



A
S
O
B
I

SOUTH KENSINGTON

Tuesday 15 October 2013

CHRISTIE'S

INTERNATIONAL ASIAN ART DEPARTMENT

CHAIRMAN AND INTERNATIONAL HEAD

Jonathan Stone
Tel: +852 2978 9989

INTERNATIONAL DIRECTORS

Hugo Weihe
Tel: +1 212 636 2188
Amin Jaffer
Tel: +44 (0)20 7389 2939

INTERNATIONAL BUSINESS DIRECTOR

Lilly Chan
Tel: +852 2978 6756

Asian 20th Century & Contemporary Art

Eric Chang, *International Director & Specialist Head of Department*
Tel: +852 2760 1766

Chinese Ceramics & Works of Art

Pola Antebi, *International Director*
Tel: +852 2978 9950
Géraldine Lenain, *International Head*
Tel: +86 21 6279 8272
Rosemary Scott, *International Academic Director*
Tel: +44 (0)20 7389 2579
Leila de Vos van Steenwijk, *European Head*
Tel: +44 (0)20 7389 2578
Athena Zonars, *Senior International Director*
Tel: +1 212 636 2177

Chinese Paintings

Ben Kong, *International Specialist Head of Department*
Tel: +852 2760 1766

Indian & Southeast Asian Art

Hugo Weihe, *International Director & Specialist Head of Department*
Tel: +1 212 636 2188

Islamic Art

William Robinson, *International Director & Specialist Head of Department*
Tel: +44 (0)20 7389 2370

Japanese & Korean Art

Mark Hinton, *International Specialist Head of Department*
Tel: +44 (0)20 7389 2595
Katsura Yamaguchi, *International Director*
Tel: +1 212 636 2157

BUSINESS DIRECTORS

AMERICAS

Rachel Orkin-Ramey
Tel: +1 212 636 2194

ASIA

Nicole Wright
Tel: +852 2978 9952
Helen Lee
Tel: +852 2978 9982
Alexi Fung
Tel: +852 2978 6730

FRANCE

Virginie Barocas-Hagelauer
Tel: +33 (0)1 40 76 85 63

UNITED KINGDOM

Quincy Kresler
Tel: +44 (0)20 7389 2260

CLIENT DEVELOPMENT

Claudia Paradelo
Tel: +1 212 484 4813
Terence Poon
Tel: +852 2978 6755
Yinan Zhang
Tel: +44 203 219 6459

WORLDWIDE

AMSTERDAM

ASIAN 20TH CENTURY & CONTEMPORARY ART

Peter van der Graaf
Tel +31 (0) 20 575 5274

CHINESE CERAMICS & WORKS OF ART

Victor Bouman
Tel +31 (0) 20 575 5911

BANGKOK

Yaovane Nirandara
Punchalee Phenjati
Tel: +66 (0)2 652 1097

BEIJING

Jinjing Cai
Felix Pei
Dina Zhang
Tel: +86 (0) 10 6500 6517

DUBAI

Michael Jeha
+971 (0)4 425 5647

HONG KONG

CHINESE CERAMICS & WORKS OF ART

Chi Fan Tsang
Ruben Lien
Liang-Lin Chen
Jane Sze
Sherese Tong
Tel: +852 2760 1766

CHINESE PAINTINGS

Ben Kong
Kim Yu
Jessie Or
Amy Cheng
Carmen Shek
Sara Mao
Fu Qiang
Tel: +852 2760 1766

ASIAN 20TH CENTURY & CONTEMPORARY ART

Eric Chang
Joyce Chan
Marcello Kwan
Jane Yoon
Sandy Ma
Tel: +852 2760 1766

JAKARTA

Selina Patta Sumbung
Priscilla Tiara Masagung
Kevin Rahardjo
+62 (0)21 7278 6268

KUALA LUMPUR

Lim Meng Hong
Tel: +60 3 6207 9230

LONDON

ANGLO-INDIAN ART

Laura Lindsay
Tel: +44 (0)20 7389 2570

CHINESE CERAMICS & WORKS OF ART

Pedram Rasti
Marco Almeida
Cherrei Yuan Tian
Ivy Chan
Tel: +44 (0)20 7389 2577

CHINESE EXPORT ART

Caroline Allen (Consultant)
Tel: +44 (0)20 7389 2574

INDIAN MODERN & CONTEMPORARY ART

Damian Vesey
Anastasia Phillips
Tel: +44 (0)20 7389 2700

ISLAMIC ART

William Robinson
Sara Plumbly
Andrew Butler-Wheelhouse
Tel: +44 (0)20 7389 2374

JAPANESE ART

Mark Hinton
Tel: +44 (0)20 7389 2595

LONDON

(SOUTH KENSINGTON)

CHINESE CERAMICS & WORKS OF ART

Jeremy Morgan
Kate Hunt
Eleonora Mazzeo
Denise Li
Sing-Yan Choy
Tel: +44 (0)20 7752 3235

ISLAMIC ART

Romain Pingannaud
Xavier Fournier
Tel: +44 (0)20 7752 3233

JAPANESE ART

Anastasia von Seibold
Ayako Aso
Tel: +44 (0)20 7752 3127

TEXTILES

Patricia Frost
Tel: +44 (0)20 7752 3215

LOS ANGELES

CHINESE CERAMICS & WORKS OF ART

Christopher Engle
Tel: +1 310 385 2628

MUMBAI

Sonal Singh
Tel: +91 22 2280 7905

NEW YORK

ASIAN 20TH CENTURY & CONTEMPORARY ART

Ingrid Dudek
Zoe Chiu
Virginia Chiang
Tel: +1 212 468 7133

CHINESE CERAMICS & WORKS OF ART

Michael Bass
Nick Wilson
Margaret Gristina
Michelle Cheng
Jessica Chang
Vicki Paloympis
Tel: +1 212 636 2180

CHINESE EXPORT ART

Becky MacGuire
Tel: +1 212 636 2211

CHINESE PAINTINGS

Elizabeth Hammer
Tel: +1 212 636 2193

INDIAN & SOUTHEAST ASIAN ART

Hugo Weihe
Sandhya Jain-Patel
Tristan Bruck
Tel: +1 212 636 2190

INDIAN MODERN & CONTEMPORARY ART

Hugo Weihe
Deepanjana Klein
Sheila Parekh-Blum
Tel: +1 212 636 2189

JAPANESE & KOREAN ART

Katsura Yamaguchi
Heakyum Kim
Takaaki Murakami
Tel: +1 212 636 2160

PARIS

ASIAN ART

Mathilde Courteault
Tiphaine Nicoul
Zheng Ma
Tel: +33 (0)1 40 76 85 64

ASIAN 20TH CENTURY & CONTEMPORARY ART

Aurélia Chabrilat
Tel: +33 (0)1 40 76 85 83

SEOUL

Hye-Kyung Bae
Yunah Jung
Tel: +82 2 720 5266

SHANGHAI

Géraldine Lenain
Danqing Li
Grace Zhuang
Tel: +86 (0) 21 6279 8773

SINGAPORE

Wen Li Tang
Tel: +65 6235 3828

ASIAN 20TH CENTURY & CONTEMPORARY ART

Zineng Wang
Shuyin Yang
Tel: +65 6838 7202

TAIPEI

Ada Ong
Lihua Tung
Tel: +886 2 2736 3356

TOKYO

Seiji Inami
Gen Ogo
Masahiko Kuze
Tel: +81 (0)3 6267 1766



Mark Hinton
International Head of
Department



Anastasia von Seibold
Head of Sale



Ayako Aso
Junior Specialist

SPECIALISTS FOR THIS SALE

INTERNATIONAL SPECIALIST HEAD OF DEPARTMENT

Mark Hinton
Tel: +44 (0)20 7389 2595

HEAD OF DEPARTMENT

Anastasia von Seibold
Tel: +44 (0)20 7752 3127

JUNIOR SPECIALIST

Ayako Aso
Tel: +44 (0)20 7389 2881

ADMINISTRATOR

Mayu Taniguchi
Tel: +44 (0)20 7752 3106
Fax: +44 (0)20 7752 3145

BUSINESS DIRECTOR

Quincy Kresler
Tel: +44 (0)20 7389 2260

BUSINESS COORDINATOR

Katia Vraïmakis
Tel: +44 (0)20 7389 2093

EMAIL

First initial followed by last name @ christies.com (eg. Anastasia von Seibold = avonseibold@christies.com).

For general enquiries about this auction, email should be addressed to the auction administrator.

Front cover calligraphy © Shimoda Keiko
www.j-wcalligraphy.co.uk

ASOBI: INGENIOUS CREATIVITY

AND CERAMICS FROM THE COLLECTION OF BERNARD LEACH

Tuesday 15 October 2013

AUCTION

Tuesday 15 October 2013
at 10.30 am Lots 1-117 and
2.30 pm Lots 121-257
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ASOBI-9555**

KING STREET EXHIBITION

Friday	4 October	9.00 am – 4.30 pm
Saturday	5 October	2.00 pm – 5.00 pm
Sunday	6 October	2.00 pm – 5.00 pm
Monday	7 October	9.00 am – 4.30 pm

VIEWING

Friday	11 October	9.00 am – 5.00 pm
Saturday	12 October	11.00 am – 5.00 pm
Sunday	13 October	11.00 am – 5.00 pm
Monday	14 October	9.00 am – 7.30 pm

AUCTIONEER

Hugh Edmeades

SERVICES

ABSENTEE BIDS

Tel: +44 (0)20 7752 3225
Fax: +44 (0)20 7581 1403

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

TELEPHONE BIDS

Tel: +44 (0)20 7752 3225
Fax: +44 (0)20 7591 0987

CLIENT LIAISON

Aina Truyols
Tel: +44 (0)20 7752 3179

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at christies.com

STORAGE AND COLLECTION

Please refer to the important notice on page 208. Please note that Cadogan Tate's opening hours are Monday to Friday 9am to 5pm, and purchases transferred to their warehouse are not available for collection at weekends.

PAYMENT

BUYERS

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869

VENDORS

Tel: +44 (0)20 7389 2915
Fax: +44 (0)20 7581 5295

SHIPPING

Tel: +44 (0)20 7389 2712
Fax: +44 (0)20 7389 2869

STORAGE AND COLLECTION

Tel: +44 (0)20 7752 3248
Fax: +44 (0)20 7581 3321

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to Reserves

BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

[20]

christies.com

View catalogues and leave bids online at **christies.com**

CHRISTIE'S

ASOBI

Where would we be without play? A universal phenomenon, play allows societies to let off steam, although such outlets of course vary from culture to culture. The Japanese word for play, *Asobi*, covers a wide variety of concepts and activities, and, as has often been noted, it embodies features distinctive to Japan.

In traditional Japan, contests that seem like innocent games often had religious implications: horse races and sumo wrestling matches were offered as entertainment for the gods and had divinatory functions as well. Poetry contests too embodied a sacred element, as verse was considered one way of communicating with the gods. Word-play, puns, and diverting picture puzzles also feature prominently in Japanese culture.

The *Asobi* auction illuminates another aspect of play in Japan: the whimsical manipulation of form, medium, and subject matter in the service of art. This kind of play derives its effect in part from thwarting expectations. *Haniwa* figures, although charged with the serious function of guarding the dead, have a light-hearted feeling that seems at odds with their serious mission (lots 3-5). Their very fabrication entails an almost childlike delight in working the medium, as different bits of clay are rolled into buttons and tubes and pressed freely onto the surface. One expects a teabowl be round, not squished into an irregular shape (lot 16). Artists' play with the medium imparts almost human qualities to it. Japanese objects often seem to have uniquely expressive personalities; this teabowl seems to welcome the user's hands. Thousands of years ago the Japanese discovered how pure abstract form can generate an emotional response in the viewer. Of course we should not forget another staple of *Asobi*: the juxtaposition of extremely unlikely elements: the venerable Zen abbot Ikkyu Sojun (1394-1481) should not be seen in the company of prostitutes (lot 56) – but here he is pictured in a brothel! By juxtaposing two incongruous subjects, artists bring a smile to the lips of viewers and cause them to set aside, if only temporarily, more pressing quotidian matters.

The objects in this sale not only deepen our understanding of this endlessly fascinating culture, they enrich our connection with humanity.

References:

Christine Guth, *Asobi: Play in the Arts of Japan*, (Katonah, NY: Katona Museum of Art), 1992.

Johan Huizinga, *Homo Ludens: A study of the Play-element in Culture*, (Boston, 1955).

Tomoko Sakomura, *Japanese Games of Memory, Matching, and Identification*, Section 20 of Colin MacKenzie and Irving Finkel, ed., *Asian Games: The Art of Contest*, (New York, 2004), p.253-271.

Nobuo Tsuji, *Playfulness in Japanese Art*, The Franklin D. Murphy Lectures VII, (Lawrence: University of Kansas, Spencer Museum of Art), 1986.

Mitsukuni Yoshida, *Asobi: The Sensibilities at Play*, (Hiroshima: Mazda Motor Corporation, 1987).

THE AGE OF THE GODS – TREASURES FROM THE IMPERIAL TOMBS OF ANCIENT JAPAN

Victor Harris, Keeper Emeritus of Japanese Antiquities, British Museum

In 1868 Japan threw off the bonds of her feudal system, and government was wrested from the hands of the hereditary military Samurai class. At the same time she embarked upon a process of modernization to bring roads, railways, the telephone, motor cars and above all Western concepts of democracy and international intercourse.

Although with a new Constitution and, for the first time, government by elected representatives, the nominal head of the nation was the young Emperor Meiji, descended from a line of Emperors stretching back to the days before the first histories of Japan were compiled. The first Emperor was said to have been Jimmu Tenno, who was himself descended of the *kami*, the indigenous Gods of Japan. Shinto became established as the official religion of Japan with the Emperor accorded divine status, and the nation united in a patriotic fervour.

Until the Imperial Restoration of 1868 Japan had been almost completely isolated from foreign trade and relations since the early 17th century, but she now took her place among the industrial nations. In the wake of the demise of the feudal system much of the paraphernalia of old Japan, especially the arms and armour and other accoutrements of the samurai which were becoming superfluous in the modern era, was exported to admiring overseas collectors. The traditional technologies which had produced those objects was now turned to the manufacture of decorative articles suited to the Western taste. The Emperor himself became closely involved with the whole movement to build up and expand the nation on the international scene, to the extent that he personally bought objects exhibited at a series of 'domestic industrial exhibitions' held to encourage the artist-craftsmen.

Many Japanese students were dispatched overseas to study economics and industry. Whole Japanese families settled in England to study the sciences and to work on large scale projects - particularly shipbuilding. Indeed some of their descendants may still be found living in the industrial North.

But not only were Japanese students dispatched overseas to study Western technology - foreign specialists (the '*oyatoi gaijin*') were brought to Japan to assist with the industrial and social development of the nation. One of the *oyatoi gaijin* engaged by the Japanese government was a young chemist named William Gowland who went to Japan in 1872 to work at the Imperial Mint in Osaka where he first taught modern methods of refining metals, their analysis and the manufacture of a new Japanese coinage. Gowland stayed for sixteen years in the Japan he came to love and honour and he was himself to be honoured on his return to England with the Imperial decoration of a 'Knight of the Rising Sun 4th Class'. During his sixteen years in Japan he pursued his several hobbies of rowing, mountaineering, connoisseurship of the art history of the Maruyama Shijo school of painting and above all his study of Japanese archaeology centred on the stone chambered graves of the proto-historic Kofun [old tombs] period of the third to seventh centuries AD. Later in 1902 and back in England as Professor of Metallurgy at the Royal School of Mines, he became famous as the man who had re-seated a precarious sarsen stone at Stonehenge following the fall of a great lintel during a storm, and he



William Gowland (1842-1922)

was able to make an accurate dating of the monument which remains unchallenged to this day.

But it was in his attention to detail and the thoroughness and accuracy of his records and surveys of the burial mounds that Gowland's work on the archaeology of the Kofun period stood in advance of its time in the contemporary Japanese academic world.

During the Kofun period from around the 3rd to 7th centuries AD the provincial rulers of Japan, and later the emperors were buried in stone chamber tombs under mounds of earth. The most impressive of the Imperial mounds could be up to some hundreds of metres in length and of a characteristic 'keyhole' shape in plan surrounded by a moat. In the feudal days before the Meiji period a number of records of *kofun* then classified as Imperial tombs had already been published, such as the *Seiseki Zushi* [Plans of Ancient Sites] of the scholar Kiyokage Tsukui (1794-1875), and the *Ryobu Ichigusho* [Locations of Imperial Tombs] of 1854 by the same author. These were to aid Gowland in his explorations, although he came to disagree with many of the designations following his own examination of the sites; yet he did not feel free to disclose his controversial opinions before returning to England and publishing his paper 'The Dolmens and Burial Mounds of Japan' in 1897 (*Archaeologica* vol. 55).

With the democratic approach of the Meiji government those of the old tombs which were not recognized as Imperial were largely disregarded, and the ground they stood on was in many cases given into the ownership of the farming

populace, to be robbed first of their contents, then of their stones for building materials, and finally ploughed into the ground and oblivion in favour of rice paddies. Recognizing the importance of the burial mounds and chambers and spurred on by the fear of their loss to the world, Gowland altogether visited four hundred and twenty *kofun* sites and accurately surveyed one hundred and forty, recording and acquiring their contents wherever possible. He was able to collect samples of pottery and other grave goods from in and around the *kofun* and personally excavated a complete tomb at Shibayama (otherwise known as Shibamura) in Osaka prefecture, the contents of which, together with his whole collection, are now housed in the British Museum. The tomb was later dismantled and the only records of its existence are the drawings of the stone chamber made by Gowland, and the plan of the floor divided into a grid with the position of all the excavated material annotated.



A keyhole shaped tumulus at Mise Maruyama, Nara prefecture – the stone chamber is under the raised mound, as seen in 1886 under cultivation. Now believed to be the tomb of Emperor Kimmei (6th century). Gowland Collection.

But in addition to his valuable notes and drawings Gowland has also bequeathed to us a unique photographic record of many *kofun* sites. The technology of dry-plate photography had advanced during the 1870s and 80s so that Gowland was able to make photographic records of the sites he visited, many of which either no longer exist or can no longer be fully accessed as they have since been designated as Imperial tombs. His photographic record includes not only many images of *kofun* but also of objects which had previously been excavated from important tombs, many of which were kept in the Imperial Museum (now Tokyo National museum).

As Gowland's investigations progressed and became wider-known, both interested Japanese and other *oyatoi-gaijin* gave him advice and assistance. One such was the German geologist Heinrich Naumann, who had discovered the remains of a prehistoric elephant (named *palaeoloxodon naumanni* in his honour) and thus shown that Japan had once been connected by land to the Asian mainland. Naumann had been making a survey of the mineral resources of Japan under the auspices of the University of Tokyo which involved travelling all over the country. The coal and metal deposits he recorded were of course very relevant to Gowland's work at the mint, and the two men became close communicants. Naumann was to send Gowland hand-drawn maps indicating the whereabouts of *kofun*, and sometimes also sketches of the exposed stone chambers. He was also instrumental in Gowland's acquiring the fine horse bits and saddle fittings which had been removed from a stone chamber at Rokuya in Tamba province (Smith, Harris and Clark, *Japanese Art - Masterpieces in the British Museum*, (British Museum Press, 1990)), plate 18, and once sent Gowland a present of a

substantial fragment of an openwork iron sword guard, also now in the British Museum collection.

Other Englishmen living in Japan at the time included the diplomat Sir Ernest Satow (1852-1920) who was the British Ambassador between 1895 and 1900. Satow was in correspondence with Gowland over their mutual interests which included archaeology. He gave a paper on 'The Tombs of Kozuke (*kofun* in present-day Gunma prefecture) to the Asiatic Society of Japan of which he was a founding member, and during his years in Japan he built up a collection of colour prints by the enigmatic *ukiyo-e* artist Sharaku which later found a find permanent home in the British Museum together with the Gowland collection.

Gowland was helped in his ventures also by the eminent scholar and prolific writer Basil Chamberlain (1850-1935). Chamberlain writes with familiarity to Gowland in an undated letter; "Near the village of Osame, nearer Sumoto than Onokorojima is another mound having a rather artificial look. Your plan would be to take the steamer from Osaka to Sumoto and go by jinrikisha (rickshaw) from there to Fukura. You could take the Osame, Onokorojima, Junnin Tenno (the Emperor Junnin) and the mother's mound in regular succession and all in one day, if rapid inspection were sufficient". In 1882 Chamberlain published his translation of the earliest Japanese document, the *Kojiki* [Record of Ancient Matters (711-712AD)] which recorded the Japanese creation myths and a fabulous lineage of the heavenly *Kami* [Shinto deities] and their descendants - the Emperors of the nation.

Another contemporary, William Anderson (1842-1906), was appointed professor of Anatomy and Surgery at the Imperial Naval Medical College. Like Gowland Anderson was a practical scientific man, and like Gowland he came to love Japanese art, amassing a collection of more than 3,000 paintings. These were also to be acquired by the British Museum, catalogued by Anderson himself as *A Descriptive and Historical Account of Japanese and Chinese Paintings in The British Museum* (London, 1886). And like Gowland, Anderson was to be decorated with the Order of the Rising Sun on his return to England in 1880. His paintings collection included masterpieces by both famous and at the time little-known artists making the British Museum collection certainly the finest in Europe.

As Chamberlain was working on the *Kojiki*, the young William Aston (1841-1911), a diplomat and interpreter at the British Legation, similarly fascinated by the mythological histories of proto-historic Japan, had embarked on the huge task of translating the eighth century classic record of ancient Japan, the *Nihongi* (or *Nihon Shoki*, 8th century) into English; this was published in 1886 as *Nihongi - Chronicles of Japan From The Earliest Times to AD 697*. The work contains the creation mythology as does the *Kojiki*, but also a more realistic history and allusions to undoubtedly factual events, chronological records of the early rulers of Japan and their activities, and significantly their relationship with Korea. As Aston read through the *Nihongi* piece by piece he was able to send Gowland information about the early Emperors and the locations of their tombs adding to the data available from records of the amateur Edo period archaeologists. Aston visited archaeological sites both by himself and together with Gowland. His letter to Gowland of 21st February 1882 written from Kobe starts: "My Dear Gowland, On Sunday I went to see the mound of the Maiden of Unebi and her two lovers. They are exactly of the description of Satow's 'Futagoyama' - or 'twin hills', thus showing how much



the two were at least absorbed in the mythology as well as in the archaeology of Japan. And Gowland, writing to Aston on 11 July 1883: "... I had a capital day today at our dolmen work writing descriptions of the misasagi (Imperial tombs) visited in order to tabulate them. ...I have been thinking that we might make a forced march into Tamba on Saturday/Sunday if the weather is perfectly fine...."

Later, Gowland formed an association with the American scholar Romyne Hitchcock of the Washington National Museum (now the Smithsonian Institute), another *oyatoi gaijin* who was employed between 1886 and 1888 to teach English at a school which later became a faculty of Kyoto University. Hitchcock was a skilful photographer and he and Gowland re-traced the latter's steps of the previous several years in order to photograph the sites Gowland had visited. On his return to America Hitchcock published their work as *The Ancient Burial Mounds of Japan* in 1891, pre-empting Gowland's own report by six years, but in it he acknowledged Gowland's authority on the subject.

But while Gowland and his contemporaries in Japan were absorbed in Japanese archaeology, momentous discoveries were being made in Europe. Shortly after the Meiji Restoration, in 1873, the year after Gowland arrived in Japan, Heinrich Schliemann had discovered what he believed to be the treasure of King Priam in a stone tomb at an archaeological site now accepted as being the Troy of Homeric saga. The 'cache of gold' and excavations at Troy gave fact to the tales of ancient Greek adventure contained in the Homer's *Iliad* and Virgil's *Aeneid*. The world was shaken with the import of the find. Though a scientist, Gowland would have been schooled in the Greek classics from an early age and must have been emotionally moved on hearing the news. And this was not many decades since the publication of *Vestiges of the Natural History of Creation* by Robert Chambers in 1844, and of Darwin's *The Origin of Species* in 1859. These studies had brought to the fore the debate of the question of the divine creation and the relevance of archaeology to the concept of evolution. The scientific approach to the understanding of the age of the world and the parallels between the Greek and Japanese myths surrounding the supposed 'Age of the Gods' in those two cultures, together with the recently discovered artefacts which brought substance to the myths, must have inspired Gowland in his relentless studies over the years. He was to record: "*Another curious form from a dolmen in Kawachi is the triple vase, consisting of three vases fastened together on a pedestal (Plate XLI. fig.2). This vessel resembles, both in size and form, one which was dug up by Dr. Schliemann at Troy*".

Schliemann's timely find had coincided with the establishment of Shinto as the national religion of Japan, and a widespread belief in the creation myths, according to which the Imperial family were in direct descent from the first Emperor, Jimmu Tenno, himself a direct descendant of the Sun Goddess. As Schliemann's excavations had brought to light the legendary Troy and with it a renewed interest in Greek mythology, so the Meiji period studies and excavations of the *kofun* had brought to light the treasures of Japan's own mythological past as recorded in the *Nihongi* and *Kojiki*.

Although the Imperial tombs were held sacrosanct and although many *kofun* which had not even been designated as Imperial tombs had never been thoroughly excavated, others were examined following storm or other natural damage which had exposed the burial chambers. In 1872,

the year of Gowland's arrival in Japan, the mound covering 'Daisen Kofun', the tomb of the sixteenth Emperor Nintoku, collapsed. The chamber thereby exposed contained fine quality iron armour, a sword with gilt fittings and other objects of ceramic, iron and glass, now housed in the Boston Museum of Art. Others had previously been excavated during and before the Edo period, although not all of the excavated material survives.

Objects found in the *kofun* include pottery vessels, body adornments, armour, horse trappings, and most significant of all the *Sanshu no Jingi*, the three sacred treasures, the Sword, the Mirror and the Jewel. According to the *Nihongi* the original three treasures were the Yasaka jewel, the Yata-no-Kagami (eight - hands mirror), and the sword named Kusanagi [grass cutter] given by the Sun Goddess to her grandson Ninigi-no-mikoto, whose own grandson was to become the first Emperor Jimmu. In the Shinto religion the three objects are regarded as the *goshintai*, the earthly representations of the kami, and they were absorbed later into Buddhism as the attributes of various deities. In the historical period and even to the present day the three objects remain surrounded by a mystique, such that the sword, for example, is still held in veneration as an object of art and spirituality, and swordplay itself is considered a spiritual devotion. In the Buddhist context the jewel became the treasure of Buddhist enlightenment, and the mirror a reflection of truth in the illusory world. All three objects are found on paintings and sculpture of Buddhist and Shinto deities.

Gowland excavated specimens of the three ritual objects, the Shibayama site yielding an iron sword together with daggers with the remains of gilt copper fittings, and jewels. Although iron swords corrode easily and few survive in their original form, gilt copper fittings such as sword pommels (lot 7) indicate the sophistication of metalwork and the grandeur of the armoured nobility of the age. In the Shibayama assemblage there are also three fine large and rare examples of comma-shaped *magatama* [curved jewel] beads of chalcedony, rock crystal and steatite representing the jewel of the *sanshu no shingi* and a large number of smaller beads, and gilt copper components of horse trappings.

Another artefact associated with *kofun* is found buried in rows defining the contours of the earthen mounds. These are *haniwa*, low-fired ceramic sculptures which appear in their most basic form as cylindrical hollow columns. Gowland calculated that there must have been more than four thousand such cylindrical *haniwa* buried on one of the larger mounds which he surveyed. He was able to obtain fragments of cylindrical *haniwa* from several sites, including some which are now designated Imperial mausolea. But of more interest perhaps are those sculptural *haniwa* made in the form of people, animals, houses, and utilitarian objects which have been supposed to be associated with ritual practices. These have been found in array on the terraces of the 'keyhole' mounds as if set pieces in a theatrical scene. Among those *haniwa* the figures of animals and humans are particularly prized. The human sculptures cover a wide range of persons and occupations including rustic workers, palace attendants, civilians, warriors in armour and nobles. Gowland's own great pride was the figure of a serving girl, wearing a necklace of spherical beads - the only such figure he was able to acquire.

ANTIQUITY



THE PROPERTY OF A TRUST

1

A JOMON VESSEL

JOMON PERIOD (3000-2000BC)

Low-fired reddish clay, some areas blackened from use, the body decorated with impressed scrolling cord pattern, the neck rim with applied string-shapes and further cord pattern

56cm. high

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

The result of Oxford Authentication Ltd. thermoluminescence test no. N113, is consistent with the dating of the object.



PROPERTY FROM AN AMERICAN COLLECTOR

2

A YAYOI VASE

YAYOI PERIOD (1ST - 2ND CENTURY)

Of low-fired reddish clay, slightly burnished with added vermillion
28.7cm. high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

The earliest manifestations of Yayoi pottery in Japan occurred in northern Kyushu and then spread to eastern Japan as far as Sendai. Compared to Jomon, Yayoi ceramics are more thinly formed and have refined rims. Surface designs are rare and when they occur they are simple and clean.

The above vase is of a type which is usually found in the northern area of Fukuoka. Beneath the wide rim there is a decoration of vertical lines which was produced by burnishing with a bamboo spatula before firing. The vermillion colour was produced by the application of red earth.

The result of Oxford Authentication Ltd. thermoluminescence test no. N113 is consistent with the dating of this lot.



THE PROPERTY OF DR. AND MRS WILLIAM T. PRICE

*3

A HANIWA FIGURE OF A WOMAN

KOFUN PERIOD (6TH - 7TH CENTURY)

Of low-fired reddish clay, her hair tied up with a ribbon, incised earrings, a necklace, and a *magatama* suspended from a belt around the body, indicating she may be a *miko* [shrine maiden], the face with markings of whitish pigment, both hands held to the waist
52.5cm. high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

The early use of red iron oxide is first found on pottery and in the colouration of lacquer from as long ago as the Jomon period, since when it has been used decoratively in association with concepts of health and cleanliness. Mercuric and lead oxides were also used. It is the colour most associated with Shinto, and is often painted on the *torii* arches in shrines. White lead oxide was also used as in this example. The Gishi Wajin den of the 3rd century Chinese Wei Chronicle tells that all Japanese irrespective of age tattooed their bodies, and the use of black and red body decoration on *haniwa* suggests that the practice could have been widespread in the 6th century. Mercuric oxide, which is a brighter red, was used in considerable amounts in some *kofun* burial chambers where it possibly had a purification function.

The result of Oxford Authentication Ltd. thermoluminescence test no. N113g72 is consistent with the dating of this lot.

THE PROPERTY OF A EUROPEAN GENTLEMAN

4

A HANIWA MODEL OF A HORSE

KOFUN PERIOD (6TH-7TH CENTURY)

Of low-fired reddish clay, the boldly modelled standing horse with a bridle and mane tied in a knot at the forehead, the surface with some reddish pigment

82.5cm. high

£30,000-50,000

US\$46,000-75,000

€34,000-56,000

PROVENANCE:

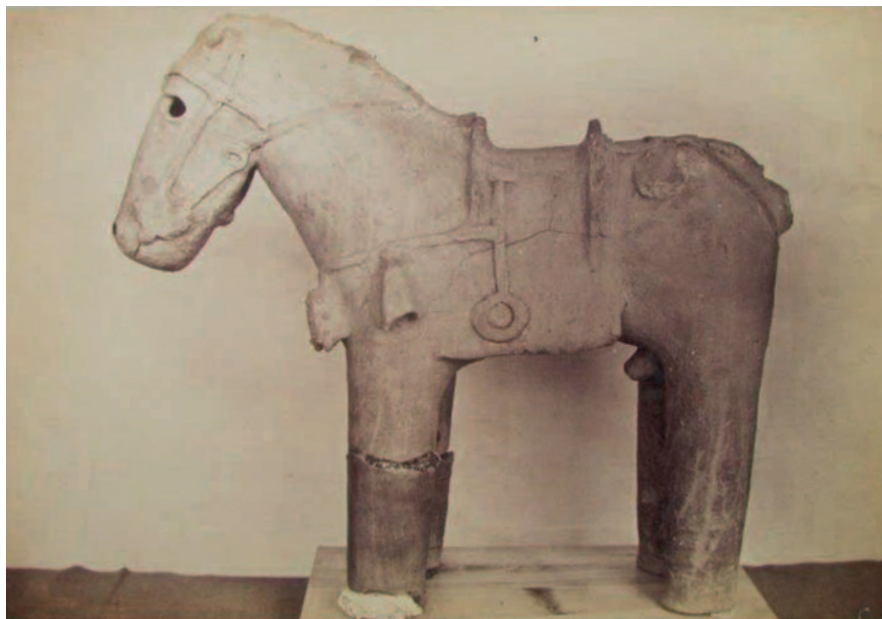
By repute, Alberto Giacometti

The result of Oxford Authentication Ltd. thermoluminescence test no. N113g69 is consistent with the dating of this lot.

Haniwa of armoured warriors and horses of the fifth 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 (uncertain dates) 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 fourth and beginning of the fifth 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 trapping found buried in the stone chambers of some tombs.

The celebrated *haniwa* of a caparisoned horse in the collection of the Tokyo National Museum which was recorded by Gowland (below) has since been enhanced with the addition of formerly missing parts of the harness, mane and tail. Now restored to its original condition it can be seen as a close relative of this present fine *haniwa* (right). The importance of the horse to the early Yamato Emperors ensured that it would forever be associated with the Shinto pantheon, and to this day a pair of horses, a black and a grey of pure white, are kept in the shrine of the Sun Goddess at Ise, reflecting the events of fifteen hundred years ago, and thus preserving the grand scheme of the gods as portrayed in the early unification myths.

Similar examples with a saddle are in the collection of Tokyo National Museum, www.tnm.jp, reference number J-838 (Important Cultural Property), J-5769, J-20684, J-21154, J-36736



Haniwa of a horse from Musashi Province, photographed in the Imperial Museum by William Gowland in the 1880s. Gowland Collection.





5

THE PROPERTY OF A LADY

5

A HANIWA FIGURE OF A MAN HOLDING A SWORD

KOFUN PERIOD (6TH CENTURY)

Of low-fired reddish clay, shaped into the torso of a man with a wide brim hat, hair in *sage-mizura* style (ancient hairstyle with plaits), a single necklace, three belts and a sword with both arms held downward, wood stand

83cm. high (excluding stand)

£8,000–10,000

US\$12,000–15,000

€9,000–11,000

PROVENANCE:

Bluett and Sons

Accompanied with a certificate from Masanori Matsubara, Curatorial Consultant, Okura Art Museum, Tokyo, dated 1969

The result of Oxford Authentication Ltd. thermoluminescence test no. N113g71 is consistent with the dating of this lot.

ANOTHER PROPERTY

*6

A BRONZE KORO [INCENSE BURNER]

MUROMACHI - MOMOYAMA PERIOD (16TH CENTURY)

Cast in two sections and hinged as a long eared hare looking upward with a decorative cord around its neck

17cm. high

£10,000–12,000

US\$16,000–18,000

€12,000–13,000

The 8th century document *Kojiki* tells of a Hare of Inaba which tricked some sharks into being used as stepping stones across the sea. Affronted, the sharks tore off his coat leaving him in agony until the deity Okuninushi-no-Mikoto helped him by advising him to bathe in fresh water. The hare was then revealed as a deity himself, and as such is enshrined in the Hakuto-Jinja [white hare shrine] in Izumo province. The 10th century document *Engi Shiki Shozui* tells us that the white hare is the spirit of the moon, and that he lives for a thousand ages, while popular folklore tells of the hare who made his way using stepping stones to the moon, where he may still be seen pounding rice to make *mochi*. A connection between the moon and the hare is found elsewhere in Asia where the hare is one of the twelve animals of the zodiac, and an ancient Chinese saying tells 'In the Sun a golden bird, in the Moon a jewel hare'. Hares became popular among the samurai class during the Momoyama period, and were a favourite subject for screen paintings. Helmets of the time are found modelled in the shape of a hare's head, sometimes quite realistic and sometimes stylized. Momoyama period clan *mon* [badges] also have hares as the theme, some showing a hare encircled by waves against the moon.

This appealing bronze *koro* [incense burner] might have been used at the time when the warring daimyo vied with each other for an opulent lifestyle, building great castles decorated with gorgeous folding screens painted on gold leaf (see Lot 23). The Tea Ceremony was widely practised by the daimyo sometimes on a lavish scale with many guests, and sometimes quietly in the tradition of Sen-no-Rikyu. Toyotomi Hideyoshi (1536–1598) himself was an adherent of the Tea Ceremony, and even had a folding portable Tea House carried with him on his campaigns. It is tempting to imagine this *koro* having been owned by a daimyo whose banner carried the device of a hare, using it as an essential part of his Tea Ceremony.





THE PROPERTY OF A TRUST

7

A GILT BRONZE SWORD POMMEL

KOFUN PERIOD (6TH CENTURY)

Cast and pierced with two stylised dragons holding a *tama*, within a stylised archaic design ring, the bronze with green patination and gilt 9cm. high

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

The first iron swords were introduced into Japan from China around the 2nd or 3rd century AD. They were double-edged with an annular pommel formed integral with the blade by bending the end of the tang round into a circle. Later iron swords had separate gilt bronze pommels which it is believed came from Korea to Japan around the 4th century during the middle Kofun period (the age of ancient tombs, 3rd–7th centuries AD). The pommels of those swords were of bronze or copper cast into a ring with various decorative motifs around the periphery and formed in positive silhouette inside the ring. They might be standing petal or trefoil decorations, the head of a single phoenix (V. Harris and N. Ogasawara, *Swords of the Samurai* (British Museum Publications, 1990), plate 1), or other motifs. Two striking early cast bronze pieces, one with a trefoil within the ring and other floral-like pieces on the outer edge, and one with a model of a thatched building surmounting it, were both excavated from the Todaijiyama *kofun* at Tenri city in Nara in 1961. A valuable gold-inlaid inscription on the iron blade of one of them indicates that it was made in China during the Eastern Han dynasty in the Zhongping era (184–189AD). It has been conjectured that the sword might be one of those presented to Queen Himiko of the Yamatai people by the Emperor of China around that time, as recorded in the *Chronicles of Wei* of the 3rd century Chinese Tale of Three Kingdoms. It is thought most likely that original plain iron rings formed at the end of the grip were replaced by the gilt bronze decorative pieces in Japan at the time the tomb was constructed two centuries later.

Pieces of the sixth century when Japan was perfectly unified under the Yamato Emperors typically had either single or opposed twin phoenixes or dragons made in a separate fire-gilded bronze plate fixed within the cast ring. The present pommel which has two symmetrical stylized dragons biting at the same jewel is almost identical to that illustrated in the collection of Tokyo National Museum (Sato Kanzan, *Token Nippon Bijutsu* Series no. 10, (Tokyo, 1966)). It is a rare and valuable reminder of the power behind the unification of Japan under the Yamato court, and the importance of the sword as one of the 'Three Sacred Treasures' as described in the earliest histories of the nation.

8

A KYOZUTSU [SUTRA CONTAINER]

HEIAN-KAMAKURA PERIOD (12TH-13TH CENTURY)

The cylindrical bronze body oxidised with a green patination, the domed cover with a finial in the form of a *stupa*, the interior with the remains of a sutra

29.6cm. high

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

During the Heian and Kamakura periods with the rise of the Pure Land sect of Buddhism there arose a strong belief in *Mappo*, the third age of Buddhism and its decline until the coming of Miroku [Maitreya], the future Buddha. Some believed that *Mappo* was imminent, while others held that it started in the year 1052. The practice of preserving the Buddhist Law against the coming of the future Buddha in the form of the written sutras became widespread during the 12th and 13th centuries. The sutras were placed into containers, of stone, iron, or bronze, which were then often placed within outer ceramic containers of similar form. They were then placed buried, usually in *kyozuka* [sutra mounds], the more elaborate of these being formed of stone chambers and concealed under a mound of earth on mountain tops, the grounds of temples, or other such safe places. This container is cylindrical with a circular domed lid surmounted by a finial in the form of a seven-stage stupa, a pagoda-like receptacle in the shape of the reliquary of the remains of Shakamuni, the historical Buddha.

Among similar pieces with such a finial is the Important Cultural property in the collection of Tokyo National Museum which is unusually decorated with glass beads and copper discs suspended from around the lid. An inscription states that extracts from the Lotus Sutra were placed in the container, and that it was buried in 1123.

The present *kyozutsu* contains the degraded remnants of a written sutra scroll. As an object which was intended never to be seen again by man until the coming of the next Buddha, it possesses a quiet dignity reflecting the selfless nature of the devout Buddhists who buried it.



8 (detail of the interior)



9

A BIZEN TACHI

SIGNED UNJI, LATE KAMAKURA PERIOD (14TH CENTURY)

Sugata [configuration]: *hon-zukuri*, *iori mune*, *Kyo-zori* curvature 2.8cm, *chu-kissaki*

Kitae [forging pattern]: *itame* with *mokume*, *jine*, *jifu*, *midare utsuri*

Hamon [tempering pattern]: *suguha* with variations, *ko-midare*, *ko-choji*, *yo*, fine *kinsuji*, *sunagashi* rich in *nie*

Boshi [tip]: shallow *notare-komi* and *komaru* with faint *togari*

Nakago [tang]: *suriage*, *sujigai* file marks, two *mekugi-ana*, two character signature near the *mune* on the *tachi omote* close to the *nakago-jiri*, *kirijiri*

Nagasa [length of blade]: 74.8cm.

