Christian shrines are rare. For another Nanban shrine, fitted with a late seventeenth-century European devotional painting in oil on copper, see lot 73. The existence of such Nanban shrines was first recognised by Martha Boyer in 1951 (Boyer, *Japanese Export Lacquer* [Copenhagen, 1951], p. xxvii, Pl. 23). Subsequent research by the Japanese lacquer scholars Okada Jo and Arakawa Hirokazu, as well as by Watanabe Toshio, Haino Akio and Oliver Impey, uncovered more and the corpus now numbers at least a dozen. Extant examples take two forms. They are basically rectangular cases with two folding doors and some have decorative pediments. The frame form, shown here, which may not have had protective doors, is extremely rare.

A rather coarse craftsmanship is typical of these early Nanban lacquers intended for export although their sparkling mother-of-pearl inlay, a technique that achieved great popularity at this time, distinguishes them. There are several possible sources of influence for the increased use of shell. Portuguese traders in Goa, the centre of the Portuguese empire in Asia, acquired products of Indian craftsmen inlaid with wood and ivory. At the same time, Japan's invasion of Korea in the late sixteenth century may have exposed the Japanese to Korean lacquers, which are lavishly decorated with shell inlay. European traders may also have come to appreciate the technique through Chinese inlaid lacquers. "Like the Momoyama period itself, Namban lacquers are energetic and eclectic" (Pekarik, in *Japan's Golden Age: Momoyama*, p. 257).

The lacquer case is decorated in gold lacquer and mother-of-pearl inlay with motifs common to Japanese Nanban lacquers as a whole (and first introduced around 1580). Sparkling mother-of-pearl was used to reflect candlelight in dark interiors. Here, the geometric, mother-of-pearl lozenge or *shippo* pattern encircling the image enhances the painting. Similar borders appear on a number of published Nanban trunks and cabinets. On this example, an exquisite flowering gourd vine, dense with overlapping gold leaves, enlivens the sides of the frame.







**73**  
**A PORTABLE CHRISTIAN SHRINE (SEIGAN)**  
**COMMISSIONED BY THE PORTUGUESE JESUITS**  
 MOMOYAMA PERIOD (LATE 16TH CENTURY),  
 THE PAINTING (LATE 17TH-EARLY 18TH CENTURY)

花鳥蒔絵螺鈿聖龕

桃山時代(16世紀後期)、油彩画(17世紀後期-18世紀前期)

The rectangular case with metal hinge plates and L-bar lock engraved with flowers, decorated in gold and silver *hiramaki-e* and *harigaki* and inlaid in mother-of-pearl on a black ground, the exterior of the doors with camellia and clematis, the interior with birds amongst *tachibana* [citrus tree] and chrysanthemums, the sides with morning glory and *tachibana*, the central image a copper panel painted in oil with the Virgin Mary and St. Joseph tenderly holding the Christ Child

41.3 x 33.5 x 5.5 cm. (frame); 30.2 x 23 cm. (copper panel)

£50,000-70,000

\$63,000-87,000

€57,000-78,000

The devotional image in the shrine offered here was painted on copper by an anonymous Italian artist probably in the late 17th - early 18th century, after a lost original by Antonio Allegri da Correggio (1489-1534), 'The Holy Family of the Cradle' and known from various versions including that in Petworth House, Sussex. The lacquer case is decorated in lacquer and mother-of-pearl inlay with floral motifs common to Japanese *Nanban* ('Southern Barbarian') lacquers. Mother-of-pearl was used to reflect candlelight in dark interiors. The floral design is elegant and simple, enhancing the intimate painting at the centre.

The lacquer artist made extensive use of the *harigaki* technique: a sharp needle-like instrument (*hari*) was used to incise details into the lacquer before it was fully dried. The gold and silver *hiramaki-e* (powdered gold and silver decoration in low or flat relief), left unpolished, provides stylistic and technical links to lacquers preserved at Kodaiji Temple, Kyoto, the mausoleum completed in 1606 for Kitano Mandokoro, the widow of Toyotomi Hideyoshi (1568-1595). The Kodaiji Temple lacquers were probably originally made for Hideyoshi's nearby Fushimi Castle in the 1590s, but were repurposed for the mausoleum.

A SHRINE FROM A EUROPEAN PRIVATE COLLECTION





**74**  
**A LACQUER CASKET COMMISSIONED BY THE**  
**PORTUGUESE**

MOMOYAMA PERIOD (LATE 16TH CENTURY)

草花文蒔絵螺鈿洋櫃  
桃山時代(16世紀後期)

The rectangular casket with domed hinged cover, decorated in gold *hiramaki-e* and inlaid in mother-of-pearl on a black ground, the cover and the front with grapes, *kiri* [paulownia] and camellia, one side with *kikyo* [Chinese bellflowers] and floral vine, the other side with morning glory and Japanese clovers, the back with cherry, floral vine and *kikyo*, all bordered with *nanban* tendril, the interior in black lacquer, copper fittings engraved with stylised flowers and scrolls  
10.7 x 20.3 x 14 cm.

£4,000-5,000

\$5,000-6,200

€4,500-5,600





75

**A RARE LACQUER CASNET WITH INTEGRAL DRAWER  
COMMISSIONED BY THE PORTUGUESE  
MOMOYAMA PERIOD (LATE 16TH CENTURY)**

草花文蒔絵螺鈿洋櫃  
桃山時代(16世紀後期)

The rectangular casket with domed hinged cover, a drawer at the base, decorated in gold *hiramaki-e* and inlaid in mother-of-pearl on a black ground, the cover with birds amongst *kikyo* [Chinese bellflowers] and *tachibana* [citrus], the front with *kikyo* and *tachibana*, both sides with autumn flowers and plants, the back with vine, all bordered with the bands of geometric patterns, copper gilt fittings engraved with stylised flowers and foliage, a fitted key

14.5 x 25.6 x 18.3 cm.

£30,000-40,000

\$38,000-50,000

€34,000-45,000

Europeans began to arrive in Japan from the late 16th century for trade and Christian missions. To furnish the Christian churches in Japan and also for export, Japanese lacquer workers produced a variety of decorative lacquer chests, coffers, boxes and other furniture, as well as ceremonial religious objects. They were largely in European form but decorated using Japanese techniques and designs, sometimes combined with Western patterns.

Nanban lacquerwares were decorated in gold *hiramaki-e* and shell inlay as in this present lot. Their design is related to Kodaiji lacquer, a type of lacquerware made in Kyoto during the late Momoyama and early Edo periods, which is characterised by expansive and expressive designs in gold *hiramaki-e* on a *roironuri*, or black ground, and the favoured subject was flowers and plants. Western missionaries and merchants had opportunities to see Kodaiji lacquerwares and ordered the workshops to make the objects for them using the same design and techniques in freely painted *hiramaki-e*. Nanban pieces, however, generally employ dazzling shell inlay, which is never found in Kodaiji works and disappears after the Momoyama period. Their decorations are also denser than those of Kodaiji pieces and often combined with some Western patterns such as *nanban* tendril and geometric borders.

For more information on lacquer caskets commissioned by Europeans, go to the British Museum website:  
[http://www.britishmuseum.org/explore/highlights/highlight\\_objects/asia/t/travelling\\_chest\\_kamaboko-bak.aspx](http://www.britishmuseum.org/explore/highlights/highlight_objects/asia/t/travelling_chest_kamaboko-bak.aspx)



(interior)

**\*76**  
**A LACQUER CABINET OF RARE FORM COMMISSIONED  
 BY THE PORTUGUESE**

MOMOYAMA PERIOD (LATE 16TH – EARLY 17TH  
 CENTURY)

虎花樹鳥文蒔繪螺鈿小箆箱  
 桃山時代(16世紀後期 - 17世紀前期)

Of rectangular form with side-hinged door rather than drop-front, opening to reveal twelve various-sized drawers, decorated in gold and silver *hiramaki-e* and inlaid in mother-of-pearl on a black ground, the door with a roundel depicting two tigers amongst bamboo and *kikyo* [Chinese bellflowers], the top with a roundel depicting a landscape with two figures on a bridge beneath *tachibana* and autumn grasses, a boat on a water, one side with *kikyo* and the other with *tachibana*, all against scattered shell inlays, the back and interior of the door with vine, the drawers decorated with various flowers, trees and birds, all bordered with *shippo-hanabishi* and geometric bands, gilt copper fittings engraved with stylised flowers and foliage 40.3 x 47.8 x 42.7 cm.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**  
 A lady of title

**77 No Lot**







**\*78**  
**A RARE FOUR-TIERED LACQUER JUBAKO**  
**[FOOD CONTAINER]**

MOMOYAMA - EDO PERIOD  
 (LATE 16TH - EARLY 17TH CENTURY)

うんすんかるた蒔絵重箱  
 桃山 - 江戸時代(16世紀後期 - 17世紀前期)

The four-tiered rectangular box and cover decorated in gold and silver *hiramaki-e*, *takamaki-e* and *nashiji* on a black ground with scattered *Unsun Karuta* [Japanese playing cards in Portuguese style] depicting various designs including cups, swords, coins, clubs, dragons, Kings, Queens and knights, the interior in red lacquer, *nashiji* rims, with a wood storage box  
 28 cm. high

£20,000-30,000

\$25,000-37,000  
 €23,000-34,000

The Portuguese 48-card deck arrived in Japan in the mid-16th century. It had four suits - cups, swords, coins, and clubs - said to represent the four classes of medieval Europe: priests, knights, merchants, and peasants. The foreign practice of card games spread quickly and became subject to constant regulation by the Tokugawa shogunate, which disapproved of gambling. In Japan, the design of cards went through various permutations to circumvent the proscriptions and developed separately from the rest of the world also due to the seclusion policy. In due course, a revised pack was made, called *Unsun Karuta* - a mix of European, Chinese, and Japanese motifs.

For another example of a four-tier *jubako* with card design, see: Sakai City Museum ed., *Nanban shikki - shitsugei ni miru tozai koryu* [Nanban lacquerware - Cultural Exchanges between East and West through Lacquer Craft], (Osaka, 1983), p. 70, no. 82.

For more about *Unsun Karuta*, see: Sezon Museum of Art and Shizuoka Prefectural Museum of Art, eds., *'Porutogaru to Nanban bunka' ten: mezase toho no kuniguni* ['Portugal and Nanban culture' exhibition : Via Orientals] (Japan, 1993), p. 216-217, 219, no. 206, and go to the Kyushu National Museum website (Japanese): [http://www.kyuhaku.jp/museum/museum\\_info04-07.html](http://www.kyuhaku.jp/museum/museum_info04-07.html)  
[http://www.kyuhaku.jp/collection/collection\\_g102.html](http://www.kyuhaku.jp/collection/collection_g102.html)





\*79

**A RARE NANBAN-STYLE LACQUER KAGAMIBAKO  
[MIRROR BOX]**

MOMOYAMA - EDO PERIOD  
(LATE 16TH - EARLY 17TH CENTURY)

縞蒔絵螺鈿鏡箱

桃山 - 江戸時代(16世紀後期 - 17世紀前期)

Of circular form with flush-fitting lid, decorated in gold *hiramaki-e* and *nashiji* and inlaid in mother-of-pearl on a black ground with stripes of various designs in Nanban style with a plum flowerhead to the centre, the interior of the lid with autumn grasses, the base with chrysanthemum flowerhead, the interior black lacquer, *fundame* rims, with an old wood storage box 10.8 cm. diam.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

Yoshino Tomio

During the Momoyama period new stylish designs began to appear on lacquer ware. This box for example is decorated with radiating narrow lines which must have been regarded as quite extraordinary at the time. The designs of this type of lacquer ware usually depict landscapes, plants, flowers and animals. These extremely rare geometric patterns are inspired by the design of textiles from South East Asia and the Middle East brought to Japan by European traders. The chrysanthemum design on the base is possibly inspired by the original mirror contained in the box.

The stripes - *shima* - so named because these stripes are often seen in designs of imported foreign textiles known as *shimamono* or *shima watai*.

For examples of Nanban lacquerware with similar stripe design see:

James C.Y. Watt and Barbara B. Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, (The Metropolitan Museum of Art, New York, 1991), p. 229, no. 107. (*jubako* [tiered food box])

Tokyo National Museum *A Selection of Japanese Art from The Mary and Jackson Burke Collection* (New York, 1985), pl. 112  
Sakai City Museum ed., *Nanban shikki - shitsugei ni miru tozai koryu* [Nanban lacquerware - Cultural Exchanges between East and West through Lacquer Craft], (Osaka, 1983), cat. no. 65 (*fubako* [letter case], Nanban Bunkakan, Osaka), 73 (*chabako* [tea box], Suntory Museum of Art, Tokyo), 83-84 (*jubako*, Nanban Bunkakan), 85 (*jubako*, a private collection), 86 (*jubako*, Okayama Art Museum, Okayama), and go to the website of The Metropolitan Museum of Art, New York, accession number 2015.500.2.31a-f: <http://www.metmuseum.org/art/collection>





**80**  
**A LACQUER DISH WITH THE ARMS OF DE MONINCX**  
 EDO PERIOD (LATE 17TH CENTURY)

紋章入花文蒔絵飾皿  
 江戸時代(17世紀後期)

The circular dish decorated in gold and coloured *hiramaki-e*, *takamaki-e* and *togidashi* on a black lacquer ground, the centre with a Flemish coat-of-arms beneath stylised foliage and feathers within a wide band of peony, surrounded by a wide flat rim with peony flowers and foliage, the reverse in *nashiji*  
 33 cm. diam.

€4,000-6,000

\$5,000-7,500  
 €4,500-6,700

**PUBLISHED:**

Oliver Impey and Christiaan Jorg, *Japanese Export Lacquer 1580-1850*, (Amsterdam, 2005), p. 184-185, no. 439.

The arms depicted on this dish are attributed to Muinck de Monincx in Flanders in J.B. Rietstap, *Armorial General*, (London, 1967), vol. 3.