Koshirae [mounting]: black-lacquered *tachi* mounting with matching fittings of black *migakiji shibuichi* engraved with *karakusa* (20th century)

£50,000–70,000

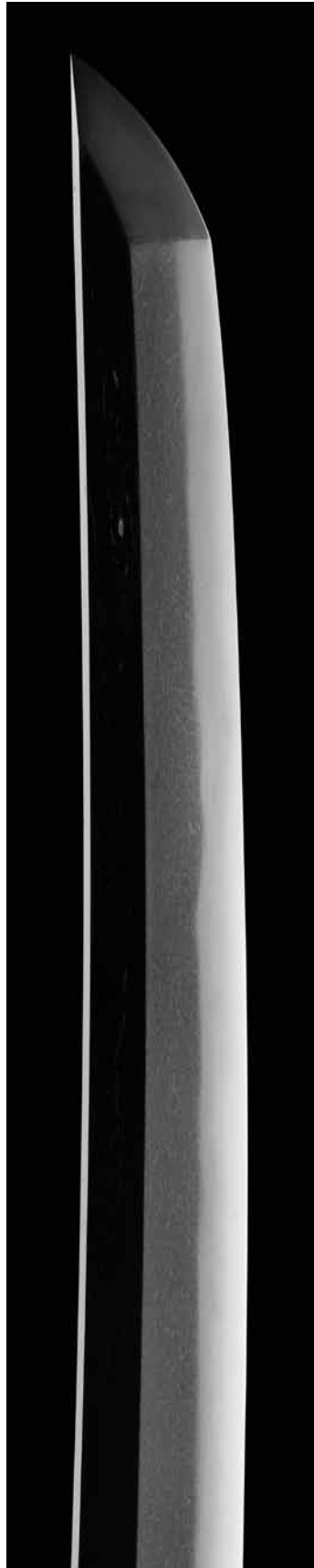
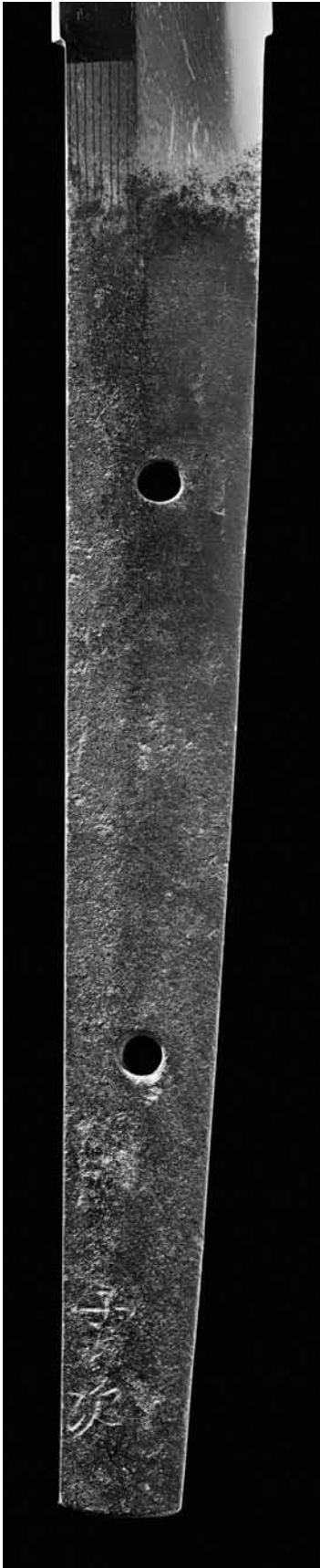
US\$76,000–110,000

€57,000–79,000

The blade accompanied by a certificate of registration as a *Juyo Token* [Important Sword] no. 8757 issued by the *Nihon Bijutsu Token Hozon Kyokai* [Society for the Preservation of the Japan Art Sword] on 25th May 1990.

The three successive generations of the smiths Unsho, Unji, and Unju lived at Ukan no So in Bizen province (present-day Okayama prefecture) the main centre for the production of swords during the 13th and 14th centuries. The name of their village 'Ukan' was later written as 'Ugai', and the school has been known by both names. They became known as the 'Unrui', or 'Kumo' school from the first character *un* (read *Kumo* – cloud) of their names. It is said the first generation Unsho together with his son Unji made a sword or swords for the Emperor Godaigo, who gave them the *Kumo* character.

The blades differ from those of other schools in Bizen province at the time, and they display characteristics of the Aoei group of neighbouring Bitchu province. Unsho is thought to have originally moved from Yamashiro to Bizen, and both Yamashiro and Yamato influences can be detected in his work. Unji is believed to have been most active during the second decade of the 14th century, and his son thereafter, although some authorities suggest four generations of the school. It is difficult to distinguish between the signatures of the first and second generations, but the even curve and lack of *fumbari* on this sword would suggest work of the second generation who was active around the middle of the 14th century. It is altogether a beautiful and healthy example of the work of the school.





THE PROPERTY OF A LADY

10

A SIX-FOLD SCREEN

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

Ink and gold leaf on paper with buddhist calligraphic inscriptions which can be read from the right as follows:

Shinko sho tendhi [The light of god illuminates the world]

Chokuka rokkoku sei [Under the emperor's wise rule six countries at peace]

Ichi butsu ni bosatsu [One Nyorai two bodhisattvas]

Hu hu seifu ki [Step by step a clear wind blows]

Sengan kan huken [A thousand eyes do not see]

Yu hachi mon hu toku [Eight questions cannot be solved]

115 x 277.8cm.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

THE PROPERTY OF A EUROPEAN FAMILY

11

A WOOD FIGURE OF JUICHIMEN KANNON [THE ELEVEN HEADED BODHISATTVA]

MUROMACHI PERIOD (16TH CENTURY)

Carved and assembled wood with gold lacquer, holding a lotus-plant and vase in the left hand, the right hand held downwards and facing outwards, the head surmounted by small additional heads, the bronze headdress with chrysanthemums and foliage, crystal inlaid eyes, on a tiered wood lotus stand

65cm. high

£15,000–20,000

US\$23,000–31,000

€17,000–23,000

The *Juichimen Kannon* [Eleven-Headed Avalokitesvara] may have ten heads of the bodhisattva surrounding the crown of the main figure, and with a central figure of Amida Buddha, making the total of eleven. Classically the three at the front are compassionate, three on the left are angry, three on the right have fangs, and one at the back is cheerful. The number of heads may be less, like the 8th century figure in the Horyuji temple which has nine. The number of arms can also vary up to six, although it might be argued that the *Senju Kannon* [Thousand armed Kannon] is a version of the deity. *Juichimen Kannon* became very popular during the Heian and Kamakura periods when many images were made. The bodhisattva invariably holds a lotus blossom in a vase, usually in the left hand of a standing figure, and the right hand lowered in a peace-bestowing mudra.





VARIOUS PROPERTIES

12

A FINE LACQUER SHODANA [BOOK CABINET]

EDO PERIOD (LATE 17TH CENTURY)

Constructed of four shelves, the top compartment enclosed by two sliding doors and the bottom with hinged double-doors, decorated in various intricate lacquer techniques including *hiramaki-e*, *takamaki-e*, *togidashi-e*, *kinji*, *nashiji* and *kirikane* on a *roiro-nuri* ground, with a continuous landscape of peonies and bamboo on the bank of a stream, the frame with *kiku-bishi* [chrysanthemum-diamond] pattern, the edge of the shelves with *karakusa* motifs on a *kinji* ground, silver fittings elaborately engraved with *karakusa*, the interiors with dense *nashiji*

81 x 93.5 x 44cm.

£25,000–30,000

US\$38,000–45,000

€29,000–34,000

***13**

A CHAWAN [TEA BOWL]

SETO WARE, EDO PERIOD (18TH-19TH CENTURY)

Of *hantsutsu* form, decorated in a lustrous black glaze with a fine repair in gold lacquer, *tomobako* titled *Kinrin* [Gold Scale] with attestation by Moriaki and *kao*

7.4cm. high

£3,000-4,000

US\$4,600-6,000

€3,400-4,500



13 (detail)

***14**

A CHAWAN [TEA BOWL]

HAGI WARE, EDO PERIOD (18TH CENTURY)

Of *shioge* [salt jar] form, decorated in a white ash glaze with fine crackle

9.2cm. high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



THE PROPERTY OF AN AMERICAN LADY

***15**

A CHAWAN [TEABOWL]

RAKU WARE, EDO PERIOD (19TH CENTURY)

With a rich orange glaze and fine crackle

12.4cm. diam.

£3,000-4,000

US\$4,600-6,000

€3,400-4,500



PROVENANCE:

Purchased at the sale of Thomas Waggaman, American Art Association, New York, 1905 and thence by descent

THE PROPERTY OF A SWISS TRUST

*16

A CHAWAN [TEA BOWL]

MINO WARE, KURO-ORIBE [BLACK ORIBE] TYPE, MOMOYAMA PERIOD
(LATE 16TH-EARLY 17TH CENTURY)

Of *kutsugata* [clog-shaped] form, decorated in a thick black iron glaze
bearing *kairagi*, the low foot unglazed

16.5cm. diam.

£50,000–70,000

US\$76,000–110,000

€57,000–79,000

EXHIBITED:

Japan Society Gallery, New York, *Traditional Japanese Design: Five
Tastes*, 26th September 2001–6th January 2002

The Metropolitan Museum of Art, New York, *Turning Point: Oribe
and the Arts of Sixteenth-Century Japan*, 21st October 2003–11th
January, 2004

PUBLISHED:

Letitia O'Connor and Kathy Talley-Jones, eds., *Traditional Japanese
Design: Five Tastes*, (Japan Society, New York, 2001), pl.31

John P. O'Neill and Ruth Lurie Kozodoy, eds., *Turning Point: Oribe
and the Arts of Sixteenth-Century Japan*, (The Metropolitan Museum of
Art, New York, 2003), p.126, no.50





Transgression is meaningful in proportion to how strict the rules are. This outrageously deformed tea bowl comes from a short-lived period in tea ceremony practice – a rule-laden discipline – when practitioners vied with each other to push novelty to the limit. Needless to say, such chaos was not sustainable, and the practice of tea thereafter retreated into a cozy predictability.

Furuta Oribe (1534/44–1615), who exemplified this extremism, succeeded his master, the legendary Sen no Rikyu (1521–91), after Rikyu was ordered to commit suicide for displeasing the hegemon Toyotomi Hideyoshi (1536–98). Oribe, a famous general of samurai status, served Hideyoshi and the first two Tokugawa shoguns both as warrior and as Grand Tea master. His influence on ceramics was profound until he, too, was forced to take his life. Rikyu had revolutionized tea by substituting pedestrian objects of domestic or humble pedigree for the priceless and technically perfect Chinese treasures heretofore favoured. Whereas Rikyu favoured accidental flaws as an aspect of creative spontaneity, Oribe went a step further, introducing intentional irregularities that were the result of willful manipulation. This so-called “clog-shaped” bowl corresponds to what contemporaries described as Oribe’s “warped” (*hizumitani*) aesthetic. Triangular instead of round, the contours of the bowl have been worked so as to appear random. The lip undulates gently – somehow this unique bowl has a genial and at the same time exhibitionistic personality.

The wares associated with Oribe’s taste come from kilns in his native Mino region. Their appearance coincided with the introduction of the new “climbing kiln” (*noborigama*) from Korea, a technical innovation that allowed greater control of the firing, and thus more flamboyant effects. The smooth lava-like glaze on this bowl has on one contrasting side pulled into dramatic bumps. The bottom is a symphony of “mistakes” including the potter’s messy fingerprints, which would seem to greet and caress the user’s own hand centuries later, reminding us how we are part of the great historical continuum inherent in every object we touch.





THE PROPERTY OF A GENTLEMAN

17

A CHAWAN [TEA BOWL]

KURORAKU [BLACK RAKU] WARE, EDO PERIOD (17TH-18TH CENTURY)

Of cylindrical body, decorated in opaque black and white glazes with a stylised crane in Koetsu style, the bowl elegantly repaired with fine small rivets of some age

8.1cm. high

(4)

£8,000–10,000

US\$12,000–15,000

€9,000–11,000



THE PROPERTY OF AN ENGLISH GENTLEMAN

17A

A CHAWAN [TEA BOWL]

HAGI WARE, EDO PERIOD (18TH CENTURY)

With tapered rim, decorated in a white slip on a pinkish ground

17.4cm. diam.

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

VARIOUS PROPERTIES

***18**

A LARGE TOKONAME VASE

EDO PERIOD (17TH CENTURY)

The reddish clay body dripped with an ivory to greenish glaze from the neck, lower body unglazed and bearing rich firing marks

52cm. high

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

Opposite lot: 18



*19

A FINE SEATED BRONZE FIGURE OF DAINICHI NYORAI

KAMAKURA PERIOD (13TH CENTURY)

The imposing early seated bronze figure in bodhisattva form, the hands forming the *chiken-in* mudra [wisdom gesture] deeply patinated and some gilt and its gilt halo, later wood stand 43cm. high excluding wood base

£250,000–300,000

US\$380,000–460,000

€290,000–340,000

PROVENANCE:

Private collection, Lyon, France

The result of The Radiocarbon Laboratory of the University of Groningen, The Netherlands, test no. GRA55742 is consistent with the dating of this lot.

**Victor Harris, Keeper Emeritus of Japanese Antiquities,
British Museum**

Dainichi Nyorai (sanskrit: Mahavirocana), other wise known as Birushana (Makabirushana), is the central deity of the *Mikkyo* sects of esoteric Buddhisms expounded in Japan as the Shingon sect by the monk Kukai (Kobo Daishi, 774–835) and the Tendai sect by the monk Saicho (Dengyo Daishi, 767–822). Esoteric Buddhism taught that Dainichi was the main figure of the Five Buddhas of Wisdom among a myriad of buddhas stretching away into the past and future, and that it was possible for a human being to become co-substantiated with the Buddha instantaneously through ritual practices employing light, sound, fragrance and contemplation. The altars in Shingon temples placed before the image of Dainichi are decked with ritual implements, sutras, flower vases, candlesticks, incense burners, bells, vajra, and vessels for food and liquids in fixed arrangements to provide the necessary atmosphere for contemplation accompanied by the chanting of sutras. To left and right of the figure of Dainichi are hung two great painted mandalas for contemplation while the service is conducted. The mandalas each show Dainichi Nyorai central to a vast geometric array of Buddhas, and represent the dual aspect to Buddhist existence, the *Kongokai* and the *Taizokai* which were translated by our Victorian ancestors rather charmingly as the ‘Diamond World’ and the ‘Womb World’. That on the left, the *Kongokai* represents the ultimate truth beyond existence, while the *Taizokai* represents the Buddhist universe. Depictions of Dainichi on the *Kongokai* mandala show him as a seated bodhisattva with his hands in the ‘*chiken-in*’ getsure (the ‘mudra of wisdom’), and on the *Taizokai* mandala as a seated Buddha with his hands forming the ‘*hokkaijo-in*’, or ‘*zenjo-in*’, attitude (the ‘meditation mudra’) with the hands held palm upwards in front of the abdomen and the right resting on the left with the thumbtips just touching.

When the concept of an infinite number of Buddhas was brought to Japan from China it was found readily acceptable by the Japanese people whose own nation was said to have been populated by ‘eight million’ *kami*, the nature and ancestral deities of Shinto. The monk Gyoji (668–749) postulated the concept of ‘*Shimbutsu Shugo*’ whereby the Buddhas and the *kami* were mutually equivalent. The great eighth century bronze Buddha of the Todaiji temple in Nara is of Birushana or Dainichi (translatable as ‘great Light’),

and it became a religious and sociological statement of *Shimbutsu Shugo* in 752 AD when the retired Emperor Shomu, his Empress Komyo, and Empress Kokei officiated at its dedication together with great numbers of Buddhist monks and Shinto priests. A proclamation of the Grand Shrine at Ise, the shrine of Amaterasu Omigami, the Sun Goddess, declared that Dainichi was the Sun itself thus confirming Shimbutsu Shugo and the equivalence of the Buddha and Amaterasu. From this developed the ‘*Honji-suijaku*’ concept whereby the ‘*honji*’ were the original Buddhas, and ‘*suijaku*’ were the Shinto *kami*. The *Mikkyo* sects became popular with their intellectual approach and impressive rituals, and were favoured by the Japanese nobility and later by the samurai rulers of Japan.

This sculpture of cast bronze is a depiction of Dainichi-Nyorai in bodhisattva form with the hands in the *chiken-in* mudra. The deity is clothed with a light garment passing over one shoulder, has an *urna* (the protuberance in the forehead indicating Buddhahood), three folds to the flesh at the front of the neck, extended ear-lobes, the hair set in tight bunches, and wearing the crown of a bodhisattva. The light of Buddhist wisdom is expressed in the round halo behind the head. The trunk and head were made in separate castings with the arms also made separately and dove-tailed into the shoulders. The figure has the deep patination of age, although remnants of the original gilding remain in places. There are bracelets on each arm, although no necklace. The present lotus throne of wood is of more recent manufacture, and it is most likely that the original would also have been of bronze. The crisp modelling particularly of the drapery, hair, and crown are indications of Kamakura period bronze pieces. The gentle human expression may be compared with classic work of the Kamakura Period (see the seated wood figure of Dainichi Nyorai by Unkei, Kamakura Period, Christie’s, New York Japanese and Korean Art, lot 200, 18 March 2008). This sculpture however, has something of the appearance of earlier Buddhist figures and a look of somewhat introverted contemplation no doubt reflecting the religious vision of its creator. The irrefutable scientific dating to the 13th century makes it a unique and valuable document and an important piece of Buddhist art.





20

***21**
A FOUR-TIERED JUBAKO [TIRED FOOD CONTAINER]

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

Decorated in gold *takamaki-e* with a vibrant scene of three boats on tempestuous seas, the interiors black lacquer, *fundame* rims
26cm. high

£8,000–12,000

US\$12,000–18,000
€9,000–13,000

EXHIBITED:

Osaka City Museum of Fine Arts, *Wa no Isho* [Japanese Design], 20th October 1998 – 23rd November 1998



21

***20**

A LACQUER YUTO [HOT WATER POT]

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

Decorated in *hiramaki-e* and *nashiji* on a black lacquer ground with *omodaka* on a shore, the handle with *karakusa*, engraved copper fittings
28cm. wide

£3,000–5,000

US\$4,600–7,500
€3,400–5,600

Kodaiji *maki-e* takes its name from the temple Kodaiji, founded in eastern Kyoto in 1606 by the widow of Toyotomi Hideyoshi (1536–1598), Kodaiin, or Kita no Mandokoro (1541–1624). The style of the lacquer itself has a painterly and much more simplistic aesthetic compared to the painstaking, highly detailed styles produced up to this time.

Hideyoshi and his vassals were known for their extravagant tastes, demanding that their castles and residences be lavishly and speedily decorated. It has been suggested that the emergence of the Kodaiji style of lacquer was a direct result of this, whereby short cuts had to be found to produce fine lacquer in less time. The lacquerers therefore devised new styles of decoration such as using *nashiji* [sprinkled gold lacquer] as part of the design rather than as a background.

For further reading and a similar example in the John C. Weber Collection see Melanie Trede, Julia Meech (eds.), *Arts of Japan: The John C. Weber Collection*, (Museum für Ostasiatische Kunst, Staatliche Museen zu Berlin, 2006), cat. no. 41, p.144–5.



***~22**

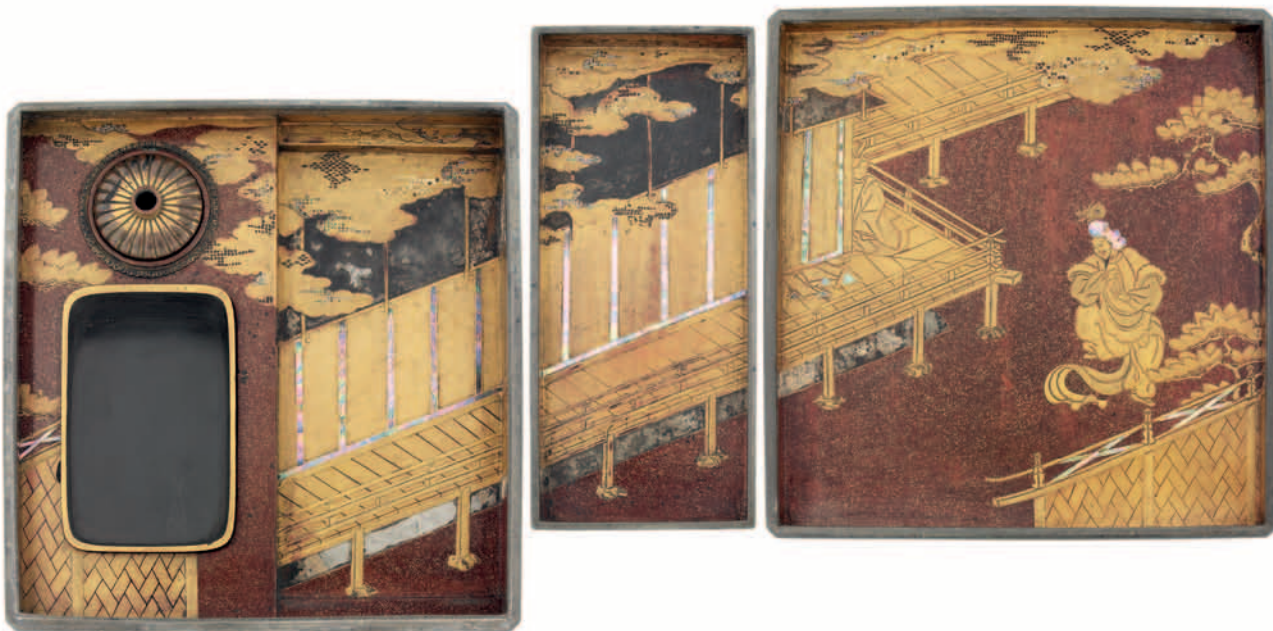
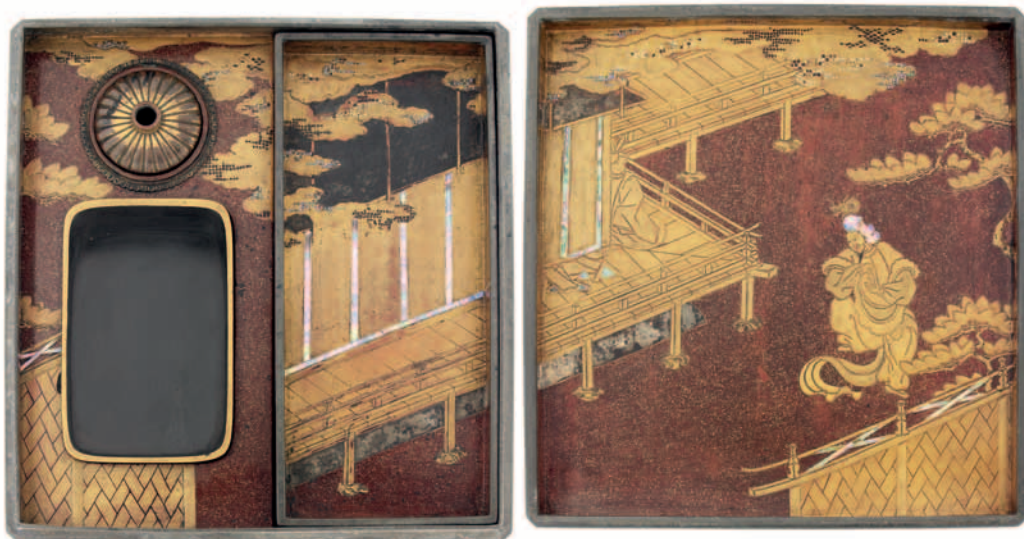
A RARE LACQUER SUZURIBAKO [WRITING BOX] WITH A UNIQUE INTERCHANGEABLE DESIGN

MOMOYAMA PERIOD (16TH CENTURY)

Decorated in *hiramaki-e*, *takamaki-e* and mother-of-pearl inlay on a *nashiji* ground with two unfolded fans containing camellia and three folded scarfs, the interior of the cover, base and fitted inner tray with a scene from *Minori* [Rites], Chapter 40 from the *Genji Monogatari* [The Tale of Genji], with the unusual device of allowing the design to be laid out in a variety of different ways, slate inkstone with *fundame* rims and a gold-gilt bronze *suiteki* [water dropper] in the form of a chrysanthemum flower, lead rims
21.5 x 22.5cm.

£20,000–30,000

US\$31,000–45,000
€23,000–34,000





*23

FINE EIGHT PANEL *FUSUMA* [SLIDING DOORS]

THE LEFT SET ATTRIBUTED TO KANO SANSETSU (1590-1651),
THE RIGHT SET, KANO SCHOOL, EDO PERIOD (EARLY 17TH CENTURY)

Each ink, colour and gold leaf on paper with moss-covered pine trees, the front set of four (above left) with black lacquer *hikite* [door pull] decorated in gold lacquer with paulownia and chrysanthemum *mon* [crests] and insects among *hagi* [bush clover], the reverse panels (above right) remounted as a further set of four with black lacquer *hikite* 173 x 287.7cm. and 173 x 289.4cm. (2)

£150,000-200,000

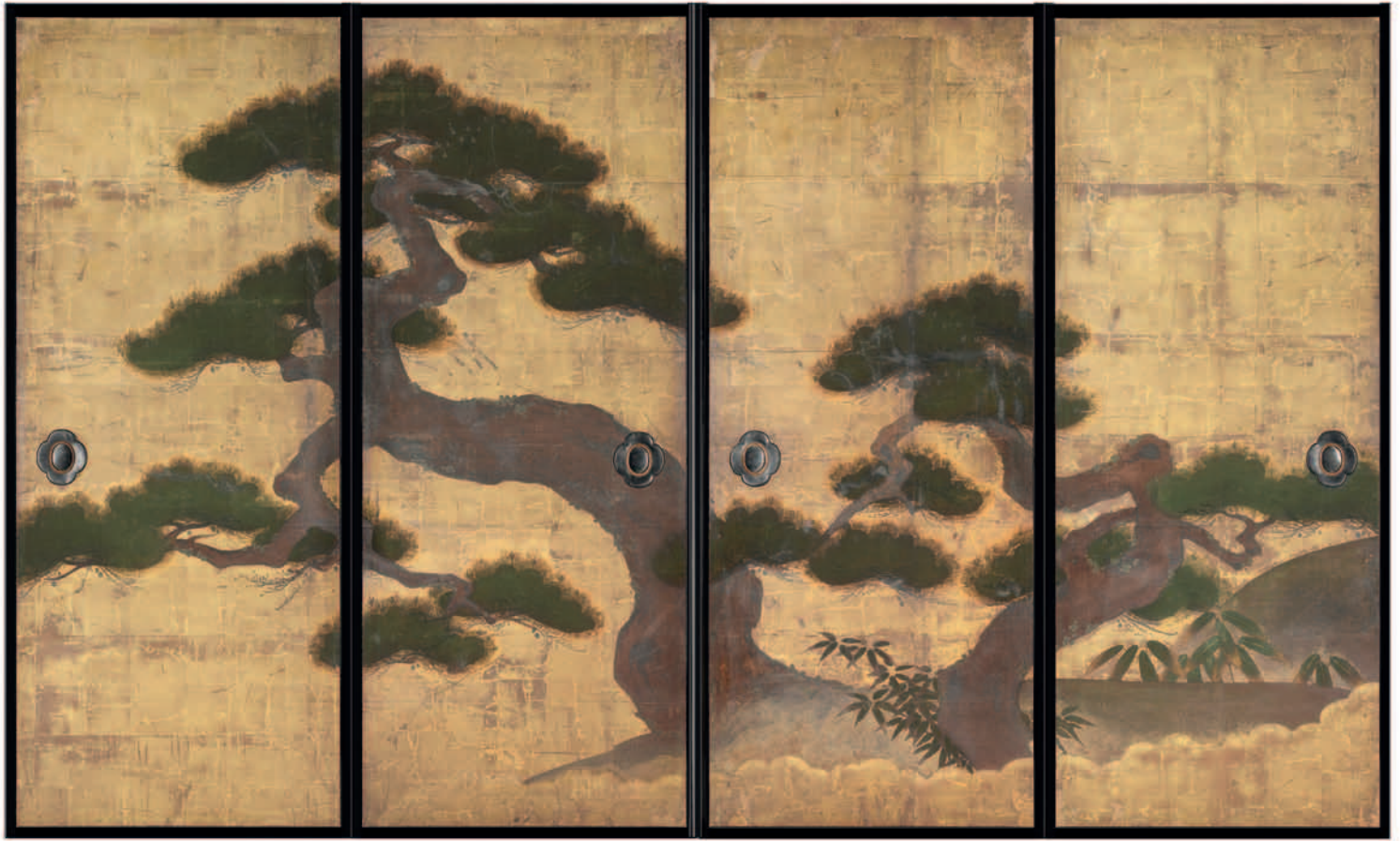
US\$230,000-300,000
€170,000-220,000

PUBLISHED:

Matsushima Jin, 'Matsuzu-fusuma', *Kokka Seiwa-kai*, 2005, vol. 6, p.7

By Japan's turbulent sixteenth century the Ashikaga family's Muromachi shogunate (1333-1568) was in difficulty; the emperor had long been sidelined, and the heads of provincial domains vied to fill the political vacuum during nearly a century of endless combat. These regional warriors, men of vaunting ambition, had little regard for the niceties of the status quo. They reinvented the rules of diplomacy and warfare. The goal of virtually all of them was to march into the capital, Kyoto, and establish themselves as the de facto ruler of Japan. Only one could emerge as *primus inter pares*. To achieve this end they showed uncannily singlemindedness.

One of the primary tools for winning hearts and minds (and allies) during that chaotic period was aggressive visual bombast. Innovations in architecture, painting, and crafts gravitated towards the monumental and the striking. Size, richness, and quantity equated with power. Mighty castles boasted miles of colorful gilded paintings with larger-than-life motifs. Resplendent audience halls set off the would-be rulers against an array of message-carrying images. Similar paintings embellished temples commissioned by these same warlords.



In a culture where every motif is fraught with meaning, pine trees, a favorite auspicious subject for warriors, suggested longevity and carried connotations of eternity. These stately conifers are not subject to the mutations of the seasons, but remain green in perpetuity. This timeless quality is emphasized here by the lack of the seasonal markers so beloved in Japanese art. The monumental pines, accompanied by clumps of bamboo, create a static ambience that suggest that, like the political regime they were designed to serve as a backdrop for, they will last for countless generations. The pines in the Great Audience Hall at Nijo Castle backing the shogunal dais magnificently exemplify the clever use of the motif. The pines in the current lot are conceptually related to these famous designs.

The premier purveyors of the grand new sixteenth-century style worked in studios managed along the lines of a family business. Pre-eminent among these ateliers was that of the Kano painters, the most sought-after artists among the contending lords. Originating with Kano Masanobu (1434–1530), the Kano worked from house sketches and modelbooks passed down

in secret. Division of labor enabled them to put out a high-quality product quickly. Variation within established formulae guaranteed the Kano their success – the house had certain established subjects and compositions, but each master had his own ‘signature’ brushwork.

The front panels of the *fusuma* have been attributed to the sixth-generation master Kano Sansetsu (1589–1651). The boldness and daring simplicity of the design speak of the great Kano heyday. It is possible they once graced a warrior’s formal reception room.

**Melinda Takeuchi, Professor of Japanese Art History,
Stanford University**



*24

A JUBAKO [TIERED FOOD CONTAINER]

EDO PERIOD (18TH CENTURY)

Of cylindrical form with four tiers, decorated in *hiramaki-e* on a *nashiji* ground with bushes of *yomogi* [Japanese mugwort] and *shobu* [calamus], the interior in red lacquer, *fundame* rims
26cm. high

£2,500–3,000

US\$3,800–4,500

€2,900–3,400



*25

A NABESHIMA DISH

EDO PERIOD (LATE 17TH CENTURY)

Decorated in iron-red, blue, yellow and green enamels with *keitou* [plumed cockscomb], the reverse with *hana-karakusa* motifs, the ring foot with comb design
14.7cm. diam.

£25,000–30,000

US\$38,000–45,000

€29,000–34,000

Nabeshima ware is generally considered to be the finest porcelain made in pre-modern Japan both for its supreme technical accomplishment and for its clarity, precision and cool elegance of design. An official product of the Saga fief in Hizen province, it was created for diplomatic gifts to the shogun and other feudal lords, and for domestic use by the Nabeshima family. It is generally believed that the initial Nabeshima family-sponsored kiln was built in the 1630s at Iwayakawachi in Arita, the epicentre of early porcelain production. Following a transitional phase during which the kiln was probably located at Nangawarayama, production was eventually moved to Okawachi in 1675 and placed under the direct control of the Nabeshima bureaucracy. It was then that the manufacture of fully-fledged Nabeshima ware began.

A similar example is in the collection of The Okayama Prefectural Museum of Art.



***26**

A SIX-FOLD SCREEN

EDO PERIOD (17TH CENTURY)

Ink, colour, and brushed powdered gold and ink on paper, with *sudare* [bamboo blinds] rolled up to reveal a night scene of a garden with *tsutsuji* [azalea] in full bloom

167.4 x 381cm.

£50,000–70,000

US\$76,000–110,000

€57,000–79,000

Nocturnal scenes are relatively rare in Japanese art. When they do appear, they often convey a mood of amorous longing. It is possible that this painting illustrates a scene from classical literature such as the Tale of Genji or the Tales of Ise. We can imagine a pair of unseen lovers admiring the blooming azaleas from a veranda overlooking a garden on a sultry summer evening. The unusual washes of brushed powdered gold ink in the sky set off the jewel-like colours of these seasonal flowers and impart a crepuscular feeling. Intimacy is implied by the bamboo blinds screening the protagonists from prying eyes. The segment of blind in the center seems to have caught in the lintel, turning back upon itself and creating a complex series of three planes. In traditional paintings the disarray of curtains and blinds has been thought to signal the emotional disarray of the actors.

This screen belongs to the Yamato or Japanese lineage of painting, indicated by the rounded green hillocks, the soft brushwork, and the seasonal mood. Such paintings convey their message by the cryptic juxtaposition of a few significant motifs, which contemporary viewers would readily have recognized. Two phenomena help us better to understand this image. During the late sixteenth and early seventeenth centuries, elite workshops such as the Kano and Tosa were joined by a host of independent, largely anonymous “town painters” (*machi eshi*) in Kyoto, who, although not indoctrinated into the house secrets of the traditional ateliers, began purveying ready-made compositions to an urban clientele. The same era saw a classical revival, made possible in part by the proliferation of printing, whereby literature and its illustrations became widely available to commoners. It is likely that this screen was produced by one of these Kyoto workshops, whose repertoire included a number of set compositions. Smith College Museum of Art in Northampton, MA¹, has an almost identical design, although the background consists of silver leaf rather than silver paint. Both examples are missing their left-hand counterpart, which undoubtedly would have been a winter scene, most likely with unseen actors and a few telegraphic motifs.

1. *Collecting Art of Asia: Highlights of the Asian Collection of the Smith College Museum of Art*, (Smith College Museum of Art, MA, 2013), no. 17 (entry by Samuel Morse).



27

~27

A RITSUO-STYLE SUZURIBAKO [WRITING BOX]

SEALED KAN, EDO PERIOD (18TH CENTURY)

Of small *tansu* form with two drawers, decorated in gold and black lacquer, *tsuishu* [carved red lacquer], ceramic inlays, silver and mother-of-pearl, with a jar and an inkstick, one side with a butterfly hovering over a spray of chrysanthemums and another with a circular panel enclosing a rural landscape above pine trees, the drawer with seashells and seaweed, the top flush-fitting cover opening to reveal a fitted tray containing an inkstone with *fundame* rims and a ceramic *suiteki* [water dropper] in the form of Ying-Yang fish decorated in gold lacquer and glazes, the interior in red *roiro-nuri*, bronze fittings with cloisonné decoration

20.5cm. high

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

†~28

A RITSUO STYLE LACQUER BOX

EDO PERIOD (18TH-19TH CENTURY)

Of deep rectangular form, decorated in gold and red *takamaki-e* and lavishly inlaid with carved bronze, cloisonné, lead and mother-of-pearl on a black lacquered ground, with a *bugaku* hat of *torikabuto* type with a *ho-o* and red cords on a folded curtain with peonies and *Oda-mokko* marks on chequered pattern, the sides similarly decorated with a band

17.4cm. long

£30,000–40,000

US\$46,000–60,000

€34,000–45,000



28

~29

A FINE INLAID-LACQUER BUNKO [DOCUMENT BOX]

SIGNED GYONEN HACHIJU YU-YO RITSUO SEI [MADE BY RITSUO AT AGE 80-SOMETHING] AND INLAID CERAMIC SEAL KAN, OGAWA HARITSU (1663 - 1747)

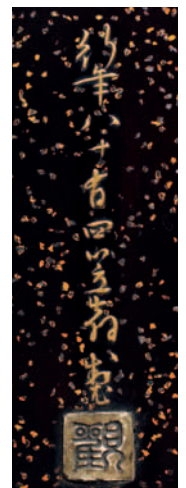
Of rectangular form with a flush-fitting cover, the lid decorated in polychrome and gold *hiramaki-e* and *takamaki-e*, carved-lacquer and metal, ceramic, stone, glass, and mother-of-pearl inlay with a large parrot perched on a carved red lacquer stand enclosing a snarling *karashishi* with golden mane and spots, the wood exterior finely polished and patinated to enhance the natural wood grain and edged in red lacquer sprinkled with gold, the interior with sparse *nashiji*, *fundame* rims

33.8cm. long

£50,000–70,000

US\$76,000–110,000

€57,000–79,000



29 (signature)







***30**

A PAIR OF SIX-FOLD SCREENS

KANO SCHOOL, EDO PERIOD (17TH CENTURY)

Ink and colour on paper, the left-hand screen with a *jako-neko* [civet] and six cubs playing under a pine tree and peonies beside a stream, the right-hand screen with a similar scene of a *jako-neko* and six playful cubs beside a stream under a cherry tree

171 x 368cm. each

(2)

£150,000–180,000

US\$230,000–270,000

€170,000–200,000

Jako-neko [civet] are also called *reibyō* [sacred cat] and they have been one of the favourite subjects for Chinese style painters including those of the Kano school.

There is a pair of screens with similar composition depicting *jako-neko* attributed to Kano Utanosuke (each separately in the collection of Museum Fine Arts Boston, www.mfa.org/collections, accession number: 11. 6781 and Suntory Museum, Tokyo) and another pair of screens with *jako-neko* under cherry blossom trees by Kano Munenobu in the Nezu Museum, (Nezu Museum, Tokyo, see Kodansha, *Nezu Bijyutukan Meihin Shusei: Kansho-hen* (Tokyo, 1986), p. 184–185, pl. 129).



*31

HISHIKAWA (FURUYAMA) MOROSHIGE (ACTIVE 1684-95)

ISHIKAWA TOMINOBU (ACTIVE 1680-1713)

Scenes of Love from Popular Stories, set of twelve woodblock prints, dated Jokyo 3 (1686), *sumizuri-e*, some hand-coloured, signed (no.5) *Kamatsuken Ryushu ga* [Tomonobu], sealed Ishikawa; (no.12) *Yamato eshi Hishikawa*, sealed Moroshige, published by (no.12) Sagamiya Tahei

The set comprises:

1. Minamoto Yoshitsune (1159-1189) taking leave of his mistress, Shizuka-gozen, entrusting her into the care of Sato Tadanobu
2. Soga Juro and his lover Oiso no Tora, being watched making love by a woman hiding behind a sedge fence
3. Soga Goro making love to his mistress Kewaizaka no Shosho as her maid approaches with some tea
4. Possibly Nagoya Sanza embracing his lover Katsuragi while an entertainer plays the shamisen in the street outside
5. Unidentified scene of lovers on a bridge watched by passers-by
6. Ichinoya Jirobei talking with a courtesan, watched by the ghost of his murdered wife from behind a screen, signed *Kamatsuken Ryushu*, sealed *Ishikawa*
7. Unidentified scene of a couple in an interior, being watched by a man hiding under the veranda
8. The courtesan Takao reading to a client, with her maid in attendance
9. Unidentified scene of a couple embracing in an interior, watched from behind a screen by a *yarite* holding a baby, an erotic book in her hand
10. Brothel keeper Seijuro of the Tajimaya in Himeji counting money with scales, while Onatsu is with her lover behind the screens. The account book hanging from the wall is dated Jokyo 3 (1686)
11. Unidentified scene of a samurai and a woman making love beside a stream, a pair of mandarin ducks on the water and a stag and doe mating on the far bank
12. Unidentified scene of a couple making love in a tea pavilion, signed *Yamato eshi Hishikawa* and sealed *Moroshige*

Each 26.6 x 35.9cm.

(12)

£25,000-30,000

US\$38,000-45,000

€29,000-34,000

This set was a collaboration between two artists – Moroshige and Tomonobu. Each signed and sealed one of the images, but exactly how they divided the work throughout the series is not known. The images illustrate contemporary scandals, scenes from kabuki and famous historical lovers.





*32

HISHIKAWA (FURUYAMA) MOROSHIGE (ACTIVE 1684-95)

Scenes of Lovemaking, a set of twelve woodblock prints, mid-1680s, *sumizuri-e*, hand-coloured, signed *Moroshige* (no.1), *Yamato eshi Hishikawa Furuyama Moroshige* (no.12), published by Sagamiya Tahei

The set comprises:

1. A young man reading a letter to a courtesan in a well-appointed interior, signed *Moroshige* on the hanging scroll to the upper left
2. A courtesan and young man engage in a wrestling match, while a man seated referees the contest
3. A courtesan between two clients
4. A courtesan and her client make love, observed by her *yarite* from behind a folding screen
5. A courtesan and her client make love on a carpet
6. A young boy assists a client to make love to a courtesan
7. A client and a courtesan make love, disordered bedding behind them
8. A courtesan and her client in an interior, her shamisen on the floor behind
9. A courtesan and young client make love, a flower vase, books and *inro* beside them
10. A courtesan and samurai make love, her legs suspended by a rope
11. A client pulls a face at a small boy discovered spying on his encounter with a courtesan
12. A courtesan making love with her client in an interior, signed *Yamato eshi Hishikawa Furuyama Moroshige* on the last panel of the folding screen

An impression of no.12 in the Adolphe Stoclet collection included the publisher's mark of Sagamiya Tahei

Oban yoko-e (each 27.3 x 36.5cm.)

(12)

£25,000–30,000

US\$38,000–45,000

€29,000–34,000

Hishikawa Moroshige was a painter, printmaker and book illustrator and was one of Hishikawa Moronobu's (1618–1694) most talented pupils. In 1686 he collaborated with another of Moronobu's students, Ishikawa Tomonobu (act. 1680–1713) to illustrate Tomonobu's five-volume *Koshoku Edo Murasaki* [Love Stories of the Edo Purple]. Taking as its theme obscene stories of the Yoshiwara, featuring courtesans, roguish samurai and themes of vengeance and pederasty, it scandalised the authorities to such an extent that they ordered the blocks to be burned and Moroshige was forced to flee Edo for some time.





*33

OKUMURA MASANOBU (1686-1764)

Love in the Three Capitals

A set of twelve woodblock prints, circa 1710-15, *sumizuri-e*, signed *Yamato eshi Okumura Masanobu ga* and sealed *Okumura Masanobu* (no.12)

The set comprises:

1. *Kyo*: A couple making love beside a *tokonoma* with hanging scroll, incense packets and a pipe beside them
2. *Osaka*: A couple making love on a platform beside a stream, watched by a maid
3. *Edo*: A courtesan and her client making love in an interior, a maid holding a teapot in attendance
4. *Kyo*: A young man embracing a shamisen player in front of a screen painted with a landscape
5. *Osaka*: A courtesan and her client make love under a *kotatsu*, with two maids in attendance
6. *Edo*: A couple making love amongst covers
7. *Kyo*: A couple making love, a mirror on stand beside them
8. *Osaka*: A courtesan and her client making love in an interior, a toppled cup-stand and flower display beside them
9. *Edo*: A courtesan making love with her client in front of a folding screen, a lantern, writing box and paper beside them
10. *Kyo*: A courtesan and her client interrupted by a *yarite* and maid behind a screen
11. *Osaka*: A courtesan and her client making love on a blanket, her maid watching from under the covers
12. *Edo*: A young man and courtesan make love in a cottage, a hanging scroll, shamisen and incense burner beside them; subtitled *Ukiyo Hachinoki* [A Floating World "Potted Trees"] on the wall at the left and signed and sealed as above

Each 23.5 x 35.6cm.

(12)

£25,000-30,000

US\$38,000-45,000

£29,000-34,000

In the years following the Genroku period (1688-1704) Masanobu designed around thirty black and white albums, each usually containing twelve horizontal prints on the same theme. Ranging in subject from theatrical to erotic, the sheets were generally folded and the bound *orihon*-style as an album, or sometimes mounted as handscrolls. As here, the last sheet was normally signed and sealed.

This set depicts scenes set in *Kyo* (now *Kyoto*), the ancient capital; *Osaka*, the mercantile capital; and *Edo*, the political capital, with each respective capital written within a black circle on each print. Each city had an extensive brothel district and although it became a popular device later in the eighteenth century, the "Three Capitals" as a motif is rare at this date.

The last sheet is subtitled *Ukiyo Hachinoki*, which parodies the Noh play *Hachi-no-ki* [The Potted Trees]. In the play a character called Sano Genzaemon is living in the country in straitened circumstances and cuts down his greatest treasures, his three potted trees, to warm the room for a traveller. The traveller is actually Hojo Tokiyori (1226-1263) who is travelling in disguise in order to discover the needs of the people. In Masanobu's version a young man makes love to a courtesan whose three treasures - a calligraphy, a shamisen and a pillow - are ranged behind them.





34

KITAGAWA UTAMARO (1754-1806)

UTAMAKURA [POEM OF THE PILLOW]

With preface and 2 pp. end text, the preface dated *yatsu no hatsuharu* [first month, 1788], and eleven illustrations (the design of lovers in front of plum blossom and bamboo decorated screen is lacking), published by Tsutaya Juzaburo, in its original blue paper covers with the title slip inscribed in ink

1. A scaly river monster (*kappa*) ravishing an abalone diver as her companion looks on in horror and fascination
2. A widow and her lover beside an open veranda
3. A maid from a samurai mansion with her lover
4. Lovers beside a standing lantern
5. A young woman fighting off rape by a hairy older man
6. A kept mistress with a young lover beside a chrysanthemum-decorated screen
7. A portly married couple
8. A woman discovering another woman's letter hidden in the robe of her young lover
9. Lovers beneath a blossoming cherry tree
10. Lovers in the private second floor room of a tea house,
11. A Dutch couple

Oban yoko-e (27 x 38.5cm.)

£60,000-80,000

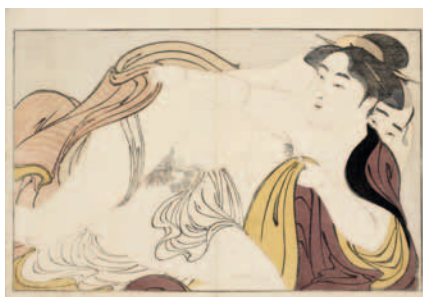
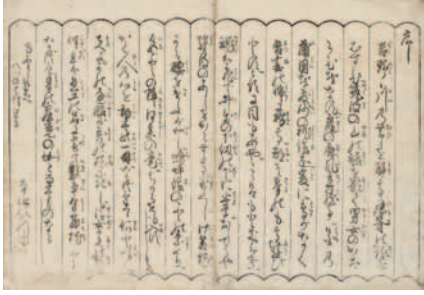
US\$91,000-120,000

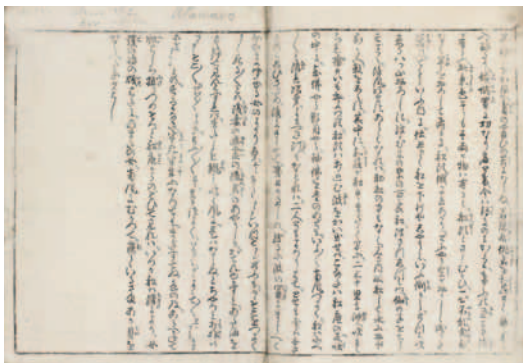
€68,000-90,000

Utamaro's *Utamakura* is widely considered to be one of the finest erotic works ever produced and easily stands comparison with any of the works of Aubrey Beardsley, Egon Schiele, Pablo Picasso or Balthus.

The diversity of style is remarkable, encompassing both delicacy and strength of line, and the diverse subject matter ranges from the fantasy of the river monster, through to the jealousy portrayed in the scene of the intercepted letter, the exoticism (in Japanese eyes) of the Dutch couple, the horror of the young woman fighting off the older man, the more conventional vignettes of the lonely widow, the young lovers, the middle-aged lovers, and on to the beautiful and serene romanticism of the tea-house scene, where the mood is enhanced by the fan which is decorated with a poem by Utamaro's contemporary, the classical literary scholar and leading *kyōka* poet Yadoya no Meshimori (1753-1830). The literary and historical context is also supplemented by the poetic preface attributed to the author Torai Sanna (1744 - 1810).

Books of this quality are extremely rare, as shortly after the publication of the *Utamakura* in 1788, the Kansei sumptuary reforms of 1790 came into force prohibiting the publication of deluxe books and also temporarily discouraging the production of erotic art.





The preface attributed to the author and poet Torai Sanna (1744–1810) is both light-hearted and romantic and makes play of the alternative meaning of *utamakura* alluding to poetic or literary associations with well-known place names such as Hakone, Naniwa, Yoshino and others and using them to describe the pleasures of lovers. Although neither the names of the artist or the publisher are given, clues are scattered along the way: the name of the album (*Utamakura*) is described as “close to the name of the artist” (*Utamaro*) and many of the illustrations depict robes decorated with ivy leaves which allude to the name of the publisher *Tsuta-ya* (House of the Ivy Leaf) Juzaburo. The preface ends with another literary allusion and play on words, this time to Sei Shonagon, the 10th Century court lady who wrote *Makura no soshi* [The Pillow Book].

The book is described at length and illustrated in Asano Shugo and Timothy Clark, *The Passionate Art of Kitagawa Utamaro*, exhibition catalogue, (London and Tokyo, 1995) vol. 2, p.279 and Jack Hillier, *The Art of the Japanese Book*, (London, 1987), p.414–416

Another copy of this book was sold Christie’s, New York, 22nd September 2005, Lot 24



(part lot)



35

NOBUYOSHI ARAKI (1940 -)

FROM THE SERIES *BONDAGE*, 1997

Signed in pen *Nobuyoshi Araki* on the back of the photographic paper
Chromogenic print, printed 2005

60 x 48cm.

(3)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

For the third image go to www.christies.com

PROVENANCE:

Galerie Bob van Orsouw, Zurich, Switzerland

Private Collection, London



***36**

A RARE SUZURIBAKO [WRITING BOX]

EDO PERIOD (17TH CENTURY)

Of *okifuta* [flat close-fitting] style, decorated in gold and silver *hiramaki-e*, *takamaki-e* and *nashiji* on a *kijidame* ground, with male and female deer on a hilly ground amongst *warabi* and other plants, in Koetsu style, bronze rectangular *suiteki* [water dropper] decorated in gold, silver, black lacquer and *nashiji* in horizontal stripes, slate inkstone with *fundame* rim
29.6cm. long

£10,000–15,000

US\$16,000–23,000

€12,000–17,000



***37**

A PAIR OF SIX-FOLD SCREENS

EDO PERIOD (17TH CENTURY)

Each in ink, colour and gold leaf on paper with a continuous scene of *Fuji no Makigari*
[Hunting in the foothills around Mt. Fuji]

65 x 213.8cm. each

(2)

£15,000–18,000

US\$23,000–27,000

€17,000–20,000

The first shogun of the Kamakura Shogunate, Minamoto Yoritomo (1147–1199) held a great hunt with numerous warriors in 1193 at the foot of Mt. Fuji, called *Fuji no Makigari*, one year after his appointment as shogun, to acknowledge his great authority.

Some scenes from the *Fuji no Makigari* can be identified, for example in the left screen:

First panel: Minamoto Yoritomo's hunting party enter the field

Fourth panel: Nitta Tadatsuna hunting a wild boar

There are inscriptions in Japanese stating the numbers of warriors and animals attached to the back of each screen. For example, six racoons, five monkeys and eight dogs.

THE PROPERTY OF AN AMERICAN COLLECTOR

*38

A SHOKI IMARI BLUE AND WHITE DISH

EDO PERIOD (EARLY-MID 17TH CENTURY)

Decorated in underglaze blue with a butterfly hovering over grape vine, the reverse with a single circumferential line
18.5cm. diam.

£2,000–3,000

US\$3,100–4,500
€2,300–3,400

A similar example is in the collection of Tokyo National Museum, G-5727, see <http://webarchives.tnm.jp/imgsearch/>

*39

A SHOKI IMARI DISH

THREE CHARACTER MARK *DAI MIN SEI*,
EDO PERIOD (EARLY-MID 17TH CENTURY)

Decorated in underglaze blue with grape vines encircled by bands of scrollwork and wave pattern, the reverse with *hasu-karakusa*
21cm. diam.

£3,000–4,000

US\$4,600–6,000
€3,400–4,500

*40

A SHOKI IMARI DISH

SQUARE *SHIN* MARK, EDO PERIOD
(EARLY-MID 17TH CENTURY)

Decorated in underglaze blue, with a bird on a branch on a stylised water side with *yomodasuki* pattern encircled by a band of *nyoito*, the rim with a band of *shippo-hanabishi*, the reverse with three spiral marks
20.5cm. diam.

£1,500–2,000

US\$2,300–3,000
€1,700–2,200

For a similar example, see Koji Ohashi and Masaaki Arakawa, *Shoki Imari ten: Sometsuke to Iroe no Tanjyo* [Early Imari: the Origins of Underglaze Cobalt-blue and Overglaze Polychrome Enamels] (Tokyo, 2004), pl. 162

*41

A SHOKI IMARI DISH

THREE CHARACTER MARK *DAI MIN SEI*,
EDO PERIOD (EARLY-MID 17TH CENTURY)

Decorated in underglaze blue with a poppy encircled by four stylised lotus petals, the reverse with a long trailing vine
20.4cm. diam.

£1,500–2,000

US\$2,300–3,000
€1,700–2,200

For other examples of Shoki Imari dishes with poppies, see Yamashita Sakuro, *Koimari Sometsuke-zara* [Blue-and-white Dishes of Old Imari] (Yuzankaku, 1970), pl. 33 and 34, pp. 124 – 125



38



39



41



40



42

THE PROPERTY OF A SWISS TRUST

***42**

A TWO-FOLD SCREEN

EDO PERIOD (19TH CENTURY)

Ink, colour and gold on paper with a scene depicting a General of The East India Company and companions

135 x 119cm.

£7,000–9,000

US\$ 11,000–14,000

€7,900–10,000

VARIOUS PROPERTIES

43

A DOCUMENTARY PAIR OF SIX-FOLD SCREENS DEPICTING THE BLOMHOFF FAMILY

EDO PERIOD (19TH CENTURY)

Each ink and colour on paper; one with trading vessels from China, the Netherlands and Korea with inscriptions of *Nankin-sen* [Nanjing ship], *Oranda-sen* [Dutch ship] and *Shamu-sen* [Thai ship]; another with male and female figures from Korea, China and the Netherlands with inscriptions *Tosei Tatsu-jin danjyo* [Modern male and female Mongolians], *Dai-Ming-jin danjyo* [Male and female Chinese] and *Oranda-jin danjyo narabini kuro-bo* [Male and female Dutch and Africans]

Each 126 x 280cm.

(2)

£50,000–60,000

US\$76,000–90,000

€57,000–67,000



The Tokugawa Shogunate's strictly-enforced Seclusion Edicts during the Edo period (1600–1868) simply intensified Japanese curiosity about the outside world. Japan maintained diplomatic relations only with Korea and the Ryukyu Islands. Dutch and Chinese traders, however, were allowed trading compounds in distant Nagasaki, where their activities were rigorously circumscribed. Japanese craved the wondrous objects the foreigners brought, and the presence of these outsiders stimulated Japanese society not only in terms of pictorial subject matter but also for the cultural and scientific knowledge they offered the isolated nation about the rest of the world.

This unique pair of screens conflates the composition of previous images of the earlier wave of Westerners, namely the Iberians (see the so-called late 16th and early 17th century *Nanban byōbu*, [Screens of the Southern Barbarians], where the Portuguese ships were shown on the left-hand screen and the appearance of the exotic foreigners was detailed on the right. The artist's interest here is almost anthropological: the left screen shows the ships, flags, and appurtenances of Joseon (i.e. Korea) at left, Holland, and Nanjing

(presumably representing China). The right screen borrows from the genre "Peoples of the World," showing, rather fancifully, the Dutch family, Blomhoff with children, servants, and characteristic costumes and possessions (parasol, pipe, glass of gin) at left, people from the "Great Ming" (the Chinese dynasty that terminated in 1644) in the centre, and ending at right with a group of seven Koreans.

These renditions of the Dutch draw on souvenir prints produced by a thriving industry in Nagasaki. The captain's pose is identical to a print issued by the firm Hariya'. The Dutch were not allowed to bring their wives, but one intrepid Dutchwoman, Titia Blomhoff, did accompany her husband, bringing her small son and her Javanese maid, Maraty (here incorrectly shown as a Caucasian). They were promptly deported, but not before entering the repertoire of Japanese art.

1. See Cal French, *Through Closed Doors: Western Influence on Japanese Art 1639–1853* (Rochester, Michigan, Oakland University, 1977), no. 7



*44

**A MAGNIFICENT PAIR OF EXPORT LACQUER CABINETS
COMMISSIONED BY THE DUTCH EAST INDIA COMPANY**

EDO PERIOD (MID-LATE 17TH CENTURY)

Each lavishly decorated in *hiramaki-e*, *takamaki-e*, *nashiji*, gold and silver *kirikane* and finely detailed cut shell and gold foil on a *roiro-nuri* ground with hinged double-doors opening to reveal eight drawers; one with a group of *karako* playing beside a fence and a palm tree, the top with a literatus and boys at fishing on the lake side, the side with a pagoda at the foot of a steep hill and the other side with palm trees, the back with a basket with a tall handle filled with camelia and blossoming plum branches, the drawers with landscapes with thatched houses beside a lake each boldly framed by dense *nashiji*, the interior doors similarly decorated; the other with *karako* each holding a parol and with a scholar pointing at a waterfall, possibly Yashino in Yamata Province, the top with a group of scholars and a *karako* beside a lake, both sides with thatched houses on the foot of hills, the back with a similar flower basket design, each with elaborate gilt mounts, later black lacquer stands

Each 58 x 68.2 x 42.6cm.

(2)

£200,000–250,000

US\$310,000–380,000

€230,000–280,000



Towards the end of the 17th century, the rich shell-inlaid cabinets of the Momoyama period were gradually replaced by a more restrained and elegant style with carefully placed gold lacquer decoration on a plain black lacquer ground. These fine cabinets are richly decorated with golden paradisiacal landscapes and sporting children (*karako*) raised on polished surfaces of ebony-black lacquer. They reflect seventeenth century European court taste promoted by 'marchands merciers' and East India trading companies as fashionable 'apartment' furniture to go alongside the flowered Kakiemon and other porcelains. Embossed and richly fretted mounts, rather than plain European strong-box straps and escutcheons, enhance these fanciful cabinets, which conceal locking compartments. They are likely to have been a special seventeenth century commission through the Dutch East India Company trading to Japan.



45
A PAIR OF KAKIEMON STYLE MODELS OF COCKERELS

EDO PERIOD (LATE 17TH CENTURY)

Each similarly modelled as a white-feathered cockerel, decorated in red, yellow, brown and black enamels on a white glazed body

Each 21.5cm. high

(2)

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

For a similar example in the 1688 inventoried collection of the Marquesses of Exeter, Burghley House, see Japan Society, New York *The Burghley Porcelains* (New York, 1986), pp.224–225, pl.91

46
AN EARLY ENAMELLED IMARI EWER WITH SILVER MOUNTS

EDO PERIOD (LATE 17TH CENTURY)

Decorated in red, green, yellow and black enamels with plum flowers amongst clouds and flames, the neck with a leaf band, the handle with *karakusa* motifs, the foot with concentric rings, applied with Belgian silver mounts chased and engraved, 18th century
 24cm. high

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

For a similar example without mounts, see Nagatake Takeshi and Hayashiya Seizo, *Edo (3)*, vol. 8 of *Sekai Toji Zenshu* (Tokyo, 1978), pl.146 and Asahi Shinbunsha *Kakiemon no Sekai: genryu kara gendai made* (Fukuoka: 1983), pl.4. For a similar example with mounts, see Soame Jenyns, *Japanese Porcelain* (London, 1960), pl.83A and the collection of Tokyo National Museum, www.tnm.jp, reference number G-5744. A further example without mounts was sold Christie's, London, 21st March 1990, Lot 102.



47

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

EDO PERIOD (LATE 17TH CENTURY)

Decorated in the vibrant Kakiemon palette of iron-red, green, yellow, blue and black, one hand holding a folded fan onto his *obi* and the other hand in his sleeve, the *kimono* decorated with folded fans and stylised *kanji*, the coiffure enamelled in black

29.5cm. high

£50,000–70,000

US\$76,000–110,000

€57,000–79,000

For similar examples, see Soame Jenyns *Japanese Porcelains* (London, 1960), pl.55 and for one formerly in the British Museum see Oriental Ceramics Society, *Porcelain for Palaces: The Fashion for Japan in Europe, 1650-1750* (London, 1990), p.181, pl.164



AN HISTORIC KAKIEMON VASE FORMERLY IN THE
COLLECTIONS OF THE DUKES OF MARLBOROUGH

48

A KAKIEMON VASE

EDO PERIOD (LATE 17TH CENTURY)

Of hexagonal form known as a 'Hampton Court' vase, decorated iron-red, blue, yellow, green and black enamels with each of the tapering sides alternately decorated with *ho-o* bird in branches of a peony tree with rockwork and grasses beneath, and sprays of poppies, the sloping shoulders with two lobed panels containing precious objects on a *karakusa* ground divided by two peony flowerheads, the neck with a band of formal keyfret design, the cover similarly decorated to the shoulder with chrysanthemum flowers
37cm. high

£100,000–150,000

US\$160,000–230,000
€120,000–170,000

PROVENANCE:

The Dukes of Marlborough, Blenheim Palace

The Kakiemon porcelain which first arrived in Europe through the Dutch East India Trade around the 1660s heralded the beginning of some of the finest Asian porcelain collections. With the support of royal patronage the porcelain spread down through the court to English houses such as Burghley, Lincolnshire. Its importance was sufficient to warrant French designers such as Daniel Marot to produce elaborate overmantles so that these porcelains could be displayed prominently in the country house interior. The archetype of the designs are vases known as 'Hampton Court Jars' from their association with Queen Mary II's collection at Hampton Court.

The flowered vase, evoking the Roman concept of 'Ver perpetuum' or youthful Spring of everlasting love, is conceived in the mid-seventeenth century French/antique or Roman fashion now associated with Louis XIV. This statuary-white vase was intended for a marble chimney-piece garniture in the manner popularised by Paris-trained architects such as Daniel Marot. Its sides are herm-tapered in Virgilian manner to recall the triumph of the science of agriculture in cultivated gardens.

English plays of the 1680s record the porcelain passion encouraged by 'marchands merciers' through 'East India' trade and its role in sustaining court friendships through gifts. James II's Whitehall Palace had been the focus for coloured porcelain decoration before his daughter Mary II's move of the court to St. James's and establishment of a Thames-side porcelain 'trianon' gallery at Hampton Court. This vase could possibly have been gifted by Mary's sister Queen Anne (reigned 1702–1714) to her 'confidante' and St. James's neighbour Sarah Churchill (nee Jenyns), later Duchess of Marlborough (1660–1744).

A similar pair sold Christie's London, 2nd December, 1980, which were known to have descended from King William IV to his illegitimate daughter the Lady Augusta Fitzclarence and another pair from Apley Park, Shropshire, sold Christie's, London, 17th June, 1991, Lot 278. Two similar pairs are in the Royal Collection at Hampton Court.

Further examples are in the Johanneum at Dresden formed by Augustus the Strong, King of Poland, Elector of Saxony between 1694–1705. A similar vase and cover in the collection of the Victoria and Albert Museum is illustrated in *Sekai Toji Zenshu*, vol. 8, no. 37.





A RARE KAKIEMON TILE

EDO PERIOD (LATE 17TH CENTURY)

Decorated in iron-red, green, yellow, blue and black enamels with *Oryu* [dragon with wings] in a red-lined circular panel, four corners with *botan-karakusa* motifs, the reverse with five supports
25.7 x 23.6cm.

£150,000–200,000

US\$230,000–300,000

€170,000–220,000

In 1602, the year before Tokugawa Ieyasu became Shogun, he demonstrated his largesse – and his power – by splitting the New Pure Land Buddhist Sect (Jodo Shinshu) into eastern and western branches and granting them land in Kyoto. These temples received lavish patronage throughout the 17th and 18th centuries. Around the middle of the 17th century, Nishi Honganji temple acquired, in addition to major buildings that are now National Treasures, a newly-printed edition of the huge Buddhist canon (*Issaikyo*), and along with it, the endowment for a splendid building to house it. Overseen by the temple's 14th abbot, this lavishly-decorated Sutra Library (*kyozō*) was dedicated in 1677. No expense was spared.

By happy historical coincidence, potters from the Arita region, in collaboration with craftsmen from Korea, had, some 30 years earlier, reproduced the Chinese technique of applying low-fired, jewel-like, overglaze enamels over a milky-glazed high-fired white porcelain clay body. Although credit was given retroactively to Sakaida Kakiemon (1596–1666), the origins of the ware are much more multi-faceted. This revolutionary method combined the hardness of porcelain with the brilliant colors – yellow, blue, turquoise blue-green, and the signature persimmon (*kaki*) red – heretofore available only on softer-bodied pieces. The new technique caught on like wildfire (influencing European kilns as far away as Meissen, Chelsea, and Chantilly). Kakiemon-style wares, the technological *demier ai*, were thus deemed suitable for Nishi Honganji's fancy new sutra library. A wainscoting of 312 Kakiemon tiles, decorated with dragons and arranged in tiers of three, adorned the interior walls of the structure – an unusual if not unique architectural feature. Two kinds of dragon motifs appeared: a coiled-up dragon called a *danryu* (such as seen on the ceilings of Zen formal buildings) and the *oryu*, a whimsical, downward-soaring beast with head and claws of a dragon, a body whispering of the piscine, and the wings of a bird – plus a comical face with bulging eyes, sharp teeth, protruding tongue, and comical, asymmetrical whiskers. The tiles vary slightly; the marks of different artisans appear on the *verso* of some of them.



The Nishi Honganji Temple

Why dragons? Large polychrome architectural tiles at the Forbidden City in Beijing feature dragons, symbol of the emperor.¹ Perhaps the Sutra Library's motif was intended to imply a parallel between the Chinese imperial institution and the shogunate, although Chinese dragons tend not to be humorous. Another question: if all 312 tiles of Nishi Honganji's Sutra Library remain *in situ* (which they do), where did this one come from? Similar coiled-dragon tiles grace the collections of Tanakamaru Zenpachi, the Fukuoka Provincial Museum, the Kurita Museum, and the Seikado Foundation; the Tokyo National Museum owns a version with the flying dragon. Thus it has been suggested that these pieces could be duplicates.² An alternate explanation is that the motif proved so popular that Kakiemon potters continued to produce it.

1. See www.flickr.com/photos/44335788@No4/4815389731

2. *Kakiemon yoshiaki jiki kiroku shu: kokunai shozo sakuin 1* [Catalogue of Kakiemon-style ceramics: works in domestic collections], (*Kyushu Sangyo Daigaku* [Kyushu Industrial University]), 2009, p.60

Nagatake Takeshi, *Japanese Ceramics from the Tanakamaru Collection*, (New York: Metropolitan Museum of Art, 1980), no. 30

For a similar example see Yabe Yoshiaki, *Nihon Toji Taikei* vol.20 *Kakiemon* (Tokyo: 1989), colour pl. 23, pl.37 and 38, p.110

For a similar example with the signature of *Matsu'ura-gun Aritasarayama Toi Genzaemon korewo tsukuru* [Toi Genzaemon from Aritasarayama made this] is in the collection of Tokyo National Museum, www.tnm.jp, reference number G-5030

For an example with *danryu* [dragon in round shape], see Ibid., colour pl. 22; Nagatake Takeshi, *Toji Taikei* vol.20 *Kakiemon* (Tokyo, 1977), monochrome pl. 43; Asahi Shimbunsha, *Kakiemon no Sekai: Genryu kara Gendai made* (Fukuoka, 1983), pl.43

Also in the collections of Fukuoka Prefectural Museum of Art, Seikado Bunko Art Museum, Kurita Museum and the renowned collection of Tanakamaru Zenpachi



Reverse of the tile



The Nabeshima porcelains were not made for export; indeed, they were not made for trade. They seem to run against the usual taste of late seventeenth and early eighteenth century Japan. Their production is faultless, their decoration exquisite, and is decidedly not Genroku in spirit. Probably made for the use of the Lords of the Nabeshima clan, either as noble gifts or possibly for actual use, they seem more to seek the Chinese ideal of perfection than the Japanese ideal of strength alone. The technique of decoration uses an underglaze blue outline, almost never used in the Imari or Kakiemon, to enclose the clear enamel colours. The designs are careful and uncluttered, and may involve naturalistic birds and flowers or entirely abstract pattern-making; it is rare for both to occur on the same piece.



50

***50**

A NABESHIMA DISH

EDO PERIOD (LATE 17TH CENTURY)

Decorated in underglaze blue with geometric *karahana* design around the dish, the rim with celadon glaze, the reverse with single *shippo-musubi* motifs, the ring foot with comb design

14.7cm. diam.

£18,000–22,000

US\$28,000–33,000

€21,000–25,000

***51**

A NABESHIMA MUKOZUKE [FOOD DISH]

EDO PERIOD (LATE 17TH CENTURY)

Of unusual form, decorated in underglaze blue with *shippo* and *karahana* pattern within a *katami-gawari* design, the reverse with peony and *karakusa* motifs, the foot with stylised lotus petals

14.7cm. diam.

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

For a similar example, see Chuokoronsha, *Nihon no Toji* vol. 10, *Nabeshima* (Tokyo, 1974), p. 130, pl. 257



51

***52**

A NABESHIMA DISH

EDO PERIOD (EARLY 18TH CENTURY)

Decorated in underglaze blue and red, green and yellow enamels with peonies amongst *seigaiha* [blue sea wave] motif, the reverse with *shippo-musubi* [tied *shippo*] motifs, the ring foot with comb design

19.8cm. diam.

£60,000–80,000

US\$91,000–120,000

€68,000–90,000

For a similar examples see Imaizumi Motosuke, *Toji Taitei* vol. 21 *Nabeshima* (Tokyo, 1974) on the front cover and colour pl. 24, p. 16; *Nihon no Toji* vol. 10 *Nabeshima* (Tokyo, 1988), pl. 20, pp.38 – 39

A further example is in the collection of the Kurita Museum, www.kurita.or.jp/nabeshima/catalog, image number 150.





53

A RARE KAKIEMON DISH

EDO PERIOD (LATE 17TH CENTURY)

Moulded with a foliate rim, a large trefoil leaf, two ginkgo leaves and six small leaves in the shape of inverted hearts, decorated in coloured enamels with three boats and maple and pine groves, the rim glazed in iron-oxide

17.5cm. diam.

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

For similar examples see Soame Jenyns, *Japanese Porcelain*, (London, 1965), on the front cover and pl. A; Hayashiya Seizo, *Kakiemon/Nabeshima*, vol.6 of *Nihon no toji* [Japanese Ceramics], (Tokyo, 1972), pl.143 and Nishida Hiroko, *Kakiemon*, vol.24 of *Nihon toji zenshu*, (Tokyo, 1977), pl.56

The interior of the dish is enamelled with three boats returning toward a shoreline suggested by two groves of pines and maples. Hayashiya Seizo identifies the scene in his publication (see above) as Matsushima, one of the three celebrated beauty spots of Japan. This dish was for domestic use, not for export.

Another dish of this design was sold Christie's, London, 14th June, 1989, Lot 31.

†54

A FINE PAIR OF KAKIEMON VASES AND COVERS

EDO PERIOD (MID - LATE 17TH CENTURY)

Each similarly decorated in the early enamelled palette of iron-red, blue, green, yellow and black enamels with chrysanthemums, the shoulder with a band of downward *renben* pattern [stylised lotus petals], the neck with a band of geometric pattern, the cover similarly decorated with a pointed finial

29cm. high

(2)

£150,000–180,000

US\$230,000–270,000

€170,000–200,000

For a similar example from the collection of Arniston House see Mark Hinton and Oliver Impey, *Flowers of Fire: Kakiemon Porcelain from the English Country House*, (London, 1989), p.58–59, no.37, sold Christie's, London 22nd March 1990, lot 7.



55

A LARGE ARITA VASE

EDO PERIOD (LATE 17TH CENTURY)

Decorated in the Kakiemon style in underglaze blue with *ho-o*, *uguisu* [bush warbler] and other birds amongst chrysanthemums, blossoming plum trees, bamboo and lotus, under bands of *shippo-hanabishi* and *hana-karakusa*
50cm. high

£25,000-30,000

US\$38,000-45,000

€29,000-34,000



An important group of works by
KAWANABE KYOSAI
including his recently
rediscovered masterpiece
The Hell Courtesan



TO HELL AND BACK

Melinda Takeuchi, Professor of Japanese Art History,
Stanford University

Sex and death: front-burner biological exigencies for all of us, and usually not fodder for humour. Japanese culture, oddly enough, abounds with themes linking prostitution, death, and religion; and, starting in the Edo period (1615-1868), artists often treated them with wry wit. Bodhidharma (Daruma), the legendary First Patriarch of Zen Buddhism, is pictured in the company of a prostitute with whom he exchanges clothes. The saintly Priest Saigyō (1118-90) appears in legend coupled with the courtesan Eguchi no Kimi, who turns out to be a manifestation of the bodhisattva Fugen. Indeed some forms of Tantric Buddhism advocated sexual intercourse as a means of extinguishing one's separate illusory existence and merging with the divine.

Here, Ikkyū Sojun (1394-1481), son of an emperor, 47th abbot of the great Zen temple Daitokuji, and one of the most venerable - if eccentric - priests in the history of medieval Buddhism, is shown dancing riotously atop the shamisen-strumming skeleton of a brothel entertainer.¹ A sumptuously-robed geisha standing before a screen turns to look over her shoulder at the spectacle. Tiny skeletons vivid against a dim background dance with abandon around the woman; two seem disposed to peep under her hemline. In additional humorous touches, the instrument, stripped of its skin, reveals the skeleton of the musician behind it, and the ribs of the paperless fans look like phantasmagoric extensions of the dancers' fingers. By the Edo period, crazy stories about Ikkyū abounded. A lover of sake and bordellos despite his monastic commitment, he seems to have been fixated on skeletons as *memento mori*: according to one tale, during a New Year's parade Ikkyū is said to have waved a human skull at the crowds lining the streets of the celebration. In 1457 he wrote a collection of poem-sermons entitled "Skeletons" (*Gaikotsu*), warning believers of the transitory nature of life. The present picture is based on a kabuki play entitled *Jigoku Ikkyū banashi* [the Story of Ikkyū and Jigoku], adapted from a piece of comic literature and performed in 1865.² According to the plot, Ikkyū enters a brothel and meets the ironically-named courtesan Jigoku ["Hell"]. As he dances with brothel inmates Jigoku peeps from behind a screen and to her astonishment sees that Ikkyū's comely entertainers have shriveled to their bare bones. The vision vanishes when she rejoins the group. The moral: beneath even the most glittering facade lurks inevitable death. Jigoku finds enlightenment with this graphic demonstration of human impermanence.

Kawanabe Kyosai (1831-89), prodigiously gifted, prolific, and celebrated, dominated the latter half of 19th century Japanese painting as decisively as Katsushika Hokusai (1760-1849) had its first half. Both possessed an intense, relentless energy that left a stamp on every image they touched; both exhibited a trenchant wit; and both turned their attention to an overwhelming plethora of subjects and formats. Both men used the character *kyō* [crazy] in their names and sketched madly as if their life depended on it. If anything, Kyosai, who had been trained in *ukiyo-e* and traditional Kano-School painting techniques as well as the decorative Rimpa style, treated an even broader scope of stylistic/thematic material. His imagery ranged from traditional flower-and-bird subjects, religious pictures, historical works, frolicking animals, portraits, warriors, genre, folklore, and comic pictures to subjects unknown to Hokusai, such as Aesop's fables, foreigners, and issues surrounding the tumultuous ruptures that attended the Meiji Restoration in 1868. Kyosai delighted in unexpected juxtapositions of traditional themes, such as his

whimsical *Hawk* [Chinese flower-and-bird subject] *Chasing the Wind God* [a distinctly Japanese theme].³ But Hokusai lived to the ripe old age of 89, whereas Kyosai, alas, was cut down at 58 by stomach cancer - the result of alcoholism. One yearns to see what Kyosai's late great period would have been.

Kyosai was celebrated for certain themes, among which hell, prostitutes, and demons/ghosts figure prominently. Clients seeing one version of a given subject sometimes requested a similar painting. In addition to this work, at least six other hanging scrolls of the Hell Courtesan exist,⁴ as well as a number of woodblock prints. Each version has pronounced differences. This one is extraordinary. The background shows two panels of a monochrome landscape screen with a flying bird and the tip of a tree branch reminiscent of Kano painting. Brothels often displayed such screens to furnish a whiff of high culture. The courtesan is rendered in pure *ukiyo-e* style. Kyosai, fascinated with elaborate textiles, is said to have followed a samurai's wife down a street for several blocks so he could sketch her sash.⁵ Here Jigoku's *obi* features a wondrous conflation of Hotei (one of the Seven Gods of Good Fortune, whose name means "Hemp Bag") with the bodhisattva Jizo, who ferries the souls of dead children across the Japanese River Styx. Hotei's great bag containing the treasures he loved to distribute to children is comically tied under his chin in a manner designed to mimic Jizo's halo; he carries Jizo's attributes - a staff and a lucky jewel - in his hands. Children pile up more lucky jewels (instead of the customary stones) along the riverbank, while a frustrated demon gestures in eloquent exasperation. In the background the roofline of the palace of the Western Paradise Buddha beckons. The minions of Hell have been defeated. Jigoku's elaborate outer robe sports two more Lucky Gods: in a parody of traditional Hell scenes, the phallus-headed Fukurokuju dictates from a scroll noting sinners' biographies, while Jurjin, another god of longevity, stands in for Enma [King of Hell] and records their misdeeds. With a hilarious bow to modernity, Kyosai furnished Jurjin with tinted glasses to protect his eyes from the flaming drum, decorated with a green dragon and the Three Buddhist Jewels. Another clever conflation of Heaven and Hell appears in the flame-like forms reminiscent of the inferno's licking fires - closer inspection reveals that they are branches of precious coral, mentioned in Buddhist sutras as accouterments of Paradise.

The painting bears the signature Joku Kyosai, a name he used after 1885.⁶ A rare letter by Kyosai's daughter responding to queries from the British architect Josiah Conder (1852-1920) about its authenticity accompanies the work. Dated 1890 it states that she helped her father apply the colours and that the picture was ordered by a "man in Yoshiwara." At some point the work entered the possession of William Anderson (1842-1900), a British surgeon in Japan and major early collector of *ukiyo-e*.⁷ Conder may have acquired it from Anderson; it is published in a 1942 Danish sales catalogue of objects belonging to Conder.⁸ Conder went to Japan in 1877 as part of the Meiji modernization program. He taught architecture and urbanism at what would become Tokyo University and worked for the Ministry of Engineering. Much of the look of the Meiji urban scene so familiar from woodcuts and photographs derives from Conder's influence. Among the important buildings he designed are the Tokyo Imperial Museum (now the Tokyo National Museum) and the Rokumeikan ["Deer Cry Pavilion"], where Japanese could hold formal balls and other Western-style festivities. Conder had a special relationship with Kyosai. He gave Kyosai a Western anatomical book whose skeletons Kyosai copied.⁹ Not only did he socialise and study painting with the artist, Conder was holding Kyosai's hand as the master finally entered that nether realm he had so vividly pictured in life.¹⁰





Image in the 1942 auction catalogue

1. For an extended discussion of the theme see catalogue entry by Julia Meech in *Arts of Japan: The John C. Weber Collection*, edited by Melanie Trede with Julia Meech and the assistance of Anton Schweizer and Mio Wakita, (Berlin, 2006), 192-93
2. Clark, Timothy, *Demon of Painting: The Art of Kawanabe Kyosai*, (London, 1993), 101
3. Israel Goldman Collection, reproduced Kawanabe Kyosai Memorial Museum, *Kawanabe Kyosai no giga, kyoga* [Comic Genius: Kawanabe Kyosai], (Warabi City, Saitama Prefecture: Kawanabe Kyosai Memorial Museum, 1996): catalogue 32.
4. Reproduced and discussed in Narazaki Muneshige, ed., *Meisakuten* (Selection of masterpieces), vol. 10 of *Nikuhitsu ukiyo-e* [Ukiyo-e paintings], vol. 10, (Tokyo, 1983), 72-73
5. *Kawanabe Kyosai no giga, kyoga*, 31
6. Clark, p. 102
7. Clark, p. 101 and Narazaki, p. 72
8. *Doktor Josiah Conder's Samling af Japansk Kunst*. Sale catalogue 1-3. (Copenhagen: Winkel and Magnussen Auctioneers, June 1942, no. 108), 29 and 35
9. Clark, p. 29. The copy is in the British Museum.
10. *Ibid.*

56

KAWANABE KYOSAI (1831-1889)

Jigoku dayu [Hell Courtesan]

Hanging scroll, ink, colour and gold on silk, painted after 1885, signed *Joku Kyosai zu* [Equal in Nothingness, painted by Kyosai] and sealed *Kyosai gi kaku* [painted by Kyosai for amusement], accompanied by a copy of the 1942 auction catalogue 127.7 x 70.2cm. (excluding mount) (2)

£300,000–500,000

US\$460,000–750,000

€340,000–560,000

PROVENANCE:

Mr and Mrs William Anderson

Josiah Conder

Purchased at auction, V. Winkel and Magnussen, Copenhagen, 1942, and thence by descent to the present owner

PUBLISHED:

Josiah Conder, *Paintings and Studies by Kawanabe Kyosai: An Illustrated and Descriptive Catalogue of a Collection of Paintings, Studies and Sketches, by the Above Artist, with Explanatory Notes on the Principles, Materials and Technique, of Japanese Painting*, (Tokyo, 1911), illustrated plate I, and discussed page VII

Winkel and Magnussen, Copenhagen, *Doktor Josiah Conder's Samling af Japansk Kunst*,

auction catalogue, 1st-3rd June 1942, Lot 108, illustrated p. 29

Narazaki Muneshige, ed., *Meisakusen* (Selection of masterpieces),

Nikuhitsu ukiyo-e, vol.10, (Tokyo, 1983), no.36, p.72–73

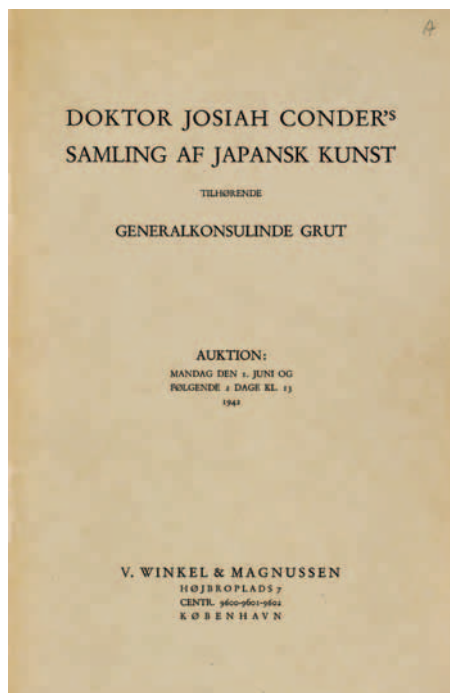
Timothy Clark, *Demon of Painting: The Art of Kawanabe Kyosai*, (British Museum Press, 1993), p.101

Conder commented at length about this painting in 1911:

“One of the master’s most wonderful productions was a painting of the *Jigoku-dayu*.... It exhibits to a remarkable degree the painter’s minute anatomical knowledge, his marvellous power of imparting life and vigorous action to lifeless forms; and also his scrupulous skill and patience in courting the greatest difficulties of technique by placing much of this delicate white fret-work of living bones against the gorgeously painted dress of the principal figure, and the decorated screen. There are several counterfeits of this painting, one of which has been illustrated....in the *Kyosai gwa shiu*.” Conder, 1911, p.VII

Accompanied by a translation in *romaji* of a letter addressed to Conder in 1890, known to have been written by Kyosai’s daughter, Toyo. The original of the letter is currently in a private collection. The letter states:

“This picture of Ikkyu visiting Jigoku Dayu’s place, was drawn by my father on request by a man in the Yoshiwara and I was helping the colouring next to him. Conder-kun purchased it and asked me about its authentication as there are many forgeries around. Since my father drew this painting only once in his lifetime, I can affirm that this painting is genuine and all others are fake. I am sending the letter to dispel Conder-kun’s doubt.”