For other examples of armorial lacquer dishes in the collections of Rijksmuseum in Amsterdam, Peabody Essex Museum in Salem and in a private collection in the Netherlands, see: Oliver Impey and Christiaan Jorg, *Japanese Export Lacquer 1580-1850*, (Amsterdam, 2005), p. 185, no. 21-26.

For further examples, see Kyoto National Museum ed., *Japan makie - kyuden wo kazaru toyo no kirameki* - [Export Lacquer: Reflection of the West in Black and Gold Makie], (Osaka, 2008), cat. 63 (Kyushu National Museum)



FROM A PRIVATE AMERICAN COLLECTION

**81**  
**A PAIR OF IMARI DISHES**  
 EDO PERIOD (EARLY 18TH CENTURY)

色絵傘美人水禽図皿 一对  
 江戸時代(18世紀前期)

Decorated with a design after Cornelis Pronk (1691-1759) in iron-red, green, aubergine and black enamels and gilt on underglaze blue, with a courtesan and her attendant holding a parasol to the centre, surrounded by a band of flowerheads, the rim with panels of birds and courtesans on a geometric pattern, the reverse with a band of insects  
 22.1 cm. and 22.5 cm. diam.

€2,000-3,000

\$2,500-3,700  
 €2,300-3,400

For a discussion of Cornelis Pronk designs, and the way in which they were ordered and received at the VOC base in Batavia, see C.P.A. Jorg, *Pronk Porcelain (Porcelain after designs by Cornelis Pronk)*, exhibition catalogue, Groninger Museum (Groningen, 1980).

For similar examples see:

Soame Jenyns, *Japanese Porcelain*, (London, 1965), pl. 46a  
 Ashmolean Museum, *Eastern Ceramics and Other Works of Art from the Collection of Gerald Reitinger*, (Oxford, 1981), p. 86, pl. 232

Hayashiya Seizo, *Nihon no toji* [Japanese ceramics], vol. 8, *Ko-Imari*, (Tokyo, 1975), p. 107, pl. 212

Nagatake Takeshi, Yabe Yoshiaki, *Imari*, vol. 19 of *Nihon toji taikei* [Compendium of Japanese ceramics], (Tokyo, 1989), pl. 48 (the Idemitsu Museum of Arts collection)

Christiaan J.A. Jorg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, (Amsterdam, 2003), p. 253, no. 325 (the Groninger Museum collection, Groningen)



THE PROPERTY OF A FRENCH COLLECTOR

82

**A RARE UNRECORDED LARGE LACQUER BOX AND COVER COMMISSIONED BY THE DUTCH EAST INDIA COMPANY**

EDO PERIOD (LATE 17TH - EARLY 18TH CENTURY)

楼閣山水蒔絵箱

江戸時代(17世紀後期 - 18世紀前期)

The eight-lobed box and cover on shaped feet, decorated in gold, silver and red *hiramaki-e*, *takamaki-e*, *togidashi*, *kinpun* and *kirikane* on a *roironuri* ground, the cover with a landscape depicting pavilions, willow, pine and peony on rocky cliffs by a stream with a pair of mandarin ducks, three *ho-o* birds in flight, the side with eight panels, each depicting landscapes, various flowers, butterflies and birds, all divided with a ground of *shippo hanabishi*, the edge of the cover with scrolling foliage, nine compartments inside the box, one circular and eight radiating, *fundame* rims  
59.5 cm. wide

£20,000-30,000

\$25,000-37,000

€23,000-34,000







\*83

**A LACQUER CABINET ON EUROPEAN STAND**

EDO PERIOD (MID-LATE 17TH CENTURY); THE STAND  
(LATE 17TH CENTURY), ANGLO-DUTCH STYLE

楼閣山水蒔絵箆筒・スタンド

江戸時代(17世紀中後期)、スタンド(17世紀後期)

The cabinet decorated in gold, silver and red *hiramaki-e*, *takamaki-e* and *nashiji* on a black ground, the front with two hinged doors decorated with a Chinese scholar in a garden, the top depicting a coastal scene with pine trees (Miho no Matsubara) in the foreground and in the distance Mount Fuji, the interior with nine drawers in four sizes with camellia and willow, with gilt copper fittings; on an elaborately carved stand in the late 17th century Anglo-Dutch style, silvered and glazed, the deep frieze beneath a foliate carved cornice centred by embracing cherubim which emerge from flower-festooned acanthus scrolls, the canted and serpentine herm supports formed as "arabesque" cherubim with raised wings, emerging from acanthus-enriched feet

60 x 60.5 x 45.5 cm. (cabinet); 81.8 x 80 x 53 cm. (stand)

(2)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

**PROVENANCE:**

Lord Plender, Ovenden, Kent

**PUBLISHED:**

"Old English Walnut and Lacquer Furniture", R.W.Symonds, 1921  
"Furniture in The Collection of Lord Plender", Apollo, Vol. XIV, 1931  
"Furniture from the Indies", The Connoisseur, Vol. XCIII, 1934  
The Connoisseur, June 1943  
The Antique Collector, May/June 1944  
Country Life, 14th June, 1956

Lord Plender's collection of furniture at Ovenden in Kent comprised principally English pieces of the 17th and 18th centuries. The present Japanese cabinet was probably imported to England, during Charles II's reign, when "Indian goods" arriving via Holland, became the height of fashion. The trade between Japan and Europe began with the Portuguese in the 16th century, who shared a monopoly with the Chinese, but passed later to the Dutch who remained dominant until the opening of Japan in the 19th century.

Despite the efforts of European "japanners" to discover a substitute, Japanese lacquer formed from *urushi*, the sap of the lacquer tree, *rhus vernicifera*, was always superior, both in technical quality and in its design and composition.

The "arabesque" cherubim of the stand may be related to a table attributed to the sculptor-carver Grinling Gibbons (d. 1721), while its frieze relates to carvings in Trinity College chapel, Oxford. See David Green, *Grinling Gibbons*, (London, 1964), pl. 119 and 121.





A CABINET FORMERLY IN THE COLLECTION OF LORD PLENDER



\*84

**AN EXPORT LACQUER STORAGE CABINET COMMISSIONED BY THE  
DUTCH EAST INDIA COMPANY  
EDO PERIOD (MID-17TH CENTURY)**

山水花鳥文蒔絵螺鈿小箆箱  
江戸時代(17世紀中期)

Of rectangular form with hinged doors decorated in gold and silver *hiramaki-e*, *takamaki-e*, *kirikane*, *nashiji* and inlaid in mother-of-pearl, the top with a shaped panel depicting a moonlit seascape with a Japanese palace among rocky mountains and trees, the front doors similarly decorated, the left side with a shaped panel with chrysanthemums, *kikyo* [Chinese bellflower] and *nadeshiko* [wild pink] beside a stream, the right side similarly decorated with an owl perched in a camellia tree, bamboo and chrysanthemums, the back with another panel depicting autumn flowers by a garden fence, all shaped panels against dense *nashiji* ground, each side bordered with bands of geometric patterns and chrysanthemum and scrolling foliage, the interior of the doors with further flowers including poppy, *nadeshiko* and *ominaeshi* [*Patrinia scabiosifolia*] by a stream beneath clouds, the interior and base of the cabinet in black lacquer, silver fittings in the form of chrysanthemum flowerheads, the interior fitted with two replacement black lacquer drawers with silver handles  
31.2 x 42.8 x 38 cm. (47 cm. wide including handles)

£40,000-60,000

\$50,000-75,000

€45,000-67,000

**PUBLISHED:**

Edmund J. Lewis and Joe Earle, *Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis*, exh cat. (Honolulu, 1996), Pl. 6

This exquisite example from the heyday of the early export lacquer trade was made in Kyoto for the Dutch market by members of the Koami family of lacquer craftsmen, the premier lacquer artists of the day. A small number of similar works, mostly dating from the 1630s, were commissioned as gifts for private trade by officers of the Dutch East India Company. The cabinet was perhaps a private order made from a European model.

Following an uprising by Christian converts, Portuguese traders were expelled from Japan in 1639. In 1640 the Tokugawa government put into effect a seclusionist policy that closed the country to all outsiders other than Chinese merchants, a handful of Dutch traders in Nagasaki, and occasional Korean emissaries. This policy awarded the Dutch a European monopoly over direct trade with Japan. Inevitably, this shift in trade affected the style of lacquerware produced for export. The old-fashioned cabinet with drop-down panel, for example, was replaced by one with more up-to-date double hinged doors, as here, in conformity with changing European custom. The domed lid of the earlier export chests was replaced by a flat lid. The heavy use of mother-of-pearl inlay characteristic of earlier Nanban lacquers decreased, while pictorial designs with large open spaces became more prevalent. In addition to flat *maki-e*, lacquer artisans now favoured raised *maki-e* (*takamaki-e*), producing a relief effect on the lacquered surface. Gold designs on pure black ground, as in the present example, become increasingly prominent. This new style was sometimes called "red hair" (*komo*), or Dutch, lacquerware.





FROM AN AMERICAN PRIVATE COLLECTION





Vigorous sales promotion by the Dutch traders opened up the world of *maki-e* to royal families all over Europe. Old castles in Europe usually have at least one “red-hair” cabinet. Prices shot up. “Red-hair” lacquer cabinets and chests were usually placed on Western-made stands, surrounded by Chinese and Japanese porcelains. The cabinet drawers held rarities and curiosities collected from across the world for the enjoyment of guests and as conversation pieces. Export lacquers were often on display in a room specifically designed to show off the cultivation of the owner or announce his wealth and influence—a “Wunderkammer,” in German.

A characteristic of this early Dutch export lacquer is the curious mixture of Chinese, Japanese and other foreign styles. A border of very delicate shell inlay in key-fret pattern suggesting Chinese or Korean sources is framed here by a gold edge decorated with formalised sixteen-petaled chrysanthemums. The carrying handles and heads of the nails fixing the hinges also feature chrysanthemum-shaped fittings. Ogival roundels with lobed borders have their origin in contemporary Chinese lacquer. Pictorial landscape designs inside these cartouches are set off against a stark black background, rare in pre-seventeenth-century lacquer. A ground of densely sprinkled gold flakes (*nashiji*) surrounds these cartouches. The

landscape motifs are typical of export lacquers: Chinese-style pavilions set high on stone walls; an owl; and minutely drawn plants such as pinks (*nadeshiko*) and camellia. The details and intricate craftsmanship are the work of Kyoto artisans putting to use techniques honed to perfection in traditional domestic wares over many generations.

For similar examples see: Oliver Impey and Christiaan Jorg, *Japanese Export Lacquer 1580-1850*, (Amsterdam, 2005), p. 93, no. 145a (Peabody Essex Museum, Salem, *inv. AE 85343*); Trustees of Chiddingstone Castle, *Japanese lacquer: the Denys Eyre Bower Collection at Chiddingstone Castle*, (London, 2000), p. 19-20, no. 13.

For other Japanese export lacquers with similar designs in the Victoria and Albert Museum, go to: <http://collections.vam.ac.uk/item/O18899/the-van-diemen-box-document-box-unknown/> <http://www.vam.ac.uk/content/articles/j/japanese-export-lacquer-panel/> and see: Joe Earle, *Genji meets Yang Guifei: A group of Japanese Export Lacquers*, *Transactions of the Oriental Ceramic Society*, London 1982-1983, pp. 45-75; Eskenazi, *Japanese netsuke, inro and lacquer ware*, 12-13 December 1986









THE PROPERTY OF A EUROPEAN GENTLEMAN

**85**

**A KAKIEMON TEAPOT**

EDO PERIOD (LATE 17TH CENTURY)

柿右衛門色絵梅文ティーポット  
江戸時代(17世紀後期)

The decagonal lobed teapot and cover decorated in iron-red, blue, green and black enamels with flowering plum trees issuing from rockwork beneath scrolling clouds, the shoulder with lappets, the handle and spout with *karakusa*, the cover similarly decorated, the finial in shape of a flower bud  
14.5 cm. wide

£4,000-6,000

\$5,000-7,500

€4,500-6,700

**\*86**

**A RARE LACQUER TRAY**

EDO PERIOD (LATE 17TH - EARLY 18TH CENTURY)

美人花卉文蒔絵盆  
江戸時代(17世紀後期 - 18世紀前期)

Derived from a European metal form, with scrollwork at each corner, decorated in gold *hiramaki-e* and *takamaki-e* with two ladies amongst various flower sprays  
54.8 cm. wide

£3,000-4,000

\$3,800-5,000

€3,400-4,500

**PUBLISHED:**

Oliver Impey and Christiaan Jorg, *Japanese Export Lacquer 1580-1850*, (Amsterdam, 2005), p. 202, no. 487





**87**

**A FINE KAKIEMON BOWL**

EDO PERIOD (LATE 17TH CENTURY)

柿右衛門色絵花卉文輪花鉢  
江戸時代(17世紀後期)

The deep bowl with five-lobed rim, decorated in iron-red, green, yellow, blue and black enamels with flowering chrysanthemums issuing from rockwork, the interior similarly decorated with flowering branches issuing from rockwork, chocolate rim  
24.5 cm. diam.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

For a similar example see Asahi Shimbunsha, *Kakiemon ten*, exhibition catalogue, Tokyo, 1993, p. 128, no. 88.

This model was copied by Meissen in the early 18th century.

\*88

**A NAGASAKI LACQUER SECRETAIRE**

EDO PERIOD (EARLY 19TH CENTURY)

青貝細工樓閣山水花鳥文書物机  
江戸時代(19世紀前期)

Decorated in Nagasaki style with mother-of-pearl inlay on a black ground with *ho-o* birds, various flower sprays and foliage, the fall front with an oval panel depicting a moonlit landscape with pavilions, trees and rocks and a bridge over water in front of a mountain, opening to reveal six drawers, a hinged door and four narrow compartments, a pair of doors beneath with panels depicting *ho-o* birds and a flowering tree by a stream, all bordered by geometric bands, standing on four shaped feet, applied gilt copper angels and stylised plants to the corners, gilt copper fittings  
138.5 x 96.5 x 44.2 cm.