57

KAWANABE KYOSAI (1831-1889)

Sanja no keshiki [View of the Three Holy Shrines]

Hanging scroll, ink and colour on silk, painted 1887, signed *Seisei*

Kyosai ga and with a crow seal

90 x 30cm. (excluding mount)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

PROVENANCE:

Josiah Conder, no.28

Purchased at auction, V. Winkel and Magnussen, Copenhagen, 1942, and thence by descent to the present owner

PUBLISHED:

Josiah Conder, *Paintings and Studies by Kawanabe Kyosai: An Illustrated and Descriptive Catalogue of a Collection of Paintings, Studies and Sketches, by the Above Artist, with Explanatory Notes on the Principles, Materials and Technique, of Japanese Painting*, (Tokyo, 1911), p.100, no.28

Winkel and Magnussen, Copenhagen, *Doktor Josiah Conder's Samling Af Japansk Kunst*, Auction catalogue, 1st–3rd June 1942, Lot 130

In this painting Kyosai is subtly alluding to three shrines – the deer are traditionally associated with the Kasuga Shrine at Nara, the doves symbolise the Hachiman Otokoyama Shrine, whilst the sun alludes to the Ise Shrine.



58

KAWANABE KYOSAI (1831-1889)

Two ducks among reeds

Hanging scroll, ink and colour on silk, painted 1885, signed *Kyosai*

zu and circular red seal

76 x 27.5cm. (excluding mount)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

PROVENANCE:

Josiah Conder, no.77

Purchased at auction, V. Winkel and Magnussen, Copenhagen, 1942, and thence by descent to the present owner

PUBLISHED:

Josiah Conder, *Paintings and Studies by Kawanabe Kyosai: An Illustrated and Descriptive Catalogue of a Collection of Paintings, Studies and Sketches, by the Above Artist, with Explanatory Notes on the Principles, Materials and Technique, of Japanese Painting*, Tokyo, 1911), p.113, no.77.

Winkel and Magnussen, Copenhagen, *Doktor Josiah Conder's Samling Af Japansk Kunst*, Auction catalogue, 1st–3rd June 1942, Lot 175



59

ATOMI GYOKUSHI (1859-1943)

Birds amongst cherry blossom branches

Hanging scroll, ink and colour on silk, signed *Gyokushi joshi* and sealed *Atomi*

32.7 x 63.5cm. (excluding mount)

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

PROVENANCE:

Josiah Conder

Purchased at auction, V. Winkel and Magnussen, Copenhagen, 1942, and thence by descent to the present owner

PUBLISHED:

Winkel and Magnussen, Copenhagen, *Doktor Josiah Conder's Samling Af Japansk Kunst*, Auction catalogue, 1st–3rd June 1942, Lot 22

Further works by the artist are in the collections of the Museum of Fine Arts Boston, see www.mfa.org, accession numbers 11.8231, 11.8234 and 11.8228.



60

OGATA GEKKO (1859-1920)

Sun and waves

Hanging scroll, ink and colour on silk, signed *Gekko* and sealed, fitted wood box

105 x 42.5cm. (excluding mount)

£1,200–1,800

US\$1,900–2,700

€1,400–2,000

PROVENANCE:

Josiah Conder

Purchased at auction, V. Winkel and Magnussen, Copenhagen, 1942, and thence by descent to the present owner

PUBLISHED:

Winkel and Magnussen, Copenhagen, *Doktor Josiah Conder's Samling Af Japansk Kunst*, Auction catalogue, 1st–3rd June 1942, Lot 17



Image in the 1942 auction catalogue

THE PROPERTY OF A EUROPEAN GENTLEMAN

61

KAWANABE KYOSAI (1831-1889)

Two crows on a branch above Asakusa at dawn
Hanging scroll, ink and colour on silk, painted 1883, signed *Joku Nyudo Kyosai zu* and sealed *Bankoku tobu* [flying over many lands]
99.5 x 34.9cm. (excluding mount)

£50,000-70,000

US\$76,000-110,000

€57,000-79,000

PROVENANCE:

Josiah Conder

Purchased by the present owner at the auction, V. Winkel and Magnussen, Copenhagen, 1942

PUBLISHED:

Josiah Conder, *Paintings and Studies by Kawanabe Kyosai: An Illustrated and Descriptive Catalogue of a Collection of Paintings, Studies and Sketches, by the Above Artist, with Explanatory Notes on the Principles, Materials and Technique, of Japanese Painting*, (Tokyo, 1911), no.51, pl.XII

Winkel and Magnussen, Copenhagen, *Doktor Josiah Conder's Samling Af Japansk Kunst*, Auction catalogue, 1st-3rd June 1942, Lot 149, p.44, illustrated p.35

Timothy Clark, *Demon of Painting: The Art of Kawanabe Kyosai*, (British Museum Press, 1993), p.149 – the painting is mentioned in the text for no.102, and is described as a “wonderful hanging scroll of two crows”.

Kyosai became particularly renowned as a painter of crows, with many hanging scrolls and prints on the subject. Here, two crows perch on a branch high above the temple and trees of Asakusa, one squawking angrily to the left. Conder thought especially highly of this painting, commenting:

“This is one of Kyosai’s best paintings of crows. The forms of the birds are most powerfully dashed in with black ink, the half-tones washed with a lighter ink, and the beaks, eyes and claws sharply outlined with a fine brush. The tree branches and foliage, in the upper part of the picture, are boldly drawn in different shades of ink; and, at the bottom of the painting, a distant view of the temple and trees of Asakusa is shown, softly washed in, with streaks of mist out of which appears the large red orb of the rising sun. The picture is a beautiful example of *chiaroscuro* obtained by ink shades of different degrees of intensity....”

Josiah Conder, 1911, p.106





THE PROPERTY OF AN ENGLISH GENTLEMAN

62

UTAGAWA KUNIYOSHI (1797-1861)

Soma no furudairi ai Masakado himegimi Takiyasha yojutsu o motte mikata o atsumuru [In the Ruined Palace at Soma Masakado's Daughter Takiyasha Uses Sorcery to Gain Allies] - Mitsukuni defying the skeleton spectre conjured up by Princess Takiyasha, signed *Ichiyusai Kuniyoshi*

Oban tate-e triptych (36 x 24.8cm.)

£12,000-15,000

US\$19,000-23,000

€14,000-17,000

This famous print is based on the book *Uto Yasukata chugi-den* [Story on the Loyalty of Uto Yasukata], written by Santo Kyoden (1761-1816). The legend tells that Princess Takiyasha was the daughter on Taira no Masakado, who had died in the year 940 during an unsuccessful rebellion. At some point she and her stepbrother met Nikushisen, a spirit, whose powers helped them in forming a rebellion. They go to the Soma Palace (which belonged to their father) to enact their plan. However, a retainer of Minamoto Yorinobu, Oya Taro Mitsukuni, discovered the plot and finally defeated the princess and her stepbrother at the palace.

In Kuniyoshi's depiction of this legend, the ghost appears dramatically as a giant skeleton, drawing back a torn bamboo blind to haunt Mitsukuni. The princess looks on, chanting a spell.

The inscription reads:

At the old palace of Soma, Takiyasha, the daughter of Masakao, gathered her allies by witchcraft. Oya Taro Mitsukuni went there to test the demons and eventually destroyed her.¹

1. Stephen Addiss, *Japanese Ghosts and Demons*, (New York, 1985), p.16



THE PROPERTY OF AN ENGLISH GENTLEMAN

63

A RARE PRINT BY UTAGAWA KUNIYOSHI (1797-1861)

Miyamoto no Musashi attacking the Giant Whale, signed *Ichiyusai Kuniyoshi ga*, sealed *Kiri*, circa 1847-50, published by Kawaguchiya Shozo
Oban tate-e triptych (each sheet 36 x 24.5cm.)

£25,000-30,000

US\$38,000-45,000

€29,000-34,000

In this iconic and extremely rare print, Miyamoto Musashi (1583-1647), famed as a sword master and inventor of the two-sword style of fencing (*nito-ryu*), is shown plunging his sword into a giant whale off the coast of Higo (present-day Kumamoto prefecture).

For another impression in the collection of the Royal Scottish Museums, Edinburgh (lacking the extra black *bokashi* on the centre and right-hand sheets), see Robert Schaap, *Heroes and Ghosts: Japanese Prints by Kuniyoshi 1797-1861*, (The Netherlands, 1998), p.88, no.69.



THE PROPERTY OF A GENTLEMAN

64

ARAKI NOBUYOSHI (1940 -)

(UNTITLED) FISH

Signed *Araki, N*

Cibachrome print

133 x 108cm.

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

65

ARAKI NOBUYOSHI (1940 -)

(UNTITLED) FLOWER ON WHITE

Signed *Nobuyoshi ARAKI* (on a label affixed to the reverse)

Cibachrome print mounted on aluminium, printed *circa* 2007

101.5 x 206.8cm., 101.5 x 207.2cm. and 101.5 x 206.8cm. (3)

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

PROVENANCE:

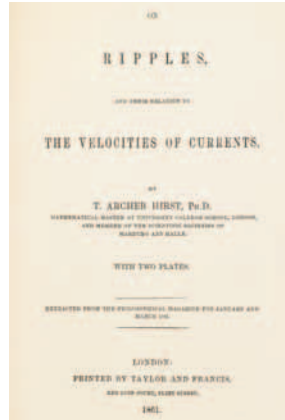
Acquired directly from the artist.

Private collection, London





Royal Naval College, Greenwich, Summer of 1873



Thomas Archer Hirst

FROM THE COLLECTION OF THOMAS ARCHER HIRST
AND THENCE BY DESCENT

66

A PAIR OF IMPERIAL PRESENTATION BRONZE VASES

SIGNED DAINIHON TEIKOKU ISHIKAWA KEN KA KANAZAWA DOKI
GAISHA SEI, [MADE BY THE KANAZAWA BRONZE COMPANY OF
ISHIKAWA PREFECTURE IN GREAT IMPERIAL JAPAN], MEIJI PERIOD,
CIRCA 1884

Each inlaid with carved gold, silver, copper and *shibuichi* with six
downward lotus lappet shaped panels including *taotie* motifs under
a band of *kiho* [mythical bird] motifs, two Imperial chrysanthemum
mon to the back and the front under a band of lozenge-shaped
pattern, the bottom of the body with triangles, two applied handles
each with *ho-o* with its wings opened in high-relief with triangler
drop linked with a short chain; stands cast as stylised waves;
accompanied with a letter (see below) addressed to Dr. Thomas
Archer Hirst from Tokudaiji Sanetsune, Minister of the Imperial
Household, expressing Meiji Emperor's appreciation to Dr. Hirst
for having taken care of Prince Arisugawa Takehito at Royal Naval
College in Greenwich, dated 19th February, 1884

Each 29.5cm. high (with stand)

(2)

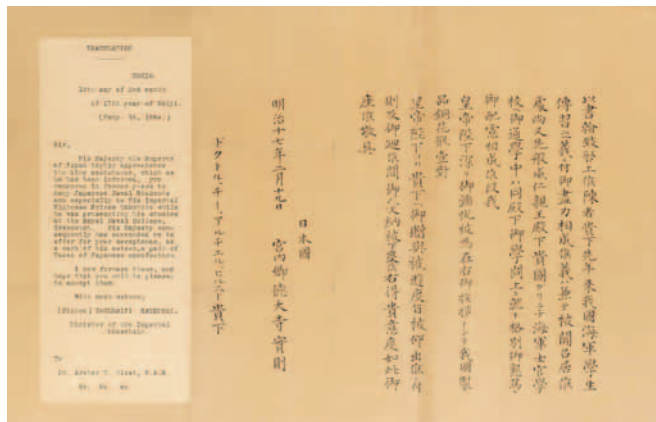
£40,000–50,000

US\$61,000–75,000

€45,000–56,000

PROVENANCE:

Thomas Archer Hirst



These vases were sent by the Emperor Meiji in 1884 to Thomas Archer Hirst, then having just retired from his post as Director of Studies at of the Greenwich Naval College in Greenwich, as a token of appreciation for his kindness to Prince Takehito of Arisugawa (1862–1913) who had studied at the College between 1880 and 1883. The Prince was later to command a cruiser in the Sino-Japanese war, eventually becoming a full Admiral (posthumously Marshal Admiral).

As the inscription states the vases were made in the Kanazawa Doki Kaisha [Kanazawa Bronze Company] of Kanazawa prefecture which had been established in 1877 in order to produce art objects for export. Ishikawa Ken was the new prefecture formed under the Meiji government from the old Maeda Han which comprised Kaga and the Noto peninsula, with Kanazawa as the main city.

After the victory of Tokugawa Ieyasu at Sekigahara in 1604, the second Daimyo of Kaga, Maeda Toshinaga (1562–1614) is said to have brought the metalworker Goto Chikujō from Kyoto to supervise metalwork. During the Edo period Kaga became a centre for the production of iron guns, armour, and horse accoutrements, together with small metal sword fittings. These objects were decorated with silver, gold, or other in *hirazogan* [level inlay – or *Kaga Zogan*], to become popular throughout Japan until rendered obsolete at the time of the Meiji Restoration. But the bronze artists in particular continued with their work making decorative objects such as the present vases under the auspices of the new company.

Following the succession of the Emperor Meiji the collection of objects belonging to the Emperor Shomu, which had been sealed away in the eighth century known as the Shosoin, were made available for study by craftsmen for the first time. They included Japanese, Chinese, Korean and Middle-Eastern objects of all kind. The designs on those objects became popular particularly among textile specialists, lacquerers, and metal workers, and the Kanazawa bronze makers used motifs inspired by this source.

The present vases are decorated in a hybrid archaic quasi-Chinese style, with handles made in the form of phoenixes, inlaid stylized animals in procession, and motifs based on the leaf-shaped cicada-wing designs found on ancient Chinese bronzes. The cicada wing shapes contain somewhat disconcerting exotic faces originating from the Chinese *taotie* beast cast on bronzes, but with a then modern approach. The upper band has regular stylized floral designs, and the middle band is devoted to the gold-inlaid sixteen-petal Imperial Chrysanthemum *mon* indicating that the vases were commissioned by the Emperor.

The bronze varies in colour and texture due to subtle treatments which bring components of the alloy to the surface in various micro-structures. One of the vases has apparently been kept packed away and remains in



pristine condition, while the other has developed the patina of a hundred years on display. The vases are accompanied by their original Japanese paulownia wood box whose condition shows much sign of many movements of the Hirst family from home to home.

THOMAS ARCHER HIRST (1830-1892)
Professor Wilson, Pembroke College, Oxford

Thomas Archer Hirst was one of the most important scientists of his day, although he is little remembered today. He is best known for the extensive diaries that he kept over 45 years: extending over 3000 pages they vividly describe the scientific world in which he moved and the many distinguished scientists (Darwin, Faraday, Gauss, Kirchhoff, etc.) that he met, while also chronicling the major events of the day.

His parents were in the wool trade in Yorkshire, and as a teenager Hirst trained as a surveyor for the West Yorkshire Railway in Halifax. Increasingly involved with education and self-improvement, he eventually gave up his surveying and travelled to Germany to work for a Ph.D. degree in

mathematics at the University of Marburg. This was followed by extended periods collaborating with colleagues in France and Italy. On returning to England he entered school teaching for a while, before attaining various university posts.

Once established, he became President of the London Mathematical Society, a Vice-President of the Royal Society and the Royal Astronomical Society, a member of the influential X-club which aimed to dissociate science from religion, and Professor (of Physics, and then Mathematics) at University College, London, and Registrar of the London University.

His final employment was as the first Director of Studies at the Royal Naval College in Greenwich, a prestigious post that he held for ten years, from 1873 to 1883. Hirst was responsible for the supervision of naval cadets, including a number from abroad. In 1880 Prince Arisugawa Takehito of Japan became a cadet at the College, receiving his military training there for three years. Shortly afterwards, Hirst was presented with a magnificent pair of Japanese bronze vases in recognition of his services to the Japanese students at the College.



67

A GROUP OF TEN ALBUMEN PRINTS

MEIJI PERIOD (LATE 19TH CENTURY)

Comprising a seated man bearing his tattooed back; *Noh* actor, title printed in the image *Dancing Actor for the Daimio*; a woman wearing a scarf around her head, title printed in the image *B 1080 Girl, Winter Costume*; four women eating with an attached label titled *Eating at Home*; four men wearing armours with flags depicting *Shimada* and *Hojyo mon*; two women, one wearing an armour and another in kimono seated; a standing man with tattooed back holding a wooden bucket; ten Ainu men seated, on the back of the mount another photo depicting a landscape with river and a bridge, title printed in the image *Kashima Tea House 226*, all hand-coloured except one with a seated monk

13.2 x 9.1cm. – 26.2 x 20.7cm.

(various sizes)

(9)

£3,000–4,000

US\$4,600–6,000

€3,400–4,500





†~68

A LACQUER TEBAKO [OCCATIONAL BOX]

SIGNED SHINSHIN SHOMIN (OGAWA SHOMIN (1847-1891))

Decorated in *kanoko-kinji* and mother-of-pearl inlay with *katawa-guruma* [cart wheels] amongst waves, the underside of the cover with scattered *tomoe mon* on *nashiji* ground, the interior of the box with fitted brocade of *ho-o* and *aoi*; pewter rims, two ring attachments in the form of *katawa-guruma*

36.5cm. wide

£25,000-30,000

US\$38,000-45,000
€29,000-34,000

The maker of this present box Ogawa Shomin (1847-1891) was born in Edo in 1847 as Keijiro, the son of a metalworker named Chuzo. He was apprenticed at the age of sixteen to the *maki-e* specialist Ogawa Komin, becoming independent in 1868 and adopting the name Ogawa Shomin. He later used several *go* (art names) including Fufu, Seishu (as on this piece), Seiami, and Hakuan. He exhibited a piece of lacquer at the Philadelphia Exposition in 1876 and is renowned for having sold his furniture to pay his own fare to attend the fair. He was awarded the *Ryumonsho* [dragon prize] at the second Domestic Industrial Exposition of 1871 and the *Myogisho*

[exquisite technique prize] class four at the second Exposition. Around this time he made copies of lacquer pieces in the collection of the Shosoin in Nara, the 8th century repository of objects belonging to and dedicated to the Emperor Shomu (701-756). He was also commissioned in 1882 by the Japanese government Museums Department to make a copy of copy of the 12th century National Treasure *katawa-guruma maki-tebako* box now in the collection of Tokyo National Museum, on which the inspiration for this box was probably based.

Komatsu Taishu points out in *National Treasures of Japan* (Tokyo National Museum, 1990, no. 190) that the design depicts wooden ox-drawn cart wheels being immersed in a stream to prevent the wood from drying out and cracking. The same theme is found also in the Heian period *Sanjurokumin Kashu* [Collection of the 36 poets], and the *Ogimen Hoke-kyo sasshi* [Fan papers of the Lotus Sutra]. It is said to have possibly been used as a Buddhist sutra container, and that the wheels might be seen to imply floating lotus blossoms. Versions of the design are on other early pieces of lacquer and also on the work of Shomin's teacher Ogawa Komin, and on *inro* made by Komin's own teacher Yoyusai, no doubt influencing the Museum Department's decision to employ Shomin to copy the National Treasure box.



†69

A FINE LACQUER TEBAKO [ACCESSORY BOX]

SIGNED AKATSUKA JITOKU AND WITH KAKIHAN (1871-1936),
TAISHO PERIOD (1912-1926)

Of rectangular shape with rounded corners designed on the cover and sides with peony-like flowers (*shakuyaku*) below an imperial sixteen-petal chrysanthemum medallion, the blossoms of purple and white created by pieces of inlaid shells and of gold lacquer and the leaves and veins of the leaves and stems of two colours of gold *takamaki-e* enriched by *kimpun* and *okibirame*, the chrysanthemum medallion *kinji* and the ground *kimpun*, the interior and base *nashiji* and the rims silver, signed on the interior of the cover, in wood storage box 27.9cm. x 23.5cm. x 14.5cm.

£25,000-30,000

US\$38,000-45,000
€29,000-34,000

Born in Tokyo, Akatsuka Jitoku was the seventh generation of a family of lacquer craftsmen. He studied *maki-e* with his father. In addition to this training in lacquer, however, he learned Nihonga painting from Kano

Hisanobu and Terazaki Kogyo (1866-1919) and then went on to study Western-style painting at the Hakubakai Kenkyujo [the Institute of the White Horse Society] in 1912. As a result he was able to modernize his craft by adding an alluring element of Western naturalism to his otherwise very traditional, conservative lacquer techniques. He also worked hard to elevate lacquer into a category that would be included in the Teiten exhibitions. Jitoku won a gold medal at the 1904 Louisiana Purchase Exposition. He was active throughout the Taisho and early Showa periods not only as a leading lacquer artist but also as a judge at several kinds of exhibitions. In 1930 he was appointed Imperial Artist, a member of the elite *Teikoku geijutsuin* [the Imperial Art Academy].

The first presentation boxes are thought to date from the turn of the 20th century and they are almost always adorned with large imperial chrysanthemum crests. There is a Jitoku box in the Royal Collection at Buckingham Palace which was given by Emperor Meiji to Queen Mary in 1911.¹

1. Jan Dees, *Japanese Imperial Presentation Boxes 1900-1930*, *Oriental Art*, vol 43, no 1 (1997), pp 2-9; Dees, *Imperial lacquer boxes by Akatsuka Jitoku*, Andon, 30 (1988), pp 103-110.



***70**

A LACQUER SUZURIBAKO [WRITING BOX]

MEIJI PERIOD (LATE 19TH CENTURY)

Decorated in coloured and gold *hiramaki-e*, *takamaki-e*, *togidashi-e*, *kirikane*, *mura-nashiji*, *nashiji*, coloured stones, lead, and silver with an *intro* depicting a bejewelled elephant, shell netsuke, against poem papers, the faceted sides with *shinobugusa* [foliage design], the interior lid with an unfolded scroll and opened book depicting a lady on a *mura-nashiji* ground, fitted with a removable tray containing a lacquered wood ink slate and a bronze *suiteki* [water dropper] in the form of a chrysanthemum flower, silver rims

29.5cm. long

£12,000–18,000

US\$19,000–27,000

€14,000–20,000



*71

A PAIR OF LACQUER KOGO [INCENSE BOX]

MEIJI PERIOD (19TH CENTURY)

In the form of male and female mandarin ducks, decorated in gold, silver, black and red *hiramaki-e* and *takamaki-e*, *nashiji* interiors

14cm. and 12.5cm. long

£8,000–10,000

US\$12,000–15,000

€9,000–11,000

†72

A FINE AND ELEGANT LACQUER CABINET

MEIJI PERIOD (LATE 19TH CENTURY)

Lavishly decorated overall using intricate lacquer techniques including gold and silver *hiramaki-e*, *takamaki-e*, *nashiji*, *hirame* and *kirikane* against a *gyobu-nashiji* ground with a rural landscape of buildings amongst hills and trees, a bridge over a river and *ho-o* birds amongst pine trees, silver fittings finely engraved with scrolling foliage, the two doors opening to reveal six variously-sized drawers decorated in *iroe-togidashi-e* with *shippo-hanabishi* and other geometric designs, the interior of the doors showing the edge of a veranda and a formal garden behind a fence

31cm. x 33.6cm. x 21.7cm.

£80,000–100,000

US\$120,000–150,000

€90,000–110,000





72A

72A

HOSHI JOICHI (1913-1979)

THE SUN (FOREST)

Woodcut with gold powders, titled as above in Japanese, signed in pencil in Roman script *Joichi Hoshi*, dated '78 and numbered 2/99, artist seal in red in the image, framed and glazed
56.3 x 118.8cm. (including frame)

£2,000-3,000

US\$3,100-4,500
€2,300-3,400

*73

A KOGO [INCENSE BOX]

EDO PERIOD (19TH CENTURY)

Decorated in gold *takamaki-e*, *kirikane* and *mura-nashiji* on a black lacquered ground with a forest of pine trees, the interior with dense *nashiji*
8.9cm. diam.

£2,500-3,000

US\$3,800-4,500
€2,900-3,400

†~74

A FINE LACQUER SUZURIBAKO [WRITING BOX]

SIGNED YOSHINOBU SAKU, MEIJI PERIOD (EARLY 20TH CENTURY)

Decorated in gold, red and black *takamaki-e*, *hiramaki-e*, *togidashi-e*, *kirikane* and mother-of-pearl inlays, the cover with crows and egrets amongst mountains with a dense forest, inlaid in mother-of-pearl are the characters for *koe*, *suru* [cries] and *kage* [shadow] concealed within the trees; the underside of the lid with floating clouds on a *mura-nashiji* ground, the inner tray fitted with a faceted round slate inkstone in the form of the moon, lacquered in gold with further clouds, set within two silver-rimmed and cloud-shaped removable pieces that repeat the decoration on the inner lid, the upper piece with cloud-shaped silver inlay with gold inlaid inscriptions of *yofukaki* [deep night] which continue on the *suitek* [water dropper], two sides of the box with silver-rimmed openwork of clouds, the interior lid of the *tomobako* with a gold-lacquered poem by the unnamed daughter of Saki no Dainagon Saneaki, taken from *Fuga Wakashu* [Poetry Collection of Elegance] and written by Prince Doko of the Shoko-in (1611-1679):

Asagarasu

Koe suru mori no

Kozue shimo

Tsuki wa yofukaki

Ariake no kage

The cries of the crows

In the forest

Announce dawn,

But it still feels like night,

As the moon lingers.¹

27.3cm. long

£30,000-50,000

US\$46,000-75,000
€34,000-56,000

1. For a similar example and further reading see Stephen Little and Edmund J. Lewis *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, (Honolulu, 2011), p. 166-169







***75**

A LACQUER KOBAKO [SMALL BOX]

MEIJI PERIOD (LATE 19TH CENTURY)

In the form of a *biwa* [Japanese lute], decorated in *takamaki-e*, *hiramaki-e*, *kinji* and *okihirame* on a *togidashi-e* ground imitating wood grain, *bachimen* [pick-guard] with a riverside landscape with a willow tree and temples, *tenjyu* [pegs] in gilt silver, *nashiji* interior, silver rims 26cm. long

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



***76**

A LACQUER NATSUME [TEA CADDY]

IPPYOSAI THE SEVENTH (1942–)

Decorated in *takamaki-e*, *togidashi-e*, *kirikane* and shell inlay on a *kinji* ground with *hinagiku* [daisies] behind a *hinoki* fence, *nashiji* interior, *tomobako* signed *Inro eshi Ippyosai* [Inro lacquer painting artist Ippyosai] and sealed 7.8cm. high

£3,500–4,000

US\$5,300–6,000

€4,000–4,500

Ippyosai the seventh (1942–) studied under his father, Ippyosai the sixth (1908–2001) and Shimizuya Komin. He is renowned for the lavish use of various lacquer techniques in the limited space on *natsume*.



***77**

HIRAI BAISEN (1889-1969)

A pair of six-fold screens, colour and gold on silk, each depicting the Higashiyama area of Kyoto; one covered in snow and another with a spring landscape; each signed and sealed *Baisen*, with original fitted wood box titled *Higashiyama Shunto* [Spring and Winter in Higashiyama] and signed *Baisen saku*
173.7 x 364.6cm.

£30,000-40,000

US\$46,000-60,000
€34,000-45,000

Having studied at Kyoto Prefectural School of Arts and Crafts (currently Kyoto City University of Arts), Hirai won a prize at the *Bunten* only one year after graduation. He went on to become a regular prize winner at both of the *Bunten* and *Teiten* and also actively worked to establish an artist organization called *Toka-kai* with Irie Hako (1887-1948) and Sakakibara Shiho (1887-1971).

For a pair of screens in The National Museum of Modern Art, Kyoto dated 1919 see http://search.artmuseums.go.jp/search_e

His works are in other major collections including The National Museum of Modern Art in Tokyo, and the Seattle Art Museum, see www.seattleartmuseum.org



77A

AN ENAMELLED-SILVER KORO [INCENSE BURNER]

WITH SEAL MASAOKI, MEIJI-TAISHO PERIOD
(LATE 19TH-EARLY 20TH CENTURY)

Of globular form on three feet, deeply chased and engraved with two *ho-o* amongst *kiri* and trees, details in various coloured cloisonné enamels and gold inlay, the pierced cover with a peacock, detachable silver liner

11.8cm. high

£15,000–18,000

US\$23,000–27,000

€17,000–20,000



***78**

OSUGA TAKASHI (1901-1987)

CIRCA 1957

A rectangular box, decorated in burnished gold and copper on a powdered-pearl ground pierced with a grasshopper amongst leaves and branches, the interior in walnut wood, rims varnished in black, *tomobako* signed *Takashi saku* and sealed

13.3cm. high

£4,000–5,000

US\$6,100–7,500

€4,500–5,600

EXHIBITED:

Kagawa-ken Bunkakaikan [Kagawa Prefectural Cultural Hall],
9th September–24th September 1989



(reverse)



PUBLISHED:

Kagawa-ken Bunkaikan, Osuga Takashi Kaiko-ten: Chokin no Waza to Bi [Osuga Takashi Retrospective Exhibition: Beauty and Technique of Metal Carving], (Kagawa, 1989), pl.32

Osuga Takashi, born in Kagawa, studied metalwork at the Tokyo School of Fine Arts and later under Kitahara Senroku (1887-1951), a pupil of Un'no Shomin (1844-1915). His works are praised for their realistic modelling of insects and were awarded a number of times at the *Nitten*, *Teiten* and *Bunten* during the 1920's to 1930's, and in 1958.

***79**

A FINE GOLD AND SILVER OKIMONO [SCULPTURAL ORNAMENT]

MEIJI PERIOD (LATE 19TH CENTURY)

The dynamically rendered model of *Ryujin* [Dragon God] holding up a sacred pearl and standing atop a silver dragon, his flowing robes lavishly inlaid in various coloured gold and *shakudo nunomezogan* with dragon roundels and a wavy line design and stylised waves, the face inlaid in gold

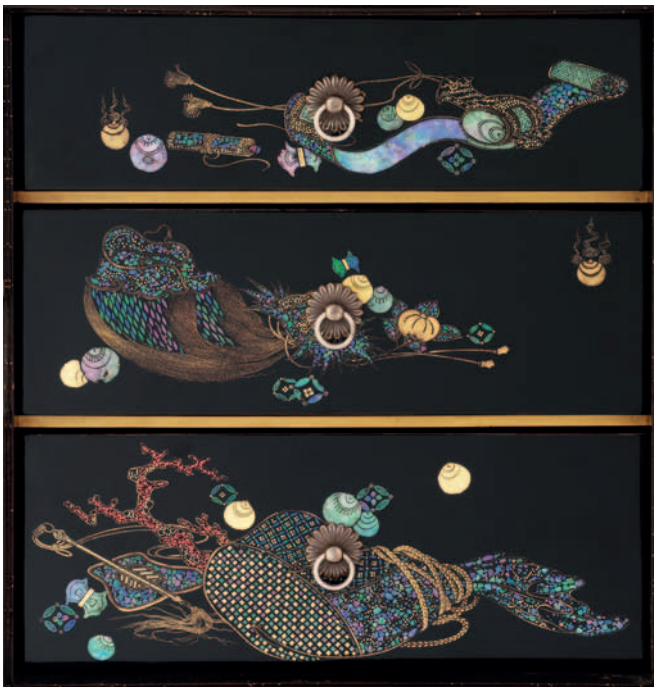
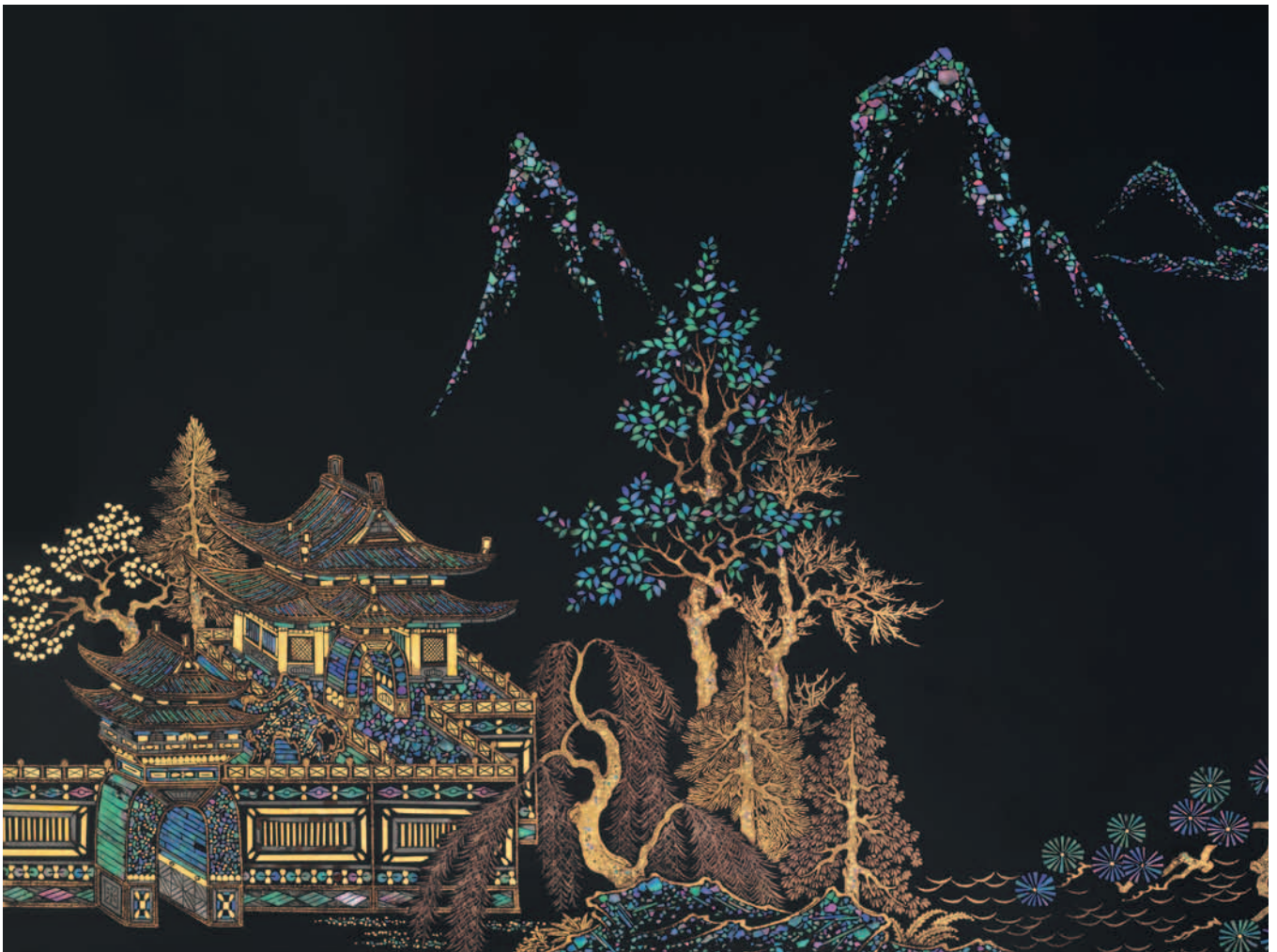
18cm. high

£80,000-100,000

US\$120,000-150,000

€90,000-110,000

For two similar *okimono* by Unno Shomin (1844-1915) see *Kogei no Seiki: KOGEI - a View of a Century of Modern Japanese Crafts* (The University Art Museum, Tokyo University of the Arts, 7th October - 30th November, 2003), (Tokyo, 2003), p.53, pl. 35 and p.54, pl. 36.



†~80

**A FINE INLAID SOMADA STYLE LACQUER KODANSU
[SMALL CABINET]**

MEIJI PERIOD (LATE 19TH CENTURY)

The rectangular chest lavishly decorated in gold *togidashi-e*, gold and silver *kirikane* and mother-of-pearl inlays in Somada lacquer style, with a Chinese landscape of literati palaces amongst rocky mountains, the hinged door opening to reveal three fitted drawers with various shells and treasures including *chintamani* and the cloak of invisibility, the interior with sparkled *nashiji* ground, engraved silver fittings 20.5 x 29.5 x 19cm.

£80,000–120,000

US\$120,000–180,000

€90,000–130,000

The distinctive style of lacquer known as Somada which is characterised by tiny cut pieces of iridescent shell which has been painstakingly inlaid into (usually) a highly polished (*roiro-nuri*) black lacquer ground, was developed by the Somada family of lacquer artists in the early 18th century. It is believed that the style is based on a Chinese Ming style which Somada Kiyosuke learned in Nagasaki possibly from an artist known as Aogai Chobei, who learnt the inlay of mother-of-pearl from Chinese craftsmen.¹ Somada school work is frequently unsigned.

1. E.A. Wrangham, *The Index of Inro Artists*, (Northumberland, 1995), p.271–2





~81

AN ELABORATE IVORY TUSK VASE

SIGNED KOMEI AND SEALED ISHIKAWA (ISHIKAWA KOMEI (1852-1913), MEIJI PERIOD (LATE 19TH CENTURY)

Intricately carved with a scene of “Oath of the Peach Garden” from *Romance of the Three Kingdoms*, possibly *Chohi* [Zhang Fei], *Kanwu* [Guan Yi] and *Ryubi* [Liu Bei] from the left enjoying drinks under peach blossom trees, wood stand carved with dragons amongst clouds and water, the feet with waterfalls, the dragon eyes gilt, the metalwork ring fitment at the base of the tusk with *kiku-karakusa* in gold inlay 59.2cm. high (including wood stand)

£60,000–80,000

US\$91,000–120,000

€68,000–90,000

PROVENANCE:

Formerly in a Swiss collection

Purchased in Edinburgh in 1957

In the Meiji period Japanese ivory sculpture, which had originated in the traditions of netsuke carving, came to be used for large works with a growing emphasis on naturalism and realism, with an eye on the overseas market of ornamental art. There was at this time a sudden increase in the importation of elephant ivory, which supplemented the marine ivory obtained by Japanese hunters in the northern seas. This massive carving deliberately retains the overall shape of the tusk with the depiction of the sages continuing around it.

Ishikawa Komei (1852–1913) studied painting under Kano Sosen (1765–1826) and ivory sculpture under the netsuke carver Kikugawa Masamitsu (1822–1867). In 1880 together with Asahi Gyokuzan (1843–1923) he formed the *Kankokai* which was to develop into the *Tokyo Chokoku Kai* [Tokyo Sculpture Association] in 1887. In 1890 Komei was appointed as one of the elite *Teishitsu Gigei-In*, or ‘Court Artists’ together with Takamura Koun (1852–1934). Both were to become professors of sculpture at the Tokyo School of Art.

Examples of the work of these sculptors are illustrated in the exhibition publication *Imperial Household Artists, Series III, Sculpture: Koun Takamura and Komei Ishikawa*, (Kiyomizu Sannernzaka Museum, Kyoto, 2011).

For a further similar example which was exhibited at the Centennial Exhibition Philadelphia, 1876, and now in The Walters Art Museum, see <http://art.thewalters.org>, accession number 71.1080



(side view)



AN IMPRESSIVE AND LARGE CLOISONNÉ VASE

THE MARK OF THE KINUNKEN STUDIO, WORK OF HAYASHI KODENJI (1831-1915), NAGOYA MEIJI PERIOD (LATE 19TH CENTURY)

Of rare rounded hexagonal form, worked in silver wire and various coloured cloisonné enamels on a midnight blue ground with gold specks, decorated with a profusion of chrysanthemums, spider chrysanthemums and daisies on rocks beside a stream, beneath a finely detailed design to the neck with *tomoe mon* and scrolling vines with *kiri* on a pale blue ground, the neckrim with a band of *shippo-hanabishi*, the foot with a band of brocade lappets, silver rims

61.5cm. high

£50,000-70,000

US\$76,000-110,000

€57,000-79,000

The Kinunken studio, whose mark is inlaid delicately in silver *itozogan* on the base of this vase among finely rendered vine scrolling, is believed to have been established by the textile designer Inaba Nanaho, whose name appears first among the exhibitors at the fourth Domestic Industrial Exposition of 1895. The Inaba company under the art name Kinunken was the retailer and exporter apparently for a great number of cloisonné artists, including the Hayashi family of Nagoya, and the name Kinunken is found on metal tablets fixed over the bases of work bearing the marks of the original artists. Inaba was established as a cloisonné maker in 1887 to exhibit both in Japan and at the International Expositions in Paris, Glasgow, St Louis, and the 1910 fair in England. He was awarded a prize at the fifth Domestic Industrial Exhibition of 1903, at which he exhibited a *koro* [incense burner] over four feet high, and a '*hana-ike*' (literally 'flower arrangement') over six feet high.

Around thirty or so artists in the of the Hayashi studio are listed among exhibitors at both Domestic Industrial Exhibitions and International Expositions between 1879 and 1903, and it has been difficult to differentiate between their works, always assuming of course that more than one of the group worked together on any one project. This vase can readily be attributed to the finest work of the Hayashi family, and probably that of the greatest artist of that school, Hayashi Kodenji.

Hayashi Kodenji (1831-1915) studied the art of cloisonné making under Tsukamoto Kaisuke (1828-1887), who had in turn studied under Hayashi Shogoro, a direct pupil of Kaji Tsunekichi (b. 1803). Kaji had discovered the secret of cloisonné manufacture in 1838, and was retained by the daimyo of Owari, Tokugawa Keisho, in 1850. He is regarded as having laid the foundations of the cloisonné industry in Nagoya, and Hayashi Kodenji perhaps as the most brilliant of his successors.

Records of pieces by Kodenji exhibited in both domestic and International fairs (Nagoya Shi Hakubutsukan Chosa Kenkyu Hokoku III, Nagoya City Museum, 1996) show that he entered five pieces at Nagoya Museum in 1878 - two dishes, a plaque, a flower vase, and 'tea utensils'. He exhibited again under the auspices of the Nagoya Shippo Kaisha [Nagoya Cloisonné Company] at the second Domestic Industrial Exposition in 1881, at Nuremburg in 1885 gaining a silver award, in Paris in 1889 again earning a silver award, and in 1890 entering six pieces in the third Domestic Industrial Exhibition. He went on to enter his work in Chicago in 1893, thirty pieces in the fourth Domestic Exposition of 1895, Paris in 1900, St Louis in 1904 winning a gold award, and the Anglo-Japan exhibition of 1910. He established a school for cloisonné technology in Nagoya at Toshiima village in 1894 to contribute greatly to the development of the art by teaching into his later years.

The present vase has a profusion of different types of chrysanthemums above a stream in brilliantly coloured enamels set into gold and silver wire on a clear and perfect midnight blue ground. Although composed of blossoms of many different shapes, colours and sizes the impossible display looks quite in place with an almost tangible three-dimensionality against the deep black of the background. The flowers seem to be set in a perfect arrangement above the torrential stream cascading from rock to rock along its course. The rocks and stream are depicted with varying shades of colour using wireless cloisonné giving the effect of movement to the whole scene. A similar treatment of a stream flowing among a rocky outcrop with trees and birds on a vase with the same mark in the Krikorian collection (The Avo Krikorian Collection, Christie's, Zurich 19th February 2007, Lot 200), while a pair with exquisite butterflies in that same collection signed by both Hayashi and with the Kinunken mark (Lots 141 and 146) confirms the Hayashi connection. A further piece with very similar treatment of flowers and stream from the Edwin Davies collection is illustrated in Gregory Irvine, *Japanese Cloisonné: The Seven Treasures*, (Victoria and Albert Museum, London, 2006), p. 86.

The base of the present vase is surrounded by a regular array of cloisonné patterns of various lappets intimating the distant Chinese origin of that design, and of which the Hayashi family had an enormous repertoire. Above the slightly square but elegant shoulder is a separated design of pale greenish stylized plant shapes with small flowers, perhaps suggesting sea weed. Dispersed among the plants in gold, silver, and white enamel roundels is the *mitsudomoe* ['triple comma'] motif. A further narrow band of repeated *hanabishi*, or floral rhomboid shapes, defines the mouth of the vase which is rimmed with silver. The vase stands out as a tour-de-force among recorded works by Hayashi Kodenji.





†83

NAKAJIMA MITSUO (1947 -)

SHOWA PERIOD (LATE 20TH CENTURY)

A rectangular *suzuribako* [writing box], decorated in *choshitsu* [lacquer in high relief with carved layers] with red, brown, yellow, black lacquer and gold and silver powder, the cover with *kaede* [maple leaves], the interior fitted with a removable tray in *ishime-nuri*, a removable inkstone, a circular *suitekiki* [water dropper] carved with further *kaede*, two writing brushes, paper knife, paper pricker and inkstick holder, signed *Ko* to the base; *tomobako* titled, signed *Ko saku* and sealed *Nakajima Mitsuo*

29.6 x 24.9cm.

£6,000–8,000

US\$9,100–12,000
€6,800–9,000

Nakajima Mitsuo lives in Kagawa and studied under Otomaru Kodo (1898–1997), a Living National Treasure. His works are often decorated using his praised *choshitsu* technique and were exhibited and awarded at the *Nihon Dento Kogeiten* [Japan Crafts Exhibition] a number of times.



*84

A CLOISONNÉ VASE

MARK OF ANDO WORKSHOP, TAISHO PERIOD (EARLY 20TH CENTURY)

Of cylindrical form, decorated in silver wire, *musen* [wireless] and various coloured cloisonné enamels with an abstract pattern, silver rims; box signed *Ando Shippo-ten zo* and sealed 30.2cm. high

£2,000–3,000

US\$3,100–4,500
€2,300–3,400



*85

KONDO TAKAHIRO (B.1958)

Two porcelain vases of tall rectangular form decorated in underglaze blue, with panels of incised lines and geometric patterns, each signed *Kondo* and with potter's mark to base

34.8cm. and 33.9cm. high

(2)

£2,000–3,000

US\$3,100–4,500
€2,300–3,400

Kondo Takahiro is a third generation artist of the Kondo family. His grandfather, Kondo Yuzo (1902–1985) was designated a Living National Treasure in 1977 for his contribution to Japanese ceramics. Takahiro's father, Kondo Hiroshi, also a renowned artist, followed Yuzo's tradition of incorporating traditional Japanese elements such as mountains, clouds, pine, bamboo and plum into his work.

Takahiro on the other hand, although continuing the use of *sometsuke* [underglaze blue], extricated himself from the tradition of realistic interpretation of the natural world and focused on bold, abstract designs incorporating geometric shapes. He has exhibited internationally and in Great Britain at the Royal Museum of Scotland, Edinburgh (1995), the Fitzwilliam Museum, Cambridge (1993) and has also exhibited in Brazil, France and Russia.



86

KOBAYASHI KAHAKU (1896-1943)

NEW BAMBOO, 1930

A pair of six-fold screens, ink and colour on paper with pheasants among bamboo, one screen signed *Kahaku saku* and sealed *Kahaku*, the other screen sealed *Kahaku*, original fitted wood box

172 x 379cm.

(2)

£25,000-30,000

US\$38,000-45,000

€29,000-34,000

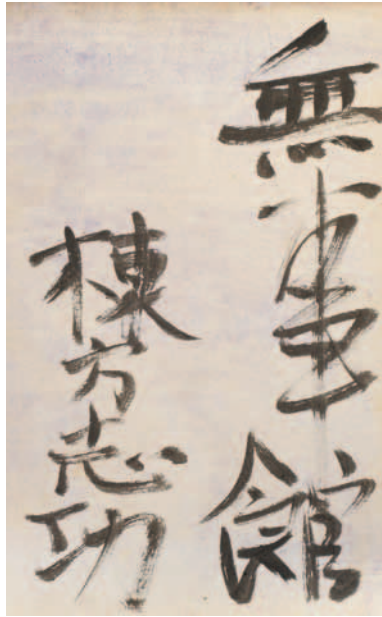
EXHIBITED:

18th Teiten [Japan Art Academy Exhibition], 1931 (Showa 6)

Other works by Kobayashi Kahaku are in the collection of The National Museum of Modern Art, Tokyo and a pair of screens by the artist titled *Early Summer by the Lake* are in The National Museum of Modern Art, Kyoto - see <http://search.artmuseums.go.jp>, museum number J00141.



(front cover)



87

MUNAKATA SHIKO (1903-1975)

HANKEI [STRENGTH OF THE BOARD]

One volume, contains a print in brown on purple paper as endpapers, monochrome print as frontispiece, two original woodblock prints bound-in, eight small offset lithographs of the artist's prints tipped on to hand-made grey paper, nineteen monochrome and hand-coloured woodblock prints bound-in, fourteen essays and three poems in letterpress by Munakata on various artistic topics, including his own works, hand-painted cover, published by Kawade Shobo, 1944, inscribed, signed and sealed
26.2 x 18.3cm.

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

Hankei was published as a limited edition of 2,500 copies and as in this example, some of them were bound with a white cover to be decorated by Munakata as a special-bound edition (as in this lot). For other special-bound examples, see Kodansha, *Munakata Shiko Zenshu* vol.1 (Tokyo, 1977), pl. 729 – 736.

The title is based on Munakata's essential idea that the 'board', or woodblock [*han*] is full of energy [*kei*] to be released by the carver. According to the postscript of the book, although it was published in midst of a difficult time for Japan during World War II, the monochrome prints had been newly executed for the book with Munakata's desperate pursuit of *Hanga no Michi* [Road of the Woodcut].

For a similar example in the British Museum, see www.britishmuseum.org/research/collection_online/search.aspx, registration number 1989,0314,0.56.1–3



***88**

FUJIMURA MASAMI (1933 - 2005)

KUTANI WARE, SIGNED MASAMI, CIRCA 1958

Decorated in a black glaze and gold pigments with abstract design of a flock of birds in incised lines, *tomobako* signed *Kutani Masami saku* and sealed
33.3cm. high

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

EXHIBITED:

This work won a prize at the Nitten Exhibition in 1958.

Fujimura Masami is the son of a Kutani ware potter, Fujimura Toyooki (1903-1970). After having studied Japanese painting at Kanazawa College of Art and ceramics at the National Laboratory of Industry in Nagoya, he learnt enamelling from his father. His works show sophisticated enamelling styles which differentiate his pieces from traditional Kutani ware. He received a number of awards at exhibitions including the *Nitten*.



*89

A PAIR OF LACQUER KOBAKO [SMALL BOX]

MEIJI PERIOD (LATE 19TH CENTURY)

Each in the form of a peach, decorated in gold *fundame*, the stalk and leaves in silver, *nashiji* interior, the kidney-shaped tray in gold and silver *hiramaki-e* with a daffodil, long silver looped handle imitating bamboo

7.7cm. high (the tray)

(2)

£7,000–9,000

US\$11,000–14,000

€7,900–10,000



~90

SARATANI TOMIZO (1949 -)

KACHO [PHOENIX]

A small box in the form of an apple, decorated in dense *oki-hirame* and mother-of-pearl inlay, the interior in various coloured *takamaki-e* on a *ginji* ground with scattered feathers, signed *Tomizo* to the base; *tomobako* titled and signed *Tomizo*

12cm. high

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

Saratani Tomizo, born in Kyoto, is a lacquer artist. After working in a lacquer company in Japan, he moved to Vienna as a restoration instructor at the Austrian Museum of Applied Arts and worked on the lacquer furniture in the Austrian palaces. He returned to Japan and is currently concentrating on his own lacquer work while actively engaging in revitalising the Japanese lacquer industry.



†91

'UNRYUAN' KITAMURA TATSUO (1952 -)

A lacquer *suzuribako* [writing box], lavishly decorated in *iroe-togidashi-e* on a *kinji* ground depicting a scene of the *Hokoku* Festival held in 1604 with a man wearing a bamboo shoot costume and a group of dancing men and women, the interior with a continuous scene, fitted with a kidney-shaped inkstone with *fundame* rim, a removable tray and a gilt *suiteki* [water dropper] cast and carved as a spiral shell, signed *Unryuan* to the interior base, silver rims, with three original preparatory sketches, sepia ink on paper, each sealed *Unryuan*, three fitted boxes
16.5cm. long

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

'Unryuan' Kitamura Tatsuo was born in Wajima city, Ishikawa, an area renowned for its particular lacquer technique called *Wajima-nuri*. After having acquired the techniques used in traditional lacquer ware as an apprentice of a local artist, he established a small lacquer workshop 'Unryuan' and produces high-quality works based on a great understanding of classical lacquer ware. His works have entered international private collections and museums including the Victoria and Albert Museum see <http://collections.vam.ac.uk> museum numbers FE.551:1 to 3-1992 and FE.63:1, 2-2002.

The *Hokoku* Festival was held at the Toyokuni shrine, Kyoto, in the lunar calendar of August, 1604, commemorating the seventh anniversary of the death of Toyotomi Hideyoshi (1537-1598). The *suzuribako* depicts a vibrant atmosphere of the festival copied from a pair of screens, *Hokoku Sairei zu Byobu* attributed to Iwasa Matabe (1578-1650), currently in the collection of Tokugawa Museum.



*92

A LACQUER NATSUME [TEA CADDY]

MAEHATA GAHO (1936 -)

Decorated in *hiramaki-e* and *nashiji* on a black *roiro-nuri* ground, with chrysanthemums and *kiri* divided by *katamigawari* in Kodai-ji style, *fundame* rims, signed *Gaho*
7.2cm. high

£3,000–4,000

US\$4,600–6,000
€3,400–4,500

Born into a family of lacquer craftsmen in Ishikawa prefecture, Maehata first studied under his father Maehata Shunsai and later under Murata Dokan and Yasutani Bisei (1901–1983). After receiving Gaho as a *go* [art name] as a result of making *natsume* from an old timber from Gaho-in of the Daitoku-ji Temple, he continued to produce *natsume* from old historical timbers.

Accompanied by a certificate from the Kodai-ji temple allowing Gaho to copy the Kodai-ji style.



94

*93

A LACQUER NATSUME [TEA CADDY]

MAEHATA GAHO (1936 -)

In *Akoda* form, decorated in a brownish red *tame-nuri*, signed *Gaho*
7.5cm. high

£2,000–3,000

US\$3,100–4,500
€2,300–3,400

94

SHIRAYAMA SHOSAI (1853 - 1923)

TAISHO PERIOD (EARLY 20TH CENTURY)

A hanging scroll, ink on paper, depicting two *chintamani* or *hoju* [wish-fulfilling jewel] in abstract brush strokes, signed and sealed *Shosai*, lacquered ends decorated in *togidashi-e* and *nashiji* with *shippo-hanabishi*, *tomobako* with attestation by Shosai's son Shirayama Shunpo, the cover signed with a title *Hoku* [chintamani] and *Shosai hitsu*, the interior signed *Taisho ju-san nen Shoshu Shunpo shi* [Taisho 13 (1924), early autumn, by Shunpo] and sealed *Shirayama Tomiyuki*
30.8 x 39.2cm. (excluding mount)

£3,000–4,000

US\$4,600–6,000
€3,400–4,500

Born in Edo, Shosai learnt *maki-e* from Kobayashi Kozan, *chositsu* [lacquer carving] and inlaying mother-of-pearl from Gamo Morikazu and lacquering from Tochikura Toyojiro. He began his career as an *inro* artist at the Kiritsu Kosho Kaisha company. In 1890 he received a silver medal at the Universal Exposition in Paris, followed by the appointment of professor at the Tokyo School of Fine Arts. In 1906, he was chosen as an Imperial Artist.

His works are especially praised for their delicate *togidashi-e* and have entered a number of public collections including Tokyo National Museum (reference number: H-354, H-3492), the National Museum of Modern Art, Kyoto (reference number: Lc0019, Lc0032) and the Baur Foundation, Geneva.

His son, Shirayama Shunpo (1886 – 1961) studied under Hashimoto Gaho (1835–1908), becoming a painter.

95

FUJIOKA SHUHEI (1947 -)

IGA WARE, SHOWA - HEISEI PERIOD (LATE 20TH CENTURY)

A stoneware *chawan* [tea bowl] decorated in a running green ash glaze forming 'dragonfly eye' drips to the bottom of the body, the foot with incised cross; *tomobako* signed *Shuhei* and sealed *Shu* 10cm. high

£800-1,200

US\$1,200-1,800

€900-1,300

Fujioka Shuhei, born in Matsuyama city, Ehime prefecture, studied ceramics under an Iga ware potter Tanimoto Mitsuo (b. 1916) after having graduated from Ritsumeikan University. In 1975, he opened his own kiln in Agano city, Mie prefecture, and is actively producing fine Iga ware which shows bold modelling and rich *keshiki* [landscape] of *bidoro* [glass ash glaze] and *hi-iro* [fire colour] contrasting with the clay body.

His work is in the collection of the New Orleans Museum of Art.



96

NAKAO TETSUAKI (1952 -)

A stoneware vase with elongated neck, decorated in a *ginga* [galaxy] glaze, inscribed *Tetsu* inside the foot-ring, *tomobako* titled *Ginga-yu Toyo no Kioku* [Galaxy glaze: Memory of the East], signed and sealed *Tetsuaki* 36cm. high

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

Nakao Tetsuaki was born in 1952 to a family of potters. He initially embarked on a life as an academic of philosophy, however he decided to leave university and pursue a career as a potter.

He developed a unique glaze called the 'Galaxy Glaze' which is produced by adding particles of various metal elements to the mixture of the glaze, which crystalize under the extreme heat of the kiln. Each of the five colours requires a separate kiln heated to a different temperature.

A similar work to this was awarded a Grand-Prix *Prix de Lion* and a special prize *Prix Tricolore de la Paix de l'Art* at the exhibition *Bi no Kakumei* [Revolution of Beauty] in 2003, Louvre Museum, Paris





***97**

IIZUKA SHOKANSAI (1919-2004)

CIRCA 1957

Boldly woven in split bamboo in the form of double-gourd, with its fitted cut bamboo liner in brownish red lacquer, signed *Shokansai saku, tomobako* titled *Zuikyo*, signed and sealed *Shokansai*

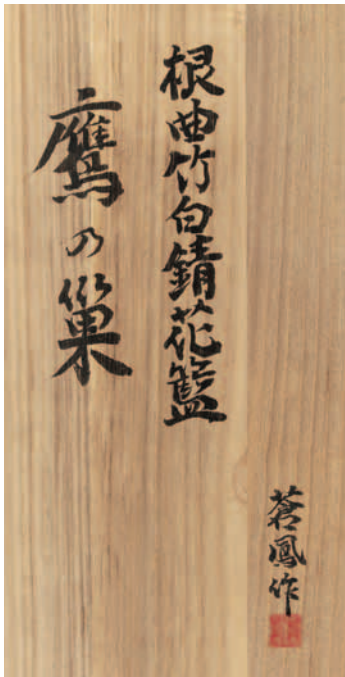
28cm. high

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

Iizuka Shokansai is the second son of the famous bamboo artist Iizuka Roukansai (1890–1958). At first he studied oil painting at Tokyo Art School, but after coming back from military service, he decided to re-study bamboo craft with his father. He was designated as a Living National Treasure in 1982. His works are highly praised for their creativity based on family tradition and his own academic research into the nature of bamboo.



***98**

KATSUSHIRO SOHO (1934 -)

TAKA NO SU [HAWK'S NEST], 1982

Boldly woven with split bamboo, inscribed *Soho saku* to the base, *tomobako* titled *Taka no Su* [Hawk's Nest], signed *Soho saku* and sealed *Soho*

50cm. wide

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

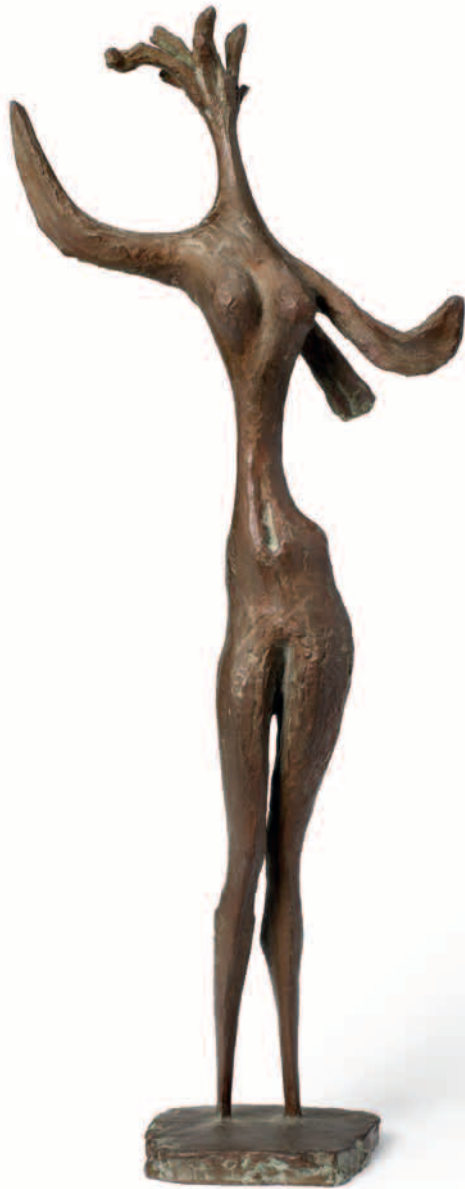
EXHIBITED:

Awarded a prize at the 36th *Tochigi-ken Geijutsusai* [Tochigi Prefectural Art Festival], 1982

Nature is a life-long theme for Katsushiro Soho who was born into a farming family in Kuroiso city, Tochigi prefecture. He started the practice of bamboo weaving by making farming tools to work the land.

He apprenticed under a local bamboo weaver, Kikuchi Yoshii, at the early age of fifteen, and six years later, under Yagisawa Keizo (1927–2006). After he received an award at the 8th *Higashi-Nihon Dento Kogei ten* [Exhibition of Traditional Art Crafts from Eastern Japan] in 1967, he changed direction to a more aesthetic approach, with the encouragement of his new master Saito Bunseki (1910–1991). In 2005, he became a Living National Treasure in bamboo arts.

His works are in the collections of National Museum of Modern Art, Tokyo, Asian Art Museum, San Francisco, Japanese Agency of Cultural Affairs among others.



***99**

KIKUCHI KAZUO (1908-1985)

RITSU [STANDING]

Bronze, signed *Kiku*, box titled as above and signed *Kazuo saku* and sealed

60.5cm. high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

Kikuchi Kazuo was the first son of the painter Kikuchi Keigetsu (1879–1955). He studied sculpture under Fujikawa Yuzo (1883–1935), an assistant of Auguste Rodin (1840–1917), and later under the sculptor Charles Despiau (1874–1946) in Paris. Amongst his major works is *Genbaku no ko* [Child of Atomic Bomb] in the Hiroshima Peach Memorial Park.



***100**

UEKI SHIGERU (1913-1984)

1953

Cast bronze, signed *W* to the base

96cm. high

£8,000–10,000

US\$12,000–15,000

€9,000–11,000

EXHIBITED:

Tokyo Metropolitan Art Museum, the Third *Modern Art Kyokai Ten* [Exhibition of Modern Art Association], 1st February – 5th March, 1953

Born in Hokkaido, although Ueki Shigeru first studied Western painting under Migishi Kotaro (1903–1934), later he learnt to be a sculptor. As a promising young sculptor, he entered *Jiyu Bijutsuka Kyokai* [Association of Free Artists] and became one of the forming members of *Modern Art Kyokai*. He exhibited works at Sao Paolo and Venezia Biennale in 1951 and 1956.



101

OCHI KENZO (1929-1981)

An *uchidashi* [hammered] iron flower vessel of abstract form, with finely hammered silver liner, *tomobako* signed *Kenzo-saku* and sealed *Ken* (Kenzo)
48.5cm. high

£20,000–25,000

US\$31,000–38,000
€23,000–28,000

Ochi Kenzo was born in Ehime prefecture. He studied metal arts at Tokyo University and then worked at the Sheet Metal Processing Laboratory of the Technology Department at the Institute of Industrial Technology where he published many theses on the subject. He began his artistic career by producing bowls and vases, but later discarded utility, focusing instead on abstract three-dimensional forms.

Dying unexpectedly aged 51 in 1981, Ochi left no words on his own work. However, what remains is an intriguing body of work, often juxtaposing smoothly-curved surfaces with sudden, steeple-like points. The role of the hammer in forming the work is not forgotten, with faint marks left on the surface, giving a subtle, velvet-like texture to the iron.

From 1954 onwards Ochi exhibited at the Nitten [Japan Art Exhibition] regularly, receiving numerous awards including the *tokusen* (grand) prize and *Hokuto* in the 1965 Nitten. Five works by Ochi are in The National Museum of Modern Art, Tokyo and one in The National Museum of Modern Art, Kyoto. See <http://search.artmuseums.go.jp/>



***102**

IKEDA YUSHI (1909 - 2006)

TEN WO SASU [POINTING AT THE SKY]

Patinated bronze, 1961

66cm. high

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

EXHIBITED:

Tenmon Museum opening exhibition, 1965

PUBLISHED:

Tenmon Museum, *Ikeda Yushi ten: Isshu-ki Kaiko-ten* [Exhibition of Ikeda Yushi: Retrospective Exhibition of the First Anniversary of His Death] (Osaka, 2007), p.93 (black and white photograph showing the sculpture on view at the opening of the Tenmon Museum).

Tenmon Museum, *Shisaku suru Chokokuka: YUSHI* [Contemplative Sculptor: YUSHI], *The Phantom of the Museum: Yushi, The Avant-Garde Sculptor who Created his Art in the Attic of the Osaka City Museum*, (Osaka, 2012), pl. 46, p.64

Yushi Ikeda started as a *miyabori-shi*, a traditional carver who produced architectural ornaments for Buddhist temples and Shinto shrines, however he began to teach himself artistic carving and transformed himself into an abstract artist.

In 1947 he established an unusual studio in the attic above the second floor gallery of the Osaka City Museum of fine arts, where he worked on his sculptures on a tatami mat amongst the sheets of glass set within the walls. At this time he changed his studio name to Yushi (meaning “a playing child”). He became chairperson of the Kansai Sculptor Association and in 1950 he became the chairperson of Life Art, an artistic organisation.

In 1951 the museum held a Picasso exhibition and at the same time Yushi occupied a gallery and opened his own exhibition *Ikeda Yushi Solo Exhibition*, showing fifty unseen works of mainly avant-garde abstract sculpture which he brought down from his upstairs studio. For the purpose of attracting public attention, he proposed to exhibit a three metre high concrete female nude in the lobby. However the director of the museum, probably concerned that this enormous sculpture might be mistaken as Picasso's work, turned down the request, saying “Please refrain from doing it out of respect for Picasso”. In a subsequent newspaper interview, Yushi famously pronounced “If Picasso is an artist, I am an artist too”. (Tenmon Museum, *Shisaku suru Chokokuka*, 2007, p.92).

Yushi then continued to exhibit at Tenmon Museum and to energetically produce works of art until his death at the age of ninety-seven, in 2006.



*103

IKEDA YUSHI (1909 - 2006)

HANA WO YOBU [CALLING FLOWERS]

Patinated bronze, 1950's

60cm. high

£8,000-10,000

US\$12,000-15,000

€9,000-11,000

EXHIBITED:

Tenmon Museum, *Ikeda Yushi ten: Isshu-ki Kaiko-ten* [Exhibition of Ikeda Yushi: Retrospective Exhibition of the First Anniversary of His Death], 10th April 2007 - 12th May 2007

PUBLISHED:

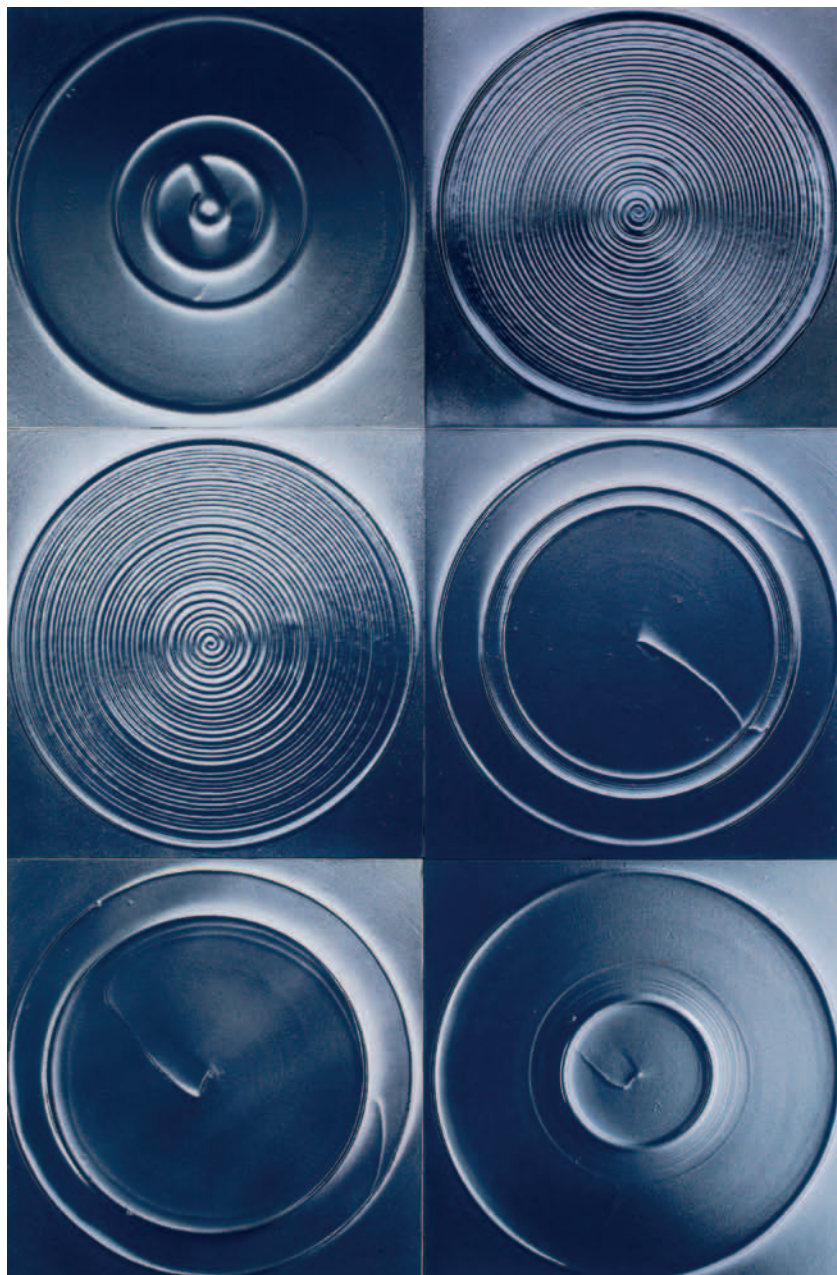
Tenmon Museum, *Ikeda Yushi ten: Isshu-ki Kaiko-ten* [Exhibition of Ikeda Yushi: Retrospective Exhibition of the First Anniversary of His Death] (Osaka, 2007), p.17, pl.1

Tenmon Museum, *Shisaku suru Chokokuka: YUSHI [Contemplative Sculptor: YUSHI]*, The Phantom of the Museum: Yushi, The Avant-Garde Sculptor who Created his Art in the Attic of the Osaka City Museum, (Osaka, 2012), p. 40, no. 24



GUTAI

The *Gutai* movement was a Japanese radical and avant-garde group formed in the postwar era. Reacting against various contemporary boundaries, its members experimented with new art forms including painting, performance and large-scale interactive environments, producing a highly adventurous body of work. Nasaka Yuko (1938 -) studied under one of the movement's founders, Yoshihara Jiro, becoming one of the most prominent members of the movement's 'second phase' (1962-72). Due to her preference of repetitive forms and industrial materials, Nasaka's works are considered to echo the mechanical and mass productive age which framed 1960s Japan. Uemae Chiyu (1920 -) was born in Kyoto and studied basic painting techniques while working at a kimono laundry shop. However, an encounter with Yoshihara Jiro's work led him to become a founding member of the group in 1954, which led to international exhibitions and wide acclaim. His distinctive oil paintings consist of multilayered material built up from long pointillist patterns and he has often worked with everyday materials such as matches and sawdust.



*104

NASAKA YUKO (1938 -)

WORK, 1963

Resin and lacquer on board, titled, signed and sealed on a label on the back *Sakuhin 1963 nen Nasaka Yuko* [Work 1963 Nasaka Yuko]
135.6 x 90.4 cm.

£20,000–30,000 US\$31,000–45,000
€23,000–34,000

PROVENANCE:

Private collection, Japan

*105

UEMAE CHIYU (1920 -)

UNTITLED, 1969

Oil on canvas, signed on reverse *Uemae Chiyu 1969 and 1969nen 6gatsu 15nichi - donen 7gatsu 31nichi 45jikan* [1969 from the 15th of June - the same year of the 31st of July 45 hours], framed
115 x 81 cm.

£50,000–80,000 US\$76,000–120,000
€57,000–90,000

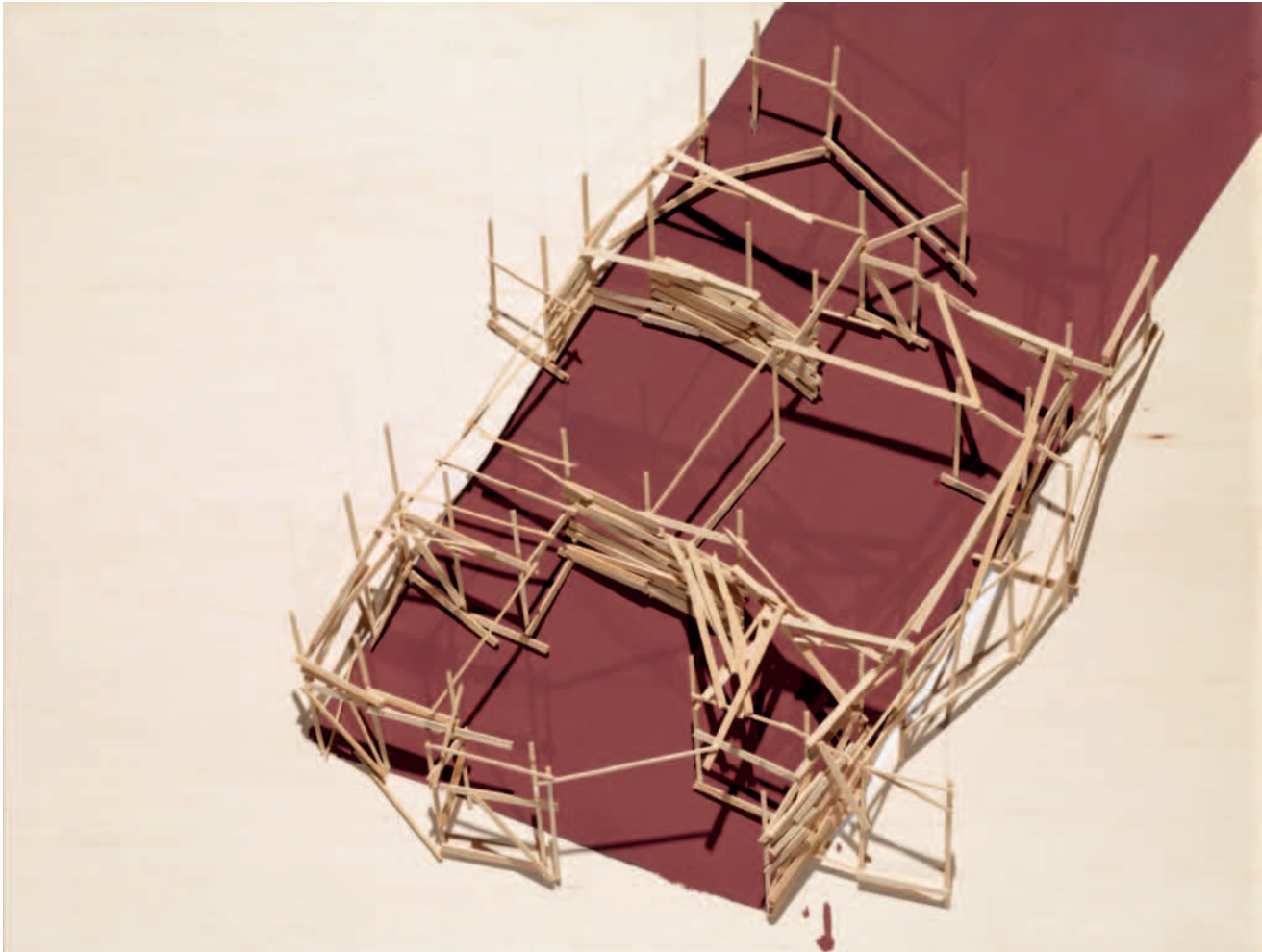
PROVENANCE:

Collection of the artist

Private collection, Japan



CONTEMPORARY



***106**

KAWAMATA TADASHI (1953 -)

SITE PLAN 22, 1991

Mixed media (acrylic, wood and collage on plywood), titled, signed and dated upper left, copyright, signed, dated and titled on the back 60.9 x 80.3cm. x 5.5cm. (including plywood base)

£5,000–7,000

US\$7,600–11,000

€5,700–7,900

Aged 28 Tadashi Kawamata was selected to exhibit at the Venice Biennale and he has gone on to participate to high acclaim in other international exhibitions including Documenta and Art Basel. He is currently a professor of the École Nationale Supérieure des Beaux-Arts, Paris.

His style of work is called “Work in Progress” as he creates large-scale, site-specific installations within cities and regards the process as a work of art. Such installation projects have been undertaken internationally including *Tokyo in Progress*, Tokyo, 2010, *Under the Water*, Paris, 2011 and *Favela Café*, Art Basel.

***107**

KAWAMATA TADASHI (1953 -)

SITE PLAN 11, 1991

Cardboard collage on paper, titled, signed and dated lower right 59.7 x 84.3cm.

£3,000–4,000

US\$4,600–6,000

€3,400–4,500

***108**

KAWAMATA TADASHI (1953 -)

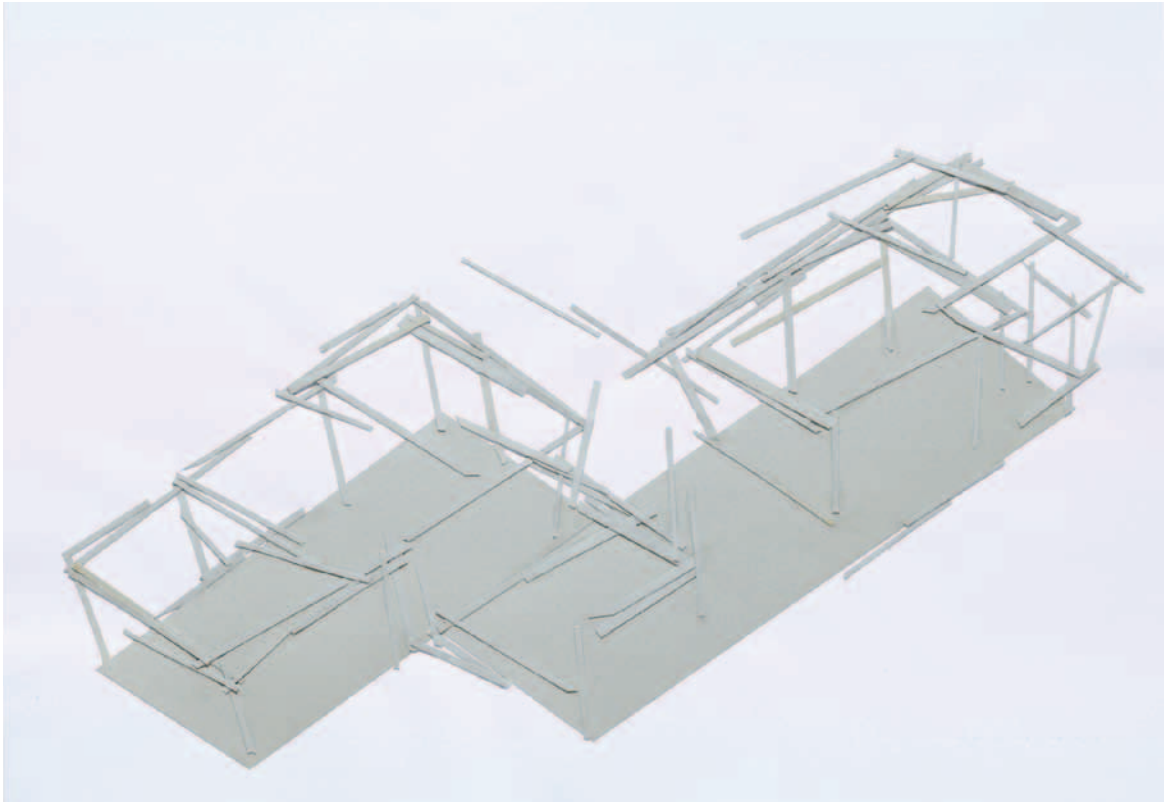
SITE PLAN 4, 1991

Mixed media (cardboard, acrylic and collage on paper mounted on paper), titled, signed and dated lower right 54 x 76.5cm. (paper size of mount 60 x 85cm.)