£8,000-12,000

\$10,000-15,000

€9,000-13,000

Nagasaki, the technique of colourful shell inlay on a black lacquer ground, was produced under Dutch instruction in Nagasaki from the late 18th century. The colourful decoration of floral and bird motifs follow the conventional Nagasaki designs of the period.

This secretaire was probably produced for the North European market as its shape is closely linked to Dutch and North German examples. It may have been made on the island of Deshima in the Bay of Nagasaki. Deshima, also known as Dejima, was a man-made island constructed in Nagasaki harbour by the Tokugawa shogunate (1603-1867) in the mid-1630s. It was the only place in Japan where Westerners, first the Portuguese and then the Dutch, were allowed to reside from the 1630s to 1856 under the country's policy of national seclusion.

For a similar example in The Peabody Essex Museum (inventory number E 79452), Salem, see Oliver Impey and Christiaan Jorg, *Japanese Export Lacquer 1580-1850*, (Amsterdam, 2005), p. 220-221, no. 535.

**89 No Lot**









**\*90**

**KATSUSHIKA HOKUSAI (1760-1849)**

LI BAI (*RI HAKU*)

葛飾北齋 (1760-1849)

詩歌写真鏡 李白

From the series *A True Mirror of Chinese and Japanese Poetry (Shika shashin kyo)*, also called *Imagery of the Poets*, woodblock print on paper, signed *Zen Hokusai litsu hitsu*, published by Moriya Jihei (Kinshindo), circa 1833

Vertical *nagaban* (51.5 x 22.9 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

For another impression in the collection of the Metropolitan Museum of Art, New York, accession number JP3516, go to:

<http://www.metmuseum.org/art/collection/search/44900>



PROPERTY OF AN ENGLISH COLLECTOR

91

**KATSUSHIKA HOKUSAI (1760-1849)**

THE AMIDA WATERFALL IN THE FAR REACHES OF THE  
KISOKAIDO ROAD (*KISOJI NO OKU AMIDA-GA-TAKI*)

葛飾北斎 (1760-1849)

諸国瀧廻り 木曾路ノ奥阿弥陀ノ瀧

From the series *A Tour of Waterfalls in Various Provinces*  
(*Shokoku taki meguri*), woodblock print, signed *Saki no Hokusai*  
*litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), 1832  
Vertical *oban* (37.5 x 25.4 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

For another impression in the collection of the Tokyo National  
Museum, go to:

<http://webarchives.tnm.jp/imgsearch/show/C0028352>





**\*92**

**KATSUSHIKA HOKUSAI (1760-1849)**

*A TRAVELLER IN THE SNOW*

葛飾北斎 (1760-1849)

詩歌写真鏡 雪中人馬

A Traveller in the Snow, from the series A True Mirror of Chinese and Japanese Poetry (*Shiika shashin kyo*), woodblock print, signed *Zen Hokusai litsu hitsu*, published by Moriya Jihei, circa 1833  
Vertical *nagaban* (51.8 x 22.8 cm.)

£25,000-30,000

\$32,000-37,000

€29,000-34,000

A Chinese horseman is gazing at a snow-covered landscape of thatched houses, a pine tree and some paddling water birds. His servant in a straw coat and on foot behind him carries some luggage.

Owing to the lack of title in the cartouche (compared with the other designs in this set), there has been some debate about the horseman's identity and by extension the subject depicted. One theory is that he is the Chinese poet Su Tung-p'o (1037-1101) during his exile, however the close similarity of this print to an illustration by Hokusai published in 1833 has made the Chinese poet Tu Fu (712-70) a stronger possibility. Tu Fu wrote in a poem of riding out into a desolate winter landscape - forced to leave his homeland due to war.

For another impression of this design in The British Museum, museum number 1924,0327,0.19, go to: [http://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=784531=1](http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=784531=1)

For another impression in the collection of the Museum of Fine Arts, Boston, accession number 34.322, go to: <http://www.mfa.org/collections/object/traveler-in-snow-from-the-series-a-true-mirror-of-chinese-and-japanese-poetry-shika-shashin-ky%C3%B4-also-called-imagery-of-the-poets-129276>



PROPERTY OF AN ENGLISH COLLECTOR

**93**

**KATSUSHIKA HOKUSAI (1760-1849)**

TWO LONG *SURIMONO*

葛飾北斎 (1760-1849)

摺物 2点

Two woodblock prints:

Courtiers travelling with an ox-drawn cart, signed *Hokusai sori ga*, privately issued, circa 1796-7, to the reverse is a programme listing kabuki performances

Travellers crossing a river by boat, signed *Katsushika Hokusai ga*, privately issued, circa 1810s

Both long *surimono*: (18.3 x 49.3 cm.) and (18.8 x 50.8 cm.)

(2)

£1,500-2,000

\$1,900-2,500

€1,700-2,200



\*94

**KATSUSHIKA HOKUSAI (1760-1849)**  
FINE WIND, CLEAR WEATHER (*GAIFU*  
*KAISEI*), ALSO KNOWN AS RED FUJI

葛飾北斎 (1760-1849)

富嶽三十六景 凱風快晴 (赤富士)

From the series the Thirty-six Views of Mount Fuji (*Fugaku sanjurokkei*), woodblock print on paper, signed *Hokusai aratame litsu hitsu* [From the brush of Hokusai changing to litsu], published by Nishimuraya Yohachi (Eijudo), circa 1830-31

Horizontal *oban* (25.8 x 37.8 cm.)

£50,000-70,000

\$63,000-87,000

€57,000-78,000

For a similar impression in the collection of the Museum of Fine Arts, Boston, accession number 34.314, go to:

<http://www.mfa.org/collections/object/fine-wind-clear-weather-gaif%C3%BB-kaisei-also-known-as-red-fuji-from-the-series-thirty-six-views-of-mount-fuji-fugaku-sanj%C3%BBrokkei-246311>

For another in the collection of the British Museum, London, Museum number 1906,1220,0,525, go to:

[http://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?assetId=102568001&objectId=787342&partId=1](http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?assetId=102568001&objectId=787342&partId=1)









**\*95**  
**KITAGAWA UTAMARO (1753?-1806)**  
 TWO PRINTS DEPICTING BEAUTIFUL WOMEN

喜多川歌麿 (1753?-1806)  
 美人画 2点

Needlework (*Hari-shigoto*), the middle sheet from an incomplete triptych, signed *Utamaro hitsu*, published by Uemura Yohei, circa 1794-95  
 Good Luck Comes to Those Who Wait Quietly (*Kaho wa nete mate*), from the series Precious Children as the Basis for Proverbs (*Kodakara tatoe no fushi*), signed *Utamaro hitsu*, published by Iwatoya Kisaburo (Eirindo), circa 1803  
 Both vertical *oban*: (38.6 x 26 cm.); (36.4 x 24.8 cm.)

£1,000-1,200

(2)  
 \$1,300-1,500  
 €1,200-1,300

For the complete triptych *Hari-shigoto* (Needlework) in the Tokyo National Museum, go to: <http://webarchives.tnm.jp/imgsearch/show/C0008302>

For another impression of the second in the Museum of Fine Arts, Boston, go to: <http://www.mfa.org/collections/object/good-luck-comes-to-those-who-wait-quietly-kah%C3%B4-wa-nete-mate-from-the-series-precious-children-as-the-basis-for-proverbs-kodakara-tatoe-no-fushi-234285>



**\*96**  
**KITAGAWA UTAMARO II (ACTIVE CIRCA 1800-1810)**  
**HOSODA EISHI (1756-1829)**  
**TORII KIYONAGA (1752-1815)**  
**UTAGAWA TOYOKUNI (1769-1825)**  
 FOUR PRINTS DEPICTING BEAUTIFUL WOMEN

喜多川歌麿二代・鳥文齋栄之・鳥居清長・歌川豊国  
 美人画 4点

Chozan of the Chojiya House (*Chojiya Uchi no Chozan*), from the series Five Layers of Clothing for Gorgeous Courtesans (*Goju no Koromobina no Kasanegi*), woodblock print, signed *Utamaro hitsu*, 1799  
 The Priest Kisen, from the series Six Immortal Poets (*Rokkasen*), signed *Eishi ga*, circa 1789-90  
 A Boating Party on the Sumida River, signed *Kiyonaga ga*, circa 1789 (one sheet from an incomplete triptych)  
 The actors Segawa Michisaburo and Matsuyama Sawamura Gennosuke I, signed *Toyokuni ga*, circa 1800  
 Each vertical *oban* (each approx. 37.8 x 25.2 cm.)

£1,500-1,800

(4)  
 \$1,900-2,200  
 €1,700-2,000



**\*97**  
**UTAGAWA KUNISADA (1786-1865)**  
**UTAGAWA KUNIYOSHI (1797-1861)**  
**UTAGAWA HIROSHIGE (1797-1858)**  
**UTAGAWA HIROSHIGE II (1826-1869)**  
 TWELVE PRINTS DEPICTING *BIJIN*, ACTORS AND LANDSCAPES

歌川国貞・国芳・広重・広重二代  
 美人画・武者絵・名所絵 12点

Each woodblock-printed, variously signed and published  
 Each vertical *oban* (each approx. 37.2 x 25 cm.)

£1,000-1,500

(12)  
 \$1,300-1,900  
 €1,200-1,700



\*98

**UTAGAWA HIROSHIGE (1797-1858)**

**ASAKUSA RICEFIELDS AND TORINOMACHI FESTIVAL**

歌川広重(1797-1858)  
名所江戸百景 浅草田圃西の町詣

Asakusa Ricefields and Torinomachi Festival (*Askusa tanbo Torinomachi mode*), from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*)

Woodblock print, signed *Hiroshige ga*, published by Totoya Eikichi, 11th month, 1857

Vertical *oban* (35.2 x 23.5 cm.)

£1,500-2,000

\$1,900-2,500

€1,700-2,200

For other impressions of the same design in museum collections go to:

<http://www.mfa.org/collections/object/asakusa-ricefields-and-torinomachi-festival-askusa-tanbo-torinomachi-m%C3%B4de-from-the-series-one-hundred-famous-views-of-edo-meisho-edo-hyakkei-230563> (Museum of Fine Arts, Boston, accession number 18.26)

[http://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=786968&partId=1](http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=786968&partId=1) (British Museum, museum number 1906,1220,0.664)



\*99

**KAWANABE KYOSAI (1831-1889)**

**UTAGAWA KUNITERU II (1830-1874)**

**AND OTHERS**

**NINE PRINTS FROM THE SERIES SCENES OF FAMOUS PLACES ALONG THE TOKAIDO ROAD**

河鍋晝斎・歌川国輝二代、他  
東海道名所絵 9点

Nine prints from the series Scenes of Famous Places along the Tokaido Road (*Tokaido meisho fukei*), also known as the Processional Tokaido (*Gyoretsu Tokaido*), here called *Tokaido meisho no uchi*

Each variously signed, various publishers, published 1863

Each vertical *oban* (each approx. 35.8 x 24.6 cm.)

(9)

£700-1,000

\$880-1,200

€790-1,100







**\*100**

**UTAGAWA HIROSHIGE (1797-1858)**

THE COMPLETE SET OF THE SERIES SIX JEWEL RIVERS  
(*MU TAMAGAWA NO UCHI*)

歌川広重 (1797-1858)

六玉河之内 全6点

Each a woodblock print on paper signed *Hiroshige ga*, published by Fujiokaya Hikotaro (Shogendo), circa 1835

Comprising:

The Chofu Jewel River in Musashi Province (*Musashi Chofu*)

The Noji Jewel River in Yamato Province (*Yamato Noji*)

The Ide Jewel River in Yamashiro Province (*Yamashiro Ide*)

The Kinuta Jewel River in Settsu Province (*Settsu Kinuta*)

The Noda Jewel River in Mutsu Province (*Mutsu Noda*)

The Koya Jewel River in Kii Province (*Kii Koya*)

Each *chutan-zaku* (each approx. 36.6 x 12.8 cm.)

(6)

£20,000-25,000

\$25,000-31,000

€23,000-28,000



\*101

**UTAGAWA HIROSHIGE (1797-1858)**

SHONO: DRIVING RAIN (SHONO, HAKUU)

歌川広重(1797-1858)

東海道五十三次之内 庄野 白雨

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

Horizontal oban (24.7 x 37.3 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

For another impression in the collection of The Metropolitan Museum of Art, accession number JP516, go to:

<http://www.metmuseum.org/art/collection/search/36967>

For another impression in The Edo-Tokyo Museum, number 25.1 \*37.1 \*, go to:

<http://digitalmuseum.rekibun.or.jp/app/collection/detail?ss=01=1000200=2000220=0108100046>



\*102

**UTAGAWA HIROSHIGE (1797-1858)**

SUDDEN SHOWER OVER SHIN-OHASHI BRIDGE AND  
ATAKE (*OHASHI ATAKE NO YUDACHI*)

歌川広重(1797-1858)

名所江戸百景 大はしあたけの夕立

From the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*), woodblock print on paper, signed *Hiroshige ga*, published by Totoya Eikichi, 9th month 1857

Vertical *oban* (38 x 25.9 cm.)

£30,000-50,000

\$38,000-62,000

€34,000-56,000

For another impression in the collection of the British Museum, London, museum number 1906,1220,0.752, go to:  
[http://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=786880=1](http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=786880=1)

For a similar impression in the collection of the Edo-Tokyo Museum, number 83200053, go to:  
<http://digitalmuseum.rekibun.or.jp/app/collection/detail?ss=01=1000200=2000220=0183200053>





\*103

**UTAGAWA KUNIYOSHI (1797-1861)**

NICHIREN IN THE SNOW AT TSUKAHARA ON SADO ISLAND

歌川国芳 (1797-1861)

高祖御一代略図 佐州塚原雪中

Nichiren in the Snow at Tsukahara on Sado Island (*Sashū Tsukahara setchu*), from the series *Sketches of the Life of the Great Priest (Koso goichidai ryakuzū)*, woodblock print with splashed *gofun*, signed *Ichiyusai Kuniyoshi hitsu*, published by Iseya Rihei, circa 1831

Horizontal *oban* (25.6 x 37.3 cm.)