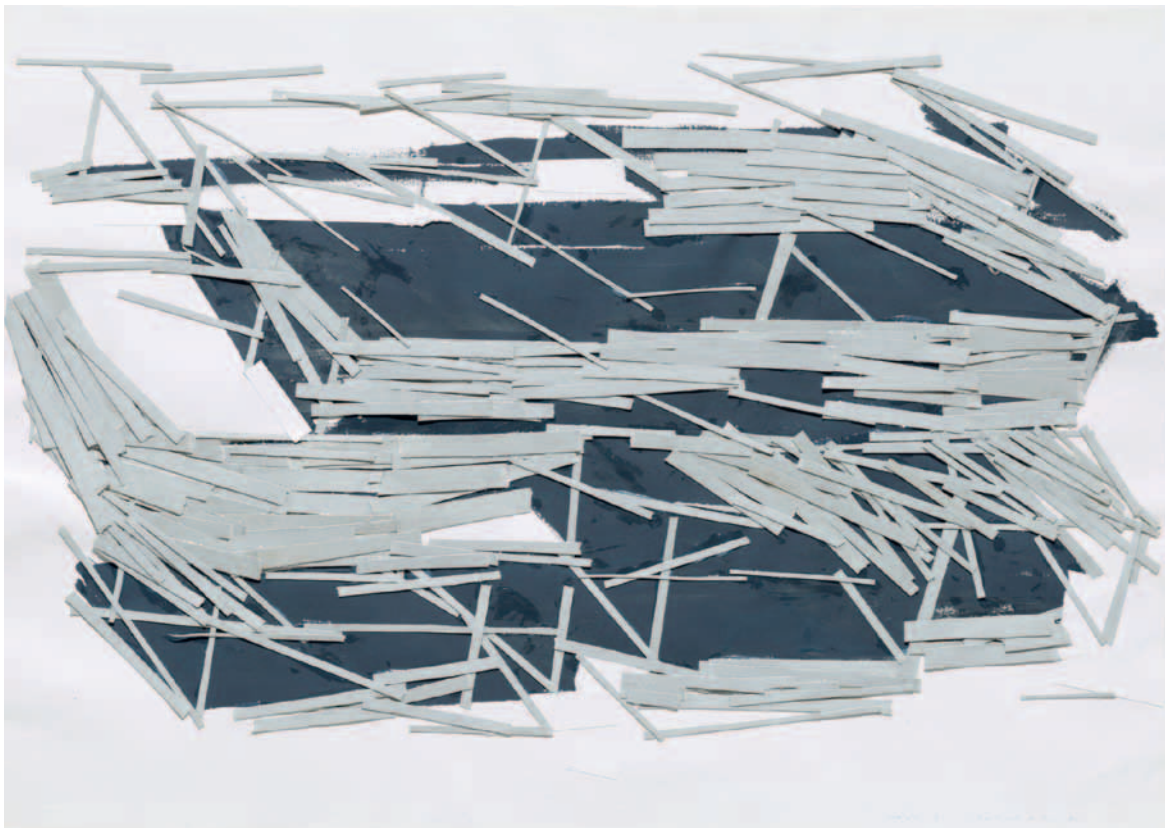
£3,000–4,000

US\$4,600–6,000

€3,400–4,500



107



108

***109**

IKUTA NIYOKO (1953 -)

KU-42 [FREE ESSENCE 42]

Laminated sheet glass, 2013

32cm. (H) x 31.5cm. (W) x 36cm. (D)

£7,000–8,000

US\$11,000–12,000

€7,900–9,000

PROVENANCE:

Private Collection, Tokyo

Ikuta Niyoko lives and works in Kyoto and has established herself as one of the leading figures in Japanese glass art of her generation since first exhibiting in the early 1980's. Her method begins with her sketching a form that encapsulates her feelings. The Free-Essence series from which this example is from is based on her contemplation of the Buddhist state of 'emptiness' which can swirl and change in shape. She then uses a glass-cutter to cut thin sheets of plate glass into the desired shape and each plate is then fixed using glue that disappears under ultraviolet light.

The harshness and fragility of glass as a material juxtaposes intriguingly with the finished forms which are dynamic yet at the same time fluid and graceful.

Ikuta's work has entered many international collections including The National Museum of Modern Art, Tokyo (MOMAT), the Victoria and Albert Museum (Museum no. FE.63–2009), the Musée de Design et d'Arts Appliqués Contemporains, Lausanne and The Corning Museum of Glass, New York (accession no. 2007.6.5).

Public collections:

Bristol Museum and Art Gallery, UK

Victoria and Albert Museum, UK

The National Museum of Modern Art, Tokyo, (MOMAT), Japan

The National Museum of Art, Osaka, Japan

Badisches Landesmuseum Karlsruhe, Germany

State Lemberk Chateau Crystalex, Czech Republic

Musée de Design et d'Arts Appliqués Contemporains (MUDAC), Lausanne, Switzerland

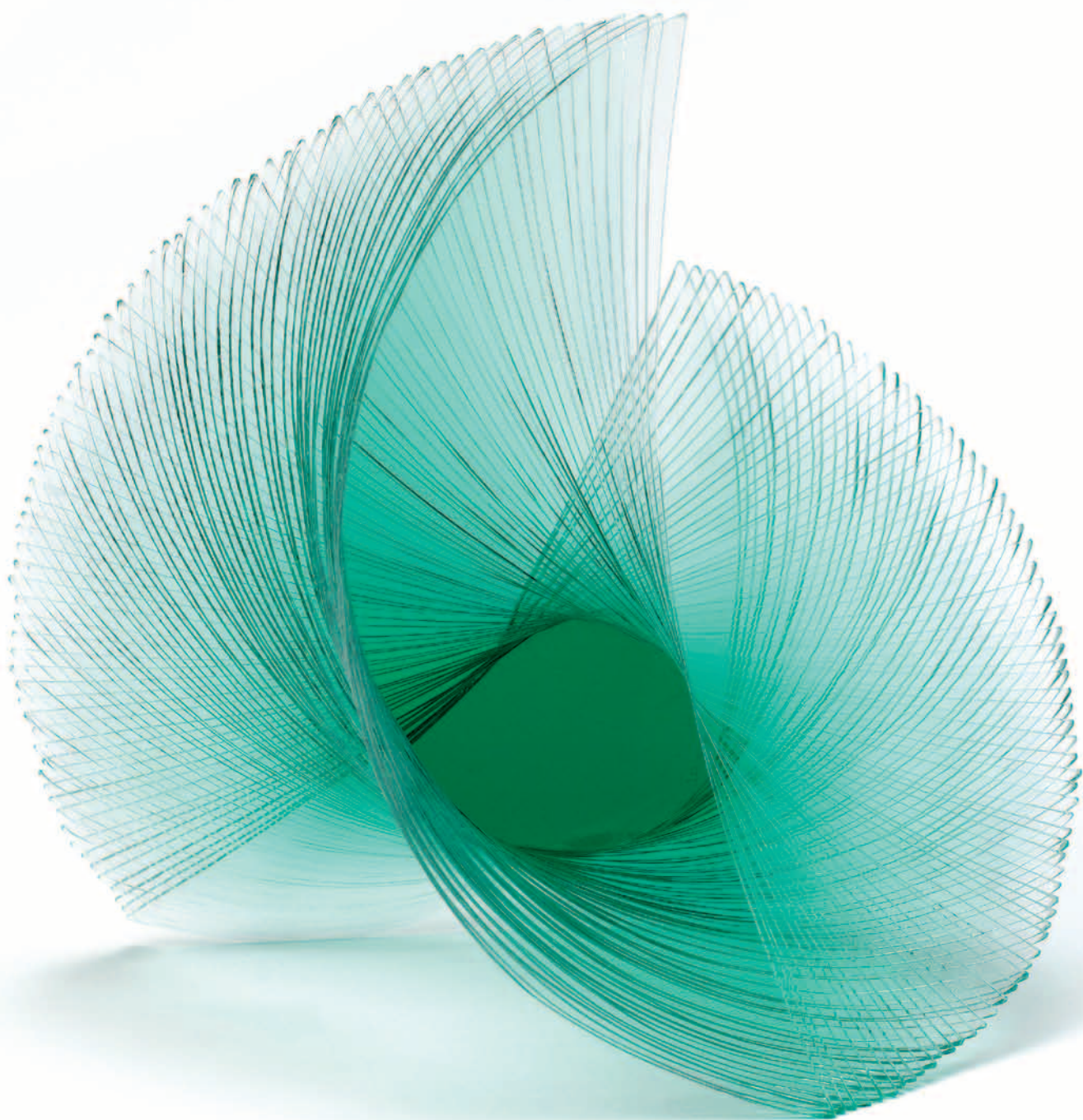
The Boymans-von Beuningen, Rotterdam, the Netherlands

Yokohama Museum of Art, Japan

Notojima Glass Art Museum, Ishikawa, Japan

Suntory Museum of Art, Tokyo, Japan

The Corning Museum of Glass, New York, USA



***110**

TAKEYAMA NAOKI (1974 -)

HAKUTAI [A THOUSAND YEARS]

Enamelled copper, gold leaf, 2013

32.4cm. (H) x 32.5cm. (W) x 27cm. (D)

£10,000–12,000

US\$16,000–18,000

€12,000–13,000

PROVENANCE:

Private Collection, Tokyo

Takeyama Naoki's metalwork is the result of a technically complex process. At the core of each work is a single copper sheet which has been pinched and shaped by hand. On top of this are numerous layers of enamel, each coat needing a separate firing. Finally, silver or gold leaf is cut and applied and the piece further fired. Each work takes approximately one month to finish, requiring over twenty firings.

Takeyama's work is considered to be a dynamic reinterpretation of the ancient art of cloisonné enamel, originating in the Middle East, and later spreading through the Far East. Although he continues the tradition in terms of material and extraordinary detail, he turns the ancient technique on its head, instilling his work with a charged modernism.

Takeyama attended Tokyo University of the Arts, and his work has entered the collections of the Victoria and Albert Museum, London (museum number FE.6:1, 2–2008), The National Museum of Modern Art Tokyo and The Enamel Arts Foundation, Los Angeles, among many others.

Public collections:

The National Museum of Modern Art, Tokyo, (MOMAT), Japan

Victoria and Albert Museum, London, UK

Manchester City Art Gallery, UK

The Enamel Arts Foundation, Los Angeles, USA

Toyota City, Aichi Prefecture, Japan

Tokyo University of the Arts, Tokyo, Japan

Birmingham Museum & Art Gallery, UK

Plymouth City Museum & Art Gallery, UK



***111**

MIHARA KEN (1958 -)

KIGEN [GENESIS]

Multi-fired stoneware, 2010
36cm. (H) x 61cm. (W) x 17cm. (D)

£7,000–9,000

US\$ 11,000–14,000
€7,900–10,000

PROVENANCE:

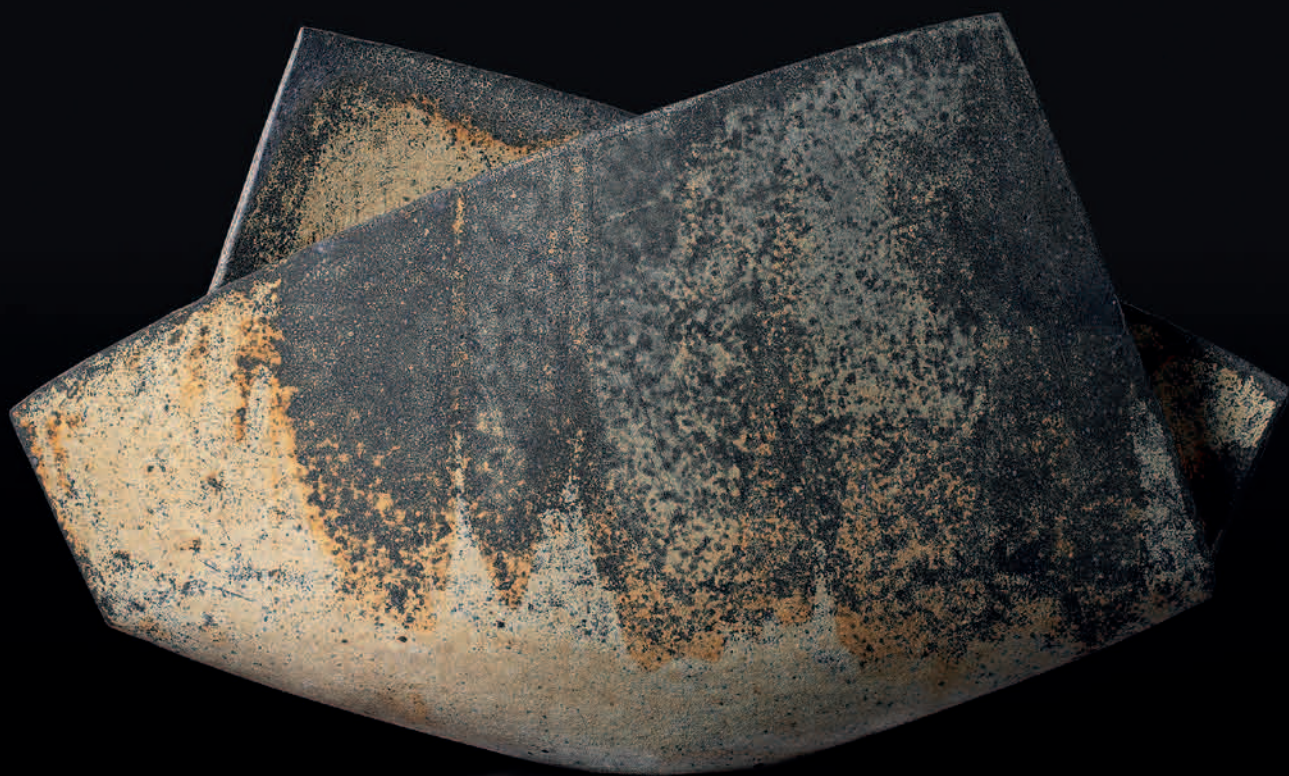
Private Collection, Tokyo

Mihara Ken's unique style of stoneware expresses a contemplative tranquillity resulting from an organic creative process. Using clay from his local neighbourhood in Shimane, he shapes each piece by hand, drawing inspiration from ancient forms. He is constantly experimenting, putting his works through multiple and extremely challenging kiln-firings; the clay reacts differently to the high temperatures of each firing, creating different tones within the clay.

Mihara has received numerous awards including the prestigious Japan Ceramic Society Award in 2008 and has an international following. His works have been acquired by a large number of renowned public institutions including the Metropolitan Museum of Art (see http://www.metmuseum.org/collections/search-the-collections?ft=*&who=Mihara+Ken accession number 2007.325), the National Museum of Modern Art, Tokyo and the Victoria and Albert Museum in London (see <http://collections.vam.ac.uk/item/O184886/kigen-genesis-vessel-mihara-k-en/> museum number FE.5:1, 2–2008).

Public collections:

Metropolitan Museum of Art, USA
Takagi Bonsai Museum, Tokyo, Japan
Tanabe Museum of Art, Matsue, Japan
New Orleans Museum of Art, USA
Museum of Ceramic Art, Hyogo, Japan
Victoria and Albert Museum, UK
Philadelphia Museum of Art, USA
Los Angeles County Museum of Art, USA
Gifu Ceramics Museum, Japan
Peabody Essex Museum, USA
Yale University Museum of Art, USA
National Museum of Modern Art, Tokyo, Japan
East-Hiroshima City Museum, Japan
The Gotoh Museum, Tokyo, Japan
Tokyo Sankei Building, Japan
Musée Tomo, Tokyo, Japan
Herbert F. Johnson Museum of Art, Cornell University, USA
Mary and Jackson Burke Foundation, USA
The Clark Center for Japanese Art and Culture, California, USA
Museum of Fine Arts, Boston, USA
La Casa de Japón, Argentina
Aichi Prefectural Ceramic Museum, Japan
Shimane Art Museum, Japan



***112**

NAGAE SHIGEKAZU (1953 -)

FORMS IN SUCCESSION #7

Glazed slip-cast porcelain, 2012

23.5cm. (H) x 50.5cm. (W) x 40.5cm. (D)

£8,000–10,000

US\$12,000–15,000

€9,000–11,000

PROVENANCE:

Private Collection, Tokyo

EXHIBITED:

Yufuku Gallery, Tokyo, *Forms in Succession, and to the Beyond*,
September, 2012

Nagae Shigekazu works in porcelain using a pioneering technique of slip-casting and firing, creating unpredictable yet elegant forms previously unthinkable in the medium of porcelain clay. After casting with liquid porcelain, the form is dried and bisque-fired. For the final firing, this is then put again into the kiln and the two paper-thin shapes distort around each other in the intense heat creating extraordinary forms of interwoven porcelain.

Nagae's work has been collected by many major institutions including the Victoria and Albert Museum (museum number FE.64:1, 2–2008), the Museum of Fine Arts, Boston and the Museum of Modern Ceramic Art, Japan. He has won many prestigious awards including the Grand Prix at the 1998 Triennale de la Porcelain in Nyon, the Mino Ceramic Festival (1997) and the Japan Ceramic Art Exhibition (1997).

Public collections:

Victoria and Albert Museum, London, UK

Bristol Museum and Art Gallery, Bristol, UK

Museum of Modern Ceramic Art, Gifu, Japan

Seto City Art Museum, Seto, Japan

Museum of Fine Arts, Boston, USA

The National Gallery of Australia

Powerhouse Museum, Sydney, Australia

Cernuschi Museum, Paris, France

Herbert F. Johnson Museum, Cornell University, Ithaca, USA

Los Angeles County Museum of Art, USA

Musé Nationale de Céramiques, Sèvres, France

Musée Ariana, Geneva, Switzerland

Museum of Fine Arts, Florida, USA

Minneapolis Institute of Art, USA

Shiga Cultural Ceramic Park, Japan

Yale University Art Gallery, USA

Aichi Prefectural Ceramic Museum, Japan

Harris Museum, Preston, UK





***113**

OGAWA MACHIKO (1946 -)

2011-TO-12

Porcelain, translucent white glaze, 2011

78 x 51 x 24cm.

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

EXHIBITED:

Toyota Municipal Museum of Art, Aichi, 17th September–25th December 2011

PUBLISHED:

Toyota Municipal Museum of Art, *Umaretate no "Utsuwa"* [Archetypal Vessels], exhibition catalogue, (Japan, 2011), no. 54, p.67 and p.61

Ogawa Machiko graduated from the Tokyo National University of Fine Arts and Music in 1969 and has travelled widely, including living and studying in Paris at the École d'Arts et Métiers (1969–71) and then in Burkina Faso, West Africa (1972–75). Her "vessels" draw deeply from nature, with pieces resembling glacial ice, others with a volcanic, cracked earth appearance.

Amongst other awards, in 2001 she was awarded the Japan Ceramic Society Prize and she has exhibited widely. Her works have entered significant public collections including the National Museum of Modern Art, Tokyo, Yale University Art Gallery and Los Angeles County Museum of art.

For a further selection of public collections with pieces by Ogawa Machiko, please go to www.christies.com

Visit www.christies.com for additional information on this lot



***114**

OGAWA MACHIKO (1946 -)

2012-KA-1

Porcelain, translucent green glaze, 2012

27 x 76 x 38cm.

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

EXHIBITED:

Machiko Ogawa - Crystal and Memory - Kamakura Gallery, Kamakura, 16th March - 2nd May 2013



115

***115**

KUWATA TAKURO (1981 -)

2013

A stoneware *chawan* [tea bowl], decorated in pink and white glaze with unusual *kairagi*

14.5cm. high

£800–1,000

US\$1,200–1,500
€900–1,100

***116**

KUWATA TAKURO (1981 -)

2013

A porcelain bowl with elongated body, decorated in a white glaze and gold drips

18cm. high

£800–1,000

US\$1,200–1,500
€900–1,100

Kuwata Takuro's strikingly colourful works are the result of his experimentation using a variety of materials. In interview in February 2013 he stated "I use natural materials for ceramics. They are not objects I can create on my own. Rather, it's derived from a dialogue between the materials and nature".

After having graduated from a ceramics art course at Kyoto Saga University of Arts, Kuwata went on to study under a potter, Zaima Susumu (b. 1952) and later at Tajimi City Pottery Design and Technical Centre. He was awarded at a number of international competitions including Asian Modern Craft Exhibition at the age of twenty-seven. His works entered both the public and private collections of 21st Century Museum of Contemporary Art, Kanazawa, Mashiko Museum of Ceramic Art, Tochigi and the Rubell Family Collection, Miami, among others.



116

***117**

HINODA TAKASHI (1968 -)

ANKOKUKYO UMARE NO RISOKYO [UTOPIA COMES FROM DYSTOPIA]

Painted ceramic, 2012

72cm. x 66cm. x 44cm.

£4,000–6,000

US\$6,100–9,000
€4,500–6,700

HinodaTakashi's chimerical work draws inspiration from manga, anime and American comics. He works in what he terms "2.5 dimensions" whereby descriptive decoration serves to embellish the three-dimensional forms. At other times the decoration is largely unrelated to the ceramic body, which becomes a surface simply for two-dimensional expression.

Hinoda's work has drawn comparisons with that of Murakami Takashi, resulting in a joint exhibition *Takashi+2: East Meets East Takashi Murakami and Takashi Hinoda* at the Casa Nova Gallery, Santa Fe, New Mexico in 2006. His work has been collected internationally, with pieces entering public collections including The James Wallace Arts Trust, Auckland, New Zealand, The National Museum of Art, Osaka and RBC Wealth Management Art Collection, Minneapolis, USA.

For a list of public collections which hold works by Hinoda please go to www.christies.com

Visit www.christies.com for additional information on this lot

118-120 No Lots



For potters, collectors and admirers it is the integrity of Leach's approach and his search for vitality - a major driving force in his life and work - that makes his work of enduring interest.

Emmanuel Cooper, *Bernard Leach: Life and Work*, (London, 2003)

BERNARD LEACH: LINE, FORM AND LEGACY

Jane Wilkinson, Independent Curator and former Curator of the East Asian Collections at the National Museums of Scotland

Bernard Leach (1887-1979) is best known for establishing the status of the artist studio potter in the twentieth century. Together he and Hamada Shoji contributed to "a quiet, benign, non violent revolution in the potters art, which has been gaining converts ever since."¹ These words still ring true even though they were written on Leach's death in May 1979 by Michael Cardew, his first student at St Ives.

Leach had set up his first pottery at Abiko in Japan on land owned by his friend Yanagi Soetsu in 1917 towards the end of his ten year residence in Japan and China. There he met Hamada Shoji, a ceramicist who was a great help in the understanding of glazes and reduction firing. On learning that Leach had decided to leave Japan to set up a pottery in St Ives, Hamada asked to accompany him. Together they established the Leach pottery in 1920 and explored traditional English slip decorating techniques. Leach recorded that they had discovered 80% of the forgotten techniques by the time Hamada returned to Japan in 1923.

St Ives remained his primary base for the rest of his life though he also had a workshop at Dartington in Devon where he enjoyed the patronage of Dorothy and Leonard Elmhirst, who shared his love of Asian aesthetics. Leach continued to produce three types of ware: *raku* (see lots 125, 126 and 238), lead glazed earthenware known as Galena because of its yellow glaze and high fired stoneware and porcelain. The Leach Pottery attracted many apprentices and students who made a range of tableware known as Leach Pottery standard ware. Designed and often decorated by Leach, these subdued functional wares were more affordable than his exhibition stoneware.

"We want from the artist potter the same sort of quality which we expect from a good author, poet, painter or composer. Your main objective should be aesthetic, to know good pot from bad pot and to be able to find your way with your own clear convictions amidst all the good and bad pots past and present to making good sincere and honest pots of your own."² These sentiments would have been expressed by Leach to any aspiring potter who came to work at the St Ives Pottery. Apprentices were taken on at St Ives after they had passed a successful trial period and interview. Leach believed that the skills of potting should be acquired in the workshop. Through daily application to repeated throwing of pots to a pre-determined shape size and weight the student would develop an inner rhythm giving life to their pots. Leach maintained he could tell which of the apprentices had made the standard ware cups bowls and plates placed on the shelves. He wanted to see the individual character coming through, believing "the qualities of the man can be seen in the pot."³

Norah Braden and Katherine Pleydell-Bouverie were contemporary students with Michael Cardew at St Ives.

It was a time of experimentation in the making of hand-crafted pots and still quite an unusual vocation for women. Norah and Katherine became firm friends and together they worked on experimental vegetable ash glazes, made from plants and trees on the family estate at Coleshill in Berkshire where Katherine set up a pottery. Leach appreciated her contribution and when writing *A Potter's Book*, asked her advice about ash glazes. Today she is recognised as a pioneer in the field.

The first apprentice at St Ives was introduced by David Leach in 1938. Different to the art students these were local boys with no artistic vocation. William Marshall (see lot 173) was 14 years of age and came straight from the local school. He worked at the pottery for 39 years with a five year break during the second world war. Through contact with various students, Leach suggests that he not only became a first rate craftsman, especially as a thrower, but also an expressive potter, "one of the best."⁴ He became foreman, senior craftsman and teacher to many of the students who passed through the pottery. He threw the large studio pots for Leach who trimmed the foot and rim and decorated these pots. Marshall was particularly skilled at translating Leach's designs and drawings into form on the wheel. Later he set up his own pottery at Lelant near St Ives drawing his inspiration from the Cornish landscape.

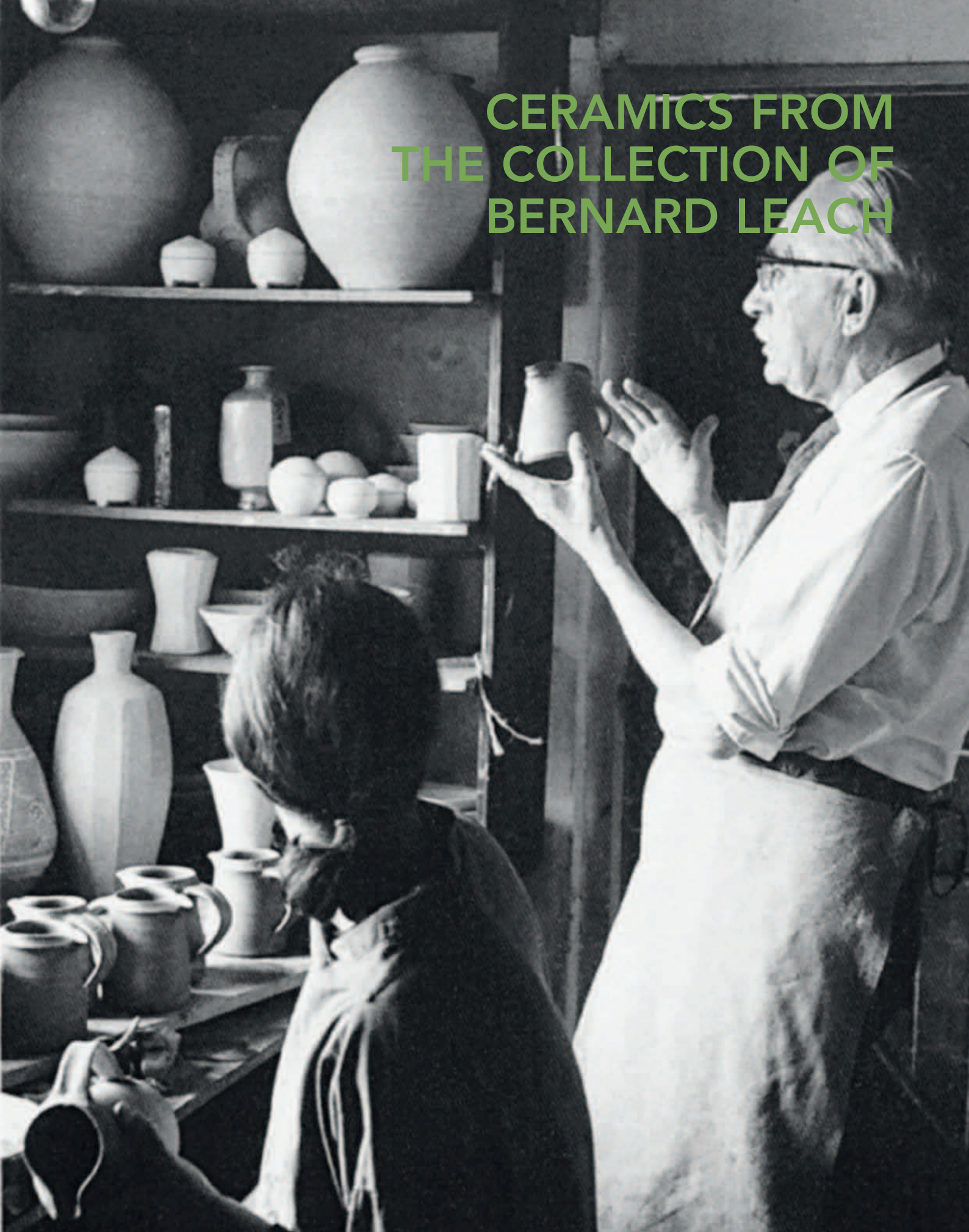
Kenneth Quick (see lots 134 and 248) was the last local apprentice to come to the Leach Pottery straight from school, working there for 12 years before he set up his own workshop, Tregenna Hill Pottery in St Ives in 1955. In addition to being a good production thrower of standard ware his work had a distinct individuality sought by Leach in his students.

Bernard's policy was to encourage his students to make their own pots out of hours. Otherwise the team were expected to produce a designated amount of standard ware. To Leach's design, measurement and weight these were illustrated in the Pottery's catalogue. Dealers and customers were able to order the wares by post providing the pottery with a small regular income. Bernard and Janet Leach chose and priced individual wares they liked and passed a percentage of the sale price back to the student, helping to supplement their comparatively low wages.

As a result of his travels and lectures Leach received many applications from overseas students and he and Janet decided to stop taking local Cornish apprentices but instead employ young students from England and overseas on a two year work-trainee basis. Hamada's third son Atsuya (see lot 182) arrived in 1957 to fulfil his dream of working at St Ives for a year. He had known Bernard Leach from his visits to his father Hamada Shoji at Mashiko, Japan. Atsuya, "fiercely independent, argued endlessly with Leach but was an expert mould-maker and suggested some of the individual pots could be produced in a mould and then finished and decorated by Leach."⁵ A tall squared bottle covered with a *temmoku* glaze was produced this way (see lot 226).

Another connection with Japan had been made by Janet Leach when she worked at the Tamba pottery of Ichino Tanso in the early 1950s. Ichino Shigeyoshi, Tanso's eldest son was invited to St Ives for a year in 1969. New students often brought with them new ideas and shapes. Shigeyoshi introduced rice bowls and sake cups based on Korean shapes. In 1981 he returned to Britain having been invited to present a one man show at Dundee's 'Japan Fair'. There I purchased one of his pots for the National Museum of Scotland, the first of a small collection of Japanese contemporary pots acquired for the museum.

CERAMICS FROM
THE COLLECTION OF
BERNARD LEACH



John Reeve (see lot 172), a Canadian, was invited by Leach to come to work at St Ives in 1958 and whilst in Cornwall received a grant from the Canadian Council to build a pottery at Hennock, Devon. He kept in touch with Leach as did Warren MacKenzie by talking on and circulating tape recordings of their thoughts. In 1966 he was invited back to St Ives to be the manager of the pottery but he and Janet Leach did not work well together. Reeve saw his role as selecting students and overseeing the quality of standard ware whilst also making his own pots. He did not want to involve himself in the repetitive production of standard ware. Eventually disagreements led to his resignation in the mid seventies, followed shortly by William Marshall leaving the pottery after forty years.

Bryan Temple, an American, was employed as manager in 1978 but again found the situation at the pottery difficult. He left after a year. This was the beginning of the end for the Leach Pottery as a major focus for students. The production of standard ware was discontinued completely after Leach's death in 1979. Janet continued to make pottery there until her death in 1997. Though the pottery buildings were listed as being of historical interest there was uncertainty as to what should be done with them.

Restored, they were eventually reopened in 2008 and are administered by the Bernard Leach Trust, with museum, gallery and studio. "The primary objectives of the trust are to further the development of studio pottery, provide training in the art, craft and making of pottery and to advance the public education of the life and work of Bernard Leach and his circle."⁶

Leach was a strong advocate of the importance of throwing and forming the pot as a basic skill to be learned through repetition at the workshop. This process moved the potter towards an understanding and development of a critical aesthetic. However, Leach's consummate skill lay in the decoration of the surface of his pots. His brushwork illustrates an affinity with line and balance that has its basis in an understanding of oriental culture. Leach visited Korea with his friend Yanagi Soetsu. Here he noticed that the spontaneity and grace of Korean art echoed the line of its landscape and this had a profound effect upon his artistic sensibilities.

Leach exhibited mainly in London and Japan but also in Europe and the USA. He travelled widely spending several periods in Japan, the USA, Australia and New Zealand where

he gave lectures and demonstrations and visited many folk potteries. He wrote several books notably *A Potter's Book*⁷, a synthesis of his experience as a potter grounded on understanding of Asian aesthetics and the appropriate use of materials within the contemporary concerns of the artists who worked with him at St Ives. He also wrote books about the Kenzan pottery tradition in Japan and the philosophical writings of Yanagi Soetsu.

He thought of Japan as his second home where he was greatly respected and revered as an artist who had influence on Japanese art, understood Japanese culture and was accomplished in several disciplines. His exhibitions of pots, etchings, textile designs and furniture sold out as soon as they opened. He was awarded the Japan Foundation Cultural award in 1974 and saw himself as a bridge between East and West. His book *Beyond East and West*⁸ explores his work as a potter and writer in that context.

The Bernard Leach legacy has been illustrated and discussed in major exhibitions and accompanying catalogues, the first retrospective at the V&A in 1977 while he was still alive and then several important exhibitions in London, Japan and the United States in the 1990s. However it is Emmanuel Cooper's outstanding biography, *Bernard Leach, life and work*, published in 2003, that gives us the most detailed and scholarly insights into the Leach story.

1. Michael Cardew, Obituary for Bernard leach, *Spectator* 12th May 1979.
2. Letter from Bernard Leach to his grandson John, 1960, quoted in Whybrow, Marion, *The Leach Legacy, St Ives Pottery and its influence*, (Bristol, 1996), p6
3. Bernard Leach, *Beyond East and West: Memoirs, Portraits & Essays*, (London, 1978), p240.
4. *Ibid*, p156
5. Emmanuel Cooper, *Bernard Leach Life and Work*, (New Haven and London, 2003), p284
6. Leach Pottery website <http://www.leachpottery.com/>
7. Bernard Leach, *A Potters Book* (introductions by Yanagi Soetsu and Michael Cardew) (London 1940) Third edition 1975.
8. Leach Bernard, *Beyond East and West: Memoirs Portraits and Essays*, (London, 1978)



Bernard Leach in Japan in the 1950s

"A great work of art is as stable and inevitable as a mountain or a tree or any other work of nature. In it beauty is inseparable from utility".

Bernard Leach (1909)



THE PROPERTY OF A GENTLEMAN

These works were presented to the present owner by Janet Leach from Bernard Leach's apartment, Barnaloft on his death in 1979. They have since remained packed in an attic until 2012.

121

BERNARD LEACH (1887-1979)

LITTLE OAK

Etching, signed in pencil *Bernard Leach* and titled as above
7.2 x 7.2cm. (the plate)

£1,000-1,200

US\$1,600-1,800

€1,200-1,300

PROVENANCE:

Bernard Leach



122

BERNARD LEACH (1887-1979)

KYENO HILL, 1911

Etching, signed *BHL* in the plate, signed in pencil *BHL* and titled as above, dated in pen 1911, signed in pen on the reverse *BHL* and titled *Northern Outskirts of Tokyo 1911*
15 x 20.1cm.

£1,800–2,200

US\$2,800–3,300

€2,100–2,500

PROVENANCE:
Bernard Leach



123

BERNARD LEACH (1887-1979)

JUNE RAIN, JAPAN 1911

Etching, signed in pen *Bernard Leach* and titled as above
10 x 12.5cm. (the plate)

£1,200–1,800

US\$1,900–2,700

€1,400–2,000

PROVENANCE:
Bernard Leach



"The first daily-use pottery I was asked for was invariably a tea-set".

Bernard Leach, *A Potter's Outlook* (1928)

124

BERNARD LEACH (1887-1979)

TOKYO, 1913

Two earthenware cups decorated in a white glaze and painted in blue, one with a handle decorated in blue and grey glazes, signed *BHL* and dated 1913 in an octagonal chequered mark inside the foot-ring 5.5cm. and 5.6cm. high (2)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

PROVENANCE:

Bernard Leach

For a similar example, part of a tea set, see Oliver Watson, *Bernard Leach-Potter and Artist*, exhibition catalogue, (Tokyo, 1997), p.57, no.45-3

Two similar pieces can be seen in the photograph of Bernard and Muriel Leach in their house in Tokyo circa 1913, published Emmanuel Cooper, *Bernard Leach Life and Work*, (London, 2003), see images between p.110 and p.111



125

BERNARD LEACH (1887-1979)

TOKYO, 1912

A Raku albarello, a rare early work, with earthenware body decorated in blue, green, yellow and orange metallic oxides on a white crackled tin-glazed ground with bands of stylised leaf and foliage, signed *BHL* within a geometric cartouche and dated 1912

20.7cm. high

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

PROVENANCE:

Bernard Leach

EXHIBITED:

The Art of Bernard Leach, The Victoria and Albert Museum, 1977
(a major retrospective exhibition in honour of the artist's 90th birthday).



PUBLISHED:

Carol Hogben (ed.), *The Art of Bernard Leach*, (London, 1978), p.13
Suzuki Sadahiro, *Bernard Leach no Shogai to Geijutsu* [Bernard Leach's Life and Art], (Kyoto, 2006), p.277, no.11-1

For a photograph of this piece on view at the Beaux Arts Gallery in 1931 see Edmund de Waal, *Bernard Leach* (St. Ives Artists), (London, 1998), p.37, no.31

An original sketch (below) for this albarello is in Crafts Study Centre, Leach Archive, www.csc.ucreative.ac.uk, number LA. 1234

In 1911 Leach and fellow artist Tomimoto Kenkichi were invited to a *raku* party. Small biscuit fired pots were provided for guests to decorate before glazing and a second firing. Rapid cooling speeded up the process allowing guests to see the results after about an hour. Leach was inspired by the transformation of colour and design on the pots and desired to learn more about making pottery. He found a teacher, Urano Shigekichi, who worked in the Ogata Kenzan tradition and was the "Sixth Generation Kenzan". Urano taught Leach an appreciation of form and how to handle a brush for ceramic decoration, two skills that Leach was to practice and perfect for the rest of his life.

By early 1913 Leach was regularly producing pots in his own workshop in Urano's garden, often drawing the forms in his diary first. His pots were small, deriving from historical styles such as eighteenth century English slip decorated earthenware fired by the *raku* method and Chinese porcelains. He and Tomimoto held exhibitions together though Leach still saw himself as an artist and designer rather than a potter. He was still searching for his identity both artistically and spiritually.



© Craft Study centre, University for the creative Arts





126

BERNARD LEACH (1887-1979)

TOKYO, 1913

A rare early Raku vase, with earthenware body, decorated in blue and red glaze on a crackled cream ground incised with stylised vine-leaf and grape motifs, incised *BL* to the bottom of the body

13.8cm. high

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

PROVENANCE:

Bernard Leach

PUBLISHED:

Carol Hogben, *The Art of Bernard Leach*, (London, 1978), pl.13

Suzuki Sadahiro, *Bernard Leach no Shogai to Geijutsu* [Bernard Leach's Life and Art], (Kyoto, 2006), p.242, no.10-31

For similar examples, see *An Exhibition of the Art of Bernard Leach* (Ohara Museum of Art, 15th May - 1st June, 1980), (Osaka, 1980), p.52, pl. 8; Oliver Watson, *Bernard Leach-Potter and Artist*, exhibition catalogue, (Tokyo, 1997), p.59, no.47 and Edmund de Waal, *Bernard Leach*, (St Ives Artists series), (Hong Kong, 1998), p.17, no.9

127

BERNARD LEACH (1887-1979)

CIRCA 1950

Two white glazed porcelain vases of tall tapered form, each impressed
BL and St Ives seals to the bottom of the body
12.6cm. high and 13.5cm. high respectively (2)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

PROVENANCE:

Bernard Leach





128

BERNARD LEACH (1887-1979)

1919

Three brush rests, the first porcelain, decorated in a *tenmoku* glaze, with inscription *My Tenmoku 1919* and signed *BL* to the base; the second earthenware, decorated in a greenish-brown glaze with three incised lines under each peak, St Ives seal to the base; and the third earthenware and decorated in a celadon glaze with incised cross hatching, *BL* and St Ives seals to the sides

4.7cm., 13.2cm. and 8.5cm. wide respectively (3)

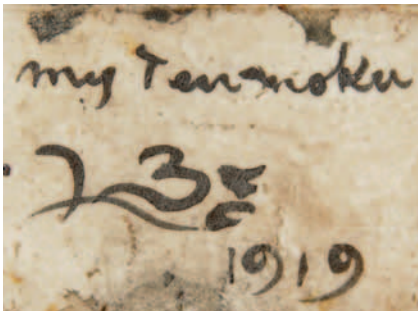
£1,200-1,800

US\$1,900-2,700

€1,400-2,000

PROVENANCE:

Bernard Leach



129

BERNARD LEACH (1887-1979)

1950S

A white glazed porcelain decagonal bowl, impressed *BL* and St Ives seals

12.5cm. diam.

£700-900

US\$1,100-1,400

€790-1,000

PROVENANCE:

Bernard Leach



129

130

BERNARD LEACH (1887-1979)

1930S

A white-glazed porcelain inkwell and brushwash of unusual form, the inkwell with an impressed *BL* seal to the base, the brushwash with impressed *BL* and St Ives seals to the bottom of the body

6.5cm. and 7.5cm. diam. respectively (2)

£700-1,000

US\$1,100-1,500

€790-1,100

PROVENANCE:

Bernard Leach





131

BERNARD LEACH (1887-1978)

1950S - 1960S

A stoneware bowl decorated in a green glaze and cream slip, impressed *BL* and St Ives seals to the base
30cm. diam.

£1,800-2,500

US\$2,800-3,800
€2,100-2,800

PROVENANCE:

Bernard Leach



132

BERNARD LEACH (1887-1979)

1950S - 1960S

A stoneware bowl decorated in a dark green glaze and cream slip, impressed *BL* and St Ives seals inside the foot-ring
28.7cm. diam.