£20,000-25,000

\$25,000-31,000

€23,000-28,000

A solitary figure bracing himself against the wind, trudges up an exposed, snow-covered mountain slope near Tsukahara on Sado island. Snow falls thickly from a dark sky. This is Nichiren, sent into exile by the regent Hojo Tokimune in 1271. It is believed that this print must have been very popular during Kuniyoshi's lifetime and it remains one of Kuniyoshi's best-known designs.

Although there is debate surrounding the many editions of this print and which should be considered the first, it is generally believed that prints without the horizon line (as with the print offered here) are indicative of the first edition.

For another impression in the Honolulu Museum of Art, object number 14842, go to:

<http://honoluluuseum.org/art/10353>

For another impression in The Metropolitan Museum of Art, accession number JP2856, go to:

<http://www.metmuseum.org/art/collection/search/57049>

\*104

UTAGAWA KUNIYOSHI (1797-1861)

THE WITCH PRINCESS TAKIYASHA CALLING UP A  
MONSTROUS SKELETON SPECTRE AT THE OLD  
PALACE IN SOMA

歌川国芳 (1797-1861)

相馬の古内裏

Princess Takiyasha calling up a Monstrous Skeleton Spectre  
at the Old Palace in Soma (*Soma no furu-dairi ni Masakado  
no himegimi Takiyasha*), woodblock print, each sheet signed  
*Ichiyusai Kuniyoshi ga*, artist's seal *Yoshikiri*, published by  
Yashimaya, 1845-46

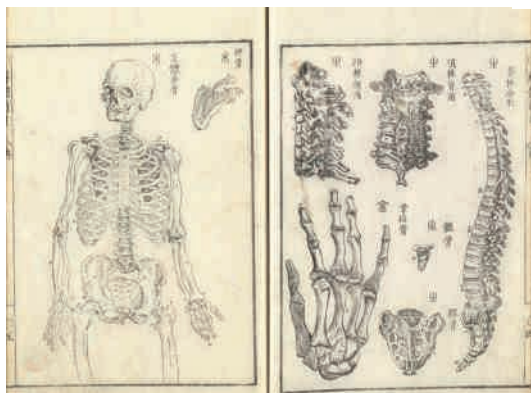
Oban triptych (each sheet approx. 37.7 x 25.8 cm.)

(3

£30,000-35,000

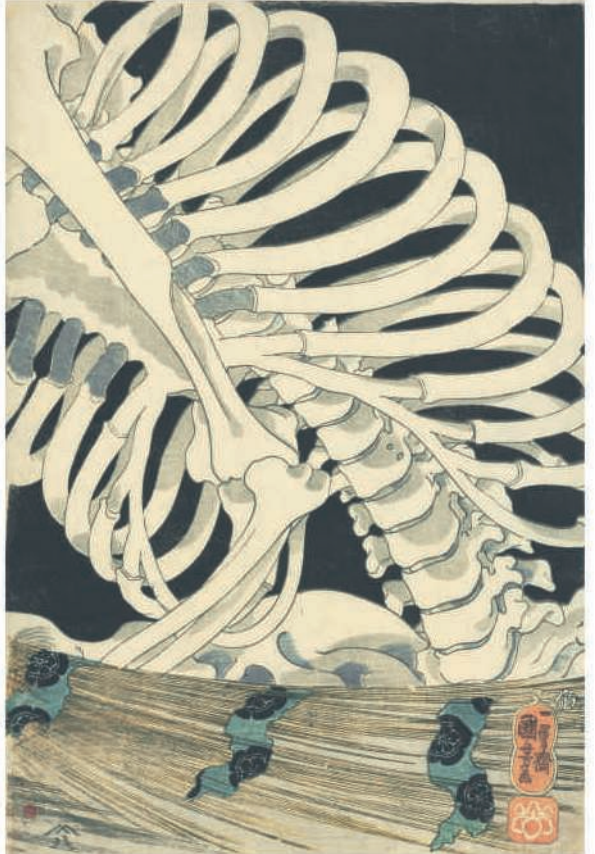
\$38,000-44,000

€34,000-39,000



Page from *Kaitai shinsho*, 1774

This triptych exemplifies the work of Kuniyoshi; it is a remarkable image based on legend - incorporating ghosts and warriors - subjects he became famous for depicting. In addition it displays expert use of Western devices in the realistic depiction of the giant skeleton looming menacingly across the compositional plane. Kuniyoshi was believed to own a book titled *Kaitai shinsho* [The New Book of Anatomy], (published 1774), which showed Western anatomical drawings and this print clearly shows his knowledge of the subject.



The print is based on the story of Taira Masakado, the self-proclaimed 'New Taira emperor' who was defeated in a rebellion and subsequently killed by the followers of the emperor Suzaku (923-52). One of Masakado's chief retainers, Oya Taro Mitsukuni survives and is sent by Suzaku to hunt down the remaining retainers and relatives of Masakado. Mitsukuni arrives at Masakado's palace at Soma, where Masakado's orphaned daughter, the princess and sorceress Takiyashi, in defence invokes a giant skeleton spectre whilst reading an incantation from a scroll. Mitsukuni however later manages to defeat the princess and her magic powers.

For other impressions in museum collections, go to:

[http://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=785775=1](http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=785775=1) (British Museum, museum number 1908,0418,0.2.1-3)

<http://honoluluuseum.org/art/10270> (Honolulu Museum of Art, object number 11641.06)





PROPERTY OF A COLLECTOR

**105**

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

A WARRIOR WEARING AN ANTLER MAEDATE  
VANQUISHING HIS RIVAL

八島岳亭 (1786?-1868)

武者絵摺物

Woodblock-printed *surimono*, embellished with gold and silver metallic pigments and embossing, signed *Gakutei*, privately issued circa 1830

*Shikishiban surimono* (21.8 x 18.7 cm.)

£1,500-2,000

\$1,900-2,500

€1,700-2,200



PROPERTY OF A COLLECTOR

**106**

**TOTOYA HOKKEI (1780-1850)**

CHINESE WARRIOR WITH HALBERD SITTING READING  
A BOOK

魚屋北溪 (1780-1850)

武者絵摺物

Woodblock-printed *surimono*, embellished with silver and gold metallic pigments and embossing, signed *Hokkei*, privately issued circa 1830

*Shikishiban surimono* (20.8 x 18.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



PROPERTY OF A COLLECTOR

**107**

**ATTRIBUTED TO KATSUSHIKA TAITO II (ACTIVE CIRCA  
1810-1853)**

A WOMAN WEAVING BESIDE A VERANDA

伝 葛飾戴斗二代 (作画期 1810-53年頃)

機織 摺物

Woodblock-printed *surimono*, embellished with gold and silver metallic pigments and embossing, unsigned, privately issued *Shikishiban surimono* (21 x 18.7 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



FROM A PRIVATE COLLECTION

λ108

**LÉONARD TSUGUHARU FOUJITA (1886-1968)**

*JEUNE FEMME AUX CHEVEUX LONGS* (YOUNG WOMAN WITH LONG HAIR)

藤田 嗣治 (1886-1968)

長い髪の女

Ink and pen on paper, signed and dated *Tsuguharu* (in Japanese) *Foujita* (in Roman script), 1924 (upper left)

Painted in 1924

25.1 x 20.3 cm. (paper only)

£8,000-12,000

\$10,000-15,000

€9,000-13,000

In August 1913, Léonard Tsuguharu Foujita travelled to Paris from Japan planning to stay there for four years. There he lived and worked in Montmartre amongst the other non-French artists working in Paris before the First World War, who formed the *Ecole de Paris*. He was inspired by European

art movements he encountered for the first time including Fauvism and Cubism. Foujita adapted to Parisian life and immersed himself in meeting other artists and observing their work, instead of receiving formal training at school.

Foujita's first marriage in 1912 in Japan to Tomiko Tokita ended in 1916, and in 1917 he met and fell in love with Fernande Barrey, a young painter studying in Montparnasse, and married her soon after. It was in this period that Foujita experienced his first major successes, exhibiting six works at the Salon d'Automne in 1919, two more in 1920, and three in 1921. However, with professional success came the end of his marriage to Fernande, who would quickly be replaced by the fair-skinned and cheerful Lucie Badoul, nicknamed "Youki" by the artist. Foujita and Youki married in 1924, the same year the present work was painted, and his new wife would serve as his muse and principal model for the next decade.

The work is accompanied by a certificate issued by Sylvie Buisson confirming the authenticity, numbered D24.193.D and dated 3rd July 2014.



**109**  
**A SIX-PANEL FOLDING SCREEN DEPICTING WILLOWS**  
**AND THE UJI BRIDGE**

ANONYMOUS, MOMOYAMA PERIOD (LATE 16TH - EARLY 17TH CENTURY)

柳橋水車図屏風 六曲一隻  
 桃山時代(16世紀後期 - 17世紀前期)

Ink, colour, gold and gold leaf on paper  
 162.5 x 366.2 cm.

£70,000-90,000

\$88,000-110,000

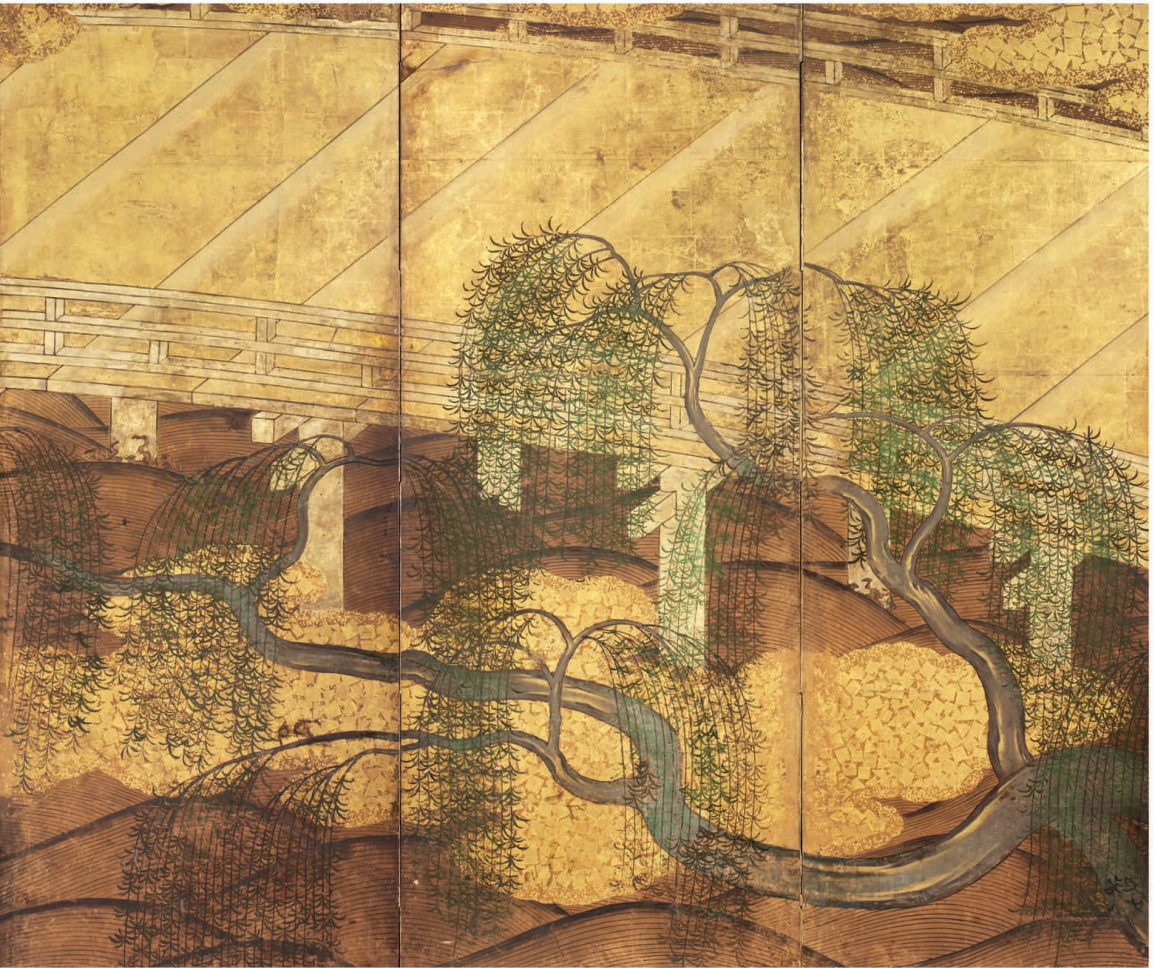
€79,000-100,000

This painted screen represents the bridge over the Uji River in southeast Kyoto - an area of rolling hills and clear water, leading it to become one of the sites renowned for its outstanding beauty, and to become incorporated into

the canonical group of pictures of famous places (*meisho-e*) expressing a distinctive Japanese sensibility. Although the scenery of Uji is believed to have been represented in paintings as early as the early Heian period, the earliest extant example of Uji imagery is the fourteenth-century Buddhist tale *Ishiyamadera engi emaki* (Illustrated History of Ishiyamadera) in which the Uji Bridge and a waterwheel are both depicted. From its first depiction the theme underwent several stages of development, before reaching the magnificent composition of this screen, produced during the Momoyama period - the great age of screen painting, when devices such as bold asymmetrical composition combined with lavish use of gold were used to dramatic effect.

This screen would have originally been one of a pair - this being the left-hand screen. The bridge would have continued onto the right-hand screen, sweeping dramatically downwards,





with further willow trees either side and a moon to complete the composition. This left screen boldly depicts the bridge, framed by two willow trees left and right. A waterwheel turns in the river, surrounded by stone-filled baskets (*jakugo*) which protect the river banks from erosion. Irregularly-shaped clouds formed of small pieces of gold leaf pasted onto the gold ground gently conceal elements of the scene from sight. The three-dimensional rendering of the waterwheel and baskets in built-up gesso adds a sense of realism, but also decoration.

This subject must have been extremely popular during the Momoyama and early Edo periods as numerous examples exist today - including in the Tokyo National Museum, the Kyoto National Museum as well as American collections including the Minneapolis Institute of Arts and the Burke Collection in The Metropolitan Museum of Art. Most of these are virtually identical, except for small variations of detail.

For each of these go to:

<http://webarchives.tnm.jp/imgsearch/show/C0066284> (Tokyo National Museum)

<http://bunka.nii.ac.jp/heritages/detail/42028> (Kyoto National Museum)

<http://collections.artsmia.org/search/Uji> (Minneapolis Institute of Arts)

<http://www.metmuseum.org/art/collection/search/53241> (MET)

For further reading see Miyeko Murase, *Japanese Art: Selections from the Mary and Jackson Burke Collection*, (The Metropolitan Museum of Art, 1975), p. 160-162







**\*110**

**A SIX-PANEL FOLDING SCREEN DEPICTING AUTUMN MAPLE**

ANONYMOUS, MOMOYAMA PERIOD  
(LATE 16TH - EARLY 17TH CENTURY)

紅葉図屏風 六曲一隻  
桃山時代(16世紀後期 - 17世紀前期)

Ink, colour, gold and gold leaf on paper with an autumn scene depicting a maple tree by a stream, mountains in the distance amongst clouds

165.5 x 366.6 cm.

£80,000-100,000

\$100,000-120,000

€90,000-110,000







\*111

**A SIX-PANEL FOLDING SCREEN DEPICTING CRANES**  
ANONYMOUS, EDO PERIOD (18TH CENTURY)

群鶴図屏風 六曲一隻  
江戸時代(18世紀)

Ink, colour and gold leaf on paper with red-capped cranes  
resting amongst dwarf bamboo and reed, iris and further  
flowers in a stream  
178.8 x 373 cm.

£40,000-60,000

\$50,000-75,000

€45,000-67,000

112 No Lot

113

**A PAIR OF SIX-PANEL FOLDING SCREENS DEPICTING BAMBOO**

ANONYMOUS, EDO PERIOD  
(LATE 17TH - EARLY 18TH CENTURY)

竹園屏風 六曲一双  
江戸時代(17世紀後期 - 18世紀前期)

Ink, colour and gold leaf on paper, depicting bamboo and bamboo shoots to the right screen and bamboo in snow to the left screen

170.5 x 377 cm. each

(2)

£70,000-90,000

\$88,000-110,000

€79,000-100,000







THE PROPERTY OF A LONDON COLLECTOR

114

**GANKU (1749/56 - 1838)**

*TIGER AND DRAGON*

岸駒 (1749/56-1938)

龍虎図屏風 六曲一双

A pair of six-panel screens, *sumi* [ink] and silver leaf on paper, depicting a dragon amongst clouds and a tiger by bamboo, each signed *Echizen no kami Ganku* and illegible seal  
154 x 355 cm. each

(2)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

Ganku was born in Kanazawa, Kaga Province. He worked first in a textile shop, then moved to Kyoto in 1773 and became a retainer of Prince Arisugawa. During the Tenmei era (1781-89) he executed wall paintings for the Imperial Palace. In 1804, he entered court service and was appointed *Echizen no suke* [Honorary Governor of Echizen Province], which he incorporated into his signature of works of this period (as in this pair of screens). In 1809, he returned to Kanazawa to serve Lord Maeda and was commissioned to create paintings for Kaga Castle. In 1836 he was promoted to *Ju-goi Echizen no kami* [Honorary Lord of Echizen Province with the rank of *Ju-goi*].

After training in both Kano school and Chinese styles, he explored Japanese "naturalism" under Maruyama Okyo and nanga-inspired "naturalism" under Matsumura Goshun of the Shijo school in Kyoto. However, perhaps looking for his own approach, he founded the Kishi school, characterised by a rough and vigorous brush style but still incorporating elements of the many influences his training had provided. Ganku developed a signature mixture of realism and sumptuous decorative elements. He is renowned for his paintings of animals, particularly of tigers.

For a pair of screens of tigers by Ganku, formerly in the Manno Art Museum, Osaka, and subsequently purchased by the Ashmolean Museum, Oxford, accession number EA2002.61 a and b, go to:

[http://jameelcentre.ashmolean.org/collection/8/per\\_page/25/offset/0/sort\\_by/date/object/22607](http://jameelcentre.ashmolean.org/collection/8/per_page/25/offset/0/sort_by/date/object/22607)

For a set of four *fusuma* depicting tigers and a dragon in *sumi*, in The Walters Art Museum, accession number 35.301, go to: <http://art.thewalters.org/detail/77479/fusuma-tigers-and-dragon/>

For a pair of screens depicting bamboo by Ganku in the Art Institute of Chicago, accession no. 1967.378-1967.379, go to: <http://www.artic.edu/aic/collections/artwork/198910>









PROPERTY OF AN OVERSEAS COLLECTOR

\*115

**HASHIMOTO GAHO (1835 - 1908)**

*CRANES BESIDE A LAKE IN SPRING AND AUTUMN*

橋本雅邦(1835-1908)

春秋鶴汀園屏風 六曲一双

A pair of six-fold screens, ink, colour and gold leaf and *seikin* on paper; the right screen with red-capped cranes amongst pine and plum blossom; the left screen with red-capped cranes amongst pine and maple trees overhanging a stream, each signed *Shoen hitsu* and sealed *Gaho*

166 x 350 cm. each

(2)

£25,000-30,000

\$32,000-37,000

€29,000-34,000

**PROVENANCE:**

Aneiji temple

**EXHIBITED:**

1st - 30th September 1990, *Special Exhibition: Hashimoto Gaho - The Man and His Art*, Yamatane Museum of Art, Tokyo  
12th October - 24th November 2013, *Tokubetsu ten: Kano ha to Hashimoto Gaho* (Special Exhibition: Hashimoto Gaho and the Kano School), Saitama Prefectural Museum of History and Folklore

**PUBLISHED:**

The Yamatane Museum of Art, *Special Exhibition: Hashimoto Gaho - The Man and His Art*, (exhibition catalogue), (Tokyo, 1990), p. 10-11, cat. no. 2 and p. 92  
Saitama Prefectural Museum of History and Folklore *Tokubetsu ten: Kano ha to Hashimoto Gaho* (Special Exhibition: Hashimoto Gaho and the Kano School), (exhibition catalogue), p. 56-57, 60, cat. no. 45

Hashimoto Gaho was a painter active from the end of Edo to Meiji periods, and known as the "father of *nihonga* (Japanese style painting)". His painting style was of the traditional Kano school, however he introduced elements of Western art in particular the proper depiction of perspective, contributing to the transition and modernisation of Japanese style painting in the Meiji period. He was involved in founding the Tokyo Art School and after it was established in 1890 taught many important artists including Yokoyama Taikan (1868-1958). He became one of the first *Teishitsu Gigeiin* [Imperial Artists].

Gaho was born in Edo, son of Hashimoto Osakuni, a *goyo-eshi* [official painter] of the Kawagoe Domain, present Saitama Prefecture, and a leading pupil of Kano Osanobu (1796-1846), the ninth generation of the Kobikicho Kano family. From the age of five Gaho learned Kano-school painting under his father and Kano Shosenin (1823-1880). Amongst many pupils he and Kano Hogai (1828-1888) were regarded as the most highly skilled and both artists later became the pioneers who lead the modernisation of *nihonga*. In 1860 he became independent however during the upheaval of the Meiji Restoration it became harder to work as a Kano school painter. From around 1884 he was invited to establish the Tokyo Art School under Ernest Francisco Fenollosa and Okakura Tenshin where he taught as professor of painting after the school opened.

Many of Gaho's works produced during the period when he painted in the Kano school style in Kobikicho have been lost and few survive today. This pair is a rare example from this period which show his great sense and skill as a Kano school artist. On the right are three cranes in a spring scene, one tending to her chicks in a nest in the trunk of a large pine tree, white plum trees and bamboo grow beside a stream, a turtle on a rock to the left, and the mountains in the distance. The left screen shows an autumnal scene of cranes in flight and one perched in a pine tree growing from cliff overhanging a stream. Maple leaves gently fall from a tree. Clouds are rendered with sprinkled gold leaf and *seikin* (gold and silver alloy). This depiction of cranes and flowers in traditional Kano school style, however the bright colours enhanced with light *sumi* [black ink] show Gaho's splendid sense of colour and individuality as an artist.







116

**A TWO-PANEL FOLDING SCREEN DEPICTING CRANES**  
ANONYMOUS, EDO PERIOD (18TH CENTURY)

群鶴図屏風 二曲一隻  
江戸時代(18世紀)

Ink, colour and gold leaf on paper with cranes resting on the shore next to dwarf bamboo and reeds by a stream, pine and maple trees on two peaks in the distance amongst clouds  
166.5 x 179 cm.

£10,000-15,000

\$13,000-19,000

€12,000-17,000





\*117

**A FINE SILVER KORO [INCENSE BURNER]**

SIGNED TSUNEAKI, MEIJI PERIOD (LATE 19TH CENTURY)

銀製鴨香炉

銘 常明 明治時代(19世紀後期)

Modelled as a duck, with finely engraved details, gilt and copper eyes, *shakudo* beak, the feet in gilt, with fitted container and cover 15 cm. long

£15,000-20,000

\$19,000-25,000

€17,000-22,000



(signature)



\*118

**A PAIR OF VERY FINE MIXED-METAL-INLAID SILVER AND CLOISONNÉ VASES**

EACH SEALED OZEKI SEI, MEIJI PERIOD  
(LATE 19TH CENTURY)

銀製金工七宝象嵌蛇に菊図花瓶 一對  
銘 大開製 明治時代(19世紀後期)

Each spherical vase with long tapered neck, the patinated silver body inlaid in various metals in high relief including gold, silver, *shakudo*, *shibuichi*, copper and gilt with various flowers including chrysanthemums, plum, narcissus, peony, cotton rosemallow and wisteria, the shoulder and foot inlaid in various soft metals with lappets of stylised *ho-o* birds and flowers with foliage on a silver ground, the silver neck decorated with various coloured cloisonné enamels with stylised flowers and a band of clouds, ribboned and applied with a gold and silver coiled snake with *shakudo* eyes entwined around the lobed mouth rim in the form of a *kikyo* [Chinese bellflower], the tripod foot decorated in stylised *kiri* [paulownia], flowers and vine, with fitted wood storage box 21.5 cm. high each

(2)

£120,000-140,000

\$150,000-170,000

€140,000-160,000

The Musashiya company, operated by Ozeki Yahei and his son Sadajiro, were perhaps the most successful of the concerns selling high-quality decorative art during the Meiji era. Originally a dealer in pipes, Ozeki Yahei set up the Yokohama branch at 66 Main Street, probably under the management of his son Ozeki Sadajiro, soon after the port was opened in 1859. In 1877, both father and son exhibited commissioned pieces under their separate names in the first *Naikoku Kangyo Hakurankai* [National Industrial Exposition]. By 1880, the company is recorded as employing twenty-four people and dealing in enamels, bronzes, ivory, crystal, carvings, pins, fans, hardstones, tortoiseshell, lacquer, and a variety of ceramics.<sup>1</sup>

For examples with dragons coiled around the necks by Hasegawa Issei, see:

Oliver Impey and Malcolm Fairley eds., *Meiji no Takara: Treasures of Imperial Japan, The Nasser D. Khalili Collection of Japanese Art, Metalwork Part I*, (London, 1995), cat. no. 66.

Oliver Impey and Malcolm Fairley eds., *Meiji no Takara: Treasures of Imperial Japan, The Nasser D. Khalili Collection of Japanese Art, Enamel*, (London, 1994), cat. no. 80.

1. Joe Earle, *Splendors of Meiji: Treasures of Imperial Japan, Masterpieces from the Khalili Collection* (St. Petersburg, Florida, 1999), p. 94







The Komai workshop, circa 1915



(signature)

**\*119**

**A MAGNIFICENT PAIR OF INLAID IRON VASES FROM THE KOMAI WORKSHOP**

EACH SIGNED *KYOTOJU KOMAI SEI* [MADE BY KOMAI OF KYOTO], MEIJI PERIOD (LATE 19TH CENTURY)

金銀布目象嵌鉄地羅漢仙人図花瓶 一對  
銘 京都住駒井製 明治時代(19世紀後期)

Each in the form of a double-gourd, inlaid in gold and silver *nunomezogan* [fine damascene work], *hirazogan* [flat inlay] and *takazogan* [inlay in relief], wrapped with a lavish brocade of various patterns including flowers and auspicious geometric patterns, revealing four panels depicting Sennin and Rakan, the neck with grape vine below a band of key-fret design, the mouth rim with *shippo*, silver rims; signed on the sides 34 cm. high each

(2)

£250,000-300,000

\$320,000-370,000

€290,000-340,000











象眼製造  
駒井音治  
京都市古門前繩手東入

**O. KOMAI,**

MANUFACTURER & DEALER IN

**DAMASCENE WARES.**

(INLAID-WORK OF GOLD AND SILVER ON IRON WARE)

*No. 33, Furu-monzen Miyoshicho,*  
**KYOTO.**

**VISITORS ARE CORDIALLY INVITED TO  
SEE OUR FACTORY.**

A trade label for the Komai workshop, circa 1900

The Komai Company was established in 1841, and became famous throughout the world with Japan's participation in the International Expositions of the final decades of the 19th century following the Meiji restoration of 1867. The Komai technique of fine gold and silver inlaid into line-engraved patterns and onto a hatched iron surface was perfected by the end of the century under the directorship of Komai Otojiro (1842-1917) and his son.