£2,500-3,000

US\$3,800-4,500
€2,900-3,400

PROVENANCE:

Bernard Leach



133

BERNARD LEACH (1887-1979)

1950S - 1960S

A stoneware bowl decorated in dark blue glaze and cream slip with a band of incised flowers and comb designs, impressed *BL* and St Ives seals inside the foot-ring
29.2cm. diam.

£3,000-4,000

US\$4,600-6,000
€3,400-4,500

PROVENANCE:

Bernard Leach

134

KENNETH QUICK (1931-1963)

1950S

A stoneware oviform vase decorated in a green running ash glaze with incised plants
17.8cm. high.

£2,000-3,000

US\$3,100-4,500
€2,300-3,400

PROVENANCE:

Bernard Leach

Kenneth Quick (1931-1963) was born in St Ives and worked in the Leach Pottery as a production thrower of Standard Ware after an apprenticeship beginning in 1945. Soon his work started to show a strong personality and Leach felt he was a most promising student. He left the pottery in 1955 to set up Tregenna Hill Pottery in St Ives, working in stoneware and red earthenware signing *KQ* and or *TH* for the pottery. In 1963, Bernard and Janet sent him to Japan to study in Mashiko with Hamada. Tragically he was drowned in a swimming accident only weeks before he was due to return to England.

For another work by the artist see lot 248





135

135

BERNARD LEACH (1887-1979)

CIRCA 1970

A stoneware ewer and cover decorated in *tenmoku* and *kaki* glazes
23.5cm. high

£1,800-2,200

US\$2,800-3,300
€2,100-2,500

PROVENANCE:

Bernard Leach

For a similar example in the collection of Janet Leach see Carol Hogben (ed.), *The Art of Bernard Leach*, (London, 1978), P.120 and see Suzuki Sadahiro, *Bernard Leach no Shogai to Geijutsu* [Bernard Leach's Life and Art], (Kyoto, 2006), p.281, no.11-18.



136

136

BERNARD LEACH (1887-1979)

CIRCA 1960

A stoneware jug decorated in a dark green glaze over a *kaki* glaze, impressed *BL* and *St Ives* seals to the bottom of the body
18.5cm. high

£1,500-2,000

US\$2,300-3,000
€1,700-2,200

PROVENANCE:

Bernard Leach

This jug is based on a 13th century English jug, showing Leach's continuing interest in European medieval pottery.

137

BERNARD LEACH (1887-1979)

1950S

A stoneware pilgrim bottle-vase decorated in *tenmoku* and *kaki* glaze with incised willow tree designs to the front and reverse, thrown in sections and assembled, and with a lacquer repair done by Bernard Leach, impressed *BL* and *St Ives* seals inside the foot-ring
37cm. high

£6,000-8,000

US\$9,100-12,000
€6,800-9,000

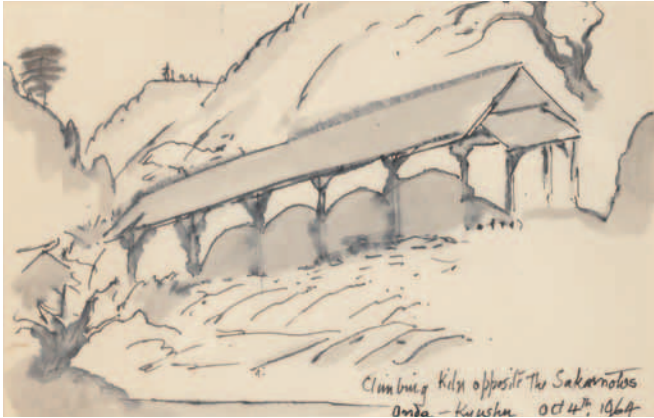
PROVENANCE:

Bernard Leach

For a similar example in the Victoria and Albert Museum see Carol Hogben (ed.), *The Art of Bernard Leach*, (London, 1978), no.87 and for another example see *An Exhibition of the Art of Bernard Leach* (Ohara Museum of Art, 15th May - 1st June, 1980), (Osaka, 1980), p. 93, pl. 87

The shape is derived from the flattened bottles carried by pilgrims.





138

BERNARD LEACH (1887 - 1979)

CLIMBING KILN OPPOSITE THE SAKAMOTOS ONDA-KYUSHU

Ink on paper, titled as above and dated Oct 4th, 1964, framed and glazed

15.5 x 24.5cm.

£300-400

US\$460-600

€340-450

PROVENANCE:

Bernard Leach



140

BERNARD LEACH (1887-1979)

CIRCA 1925

A stoneware jar decorated in a hare's fur glaze, impressed BL and St Ives seals within the foot-ring

11.4cm. high

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

Bernard Leach

For a vase of similar form and glaze see Carol Hogben (ed.), *The Art of Bernard Leach*, (London, 1978), no.27



139

BERNARD LEACH (1887-1979)

CIRCA 1951

A prototype lamp decorated in a *tenmoku* and *kaki* glaze and wax resist with a hatched design, stamped ENGLAND and St Ives seal to the base

29.5cm. high

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

Bernard Leach

It is possible this was designed for the Festival of Britain in 1951.



141

BERNARD LEACH (1887-1979)

1950S

A stoneware vase decorated in *tenmoku*, *kaki* and hare's fur glazes falling short of the foot, impressed St Ives seal inside the foot-ring

9cm. high

£400-600

US\$610-900

€450-670

PROVENANCE:

Bernard Leach



142

BERNARD LEACH (1887-1979)

1930S

A stoneware oviform vase decorated in ochre and green glazes and iron oxide with abstract brush strokes, *BL* and St Ives seals to the base
21.5cm. high

£1,200-1,500

US\$1,900-2,300

€1,400-1,700

PROVENANCE:

Bernard Leach

143

BERNARD LEACH (1887-1979)

1950S

A stoneware bottle vase with everted neck decorated in mottled greyish white glaze, impressed *BL* and St Ives seals inside of the foot-ring
20.5cm. high

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

Bernard Leach



144

BERNARD LEACH (1887-1979)

1930S

A stoneware vase decorated a green and dripped white glaze with an incised abstract design, the lower part reddish biscuit, incised *BL* to the body
16.5cm. high

£600-800

US\$910-1,200

€680-900

PROVENANCE:

Bernard Leach





145

145

BERNARD LEACH (1887-1979)

1930S

An earthenware bowl, the reddish clay decorated in a blueish-green glaze and wax resist with stylised flowers and hatched designs, impressed St Ives seals to the bottom of the body and inside of the foot-ring

20.2cm. diam.

£300–500

US\$460–750
€340–560

PROVENANCE:

Bernard Leach

146

BERNARD LEACH (1887-1979)

1920S

A stoneware bowl decorated in a greenish white glaze and underglaze blue with floral motifs and a hatched pattern, gold lacquer repair, impressed *BL*; and a *koro* [incense burner] on tripod feet decorated in a celadon glaze and underglaze blue with a stylised motif, inscribed *BL* to the base in underglaze blue

14.2cm. and 12.8cm. diam. respectively

(2)

£600–800

US\$910–1,200
€680–900

PROVENANCE:

Bernard Leach

For an incense burner of similar form by Bernard Leach see John Edgeler, *Slipware and St Ives, The Leach Pottery 1920-1937*, (Winchcombe, 2010), p.57.

147

BERNARD LEACH (1887-1979)

1920S

A stoneware bowl decorated in a celadon glaze, underglaze blue and iron oxide, with a pagoda design, circular *BL* and St Ives seals inside of the foot-ring, *circa* 1927; and an earthenware bowl decorated in a cracked celadon glaze with underglaze blue and red, with stylised Chinese-style motifs, *BL* mark just above the foot ring

22cm. and 20.5cm. diam.

(2)

£600–800

US\$910–1,200
€680–900

PROVENANCE:

Bernard Leach

For a similar example of the first in the Victoria and Albert Museum, see <http://collections.vam.ac.uk>, museum no. C.410-1934

148

BERNARD LEACH (1887-1979)

CHEN-MUN GATE, PEKING

Soft ground etching, signed in pencil *Bernard Leach* and titled as above in pencil, also signed and dated in the plate *Bernard Leach, 1918*

31.5 x 21.5cm. (the plate)

£5,000–8,000

US\$7,600–12,000
€5,700–9,000

PROVENANCE:

Bernard Leach

Leach travelled in China from 1914–16, resulting in among others, this etching and the *Temple of Heaven, Peking*.



146 (part)



147 (part)





149

149

BERNARD LEACH (1887-1979)

1950S

A stoneware *chawan* [tea bowl] of *shioge* [salt jar] form decorated in a white glaze falling short of the foot
11.2cm. diam.

£300-400

US\$460-600

€340-450

PROVENANCE:
Bernard Leach



150

150

BERNARD LEACH (1887-1979)

1950S

A stoneware *chawan* [tea bowl] of *wannari* [wooden bowl] form with slightly everted rim, decorated in a pale green glaze, impressed *BL* and *St Ives* seals within the foot ring
11.6cm. diam.

£300-400

US\$460-600

€340-450

PROVENANCE:
Bernard Leach

151

BERNARD LEACH (1887-1979)

1960S

A stoneware *yunomi* [teacup] decorated in a speckled pinkish glaze with two incised lines around the body, impressed *St Ives* seal inside of the foot-ring
7.8cm. high

£600-800

US\$910-1,200

€680-900

PROVENANCE:
Bernard Leach



151



152



153



154

152

BERNARD LEACH (1887-1979)

CIRCA 1932

An earthenware beaker with red clay body decorated in *tenmoku* and galena glaze falling short of the rim, the interior with a yellowish glaze, with three undulating lines around the body in *sgraffito*, impressed *BL* seal to the foot

8.7cm. high

£800-1,000

US\$1,200-1,500

€900-1,100

PROVENANCE:

Bernard Leach

This beaker was part of a range developed at Dartington between 1932 and 1933. See John Edgeler, *Slipware and St Ives, The Leach Pottery 1920-1937*, (Winchcombe, 2010), p.143

153

BERNARD LEACH (1887-1979)

CIRCA 1930

A waisted earthenware beaker of reddish clay decorated in trailed cream and brown glazed slip with an abstract floral motif, incised *BL* and an impressed early seal

11.7cm. high

£700-900

US\$1,100-1,400

€790-1,000

PROVENANCE:

Bernard Leach

154

BERNARD LEACH (1887-1979)

1960S

A waisted stoneware beaker decorated in a mottled brown glaze and a red iron glaze with abstract floral motifs with wax resist, impressed *BL* and St Ives seals to the lower body; a celadon glazed cup with stylised incised motifs; and a porcelain ewer with indented body and loop handle, decorated in a celadon glaze, signed in iron oxide *BL* to the base

7.7cm., 7.7cm. and 7.6cm. high (3)

£600-800

US\$910-1,200

€680-900

PROVENANCE:

Bernard Leach



155

HAMADA SHOJI (1894-1978)

1955

A stoneware bowl on ring foot with wide everted rim decorated in a green ash glaze dripped short of the foot, with incised lines to the interior rim

21.5cm. diam.

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

PROVENANCE:

Bernard Leach

With a signed handwritten note by Janet Leach stating *ash glaze bowl Hamada, 1955*.



156

HAMADA SHOJI (1894-1978)

CIRCA 1955

A *yunomi* [tea cup] with everted ring foot decorated with striped green and cream lines of slip on a cream glazed ground

8.4cm. high

£500-800

US\$760-1,200

€570-900

PROVENANCE:

Bernard Leach

With a signed handwritten note by Janet Leach stating *Yunomi by Shoji Hamada*.



157

BERNARD LEACH (1887-1979)

1930S

A stoneware ewer decorated in mottled green salt glaze, *BL* mark to the front

17cm. high

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

PROVENANCE:

Bernard Leach





158

158

SHOJI HAMADA (1894-1978)

CIRCA 1950

A soya bottle with loop handle, spout and cover, decorated in *tenmoku* and *kaki* glazes
8.5cm. high

£400-600

US\$610-900
€450-670

PROVENANCE:

Bernard Leach

With a signed, handwritten note by Janet Leach, stating *Shoji Hamada Pot for Soya Sauce*.

This bottle was given by Shoji Hamada to Bernard Leach and was one of several pieces which he used regularly.

159

HAMADA SHOJI (1894-1978)

CIRCA 1929

A stoneware *kogo* [incense box] decorated in a *kaki* glaze with *tenmoku* dripped lines falling short of the foot
8.3cm. diam.

£1,500-2,000

US\$2,300-3,000
€1,700-2,200

PROVENANCE:

Bernard Leach

With a signed, handwritten note by Janet Leach, stating *Lidded incense jar Tenmoku + kaki by Shoji Hamada*.

For further information on this lot go to www.christies.com



159

160

HAMADA SHOJI (1894-1978)

1955

A stoneware dish decorated in a grey glaze with radial brush strokes in white and *tenmoku* glaze
20cm. diam.

£1,500-2,000

US\$2,300-3,000
€1,700-2,200

PROVENANCE:

Bernard Leach

With a signed, handwritten note by Janet Leach, stating *Shoji Hamada decorated dish, 1955*.

161

HAMADA SHOJI (1894-1978)

1955

A stoneware dish decorated in *tenmoku* and *kaki* glazes with wavy lines
18cm. diam.

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

PROVENANCE:

Bernard Leach

Accompanied with a signed, handwritten note by Janet Leach, stating *Hamada Dish Tenmoku w Kaki pour 1955 Janet Leach*.





162

HAMADA SHOJI (1894-1978)

CIRCA 1950

A square stoneware *goshi* [covered box] applied with thick iron glaze, each side with a wax-resist roundel containing an abstract plant motif 10.5cm. high

£1,800–2,200

US\$2,800–3,300

€2,100–2,500

PROVENANCE:

Bernard Leach

For a similar example see *Hamada Shoji - Man and His Works*, commemorating the 100th anniversary of the birth of Hamada Shoji, Exhibition, Mashiko, 1994–95, p.74, no.45.



163

HAMADA SHOJI (1894-1978)

1954

A *mizusashi* [water pot] and cover with three lines around the body, decorated in a dripped brown *kaki* glaze, the base with five marks of shells used as stilts in the firing 13.2cm. high

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

PROVENANCE:

Bernard Leach

With a signed, handwritten note by Janet Leach, stating *Water Pot for Tea Ceremony by Hamada, 1954*.



164

HAMADA SHOJI (1894-1978)

1922

A small pedestal cup decorated in a Chinese style blue glaze falling short of the foot, red lacquer repair by Bernard Leach, impressed St Ives and *Sho* seals inside of the foot

6.5cm. high

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

PROVENANCE:

Bernard Leach

With a signed, handwritten note by Janet Leach stating *Hamada Small Pedestal Bowl H Stamp + S.I., 1922.*

165

HAMADA SHOJI (1894-1978)

1922

A small pedestal cup decorated in a grey celadon glaze and a white slip with a stylised flower design, the glaze falling short of the everted foot, impressed St Ives and *Sho* seals inside of the foot

6.7cm. high

£2,500-3,000

US\$3,800-4,500

€2,900-3,400

PROVENANCE:

Bernard Leach

With a signed, handwritten note by Janet Leach stating *Hamada - small decorated bowl - Pedestal H+S. I. stamps, 1922.*

For a similar example see *Hamada Shoji - Man and His Works*, Exhibition commemorating the 100th anniversary of the birth of Hamada Shoji, Mashiko, 1994-1995, p.36, no.3



166

HAMADA SHOJI (1894-1978)

CIRCA 1922

A ribbed pedestal bowl on tall everted foot, decorated in a greyish celadon glaze falling short of the foot, St Ives seal to the underside of the bowl

11.8cm. high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Bernard Leach

With a signed, handwritten note by Janet Leach stating *Hamada - Ribbed pedestal bowl, S.I. stamp, 1922.*



167

167
BERNARD LEACH (1887-1979)
 1920S

An earthenware cider bottle decorated in a galena glaze with a band of incised motifs, impressed St Ives mark to the base, with a red lacquer repair to the neck done by Bernard Leach
 29.5cm. high

£1,500-2,000

US\$2,300-3,000
 €1,700-2,200

PROVENANCE:
 Bernard Leach

169
BERNARD LEACH (1887-1979)
 ST IVES, 1920S

An earthenware dish decorated in cream and brown slip with a geometric pattern, *BL* seal to the base
 15cm. diam.

£700-900

US\$1,100-1,400
 €790-1,000

PROVENANCE:
 Bernard Leach

Having been fascinated by British traditional slipware published in Charles J. Lomax *Quaint Old English Potter* in 1912, Leach explored old, lost slipware techniques. This particular decoration was made with an historic technique called "feathering". Leach and Hamada successfully revived it in the 1920s after discovering its method when spreading blueberry jam and cornish cream on toast.

A similar example is in the collection of Tate Britain, www.tate.org.uk/art, number T12063



168

168
BERNARD LEACH (1887-1979)
 1920S

An earthenware ewer decorated in a galena glaze with a large incised St. Ives cipher to the front, impressed *BL* and St Ives seals to the base
 11.5cm. high

£2,000-3,000

US\$3,100-4,500
 €2,300-3,400

PROVENANCE:
 Bernard Leach

This seems to be an early working of the St. Ives cipher.

170
GWYN HANSSEN PIGOTT (1935-2013)
 1960S

An earthenware ewer in reddish clay decorated in a brown salt glaze falling short of the foot, with circumferential comb design around the body, impressed double circle seal to foot
 22cm. high

£1,500-2,000

US\$2,300-3,000
 €1,700-2,200

PROVENANCE:
 Bernard Leach

Gwyn Hanssen Pigott was born in Ballarat, Australia, and studied fine art at Melbourne University. She developed an interest in Asian ceramics and particularly Song dynasty Chinese pottery. She became an apprentice of the pioneering potter Ivan McMeekin at his Mittagong studio in New South Wales. In 1958 she travelled to Britain, making the journey down to St Ives.

In 1960 she and her then husband, Louis Hanssen set up a workshop in Notting Hill, London. Then in 1966, following the end of her marriage, she moved to France, establishing a pottery in the Loire valley, at Achères, making domestic ware in rich glazes, elegantly potted porcelain and stoneware pieces. In 1973 she returned to Australia, setting up a studio in Tasmania with her second husband, John Pigott, experimenting with wood firing, although she went on to concentrate on porcelain alone, working with celadons, orange and ochre surfaces.

For lot 171 see page 162



169



170



171

CERAMICS FROM BARNALOFT

Tanya Harrod, Visiting Professor, Royal College of Art, London

Bernard Leach was a potter who wrote. He left an archive of letters, diaries, publications, writings and photographs to the Crafts Study Centre, now at the University for the Creative Arts at Farnham. His paper archive was accompanied by a substantial collection of his pots, drawings and prints and by what is known as the Bernard Leach Source Collection – ceramics owned by Bernard Leach that he saw as inspirational and exemplary. No one can doubt the richness of the paper archive. But when it comes to the ceramics that Leach owned (including work by him, by friends and the historic examples he valued) the situation is more complicated.

I realised this when I recently came across one of his favourite pots in a London gallery. It was a fluted Sung bowl which had been given to Leach when he left Japan in 1920. Leach believed the bowl to be exemplary. It was shown to putative students as a test of their aesthetic sensitivity and illustrated in his best-selling *A Potter's Book*, where he wrote lyrically of its 'cool lines and serrations' showing the influence of 'Greco-Buddhist art'. For Leach this little bowl exemplified the 'Sung standard', the subject of the influential introductory chapter to *A Potter's Book*. When Leach died in 1979 we can assume this prime object was in his flat overlooking Porthmeor Beach in the modern development known as Barnaloft. Yet it did not enter the Bernard Leach Source Collection and finally ended up forlornly in a saleroom in Penzance.

Now more treasures have emerged from the Barnaloft flat. They have not been seen for nearly a quarter of a century but as with the strange story of the Sung bowl, this collection contains work of great interest, both by Leach and by his friends and students. They cast light on the eclectic work Leach made in Japan before 1920 with, for instance, two delicate blue and white cups and saucers dated 1913 (see lot 124) and a colourful albarello-inspired jar of 1912 (see lot 125). A fine *raku* vase with a grape and vine design, made in Tokyo, 1913 (see lot 125), has not been seen since it was selected by Carol Hogben for *The Art of Bernard Leach*, the major retrospective held at the V&A in 1977 two years before Leach's death.

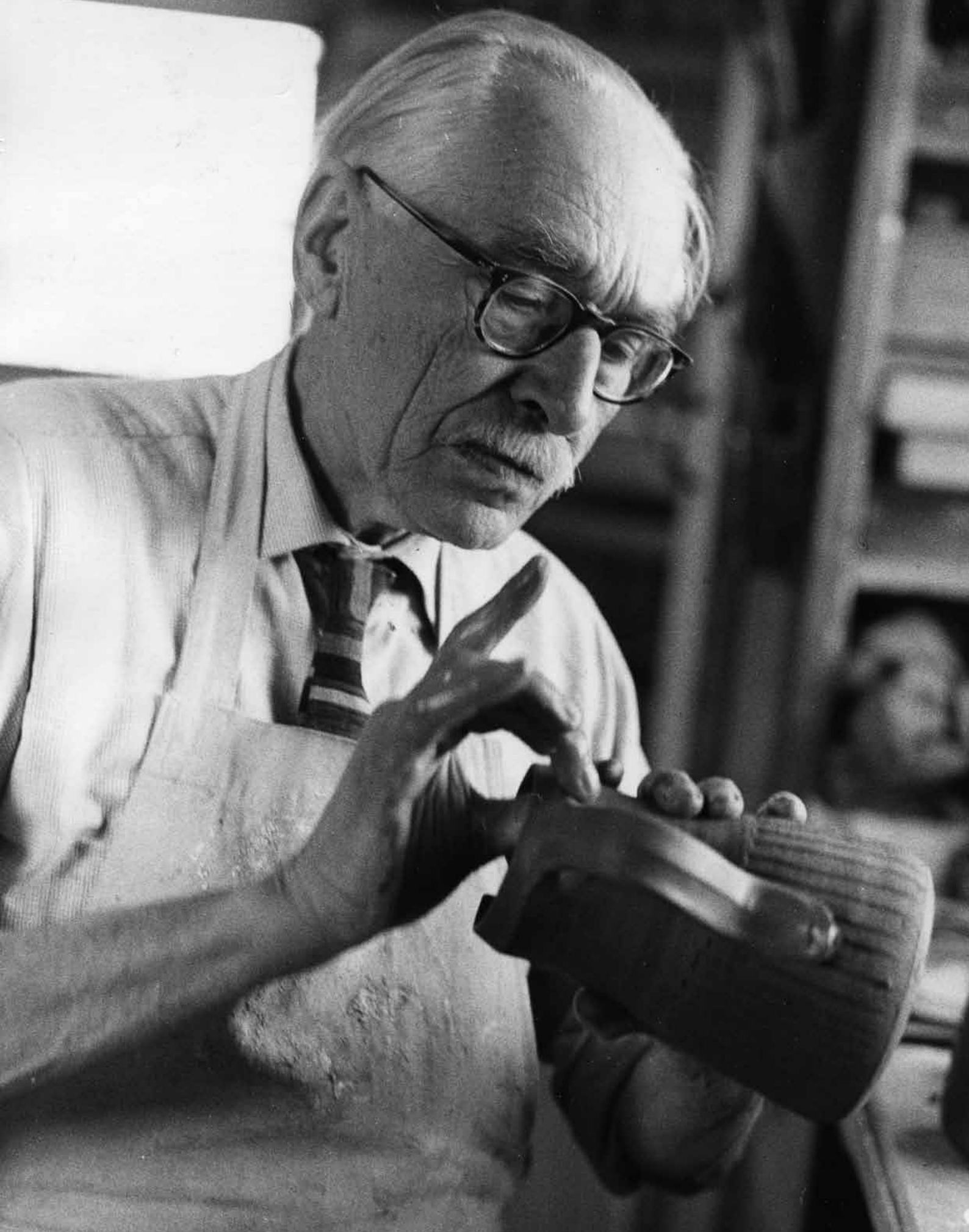
There are many interesting later signature pieces by Leach himself but as a group this collection also attests to Leach's influence and friendships. His first pupil, taken on as a throwing assistant, was a recent graduate from

Oxford named Michael Cardew. From 1923 onwards theirs was a loyal alliance. Leach sometimes wondered at what he saw as the eccentricities of Cardew's career, in particular Cardew's twenty-three years spent in West Africa. Cardew, for his part, had little interest in Japanese culture and in Leach's oft-told memories of his time spent there. But at Barnaloft Leach treasured pieces from Cardew's potteries at Winchcombe, Gloucestershire, Abuja, Northern Nigeria and Wenford Bridge in Cornwall. He owned teapots from all those places as well as a jug made by Cardew at Wenford Bridge to celebrate the Festival of Britain (see lot 180) and a mighty Winchcombe breadbin clothed in black slip with an incised design of fishes (see lot 179) made by Cardew's then assistant Ray Finch. This might well have been a gift for Leach's 50th birthday in January 1937.

But other friendships are commemorated, reminding us that Leach's fame was a post-World War 11 phenomenon, owing much to his publication of *A Potter's Book* in 1940. When peace arrived *A Potter's Book* went into many reprints, offering a way of life that was the perceived opposite of mechanised war. Pottery became one of the pleasures of peace. And Leach paid important visits to North America, first in 1950 and then in 1952, travelling with Yanagi and Hamada (whose work is well represented in this collection) in the wake of the International Crafts Conference held at Dartington Hall – a gathering that effectively made the case for the Leach aesthetic on a global basis.

So as well as a vase by Kenneth Quick (see lot 134), a Cornish lad taken on as an apprentice in 1945 who drowned tragically in Japan in 1963, there is a bowl by the Canadian John Reeve whom Leach in his memoirs *Beyond East and West* had seen as his 'rightful heir' and a mixture of 'poet and priest'. Then there is a fine jug, clearly influenced by the English medieval pottery that Leach so admired, made around 1966 in France by the Australian Gwyn Hanssen (see lot 170). She had worked at St Ives in 1958 and remained loyal to Leach's standards all her life. As Gwyn Hanssen Pigott she went on to become one of the world's greatest potters, renowned for her remarkable still-life assemblages.

This, therefore, is a collection of objects that tell stories and which remind us of the richness and complexity of Bernard Leach's life. In the hurry and scramble that so often occurs after a death they disappeared from view. It is good to see them again.



STUDENTS

"Education is the awakening of latent ability. This is accomplished by suggestion, by freedom and by opportunity".

Bernard Leach (1914)



172

171 (see image on page 159)

HAMADA SHOJI (1894-1978)

1955

A stoneware jug decorated in a green salt glaze with curved combed design, the base with the marks of five shells used as stilts in the firing 28cm. high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Bernard Leach

With a signed handwritten note by Janet Leach stating *Tall jug Hamada Salt Glaze - Mashiko, 1955*



173

172

JOHN REEVE (1929-2012)

1960S

A stoneware bowl with wide tapered rim decorated in a *tenmoku* and green glaze, John Reeve and St Ives seals within the ring foot 21cm. diam.

£400-600

US\$610-900

€450-670

PROVENANCE:

Bernard Leach

John Reeve was born in Vancouver. He met Leach in Canada in the 1950s and Leach invited him to work at the Leach Pottery in 1958 for three years on a trainee basis. He returned to Canada and established a reputation for his individual style of pots. In 1966 Janet invited him to St Ives again to manage the Leach Pottery which consequently ended up in failure for both. Returning to Canada, he continued to work and became an internationally-renowned potter.

173

WILLIAM MARSHALL (1923-2007)

A stoneware *chawan* [teabowl] of *hanzutsu* [half cylinder] form decorated in a red *shino* glaze 12.3cm. diam.

£600-800

US\$910-1,200

€680-900

PROVENANCE:

Bernard Leach

William Marshall (1923-2007) was born in St Ives and started to work at the Leach Pottery at the age of fourteen. He became a highly skilled potter and took a central role at the pottery for almost forty years, making standard wares and his own individual pots. In 1977 he left to set up his own pottery in the village of Lelant, Cornwall. Although his pots are much influenced by Leach and Hamada, inspiration from the Cornish landscape helped establish his own unique style.

174

ICHINO SHIGEYOSHI (1942-2011)

1970S

A stoneware bowl on ring foot with everted rim, decorated in a reddish brown glaze and brushed with white slip, the foot unglazed, *Shige* and St Ives seals inside of the foot-ring 15.3cm. diam.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Bernard Leach

Ichino Shigeyoshi (1942-2011) was born in Tamba, Hyogo, son of the potter Ichino Tanso whose family had a life-long friendship with Bernard Leach. Janet Leach invited him to the Leach Pottery in 1969 and for two years in St Ives he trained making Western style tableware and individual pots before opening his own kiln in Villenaux, France. After his return to Japan in 1972, he succeeded at his father's Tanso kiln and held exhibitions of his work created in traditional Tamba techniques combined with contemporary designs.





175



176



177

Michael Cardew was the first of many students at the Leach Pottery arriving in 1923 shortly before Hamada returned to Japan. Leach says "a handsome young man looking like Apollo – straight nose and forehead, with curly golden hair and flashing eyes – burst into the Pottery!"¹ He was not interested in imitating Leach but he acquired an aesthetic judgement that was to last his lifetime. Leach described him as his first and best student. "I do not believe anyone in this country has made such warm, honest, more or less traditional English slipware, and with so much life."² Certainly the vigorous brushwork and sgraffito decoration on his plates and bowls illustrate this vitality. Michael spent three years at the St Ives pottery before buying a derelict pottery at Winchcombe in Gloucestershire, where he revived the English slipware tradition. In 1939 he left the pottery to his apprentice Ray Finch. He then set up the Wenford bridge pottery in Cornwall, producing earthenware and stoneware. He took on the post as pottery instructor at Achimota College in Ghana in 1942, staying for six years, following on from Harry Davis and Kenneth Murray who both had also been at St Ives. He returned to Africa in 1951, staying in Nigeria and Ghana for 14 years. This time he introduced wheel made pottery to African students and also developed his own style. When he returned to Wenford Bridge he wrote *Pioneer Pottery*, published in 1969 which joined Leach's *A Potters Book* (1940) on the shelves of aspiring studio potters.

1. Bernard Leach, *Beyond East and West: Memoirs, Portraits & Essays*, (London, 1978), p147

2. *Ibid*, p.148

175

MICHAEL CARDEW (1901-1983)

1950S

An earthenware ewer decorated in a cream glaze and brushed iron oxide with a band of abstract plant motifs, impressed square MC and Wenford bridge seals to the bottom of the body
13cm. high

£500-800

US\$760-1,200

€570-900

PROVENANCE:

Bernard Leach

176

MICHAEL CARDEW (1901-1983)

1930S

An earthenware bowl with red clay body decorated in glazed white and brown slip with sgraffito, Winchcombe seal; an earthenware dish with wide rim decorated in a green and dark brown slip with a swirling motif, St. Ives seal within the foot-ring; and a stoneware saucer decorated in iron oxide and *temmoku* glaze with an abstract scrolling design, Winchcombe seal

16cm., 22cm., and 15.5cm. diam. respectively

(3)

£300-500

US\$460-750

€340-560

PROVENANCE:

Bernard Leach

177

MICHAEL CARDEW (1901-1983)

1930S

A stoneware teapot with red clay body, decorated in a brown iron glaze mottled with yellow, with stylised motifs in slip, Winchcombe seal to the base

12.5cm. high

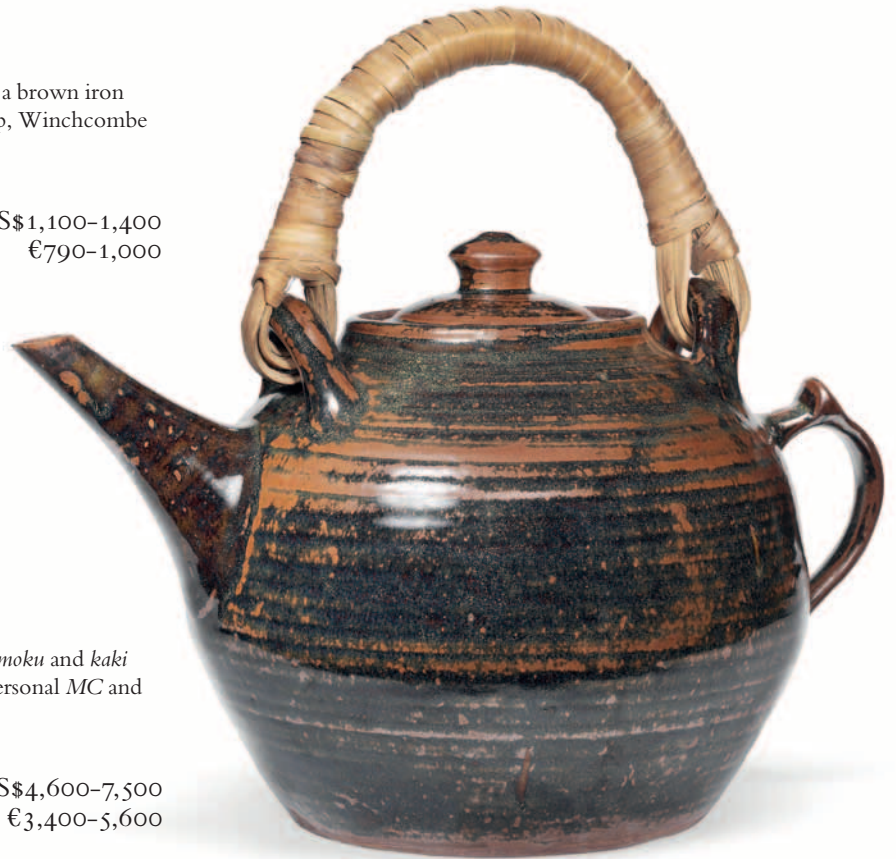
£700-900

US\$1,100-1,400

€790-1,000

PROVENANCE:

Bernard Leach



178

MICHAEL CARDEW (1901-1983)

1950S

A large earthenware ewer and cover decorated in *tenmoku* and *kaki* glazes, attached woven bamboo handle, impressed personal MC and Abuja seals to the bottom of the body

24cm. high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Bernard Leach



179

RAY FINCH (1914-2012)

1950S

A large earthenware pot and cover decorated in a black glaze and incised with a band of stylised fish, RF and Winchcombe seals to the base

31.5cm. high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Bernard Leach was given this for his fiftieth birthday in 1937 and he used it as his bread bin.

Ray Finch (1914-2012) was born in Streatham, South London. He visited Michael Cardew at Winchcombe Pottery in 1935 to ask for employment but was advised to acquire basic skills first. And so he studied for a year at Central St. Martins, joining the Winchcombe team in 1936. In 1939 when Cardew moved to Cornwall to establish a new pottery, Finch, by then his partner, took over the Winchcombe Pottery. Although he handed management of the pottery over to his son, Mike, in 1979, he continued working well into his 90s.



180

180

MICHAEL CARDEW (1901-1983)

1951

A stoneware ewer decorated in brownish green glaze and dated 1951 in a moulded medallion, impressed MC and Wenford Bridge seals

18.7cm. high

£1,800-2,500

US\$2,800-3,800

€2,100-2,800

PROVENANCE:

Bernard Leach

This ewer was made to celebrate the Festival of Britain in 1951.



181

**MICHAEL CARDEW (1901-1983) AND
BERNARD LEACH (1887-1979)**

CIRCA 1926

A stoneware lidded pot decorated in a brown iron glaze and white slip with abstract strokes and incised motifs, thrown by Michael Cardew and decorated by Bernard Leach, octagonal MC and St Ives seals to the bottom of the body

13.5cm. high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Bernard Leach

For a similar example in the collection of David and Jane Attenborough see Oliver Watson, *Bernard Leach-Potter and Artist*, exhibition catalogue, (Tokyo, 1997), no.81, p.84.

The shape and style of decoration were inspired by Sawankhalok ware from Thailand.





182

HAMADA ATSUYA (1932-1986)

HAMADA SHOJI (1894-1978)

1950S

Two stoneware standard ware porringers, each decorated in pale grey slip with abstract motifs in iron oxide and a blueish-grey glaze, each with impressed seal *ENGLAND*; and a stoneware saucer by Hamada Shoji decorated in a *kaki* glaze

11.2cm. diam. (the bowls) and 15.5cm. diam. (the saucer) (3)

£400-600

US\$610-900

€450-670

PROVENANCE:

Bernard Leach

For similar examples see Oliver Watson, *Bernard Leach-Potter and Artist*, exhibition catalogue, (Tokyo, 1997), p.113, no.117 and for an example by Bernard Leach in the Victoria and Albert Museum see <http://collections.vam.ac.uk>, museum number CIRC.174-1950.



183

BERNARD LEACH (1887-1979)

LATE 1930S

A kettle stand, the forged four-legged iron stand by a local St Ives blacksmith, inset with a group of tiles including one decorated with an owl

19cm. high x 40cm. wide

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

During the period 1927-1931 there was an increasing need to create income at the Leach Pottery. Leach turned to the development of a range of decorative tiles, creating many delightful designs. For a similar design of an owl in the collection of the York Art Gallery and Museum, see John Edgeler, *Slipware and St Ives, The Leach Pottery 1920-1937*, (Winchcomb, 2010), p.93.

184

JANET LEACH (1918-1997)

CIRCA 1965

A trunk-shaped stoneware vase decorated in a dripped green ash glaze, the interior with a dark brown glaze, impressed *JL* and St Ives seals to the side at the base

33.7cm. high

£700-900

US\$1,100-1,400

€790-1,000

PROVENANCE:

Bernard Leach

For a similar example in the Victoria and Albert Museum see <http://collections.vam.ac.uk> museum number CIRC.352-1965



185

JANET LEACH (1918-1997)

1960S

A stoneware bowl with lug handles, interior decorated in white glaze, impressed *JL* and St Ives seals under each handle
38cm. diam.

£600-800

US\$910-1,200
€680-900

PROVENANCE:

Bernard Leach

186

JANET LEACH (1918-1997)

CIRCA 1980

A black stoneware bowl with lug handles on elongated pedestal with four triangle-shaped openings, impressed *JL* and St Ives seals to the lower foot
35cm. high

£800-1,200

US\$1,200-1,800
€900-1,300

EXHIBITED:

Janet Leach - Pots, Japan, 1985, see below

PUBLISHED:

Emmanuel Cooper, *Janet Leach A Potter's Life* (London, 2006), p. 37 and p.127.

The shape of this bowl is influenced by the designs of Sue ware found in the tombs of the Kofun period (4th-6th centuries AD).





187

LUCIE RIE (1902-1995)

1960S

A porcelain bowl decorated in a white glaze, the rim with a bronze glaze, *RL* seal inside the foot-ring

17.5cm. diam.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Bernard Leach

Lucie Rie (1902–1995) was born in Vienna and came to England in 1938 to flee from the German occupation of Austria. During the war years, and immediately after, she established a ceramic button-making business in her London flat as a pragmatic means of making a living in the difficult economic environment of post-war Britain. She wanted to return to making pots, taking on Hans Coper (1921–1980) as an employee, and together they established a business producing domestic tablewares.

Rie pursued her individual work when the production regime of the business permitted and although her style of pottery, based on European modernism and minimalism was quite different from that of Bernard Leach, they also established a close, enduring friendship.

For an example with similar glaze decoration in The Museum of Modern Art, New York, (MOMA) see www.moma.org museum number 663.1980.

ETCHINGS

Jane Wilkinson, Independent Curator and former Curator of the East Asian Collections at the National Museums of Scotland

In 1908 Bernard Leach studied at the London School of Art under Frank Brangwyn where he discovered etching and sensed that his strengths lay with line rather than paint. Friendship with a fellow student Takamura Kotaro, a Japanese sculptor, and reading the romantic writings of Lafcadio Hearn on Japan influenced his decision to go to Japan to become an artist and a teacher. He was born in Hong Kong and had spent his early years living with his grandparents in Japan so this was a return to early roots. When he arrived in Japan in 1909 with a large etching press and many paintings to demonstrate his artistic credentials the Takamura family provided many useful introductions. He wrote an article introducing etching to the Japanese Art World, for an art magazine and gave a lecture demonstration at what is now Tokyo National University of Fine Arts and Music.

Demonstrating etching at an exhibition of his work brought Leach to the notice of a group of radical students, especially Yanagi Soetsu, the editor of their monthly journal *Shirakaba* [silver birch]. Yanagi was a young writer and art critic whose lifelong friendship influenced both profoundly. It was "a source of spiritual and intellectual support that was warm, rigorous and mutually understanding."¹ *Shirakaba* introduced literary and artistic ideas from the West to an exclusive but influential Japanese audience. Leach contributed articles and during 1913 designed all the journal's covers. He enjoyed stimulating intellectual discussion with members of the group about the visionary ideas of William Blake and Walt Whitman and the art of Van Gogh, Cezanne, Rodin and Leonardo da Vinci. With Yanagi he constantly questioned the qualities of 'truth and beauty' and what constituted Art. In Japanese museums he was introduced to Eastern Art, particularly paintings and pottery.

He exhibited etchings, textile designs and woodcuts at Gahosha, a small independent art gallery in central Tokyo which specialized in the work of young artists.

Leach decided to go to China from 1914-1917 where he was involved in social reform and though he continued to draw and write he gave up pottery. Two soft ground etchings of the Temple of Heaven (see lot 205) and the Chien-Men Gate (see lot 148) in Beijing 1916 are from this period. Yanagi visited him in China keen to explore Chinese culture but was also concerned about Leach's artistic work. As they travelled around the great sites Yanagi rekindled Leach's interest in pots and suggested he return to Japan where he gave him land near his home at Abiko outside Tokyo to set up a pottery.