These techniques had been developed in the early 17th century for use on iron arms and armour. Iron *tsuba* made with *nunomezogan* were the speciality of a number of makers in Kyushu, and several schools in Kyoto from the 17th century onward, and Komai Otojiro was himself first apprenticed to a *tsuba* maker. But none of the early Edo period wares could anywhere near compare in technical excellence and elegance of composition with Otojiro's mature work.

In addition to a number of select designs on pairs of vases the Komai studio also made large, impressive dishes with central designs of historical and legendary subjects many of which are recorded in the studio's design books.

This extraordinary pair of double-gourd shaped vases are carved with inter-woven ribbon-like swathes of textile all with repeated patterns of stylised geometric and floral forms in fine gold and silver inlay. The ribbons overlap in startling dissymmetry to reveal windows into another world - that of the 'Sennin', a group of Daoist immortal hermits depicted frequently in popular Japanese art. The Sennin are often confused with Buddhist Rakan (Arahats - the original ten disciples of the historical Buddha although frequently found in larger numbers up to five hundred), and some share the same attributes. They inhabit a world of rocky landscapes with rivers, waterfalls, trees and magical plants high in the clouds away from the encumbrance of life and death. Some can be identified by their own special attributes, such as Tekkai who is able to project his spiritual self along his expelled breath, and Chinnan who is able to conjure a dragon from his bowl. Others have a Buddhist appearance, like the hooded figure of Daruma-San (Bodhidharma) sitting in an attitude of contemplation on the upper part of one of the vases. The sennin took a hold on the Japanese imagination, and were depicted in all schools of art from the studious Kano to the sometimes frivolous Katsuchika Hokusai and other Ukiyo-e artists.

A pair of vases of similar size, also signed *Kyoto ju Komai sei*, and with equally unreal landscapes was sold in Christie's London, The Exceptional Sale 2016, 7th July 2016, lot 314, sale 11955.



119 (side view)





THE PROPERTY OF A GENTLEMAN

120

**A KOMAI DISH DEPICTING KANZAN AND JITTOKU**  
 SIGNED KYOTO JU KOMAI SEI [MADE BY KOMAI OF  
 KYOTO], MEIJI PERIOD (LATE 19TH CENTURY)

金銀布目象嵌鉄地寒山拾得図大皿  
 銘 京都住駒井製 明治時代(19世紀後期)

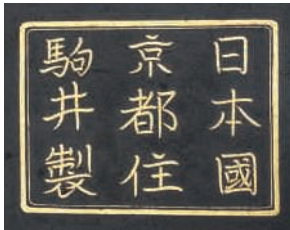
The large iron dish with a scalloped rim, inlaid in gold, silver and *shakudo* (gold and copper alloy), *nunomezogan* [fine damascene work], *hirazogan* [flat inlay] and *takazogan* [inlay in relief], the central roundel depicting Kanzan and Jittoku examining a scroll with a Buddhist figure amongst scrolling clouds, the lobes of Kanzan and Jittoku decorated lavishly with floral scrolls, *ho-o* birds and geometric designs, Jittoku holding his broom, surrounded by numerous reserves with various brocade designs including *shippo hanabishi*, auspicious patterns, grapes, waves, clouds and many varieties of geometric patterns, the outer border with another band of geometric designs, the signature framed with two dragons to the reverse  
 42.5 cm. diam.

£15,000-20,000

\$19,000-25,000  
 €17,000-22,000

For similar examples in the Nasser D. Khalili Collection, see Oliver Impey and Malcolm Fairley eds., *Meiji no Takara: Treasures of Imperial Japan, The Nasser D. Khalili Collection of Japanese Art, Metalwork Part I*, (London, 1995), cat. no. 14-19.





(signature)

\*121

**AN IMPRESSIVE LARGE KOMAI DISH DEPICTING A SCENE FROM MOMIJIGARI [MAPLE VIEWING]**

SIGNED *NIHON KOKU KYOTO JU KOMAI SEI* [MADE BY KOMAI OF KYOTO, JAPAN], MEIJI PERIOD (LATE 19TH CENTURY)

金銀布目象嵌鉄地紅葉狩図大皿  
 銘 日本国京都住駒井製 明治時代(19世紀後期)

The large circular iron dish with foliate rim finely inlaid in gold, silver, *shibuichi* (silver alloy), *shakudo* (gold and copper alloy) and copper *nunomezogan* [fine damascene work], *hirazogan* [flat inlay] and *takazogan* [inlay in relief], the central roundel depicting Lord Taira no Koremochi menaced by the Demon of Mount Togakushi beneath a maple tree, bordered by a band of key-fret design, surrounded by two dragons, the mouth of one is closed to represent the Buddhist incantation 'Un' and the mouth of the other is open to represent the incantation 'Ah', amongst brocade decorated with various designs, the rim with grape vine  
 54.5 cm. diam.

£80,000-120,000

\$100,000-150,000

€90,000-130,000

The tale of Lord Taira no Koremochi and the Demon of Mount Togakushi is from the *noh* play titled *Momijigari* and was later also adapted in to a kabuki play. Koremochi joins the princess at a maple picnic. Drinking sake he falls asleep and the princess turns in to a demon. This dish depicts the scene where Koremochi discovered the truth that the princess was in fact the demon.

For similar examples in the Nasser D. Khalili Collection, see: Oliver Impey and Malcolm Fairley eds., *Meiji no Takara: Treasures of Imperial Japan, The Nasser D. Khalili Collection of Japanese Art, Metalwork Part I*, (London, 1995), cat. no. 14-19, 21, 23.





\*122

**A MIXED-METAL-INLAID SILVER AND BRONZE VASE**

SIGNED *TOSHIYUKI KOKU* AND SEALED ON BASE *OZEKI SEI*,  
MEIJI PERIOD (LATE 19TH CENTURY)

銀銅製金工七宝象嵌三猿図花瓶

銘 壽之刻・大関製 明治時代(19世紀後期)

The ovoid vase with long tapering neck, the patinated bronze body applied with three high-relief monkeys *mizaru*, *kikazaru* and *iwazaru* ('not seeing', 'not hearing' and 'not speaking'), chased, engraved and inlaid in various metals in high relief including gold, silver, *shakudo*, copper and cloisonné enamel with foliage and vine beside a stream, the neck and foot in silver, the lobed rim in the form of a snowflake above a simulated molten motif, the foot decorated in various coloured enamels with stylised flowers and foliage

27.5 cm. high

£50,000-70,000

\$63,000-87,000

€57,000-78,000

For examples with a simulated molten motif by the Ozeki Company, see:

Oliver Impey and Malcolm Fairley eds., *Meiji no Takara: Treasures of Imperial Japan, The Nasser D. Khalili Collection of Japanese Art, Metalwork Part I*, (London, 1995), cat. no. 48, 50 and 51.







(detail of cover)

THE PROPERTY OF AN AMERICAN COLLECTOR

\*123

**A MAGNIFICENT SILVER KORO [INCENSE BURNER]**

SIGNED KAZUHIDE KOKU AND GOLD SEAL (SATO KAZUHIDE, 1855-1925), MEIJI PERIOD (LATE 19TH CENTURY)

銀製金工象嵌群鶏図香炉

銘一秀刻(佐藤一秀, 1855-1925) 明治時代(19世紀後期)

Of globular form with short neck and everted rim on three feet in the form of archaic masks, chased and inlaid in gold, *shakudo*, *shibuichi* and patinated copper with cockerels, hens and chicks, the neck with a band of gold key-fret pattern, the shoulder applied with two stylised paulownia in relief, the cover pierced, chased and inlaid in gold with a profusion of chrysanthemum flowers, with silver liner

12.7 cm. high

£100,000-150,000

\$130,000-190,000

€120,000-170,000



(signature)

Sato Kazuhide became an independent metal artist in 1876, producing work for the Imperial Household and international expositions, including the Paris Exposition of 1900. Also from Edo, he apprenticed under the metal masters Iwamoto Ikkan VII and Ozaki Kazuyoshi.

For a similar example by the artist, see:

Oliver Impey and Malcolm Fairley eds., *Meiji no Takara: Treasures of Imperial Japan, The Nasser D. Khalili Collection of Japanese Art, Metalwork Part I*, (London, 1995), cat. no. 9







\*124

**UNNO SHOMIN (1844-1915)**

A SOFT-METAL PANEL DEPICTING FUKUROKUJU

海野勝眠(1844-1915)

扇面彫金額 福祿寿

The soft-metal panel in the form of fan, carved, chiselled and inlaid in gold depicting Fukurokuju, one of the Seven Lucky Gods and the God of happiness, wealth and longevity, carrying a sacred *reishi* fungus and an auspicious bat, signed *Hosho so Shomin* and with *kao*, mounted, framed and glazed  
Panel: 39 cm. wide, frame: 39.4 x 57.5 cm.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

Unno Shomin is one of the greatest of the Meiji/Taisho period metal artists. He was born in the castle town of Mito (present-day Ibaraki Prefecture), and from the age of nine studied under his uncle Unno Yoshimori (Bisei) and Hagiya Katsuhira (1804-96), both leading makers of sword fittings of the Mito school. He was taught painting by Adachi Baikei and calligraphy by Take Sojiro during his years in Mito. Then with the name

Motohira (using one of the characters from Katsuhira's name), in 1871, he went to work in Tokyo. In 1890, Shomin was appointed to the Tokyo School of Art (present-day Tokyo University of the Arts), where he was to work with Kano Natsuo (1828-1898). He was made lecturer in metalwork in 1894.

Shomin won prizes at the first, second and several later Domestic Industrial Exhibitions. His work is considered second only to that of Kano Natsuo, who strongly influenced him, and is thought to have produced joint works with Shomin. Like Natsuo, Shomin was honoured as a *Teishitsu Gigeiin* [Imperial Artist] in 1896.

Shomin exemplifies the transition of the traditional metalworker from the manufacture of sword fittings to that of decorative objects. He assumed the name Shomin in reference to the great metal smith Yokoya Somin (1670-1733), who is credited with the perfection of *katakiri-bori* (sculpting with oblique cuts of the chisel in simulation of brush strokes). The *katakiribori* chiselwork of the present lot is particularly characteristic of Shomin, reflecting both his early study of calligraphy and Natsuo's influence.



(alternate view)

THE PROPERTY OF A GENTLEMAN

**125**

**A CLOISONNÉ VASE**

THE MARK OF KAWADE SHIBATARO, ANDO WORKSHOP,  
MEIJI PERIOD (LATE 19TH CENTURY)

七宝蝶図花瓶

安藤七宝・川出柴太郎 明治時代(19世紀後期)

Decorated in gold and silver wire and various coloured cloisonné  
enamels with three butterflies in relief on an unusual mottled  
bluish ground, silver rims

18 cm. high

£8,000-10,000

\$10,000-12,000

€9,000-11,000



THE PROPERTY OF A EUROPEAN LADY

**126**

**A PAIR OF SATSUMA VASES**

EACH SIGNED YABU MEIZAN, MEIJI PERIOD  
(LATE 19TH CENTURY)

薩摩色繪山水図花瓶 一對  
銘 藪明山 明治時代(19世紀後期)

Each vase of compressed body with slightly everted long neck, decorated in various coloured enamels and gilt on a crackled cream ground with a central band depicting a landscape with houses and trees on cliffs, boats on water and mountains in the distance, beneath and above bands of profusion of flowerheads, the lower body with peony above a band of flower and *karakusa*, the upper neck with a panel depicting numerous children at play and in various festival scenes beneath a band of geometric design, gilt seal on base  
14.7 cm. high each

(2)

£15,000-20,000

\$19,000-25,000

€17,000-22,000



**YABU MEIZAN,**

(PORCELAIN PAINTER.)

*Satsuma ware will be Painted by order.*



Counterfeits are made much of late.

Pay your good attention to this mark.

One price only.

No. 197, Naka Nichōme, Dōjima,  
OSAKA, JAPAN.

A trade label for the Yabu Meizan workshop

\*127

**A PAIR OF SATSUMA VASES**

EACH SIGNED *YABU MEIZAN*, MEIJI PERIOD  
(LATE 19TH CENTURY)

薩摩色絵山水図花瓶 一對  
銘 藪明山 明治時代(19世紀後期)

Each oviform vase with everted neck and foot, decorated in various coloured enamels and gilt on a crackled cream ground with a central band depicting a scene of fishermen in boats, houses, trees and further figures on river banks and mountains in the distance, the lower body with coiled bands of profusion of flowerheads and butterflies above the bands of geometric designs to the foot, the shoulder with a panel of figures and children in various festival scenes and costumes, the neck with bands of flowers and geometric designs, gilt seal on base 13.2 cm. high each

(2)

£15,000-20,000

\$19,000-25,000

€17,000-22,000



128

**AN IRON SOMEN [FULL-FACE MASK]**

SIGNED *RYU* (FUKUTAKE ICHIRO), SHOWA PERIOD  
(EARLY 20TH CENTURY)

総面

銘 龍(福武一郎) 昭和時代(20世紀前期)

The russet iron *somen* hammered from iron sheet, the nose and upper lip portion made separately and riveted to the face, the *yodarekake* [bib] hanging from a stencilled leather piece and composed of two tiers of lacquered iron *kozane* [scales]

£4,000-6,000

\$5,000-7,500

€4,500-6,700

The maker Fukutake Ichiro worked in Okayama province, achieving some fame with his artistic renderings of traditional armour masks.







129

**A NANBAN KABUTO [HELMET]**

EDO PERIOD (17TH - 18TH CENTURY)

南蛮兜

江戸時代(17-18世紀)

The russet iron helmet formed essentially from two major side pieces and a frontal piece, worked and hammered with raised curved ridges giving a feeling of flowing motion to the helmet, iron *fukurin* [edging] at fore and rear cover the major joints, four vertical curved rows of cylindrical studs intimate the decorative rivets of the traditional Japanese '*hoshi-bachi*' on a piece which would otherwise have had a more European ambience

£6,000-8,000

\$7,500-10,000

€6,800-9,000

The decorative wave-form surround to the bottom edge of the bowl is also found on the *Nanban*-inspired work of the 16th and 17th century helmet makers of Saika in Kii province. A gold-rimmed 'boar's eye' heart-shaped aperture at the crown would probably have held a decorative bow. The red lacquered five-tiered iron plate Hineno-style *shikoro* [neck guard] has *fukikaeshi* [turned -back portions] with gilt *fukurin* and applied gilt Shonai *katabami mon* [woodsorrel family crest] .





130

**A GOMAI-DO GUSOKU [ARMOUR WITH FIVE-PIECE CUIRASS]**

THE HELMET SIGNED NAGAMICHI, EDO PERIOD  
(17TH - 18TH CENTURY)

黒漆五枚胴具足  
兜銘長途 江戸時代(17-18世紀)

The armour with matching green silk with gold brocade lining and matching variegated reddish-orange silk *kebiki-odoshi* [close laced] lacing, the *zaboshi kabuto* [helmet with star-seated rivets] of sixty-two russet iron plates signed *Nagamichi*, five-tiered gilt and copper alloy *hachimanza* [decorative surround to central aperture], riveted iron *mabisashi* [peak] with gilt edging, *maedate* [fore-crest] of a leaping *karashishi* [lion dog], five tier black-lacquered iron *shikoro* [neck guard] formed of *shitsuze-zane* [laced plates simulating individual lamellae], small rounded *fukigaeshi* [return plates] with inlaid shell characters *ken* [firm] and *haku* [white], with gilt copper *fukurin* [edging], russet iron *menpo* [face mask] with expansive bristle moustache and detachable nose, with four tier black lacquered iron *yodare-gake* [bib], the five piece hinged cuirass of *dangai yokohagi* construction (horizontal riveted iron plates with upper and lower sections of laced lamellae), *kobire* [small shoulder pieces] of brigandine, seven tiered *kusazuri* [skirt] of lacquered hardened leather *shitsuzekezane*, *hyotan-gote* [sleeves with black lacquered iron rectangular and double-gourd shaped pieces on chain mail], seven tier *chu-sode* [shoulder guards] of iron *shitsuzekezane*, Etchu *haidate* [thigh guards], lacquered iron splint Shino *sune-ate*, with an armour box

£8,000-10,000

\$10,000-12,000

€9,000-11,000







**131**  
**A KOZUKA WITH RATS**  
 EDO PERIOD (19TH CENTURY)

赤銅魚子地金象嵌鼠扇図小柄  
 江戸時代(19世紀)

*Shakudo nanakoji kozuka* in a gilt setting, with rats, two of which carry brushes in their mouths, and folding fans, an open fan-paper with tiger and dragon in high relief, all in gold *suemon-zogan* inlay  
 10 cm. wide

£800-1,200

\$1,000-1,500  
 €900-1,300



**133**  
**A PAIR OF SHAKUDO MENUKI WITH CRANES**  
 SIGNED *SHOZUI KONEN ROKUJU-SAN* [SHOZUI AGED 63 YEARS], EDO PERIOD (18TH CENTURY)

赤銅鶴図目貫  
 銘 政随 行年六十三 江戸時代(18世紀)

4.2 cm. long (largest)

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

Accompanied by a certificate as a *Tokubetsu Kitcho Kodogu* [Especially Valuable Sword Fitting] no. 647 issued by the Nippon Bijutsu Token Hozon Kyokai [Society for the Preservation of the Japanese Art Sword] issued on 1st November 1972.



**132**  
**A FUCHI-KASHIRA WITH KIRIN**  
 SIGNED SOYO, EDO PERIOD (17TH CENTURY)

赤銅魚子地金象嵌麒麟図縁頭  
 銘 宗興 江戸時代(17世紀)

*Shakudo nanako* with gold inlay  
 3.7 cm. long (largest)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

(2)

**134**  
**A KAWARI-KABUTO [EXOTIC HELMET]**  
 EDO PERIOD (17TH CENTURY)

変わり兜  
 江戸時代(17世紀)

In the form of a stylised sea shell and fins of a marine creature built in an organic material onto an iron *zunari* [head-shaped] helmet, lacquered black and with gold lacquer striations defining the shell and silver *togidashi makie* floating marine shapes on the back, a broad *mabisashi* [peak], deeply embossed and carved gold-lacquered eyebrows and wrinkled forehead, the *shikoro* [neck guard] of five tiers of solid iron plate lacquered gold with blue lacing and red *hishi-nui* [cross-knots] on the lower plate, with small *fukigaeshi* [turned-back end portions] on the upper plate

£10,000-15,000

\$13,000-19,000

€12,000-17,000

Accompanied by a certificate of registration as a *Tokubetsu Kitcho Kodogu* [Sword Fitting Especially Worthy of Preservation] no. 65 issued by the Nihon Bijutsu Token Hozon Kyokai [Society for the Preservation of the Japanese Art Sword] on 4th October 1972.

Such exotic helmets became popular during the civil wars of the 16th century both as an expression of the wearer's individuality and the need to be clearly identifiable during the heat of battle when vision might be impaired by the smoke of gunfire on the field.







**135**  
**A ROUND YAMAGANE TSUBA**  
 EDO PERIOD (17TH CENTURY)

山銅地松透鐔  
 江戸時代(17世紀)

Of *yamagane* (unrefined natural copper alloy) with rounded rim pierced with distant pines, attributed to Higo province work  
 8 cm. diam.

£700-1,000

\$880-1,200  
 €790-1,100

**136**  
**AN ITOMAKI NO TACHI KOSHIRAE**  
 EDO PERIOD (18TH CENTURY)

糸巻太刀拵  
 江戸時代(18世紀)

Gold *makie* lacquered *Itomaki no tachi koshirae* [sword mounting with cord-wrapped scabbard], the *saya* with gold lacquer and gilt chrysanthemum and paulownia *mon*, metal fittings *shakudo nanako-ji* with gold inlaid *mon*, formal wear for a high ranking samurai  
 100 cm. long

£4,000-5,000

\$5,000-6,200  
 €4,500-5,600

Accompanied by a certificate of registration as a *Tokubetsu Kitcho Kodogu* [Especially Valuable Sword Mounting] issued by the Nihon Bijutsu Token Hozon Kyokai [Society for the Preservation of the Japanese Art Sword] on 23rd February 1959.

The cord-wrapped *tachi* was devised for use by mounted samurai, the wrapping on the scabbard preventing damage to the lacquered scabbards due to violent movement on horseback, and the *tachi* became formal wear for high-ranking samurai during the Edo period. Since ancient times the paulownia *mon* has been associated with the Imperial Family, but during the civil wars of the 16th century the Ashikaga, Oda, and Toyotomi families adopted the *mon*, which came to be used by their allies and Buddhist temples under their auspices. The use of variations of the Imperial Chrysanthemum also spread among temples and related samurai clans. The present *tachi* doubtless belonged to a high ranking samurai clan whose use of the *mon* implies a relationship with the Imperial Family.

137

**A SEKISHU NAGINATA-NAOSHI KATANA**ATTRIBUTED TO SADATSUNA, NANBOKUCHO PERIOD  
(14TH CENTURY)石州薙刀直し刀  
伝 貞綱 南北朝時代(14世紀)

A *naginata-naoshi katana* with *itame-hada*, copious *jinie*, *gunome-midare hamon* of *nie* with much variation, in *shirasaya*, attributed to Sadatsuna, the son of Naotsuna of Sekishu (Iwami) province, said to have been one of the ten disciples of Masamune of Sagami

*Sugata* [configuration]: *o-suriage naginata-naoshi shobu-zukuri*, even curve

*Kitae* [forging pattern]: *itame hada* flowing into *masame* on the *shinogi-ji* with *ji-nie* and *chikei*

*Hamon* [tempering pattern]: *midare-ba* with *gunome*, diverse *ashi*, *hotsure* with *kinsuji*, *tobiyakini*

*Boshi* [tip]: *yakitsume*

*Nakago* [tang]: *o-suriage*, single *mekugi-ana*, *katte-sagari* file marks, *kuri-jiri*

*Habaki* [collar]: double gilt copper

*Nagasa* [length of blade]: 70.9 cm.

*Koshirae* [mounting]: in *shirasaya*

Accompanied by a certificate of registration as a *Hozon Token* [Sword Worthy of Preservation] no. 357913 issued by the Nihon Bijutsu Token Hozon Kyokai [Society for the Preservation of the Japanese Art Sword] on 21st December 2000

£5,000-7,000

\$6,300-8,700

€5,700-7,800

During the Nanbokucho period the style of warfare changed from essentially individual combat between well armed groups of mounted samurai, to include conscripts from the farming communities, or '*kachi-musha*'. These soldiers would attack the mounted samurai in groups with arrows from a distance and cutting at the horse's legs with agricultural instruments to bring their enemy down. Long *naginata*, swords called '*o-dachi*', and *yari* (stabbing and cutting spears) became popular among the samurai. Although *naginata* were used by samurai in the Heian and Kamakura periods, the use of long bladed swords, *naginata*, and *nagamaki* became prevalent during the Nanbokucho and Muromachi periods.

The word *naginata* can be translated as 'long cutter' and applies to curved glaive-like blades mounted on long wooden poles. *Nagamaki*, or 'long bound', applies to long blades mounted on long poles bound with braid like the hilts of normal-length swords. Most existing blades were shortened during the Muromachi period, and the present example attributed to Sadatsuna of Sekishu is one such. The high *shinogi*, the slight broadening of the blade around the *mono-uchi*, and the fact that the *boshi* is *yakitsume* style owing to the re-shaping of the original deeply-curved *kissaki* all show that the blade was once of *naginata* or *nagamaki* type. Naotsuna, the father of the first generation Sadatsuna, is said to have been one of the ten disciples of the great smith Masamune of Soshu province working in the first half of the 14th century. The line continued during the Nanbokucho period with two or possibly three generations of Sadatsuna.





138

**AN OSURIAGE BIZEN KATANA**

WITH GOLD *KINPUN-MEI*, ATTRIBUTION TO MOTOSHIGE, NANBOKUCHO PERIOD (14TH CENTURY)

大磨上備前刀

伝 元重 南北朝時代(14世紀)

A fine broad early 14th century *o-suriage* Bizen *katana* length 66.5 cm., *itame-hada* with *utsuri*, *kata-ochi gunome hamon*, *ko-maru boshi*, with *bohi* grooves, attributed to Motoshige, working in the first half of the 14th century, *katana koshirae* with black lacquered *saya*, iron fittings with gold-inlaid *tachi-aoi mon* [crest with upright hollyhock leaves], round *tsuba* with prunus and hollyhock, gilt *menuki* of *goma-bashi* (Buddhist ritual tongs)

*Sugata* [configuration]: broad *shinogi-zukuri*, *iori-mune*, low curve, *chu-kissaki*

*Kitae* [forging pattern]: *itame* with some *nagare hada*, *ji-nie-utsuri*

*Hamon* [tempering pattern]: squarish *kataochi gunume-midare*, with *togari-ba*, of *ko-nie*

*Boshi* [tip]: *ko-maru* with *togari* tendency

*Nakago* [tang]: *o-suriage*, *katte sagari* file marks, two *mekugi-ana*, *kuri-jiri*

*Habaki* [collar]: single gilt

*Horimono* [carving]: *bohi kakitosu* both sides of blade

*Nagasa* [length of blade]: 66.5 cm.

*Koshirae* [mounting]: *katana koshirae ishime-ji* black lacquered *saya*, *fuchi*, *kashira*, and *kojiri* of black iron with inlaid gold *tachi-aoi mon* within circles, round iron *tsuba* with prunus and *aoi* in *sukidashi-bori* with gilt details, one *hitsu-ana* plugged with *shakudo*, the *menuki* gilt *goma-bashi* [ritual tongs]

£10,000-15,000

\$13,000-19,000

€12,000-17,000

The blade accompanied by a certificate of registration as a *Juyo Token* [Important Sword] no.3900 issued by the Nihon Bijutsu Token Hozon Kyokai [Society for the Preservation of the Japanese Art Sword] on 8th September 1980.

Dated works signed by Motoshige of Osafune in Bizen Province span the long period between the Showa (1312-1317) and Joji (1362-1368) eras, suggesting that there were two generations, although it has not been possible to define a border line between them. Many of his early works have *kataochi-gunome choji* similar to the work of Kagemitsu of Osafune working around the same time, and later pieces have large *saka choji* close to work of the Aoe school of Bitchu Province. This is a fine early Nanbokucho period work by the smith.



139

**AN OZAKI SHINSHINTO KATANA**  
 SIGNED TACHI-MEI OZAKI NAGATO  
 (NO) KAMI CHAKUSHI TENRYUSHI  
 MASATAKA AND ON THE URA TEMPO  
 JUNINEN NIGATSU HI [A DAY IN THE  
 SECOND MONTH, 1841] WITH AN  
 IMPRESSED SEAL

新々刀

銘 尾崎長門守嫡子天龍子正隆  
 天保十二年二月日

*Sugata* [configuration]: slender deeply curved *shinogi-zukuri*, *iori-mune*, *chukissaki*

*Kitae* [forging pattern]: fine *ko-itame*  
*Hamon* [tempering pattern]: *suguha* of *ko-nie*

*Boshi* [tip]: *ko-maru*

*Nakago* [tang]: *ubu*, single *mekugi-ana*, *kesho* and *osujigai* file marks, shallow *kurigata-jiri*

*Habaki* [collar]: single silver-clad  
*Nagasa* [length of blade]: 66.2 cm.

*Koshirae* [mounting]: *katana -koshirae*, ribbed black lacquer scabbard, *mokko shakudo tsuba* with basket weave and gold inlaid floral vine, *fuchi-kashira* of *shakudo* carved as basket weave with gold inlaid wind-swept paulownia, *menuki* of peonies in *shakudo* and gold inlay

£6,000-8,000

\$7,500-10,000

€6,800-9,000

The blade accompanied by a certificate of registration as a *Hozon Token* [Sword Worthy of Preservation] no. 370530 issued by the Nihon Bijutsu Token Hozon Kyokai [Society for the Preservation of the Japanese Art Sword] on 8th April 2005.

A leading *Shinshinto* smith, the son of Tomosaburo Takashige, Masataka moved from Osaka to Kyoto where he remained active until the early Meiji period.



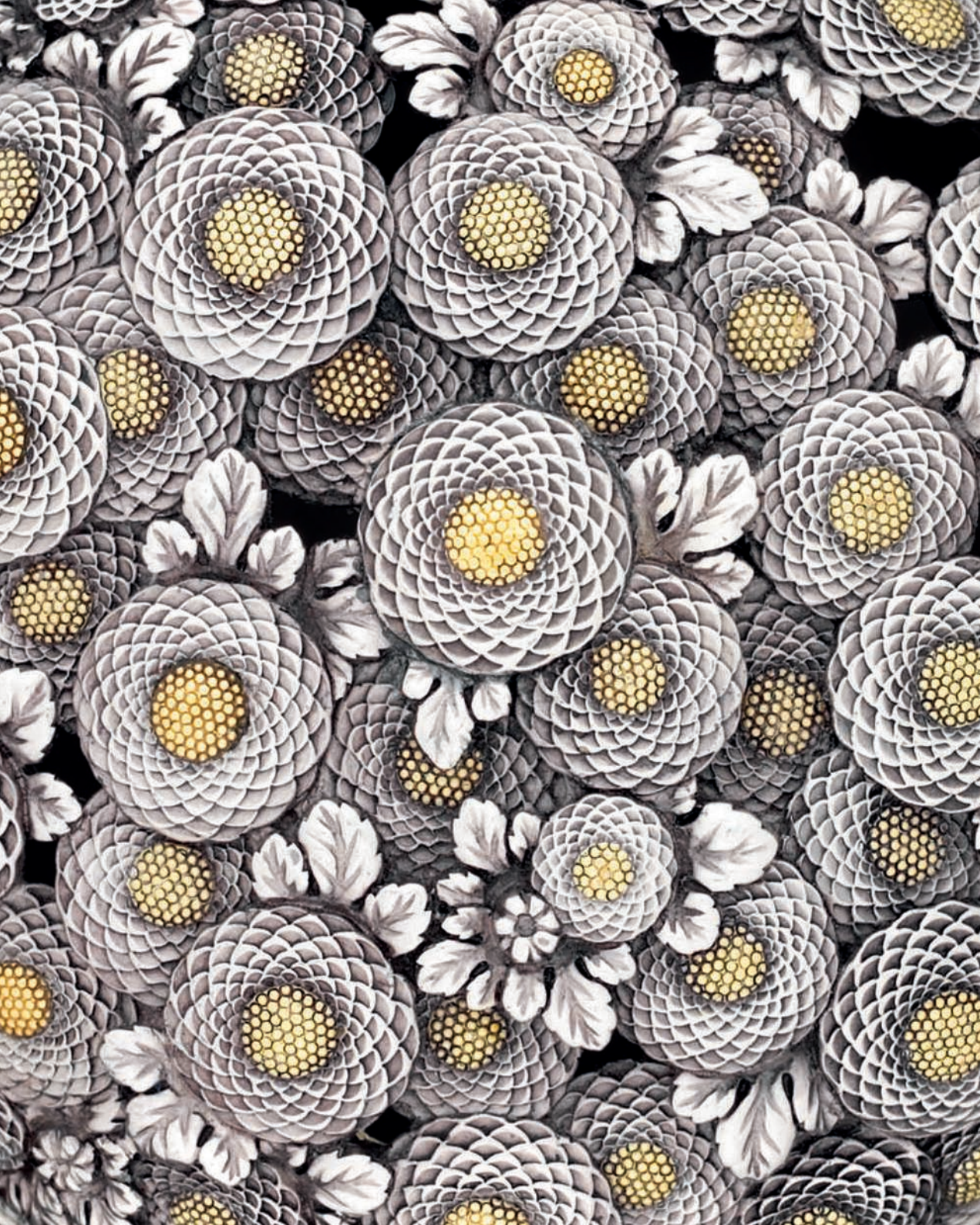
## GLOSSARY

<i>bundai</i>	writing table
<i>chawan</i>	tea-bowl
<i>fundame</i>	matt gold lacquer ground
<i>gyobu-nashiji</i>	lacquer ground of relatively large irregularly shaped flakes of gold or silver sprinkled and suspended in clear or yellowish lacquer
<i>harigaki</i>	lacquer surface incised in detail with a sharp instrument
<i>hiramaki-e</i>	basic lacquering technique in which metal powders are sprinkled onto wet lacquer and then covered with a further layer of transparent lacquer, <i>i.e.</i> low relief lacquer
<i>hirame</i>	flat gold and silver flakes used in lacquer decoration
<i>hirazogan</i>	level inlay
<i>jubako</i>	tiered food box
<i>kagamibako</i>	mirror box
<i>kinji</i>	polished gold lacquer ground
<i>kinpun</i>	gold powder
<i>kirikane</i>	geometrically cut out pieces of gold and silver
<i>maki-e</i>	generic term for lacquer decoration using powdered metals; see also <i>hiramaki-e</i> and <i>takamaki-e</i>
<i>mon</i>	family crest
<i>mura-nashiji</i>	sparse <i>nashiji</i> or <i>nashiji</i> sprinkled in patches
<i>nashiji</i>	very small, irregularly shaped flakes of gold or silver sprinkled and suspended in clear or yellowish lacquer
<i>nunomezogan</i>	fine damascene work
<i>roironuri</i>	polished black lacquer
<i>ryoshibako</i>	formal document box
<i>sennin</i>	semi-divine being of Chinese origin
<i>shakudo</i>	blue black patinated alloy of copper with a small quantity of gold
<i>shakudo nanako</i>	<i>shakudo</i> with a granulated ground stamped with a tiny cup-headed punch
<i>shibuichi</i>	grey-green patinated alloy of copper with varying quantities of silver
<i>shippo</i>	linked jewel pattern
<i>suzuribako</i>	formal box for writing utensils
<i>tachibana</i>	mandarin orange; <i>Citrus deliciosa</i>
<i>takamaki-e</i>	lacquering technique in which the design is built up in high relief either by repeated applications or by adding powdered charcoal or clay to the lacquer
<i>takazogan</i>	high-relief inlay
<i>tebako</i>	literally 'hand box' or 'handy box', a term often used loosely to describe cosmetic and accessory box
<i>togidashi</i>	lacquer technique in which the design is covered with several layers of lacquer; when these layers of lacquer are polished away the design reappears, flush with the new ground
<i>tsuishu</i>	thick layers of red lacquer carved in high and low relief











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### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue titled 'Symbols Used in this Catalogue for sale'.  
(b) Our description of any **lot** in the catalogue, any **condition report** and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and we should be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

(c) We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition report** will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition reports** may be available to help you evaluate the **condition** of a **lot**. **Condition reports** are provided free of charge as a convenience to our clients and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition report**.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report. The request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally recognised gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(2g).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a guarantor as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

#### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B(1a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bid identification and registration procedures including but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any of our offices or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction to or reject any bid.

### 2 RESERVE

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol \* next to the lot number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S

### RESALE ROYALTY

#### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

#### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_london@christies.com; fax: +44 (0)20 3219 6076).

#### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'art's resale right' when an **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price*

*(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, with the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not be responsible, in any circumstances, to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in type or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spottings, marginal tears or other defects not affecting the content of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the auction.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(i)(h) above and the **lot** must be returned to us in accordance with E2(ii) above. Paragraphs E2(i), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence. You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-03. SWIFT code: LOYDGB33. For our international bank account number: GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

You must cash subject to a maximum of £5,000 per buyer per year from our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank. (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us the difference between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment you may have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you owe us to pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(dv) shall apply.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we see appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.



## G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashier on +44 (0)20 7839 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific testing is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

### (g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol - in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We have no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are the only ones and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogue) unless otherwise noted in the catalogue. You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to these proceedings, shall be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to an arbitrator with exclusive jurisdiction in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authenticity warranty**: a genuine example, rather than a copy or forgery of;

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Heading** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
 3. In order to receive

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
 (a) have registered to bid with an address outside of the EU; and  
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for † and α **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All reinvoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
 Tel: +44 (0)20 7389 2886.  
 Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

**o**  
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

**△**  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

**◆**  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

**λ**  
Artist's Resale Right. See Section D3 of the Conditions of Sale.

**•**  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

**~**  
**Lot** incorporates material from endangered species which could result in export restrictions.  
See Section H2(b) of the Conditions of Sale.

**?, \*, Ω, α, #, +**  
See VAT Symbols and Explanation.

**■**  
See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

**△ Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol **△** next to its **lot** number.

**o Minimum Price Guarantees**  
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol **o** next to the **lot** number.

**◆ Third Party Guarantees/Irrevocable bids**  
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **◆**.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

**Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.**

"Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

"Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

"Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

"After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed..."/"Sealed.../"

In our opinion the work has been signed/dated/inscribed by the artist.

"With date.../"

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

### FOR PORCELAIN AND CERAMICS

- A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (eg. "a Ming vase")
- A piece catalogued "in the style of" a period, reign or dynasty is in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (eg. "a vase in Ming style")

(c) A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (eg. "Kangxi six-character mark and of the period").

(d) A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (eg. "Kangxi six-character mark").

(e) Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

### EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

**Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.**

1. OGATA KORIN\*

In our qualified opinion a work by the artist.

2. Attributed to OGATA KORIN\*

In our qualified opinion a work of the period of the artist which may be in whole or part the work of the artist.

3. Circle of OGATA KORIN\*

In Christie's qualified opinion a work of the period of the artist and closely related in his style.

4. School of OGATA KORIN\*

In our qualified opinion a work by a pupil or follower of the artist.

5. Manner of OGATA KORIN\*

In our qualified opinion a work in the style of the artist, possibly of a later period.

6. After OGATA KORIN\*

In our qualified opinion a copy of the work of the artist.

7. 'signed'

Has a signature which in our qualified opinion is the signature of the artist.

8. 'bears signature' and/or 'inscribed'

Has a signature and/or inscription which in our qualified opinion might be the signature and/or inscription of the artist.

9. 'dated'

Is so dated and in our qualified opinion was executed at about that date.

10. 'bears date'

Is so dated and in our qualified opinion may have been executed at about that date.

11. 'seal'

Has a seal which in our qualified opinion is a seal of the artist.

12. 'bears seal'

Has a seal which in our qualified opinion might be a seal of the artist.



## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection.

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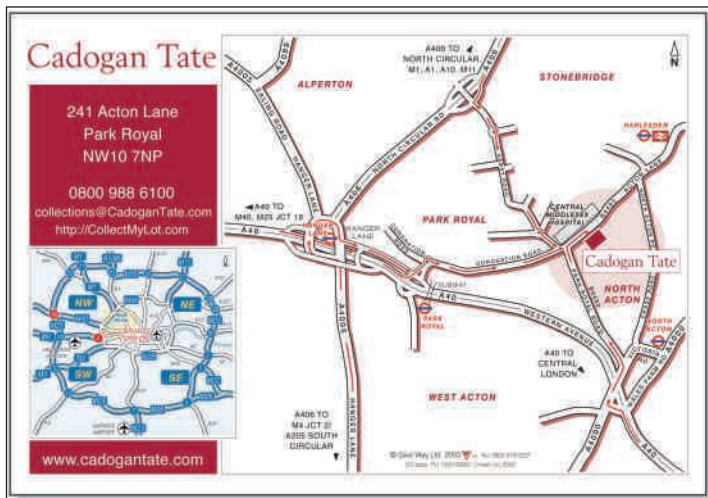
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

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ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.  
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.  
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Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

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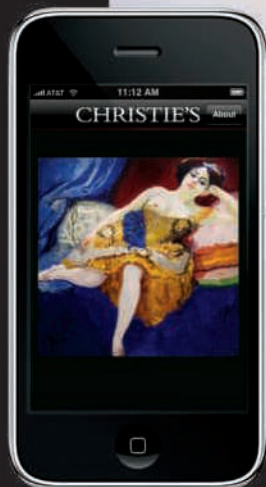
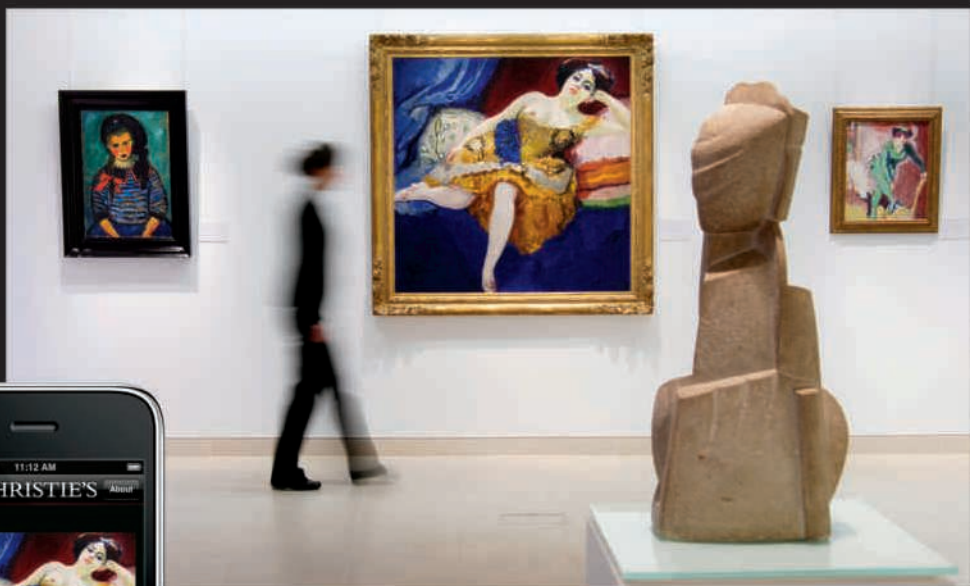






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