Several of Leach's etchings are from this period in Japan and China. These are landscapes and portraits, notably: A watermill in Japan 1909-20; June Rain, Japan 1911; In a Tokyo Park 1918; Wind in a tree 1913; Buildings and rice paddy field, Japan 1909-20. Summoning up the atmosphere of Japan at that time, these prints also show a vital sense of line expressing movement and life. They conjure a moment in time whilst indicating the prevalent weather and an intimate impression of the landscape. His self portraits of 1913 and 1914 show an intense but confident young man. He never loses interest in landscape, writing a poem to recreate the view of Porthmeor beach from his room at Barnaloft in 1965.



Seabirds
Balance in the wind
Then streak across
My window pane
At Cludgy Point
Under the north-west wind
Atlantic rollers burst
*Full forty foot*²

1. Emmanuel Cooper, *Bernard Leach life and Work*, (New Haven and London, 2003)

2. Marion Whybrow, *The Leach Legacy, St Ives Pottery and its Influence*, (Bristol, 1996), p.182

THE PROPERTY OF A LADY

FROM THE COLLECTION OF BERNARD LEACH, BARNALOFT, PORTHMEOR

188

BERNARD LEACH (1887-1979)

NUDE, 1909

Monotype on paper, signed in pencil *Bernard Leach* and titled as above, signed in pen on the reverse *BL* and titled *Monotype of a Nude 1909* 15 x 12cm.

£2,000–2,500

US\$3,100–3,800
 €2,300–2,800

PROVENANCE:

Bernard Leach

PUBLISHED:

Simon Olding, *The Etchings of Bernard Leach* (Surrey: Crafts Study Centre, 2010), pl.2, p.29



189

BERNARD LEACH (1887-1979)

WIND IN A TREE, 1913

Soft ground etching, signed in the plate *BHL* and signed in pencil *Bernard Leach 1913* and titled as above
23.2 x 17.5cm.

£1,500–2,000

US\$2,300–3,000
€1,700–2,200

PROVENANCE:
Bernard Leach



190

BERNARD LEACH (1887-1979)

IN A TOKYO PARK, 1918

Etching, signed in the plate *Bernard Leach 1918* and titled in pen *In a Tokyo Park 1918*
36.5 x 26cm.

£1,800–2,200

US\$2,800–3,300
€2,100–2,500

PROVENANCE:
Bernard Leach



THE PROPERTY OF A GENTLEMAN

FROM THE COLLECTION OF BERNARD LEACH, BARNALOF, PORTHMEOR

191

BERNARD LEACH (1887-1979)

WINTER LANDSCAPE, HAREFIELD

Soft ground etching, signed in pencil *Bernard Leach* and titled as above, with note to *verso* by Bernard Leach in pen *Winter landscape (the figure is of my friend Turvey) 1909 Bernard Leach*
17 x 21.5cm. (the plate)

£2,000–3,000

US\$3,100–4,500
€2,300–3,400

PROVENANCE:
Bernard Leach

At the Slade Bernard formed a lifelong friendship with the painter Reginald Turvey (1882–1968), who is featured in this etching.

Winter landscape (The figure is of my friend Turvey) 1909 Bernard Leach

(inscription on reverse)

192

BERNARD LEACH (1887-1979)

EAST INDIA DOCKS, 1909

Etching, signed in pencil *BL* and titled as above

16 x 17cm. (the plate)

£1,800-2,500

US\$2,800-3,800

€2,100-2,800

PROVENANCE:

Bernard Leach



193

BERNARD LEACH (1887-1979)

STORM IN VENICE

Etching, signed in pencil *BHL* and *Bernard Leach*, titled *Storm - Venice*, dated in pen 1908/10

10 x 15cm. (the plate)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

PROVENANCE:

Bernard Leach



194

BERNARD LEACH (1887-1979)

COMING STORM - VENICE

Etching on a green paper, signed in the plate *Bernard Leach*

15.2 x 22.6cm.

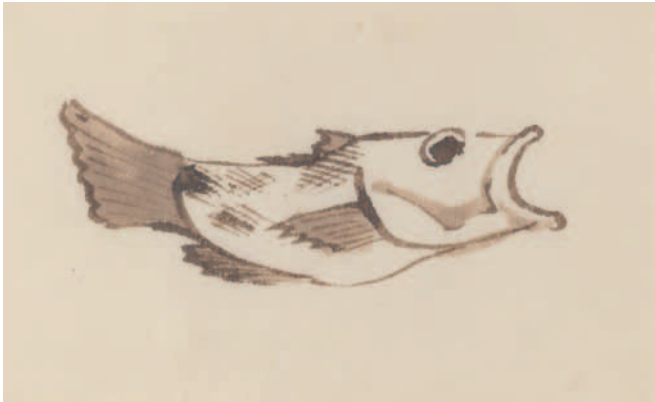
£1,500-1,800

US\$2,300-2,700

€1,700-2,000

PROVENANCE:

Bernard Leach



195

THE PROPERTY OF A LADY
FROM THE COLLECTION OF BERNARD LEACH, BARNALOFT,
PORTHMEOR

195
BERNARD LEACH (1887-1979)
FISH

Sepia ink on paper, framed and glazed
7 x 11.5cm. (within the mount)

£500-700

US\$760-1,100
€570-790

PROVENANCE:
Bernard Leach



196

197
BERNARD LEACH (1887-1979)
BAMBOO PLANTATION, TAKATA MURA

Sepia ink on paper, titled in ink as above
13 x 17cm.

£1,500-2,000

US\$2,300-3,000
€1,700-2,200

PROVENANCE:
Bernard Leach

196
BERNARD LEACH (1887-1979)
BOATS

Sepia ink on paper, sugbed in ink *BL* and dated 1935, framed and glazed
13 x 16.5cm. (within the mount)

£1,500-2,000

US\$2,300-3,000
€1,700-2,200

PROVENANCE:
Bernard Leach

198
BERNARD LEACH (1887-1979)
MR. TAKEUCHI'S RICHIO POT

Ink on paper, dated 1964 and titled as above, framed and glazed
18 x 24cm. (within the mount)

£4,000-6,000

US\$6,100-9,000
€4,500-6,700

PROVENANCE:
Bernard Leach



197



198



THE PROPERTY OF A GENTLEMAN
FROM THE COLLECTION OF BERNARD LEACH, BARNALOF, PORTHMEOR

199
BERNARD LEACH (1887 - 1979)

A landscape with a tree, sepia ink and wash on paper, framed and glazed
14 x 17.5cm. (the plate)

£500-800

US\$760-1,200
€570-900

PROVENANCE:
Bernard Leach



200
BERNARD LEACH (1887 - 1979)

A landscape with a cliff, sepia ink and wash on paper, signed *B.L.*, with inscription in pencil to the reverse *MATSUMOTO DAIRA* and *Phoebe Procter*, probably the daughter of Dod Procter, R. A. (1890 - 1972), mounted on a board
9.7 x 23.5cm.

£300-400

US\$460-600
€340-450

PROVENANCE:
Bernard Leach



201
BERNARD LEACH (1887 - 1979)

Two dishes with plant designs, sepia ink on paper, framed and glazed
13.5 x 17.5cm. (within the mount)

£600-800

US\$910-1,200
€680-900



202
BERNARD LEACH (1887 - 1979)

A design for an oval dish depicting a fish, ink on paper, framed and glazed
16 x 22cm. (within the mount)

£800-1,000

US\$1,200-1,500
€900-1,100

POSTHUMOUS ETCHINGS FROM PLATES FOUND AFTER 1979

Recognised as the oldest commercial gallery in St Ives, New Craftsman celebrated its fiftieth anniversary in 2012. Originally established in 1962 by Janet Leach, the gallery exhibited works by key St Ives School artists such as Wilhelmina Barns-Graham, Bryan Winter, Patrick Heron, Bryan Pearce and Peter Lanyon as well as international artists Dame Lucie Rie, Hans Coper and Shoji Hamada. Janet was later joined by business partner Mary 'Boots' Redgrave, who owned the gallery until her death in 2002. A celebrated figure on the St Ives art scene, 'Boots' Redgrave's art collection was possibly one of the most important of its kind, containing works by artists living and working in and around St Ives throughout the second half of the 20th Century. She was married to the painter and sculptor William Redgrave, and moved with him to St Ives in 1953, establishing the St Peter's Loft School of Painting with Peter Lanyon and Sir Terry Frost. After joining Janet Leach at The New Craftsman, Boots brought with her gallery manager Michael Hunt in 1964.

Still manager at New Craftsman after 49 years, Michael possesses an unrivalled personal and academic knowledge of the St Ives art scene, and alongside present owner and Director Ylenia Haase, continues to oversee a schedule of historic and contemporary exhibitions.

After Bernard Leach's death in 1979, two groups of metal etching plates were discovered – one under his bed at Barnaloft in St. Ives and another, wrapped in sacking in the attic of the Leach Pottery. Janet Leach and her friend and business partner Mary Redgrave decided that by printing new study prints from the old plates, they might be able to stimulate new interest in the etchings. The plates were then punched so that the final edition had been made. They chose fifty-three plates and authorised a new edition of 25, plus an artist's proof and using a rubber stamp added a Bernard Leach signature to many of them.¹

1. Simon Olding, *The Etchings of Bernard Leach*, (Crafts Study Centre, Farnham, 2010), p.24



THE PROPERTY OF A COLLECTOR

203

BERNARD LEACH (1887-1979)

SELF PORTRAIT, 1914

Posthumously printed soft ground etching, signed in the plate *BHL 1914*, numbered in pencil 18/25, framed and glazed
20.3 x 15.2cm. (the plate)

£1,200–1,500

US\$1,900–2,300
€1,400–1,700



THE PROPERTY OF A GENTLEMAN

204

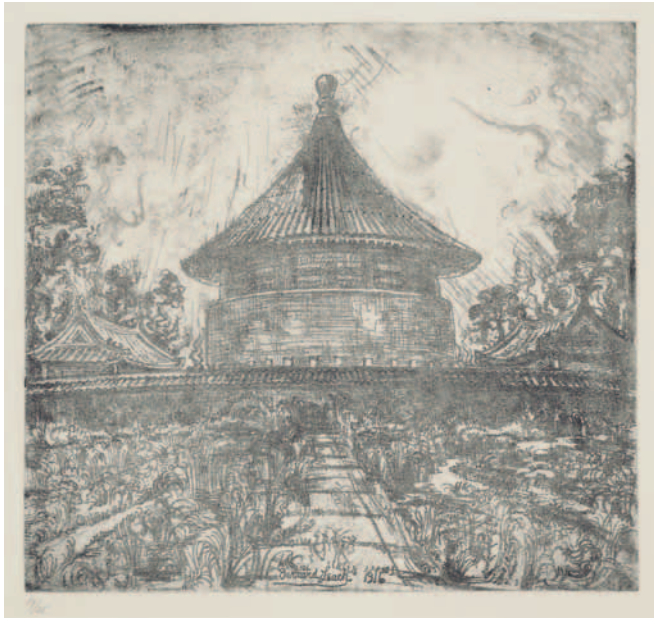
BERNARD LEACH (1887-1979)

PORTRAIT OF RYUSEI KISHIDA, 1913

Posthumously printed soft ground etching, signed in the plate *Bernard Leach 1913* and numbered in pencil 8/25
30 x 20cm. (the plate)

£1,500–2,000

US\$2,300–3,000
€1,700–2,200



THE PROPERTY OF A COLLECTOR

205

BERNARD LEACH (1887-1979)

TEMPLE OF HEAVEN, PEKING, 1916

Posthumously printed soft ground etching, signed in the plate *Bernard Leach 1916*, numbered in pencil 19/25, framed and glazed
27.2 x 30cm. (the plate)

£1,200–1,500

US\$1,900–2,300
€1,400–1,700

The slope of the roof influenced the shape of some of Leach's lidded pots and ewers (see below lot 286).



206



207

THE PROPERTY OF A GENTLEMAN

FROM THE COLLECTION OF BERNARD LEACH, BARNALOF, PORTHMEOR

206

BERNARD LEACH (1887-1979)

1950S

A porcelain coffee ewer decorated in an iron oxide brown glaze, impressed *BL* and *St Ives* seals, inscribed *JL* in red ink (probably Janet Leach) to the base
18cm. high

£1,200–1,800

US\$1,900–2,700
€1,400–2,000

PROVENANCE:

Bernard Leach

THE PROPERTY OF A GENTLEMAN

207

BERNARD LEACH (1887-1979)

THE LAGOON (OR THE LAGOON OF TEGANUMA, ABIKO), 1918

Posthumously printed etching, signed in the plate *Leach '18* and numbered in pencil 5/5
19.7 x 12.7 cm. (the plate)

£800–1,000

US\$1,200–1,500
€900–1,100

Teganuma is located in Abiko where Yanagi created a small village for artists. This work was highly praised by Yanagi and Hamada:

"...'*Lagoon*' is one of the scenes in Teganuma, a place full of memories for me, and I think it is one of his finest efforts. I remember very well how he made the sketch for it one evening in autumn..."¹

Another impression of this print was presented to the Empress of Japan by the Queen on the occasion of Emperor Hirohito and the Empress's visit to London in 1975

1. Simon Olding, *The Etchings of Bernard Leach*, (Crafts Study Centre, Farnham, 2010), p.15



208

BERNARD LEACH (1887-1979)

A WATERMILL IN A LANDSCAPE, JAPAN, 1910

Posthumously printed etching, signed in the plate *Bernard Leach 10'* and numbered in pencil 4/5
10.3 x 14.8cm. (the plate)

£1,000–1,200

US\$1,600–1,800
€1,200–1,300



209

BERNARD LEACH (1887-1979)

FARM BUILDINGS IN JAPAN, 1910

Posthumously printed etching, signed in the plate *Bernard Leach 10'* and numbered in pencil 4/5
10.3 x 14.8cm. (the plate)

£1,000–1,200

US\$1,600–1,800
€1,200–1,300



210

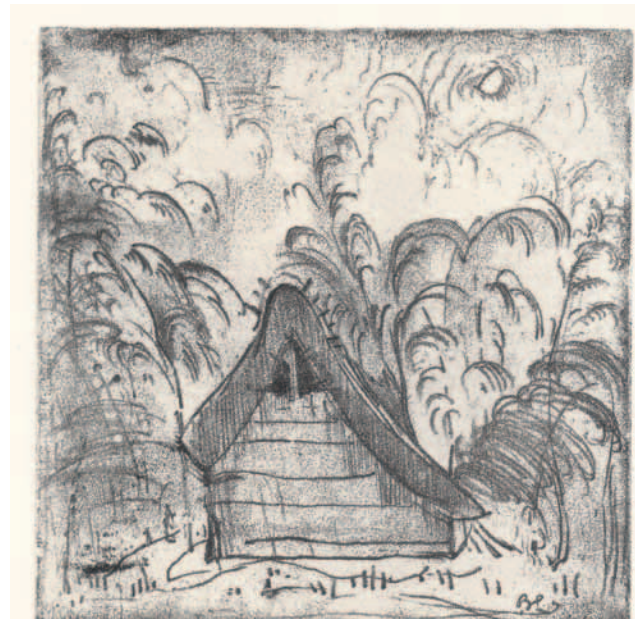
BERNARD LEACH (1887-1979)

A SCENE IN HOTA VILLAGE, BOSHIN, JAPAN, 1910

Posthumously printed etching, signed in the plate *BHL* and titled as above, numbered in pencil 5/5
14.5 x 18.1cm. (the plate)

£1,200–1,500

US\$1,900–2,300
€1,400–1,700



211

BERNARD LEACH (1887-1979)

BAMBOOS AND A JAPANESE HUT, 1914

Posthumously printed etching, signed in the plate *BL* and numbered in pencil 4/5
15 x 14.6cm. (the plate)

£1,000–1,200

US\$1,600–1,800
€1,200–1,300



212

BERNARD LEACH (1887-1979)

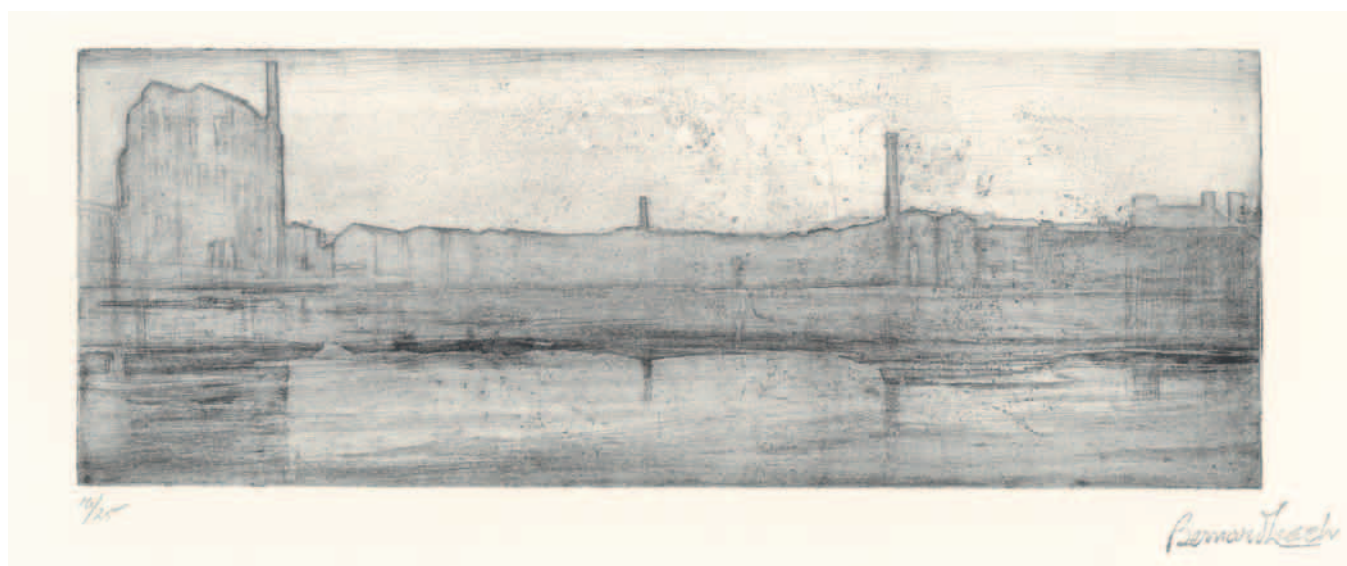
NIGHT ON THE THAMES, 1908-9

Posthumously printed aquatint, stamped *Bernard Leach* and numbered in pencil 17/25
15 x 20.3cm. (the plate)

£500-700

US\$760-1,100

€570-790



213

BERNARD LEACH (1887-1979)

CHELSEA EMBANKMENT, NOCTURNE, 1908-9

Posthumously printed aquatint, stamped *Bernard Leach* and numbered in pencil 16/25
10.5 x 28.5cm. (the plate)

£1,500-1,800

US\$2,300-2,700

€1,700-2,000

214

BERNARD LEACH (1887-1979)

THE GOTHIC SPIRIT

(ALSO KNOWN AS *THE GOTHIC CHURCH OF ST. LUKE, CHELSEA*), 1908

Posthumously printed etching and aquatint, signed in the plate

Bernard Leach and numbered in pencil 8/25

30 x 22cm. (the plate)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



215

BERNARD LEACH (1887-1979)

A LONDON SCENE, 1908-9

Posthumously printed etching and dry point, stamped *Bernard Leach*

and numbered in pencil 18/25

10 x 12.4cm. (the plate)

£400-600

US\$610-900

€450-670



216

BERNARD LEACH (1887-1979)

COAL HEAVERS, EARL'S COURT ROAD, 1908-9

Posthumously printed etching, signed in the plate *Bernard Leach* and

numbered in pencil 21/25

20.2 x 16.5cm. (the plate)

£700-900

US\$1,100-1,400

€790-1,000

Leach acknowledged the influence of Frank Brangwyn (1867-1956) in this work: "When Brangwyn opened a little etching class upstairs, I joined it.... One of the first plates I made, called '*The Coal Heavers*', showed a little Brangwyn influence."¹

1. Bernard Leach, *Beyond East and West*, (London, 1978), p.36



217

BERNARD LEACH (1887-1979)

WIND IN THE HILLS (ALSO KNOWN AS KARUIZAWA, RAGING WINDS AND MOUNTAIN WINDS), 1918

Posthumously printed soft ground etching, signed in the plate *BL 18* and numbered in pencil 24/25
15 x 20.1cm. (the plate)

£400-600

US\$610-900
€450-670



218

BERNARD LEACH (1887-1979)

RUINS IN LANDSCAPE, 1908-9

Posthumously printed etching, stamped *Bernard Leach* and numbered in pencil 21/25
9.9 x 12.5cm. (the plate)

£300-500

US\$460-750
€340-560



219

BERNARD LEACH (1887-1979)

MOUNTAIN GORGE IN MIST, MYOGI, 1918

Posthumously printed soft ground etching, signed in the plate *BL* and numbered in pencil 8/25
24.8 x 20cm. (the plate)

£1,000-1,200

US\$1,600-1,800
€1,200-1,300



220

BERNARD LEACH (1887-1979)

HAKONE LAKE (ALSO KNOWN AS HAKONE), 1913

Posthumously printed soft ground etching, stamped *Bernard Leach* and numbered in pencil 22/25
24.8 x 24.9cm. (the plate)

£1,500-1,800

US\$2,300-2,700
€1,700-2,000



221

THE PROPERTY OF A COLLECTOR

221

BERNARD LEACH (1887-1979)

PORTRAIT OF OGATA KENZAN VI, 1924

Posthumously printed soft ground etching, signed in the plate *BL '24*, numbered in pencil 18/25, framed and glazed
20.2 x 14.9cm. (the plate)

£700-900

US\$1,100-1,400
€790-1,000

222

BERNARD LEACH (1887-1979)

DAVID, 1920

Posthumously printed soft ground etching, signed in the plate *David '20* and *BL*, framed and glazed
15.8 x 14.8cm. (the plate)

£400-600

US\$610-900
€450-670

The sketch for this print was drawn just before the Leach family's departure to St Ives from Japan in 1920. Simon Olding describes this as the best-known of all his portraits and suggests that David's wistful gaze is indicative of the family's impending journey.¹

1. Simon Olding, *The Etchings of Bernard Leach*, (Crafts Study Centre, Farnham, 2010), p.20

223

BERNARD LEACH (1887-1979)

CHEN-MUN GATE, PEKING, 1918

Posthumously printed soft ground etching, signed in the plate *Bernard Leach 1918*, numbered in pencil 7/25, framed and glazed
29.9 x 20.2cm.

£1,500-2,000

US\$2,300-3,000
€1,700-2,200



222



223

THE PROPERTY OF A GENTLEMAN

224

BERNARD LEACH (1887-1979)

ALL ARTIST'S PROOFS NUMBERED 'AP 11/111'

A set of forty-eight posthumously printed etchings (illustrated in chronological order, see Simon Olding, *The Etchings of Bernard Leach*, (Crafts Study Centre, Farnham, 2010)):

The Gothic Spirit (also known as *The Gothic Church of St. Luke, Chelsea*), 1908, etching and aquatint

Little Stack, 1908-9

Buildings, 1908-9

Trees, 1908-9

Riverside and Town, 1908-9

House and Church, 1908-9

A London Scene, 1908-9, etching and dry point

Coal Heavers, Earl's Court Road, 1908-9

Ruins in Landscape, 1908-9

Chelsea Embankment, Nocturne, 1908-09, aquatint

Night on the Thames, 1908-9, aquatint

Standing Man by a River, 1908-9

A Fisherman, 1908-9

Storm in Venice, 1908-10

Factory with Tall Chimney and Workmen with Stacks, 1909

West India Docks, 1909

Village Women, 1909-20

A Watermill in Japan, 1909-20

Boats and Tree, 1909-20

Japanese Landscape, 1909-20, soft ground etching, framed and glazed

Figure in a Rowing Boat, 1909-20, drypoint etching

Tree in Blossom, 1909-20, aquatint

Buildings and Rice Paddy Field, Japan, 1909-20

Boat, Willow Tree and Duck under Clouds, 1909-20, soft ground etching

Farm Buildings, Hota Village, Japan, 1910

Beggar and Songbird, 1910

The Angler, also known as *Fishing*, 1911

Japanese Farmhouse (also known as *In Tomimoto's Village, Ando*), 1912

His Plot of Land, Hakone, 1912

Portrait of Ryusei Kishida, 1913, soft ground etching

Hakone Lake (also known as *Hakone*), 1913, soft ground etching

Negishi, 1914, soft ground etching

Self Portrait, 1914, soft ground etching

Family Group and Building, 1915-16

Portrait of Saneatsu Mushanokoji, 1916, soft ground etching

Self Scrutiny, 1916

Temple of Heaven, Peking (also known as *Temple of the Moon, Peking*), 1916, soft ground etching

Sunset, 1917, soft ground etching

Bird of Peace, 1918, soft ground etching

Wind in the Hills (also known as *Karuizawa, Raging winds and Mountain Wind*), 1918, soft ground etching

The White Mustang, 1918, soft ground etching

Mountain Gorge in Mist, Myogi, 1918, soft ground etching

Landscape with Large Tree, 1918, soft ground etching

Chen-Mun Gate, Peking, 1918, soft ground etching

Coastal Landscape, Japan, 1918

David (also known as *Portrait of My Son David*), 1920, soft ground etching

Landscape with Large Tree, 1924, soft ground etching

Portrait of Ogata Kenzan VI (also known as *My Master Kenzan VI*), 1924, soft ground etching

7.3 x 9.9cm. - 29.9 x 22.3cm. (various sizes) (48)

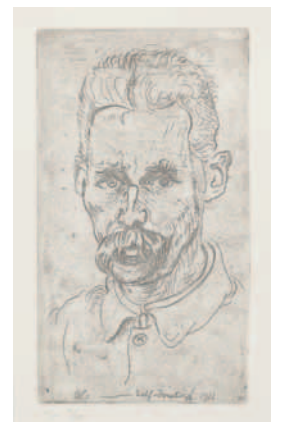
£40,000-60,000

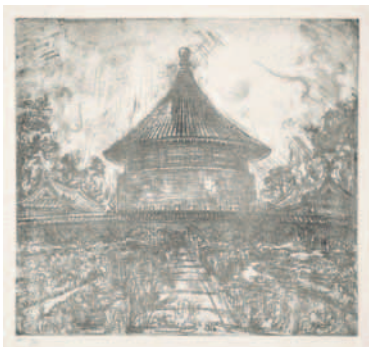
US\$61,000-90,000

€45,000-67,000











225

BERNARD LEACH (1887-1979)

A group of research etchings posthumously printed by Janet Leach (one of only two sets known as Janet Leach felt they should not be published. The plates have been struck. Illustrated in chronological order, see Simon Olding, *The Etchings of Bernard Leach*, (Crafts Study Centre, Farnham, 2010)):

Male Nude, 1908, etching, signed in the plate *January 1908*

Portrait of a Woman, c. 1910, etching

Portrait of a Woman, c. 1910, etching

Portrait of a Man, probably Reginald Turvey, c. 1910, etching

Portrait of Masu Minagawa, 1913, etching

A Chinese Box, 1914, soft ground etching, signed in the plate *BHL 1914* and titled *Chinese Ikaye* (?) with indistinct English words *A Savage*, 1915, soft ground etching

Portrait of a Woman, 1919, soft ground etching, signed in the plate *BHL 19*

Boat and Buildings, Japan, 1909 - 20, etching

Tree in Wind, 1909 - 20, soft ground etching, signed in the plate *BHL*

Head of a Baby, 1924, etching, signed in the plate *BL 1924*

8.5 x 10 - 20.7 x 20.2cm. (various sizes)

(11)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000



226

227

228

THE PROPERTY OF A GENTLEMAN

226

BERNARD LEACH (1887-1979)

CIRCA 1960

A stoneware four-sided vase with high neck and wide rim, decorated in a dark ochre and rust *tenmoku* glazes, impressed BL and St Ives seals 35.8cm. high

£800-1,200

US\$1,200-1,800

€900-1,300

For a similar example formerly in the collection of Janet Leach, see Carol Hogben (ed.), *The Art of Bernard Leach*, (London, 1978), no.103 and another example see *An Exhibition of the Art of Bernard Leach* (Ohara Museum of Art, 15th May - 1st June, 1980), (Osaka, 1980), p. 128, pl. 128

THE PROPERTY OF AN ENGLISH GENTLEMAN

227

BERNARD LEACH (1887-1979)

CIRCA 1950

A stoneware jar with cover decorated in a mottled *tenmoku* glaze with an incised decoration around the body, impressed BL and St Ives seals 13cm. high

£800-1,000

US\$1,200-1,500

€900-1,100



229

228

BERNARD LEACH (1887-1979)

CIRCA 1960

A waisted stoneware flower vase decorated in a *tenmoku* glaze, impressed *BL* and St Ives seals to the side at the base
17.3cm. high

£400-600

US\$610-900

€450-670

For a similar flower vase in the collection of Mrs Cornelia Wingfield Digby see Oliver Watson, *Bernard Leach, Potter and Artist*, exhibition catalogue, (Tokyo, 1997), no.124-2

THE PROPERTY OF AN ENGLISH COLLECTOR

229

BERNARD LEACH (1887-1979)

1930S

A stoneware vase decorated in brown slip with incised wavy pattern around the shoulder above two lines, two handles with curled ends, impressed St Ives seal to the base
19cm. high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

THE PROPERTY OF A GENTLEMAN

230

BERNARD LEACH (1887-1971)

1920S

An earthenware vase with reddish-brown clay body, decorated in a galena glaze falling short of a foot with an incised floral design and raised berries in relief, impressed *B.L.* and St Ives seals to the bottom of the body
18.5cm. high

£3,000-4,000

US\$4,600-6,000

€3,400-4,500





231

THE PROPERTY OF A LADY

231

BERNARD LEACH (1887-1979)

1950'S

A stoneware bowl decorated in a mottled grey glaze, cobalt and iron oxide, with abstract plant motifs, the rim with brown glaze, impressed St Ives and BL seals within the foot ring
25cm. diam.

£2,500-3,000

US\$3,800-4,500
€2,900-3,400

ANOTHER PROPERTY

232

BERNARD LEACH (1887-1979)

CIRCA 1952

A stoneware conserve jar and cover decorated in a cream glaze and iron oxide with a band of abstract brush strokes on a pale blue ground, the cover similarly decorated, signed B.L. and impressed St Ives seal within the foot-ring, impressed ENGLAND
11.5cm. high

£700-900

US\$1,100-1,400
€790-1,000

Nearly all examples of this lidded jar are decorated with bold carved brush strokes in iron oxide over cobalt, for regular production. The shape is almost certainly derived from a Chinese 14th century example. For similar examples see Bernard Leach, *The English Potters*, The Listener magazine, 2nd January 1947, and The Japan Folk Crafts Museum, Bernard Leach, (Tokyo, 2012), p.102.

A similar example was sold Christie's London, 7th November 2012, lot 81.

THE PROPERTY OF AN ENGLISH GENTLEMAN

233

BERNARD LEACH (1887-1979)

1960S

A stoneware charger decorated in a *tenmoku* glaze and wax resist with a pilgrim, the wide tapered rim unglazed, inscribed BL inside the foot-ring and St Ives seal to the reverse
32cm. diam.

£3,000-5,000

US\$4,600-7,500
€3,400-5,600

For a similar example see Bernard Leach, *Nihon mingeikan shozo banado richi sakuhiinshu*, (Tokyo, 2012), p.122, *Bernard Leach: Potter and Artist* (introduction by Oliver Watson), (Crafts Council, London, 1997), p.140 and *An Exhibition of the Art of Bernard Leach* (Ohara Museum of Art, 15th May - 1st June, 1980), (Osaka, 1980), p. 83, pl. 106



232





THE PROPERTY OF AN ENGLISH COLLECTOR

234

A SETO DISH

EDO PERIOD (EARLY 19TH CENTURY)

Decorated in a cream crackled glaze and iron oxide with a design known as 'horse eye', six spur marks to the center and the foot 27.2cm. diam.

£1,500–1,800

US\$2,300–2,700

€1,700–2,000

PROVENANCE:

Bernard Leach

The dish is accompanied by a letter signed by Janet Leach stating that this dish came from the reference collection of Bernard Leach.

The 'Horse-eye' dish started to be produced in late Edo period as daily tableware. Its simplicity and *Yo no bi* [beauty among function] attracted connoisseurs of the *Mingei* movement including Yanagi Soetsu and yielded a number of collectors.

Seto dishes were collected and valued by Leach and Hamada with a number entering their reference collections. See John Edgeler, *Slipware and St Ives: The Leach Pottery 1920-1937* (Winchcombe, 2010), p.15



235

BERNARD LEACH (1887-1979)

CIRCA 1922

An earthenware bowl with red clay body, decorated in a greenish yellow slip with a plant motif in a double-lined circle, impressed St Ives seal within the foot-ring

20.2cm. diam.

£700–900

US\$1,100–1,400

€790–1,000



236

BERNARD LEACH (1887 - 1979)

1950S

A porcelain bowl decorated in grey and iron glaze with a willow tree motif by wax-resist technique, slightly tapered rim with fine and broader glazed lines, the reverse entirely glazed, impressed B. L. and St Ives seals within the foot-ring

20.5cm. diam.

£1,200–1,800

US\$1,900–2,700

€1,400–2,000

237

BERNARD LEACH (1887-1979)

1920S

An earthenware dish decorated in trailed and brush-painted yellow, red and brown slips with feathering and undulating pattern, impressed St Ives seal to the base

27.5cm. diam.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400





ANOTHER PROPERTY

238

BERNARD LEACH (1887 - 1971)

ST IVES, CIRCA 1920

A Raku earthenware drug jar decorated in a crackled cream glaze, cobalt and various coloured pigments with grapes and vine, signed *B.L.* and an impressed St Ives seal to the base
6.5cm. high

£1,200-1,500

US\$1,900-2,300

€1,400-1,700



THE PROPERTY OF AN ENGLISH GENTLEMAN

239

A group of three saggars from the Leach Pottery
16cm., 14cm. and 11.5cm. diam. respectively

(3)

£100-150

US\$160-230

€120-170



THE PROPERTY OF A GENTLEMAN

240

HAMADA SHOJI (1894 - 1978)

1950S

A stoneware vase with narrow neck, decorated in grey ash glaze, *tenmoku* and *kaki* glazes decorated with an abstract brushstroke design; *tomobako* signed *Shoji* and sealed *Sho*
22.5cm. high

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

ANOTHER PROPERTY

241

HAMADA SHOJI (1894 - 1978)

1950S

A stoneware bowl with slightly tapered rim decorated in a grey glaze and iron oxide with grasses, the bottom half of the body and the foot bearing *kairagi*; *tomobako* with an attestation by Hamada's second son Hamada Shinsaku (1929 -)

19.5cm. wide

£4,000–5,000

US\$6,100–7,500

€4,500–5,600





242

THE PROPERTY OF A GENTLEMAN

242

BERNARD LEACH (1887-1971)

CIRCA 1960

A stoneware tile decorated in a mottled grey glaze and iron oxide with a design of a *chawan*, mounted in a wood frame
10 x 10cm. (the tile)

£700-900

US\$1,100-1,400
€790-1,000

ANOTHER PROPERTY

243

BERNARD LEACH (1887-1979)

CIRCA 1928

A square stoneware tile, decorated in cream and dark brown slip and incised lines with a fish, signed *B.L.* and St Ives mark, the reverse with four impressed St Ives seals

15.2 x 15.2cm.

£700-900

US\$1,100-1,400
€790-1,000



243

For a similar example see *An Exhibition of the Art of Bernard Leach* (Ohara Museum of Art, 15th May - 1st June, 1980), (Osaka, 1980), p.61, pl. 34-A and Carol Hogben ed., *The Art of Bernard Leach* (London, 1978), p. 32, pl. 34

244

BERNARD LEACH (1887-1979)

CIRCA 1928

A square stoneware tile, decorated in cream and dark brown slip and incised lines with a bear beside mountains, signed *B.L.* and St Ives mark, the reverse with four impressed St Ives seals

15.2 x 15.2cm.

£700-900

US\$1,100-1,400
€790-1,000



244

For a similar example see *An Exhibition of the Art of Bernard Leach* (Ohara Museum of Art, 15th May - 1st June, 1980), (Osaka, 1980), p. 71, pl. 62

THE PROPERTY OF A LADY

245

MICHAEL CARDEW (1901-1983)

CIRCA 1974

A stoneware jug with cover, the red clay body decorated in a green ash glaze and iron oxide with a band of swirling motifs, the cover similarly decorated, the handle with brushwork, impressed MC and Wenford bridge seals to the base
28cm. high

£1,200-1,800

US\$1,900-2,700
€1,400-2,000





ANOTHER PROPERTY

246

BERNARD LEACH (1887 - 1979)

CIRCA 1966

A porcelain circular *gosu* [box and cover] with a pointed cover on a tripod feet, decorated in a pale celadon glaze, impressed St Ives and BL seals on the foot-ring

25.5cm. high

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

PUBLISHED:

Oliver Watson, *Bernard Leach - Potter and Artist*, exhibition catalogue (Tokyo, 1997), p. 157

For a similar example see An Exhibition of the Art of Bernard Leach (Ohara Museum of Art, 15th May – 1st June, 1980), (Osaka, 1980), p.103, pl. 111, and another on the shelf in the illustration on p. 131



THE PROPERTY OF A LADY

247

MICHAEL CARDEW (1901-1983)

CIRCA 1950

A stoneware bowl decorated in a grey slip and iron oxide, the interior with two fish within a lined border, the exterior with a band of further fish with incised decoration, impressed MC and Wenford bridge seals inside the foot-ring

28cm. diam.

£1,000–1,200

US\$1,600–1,800

€1,200–1,300



THE PROPERTY OF THE QUICK FAMILY

248

KENNETH QUICK (1931 - 1963)

CIRCA 1960

A stoneware vase decorated in a mottled green ash glaze incised with reeds, impressed K and St Ives seals to the bottom of the body

15.7cm. high

£2,000–2,200

US\$3,100–3,300

€2,300–2,500

PROVENANCE:

Kenneth Quick

For a similar example in the Victoria and Albert Museum, London, go to www.collections.vam.ac.uk/item/O19613/jar-quick-kenneth/, Museum no. C.81-1981

249

MICHAEL CARDEW (1901-1983), DECORATED BY HENRY BERGEN
(1873-1950)

CIRCA 1932

A large earthenware dish decorated with cobalt, yellow and brown slip and a transparent lead glaze with a deer amongst woods, wide tapered rim impressed with a quote from *Hamlet* (Act 3, scene 2): 'WHY LET THE STRVCKEN DEERE GO WEEPE. THE HART VNGALLED PLAY. FOR SOME MVST WATCH WHILE SOME MVST SLEEPE. SO RVNNES THE WORLD AWAY.'
35.7cm. diam.

£3,000-4,000

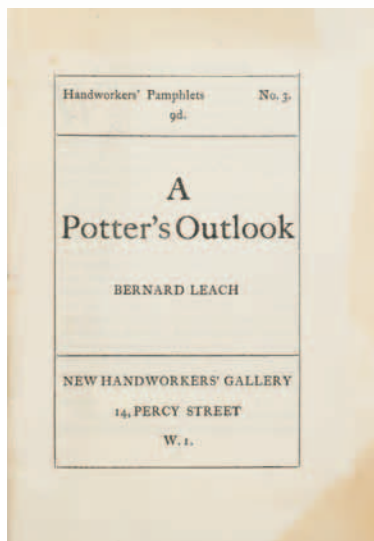
US\$4,600-6,000
€3,400-4,500

Henry Bergen, born in New York, was a writer and collector of early wares from St Ives and slipware from Winchcombe pottery, which have since been donated to the Potteries Museum in Stoke-On-Trent. Bergen, Leach, and later Michael Cardew became good friends and Bergen contributed greatly to promote Leach on the London scene from a literary side which came to fruition with the publication of *A Potter's Book* in 1940.

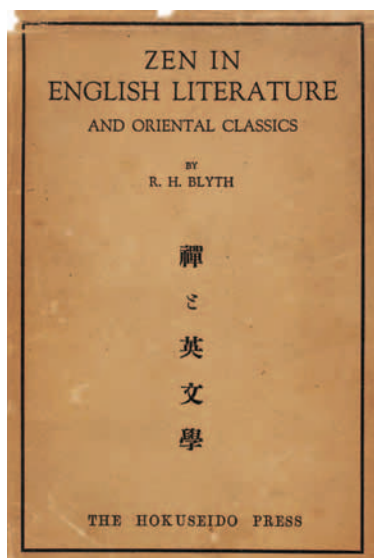
On his occasional visits at Winchcombe Pottery, he worked with Cardew and provided designs based on slip-resist techniques and impressed lettering as in this example.

For a similar example and further biography of Bergen, see John Edgeller, *Slipware and St Ives: The Leach Pottery 1920 - 1937* (Winchcombe, 2010), pp. 21 - 22





251 (part)



252 (part)

THE PROPERTY OF AN ENGLISH GENTLEMAN

250

A SIXTEEN-MILLIMETRE FILM

A silent film of the Leach Pottery, filmed in 1952 by the St Ives Amateur Film Group, with scenes including Bernard Leach creating a willow jar and scenes of William Marshall, Kenneth Quick, Joe Benny and David Leach, in film can and box
26cm. diam. (the film can)

(2)

£200-300

US\$310-450

€230-340

PROVENANCE:

The British Council Film Department



(still from the 1952 film)

251

A BOOK AND A PAMPHLET

Bernard Leach, *A Potter's Portfolio, A Selection of Fine Pots*, (London, 1951), cloth bound and with slip case; Bernard Leach, *A Potter's Outlook* (St. Dominic's Press, 1928)

(2)

£200-300

US\$310-450

€230-340

252

A GROUP OF BOOKS AND EPHEMERA

R.H. Blyth, *Zen in English Literature and Oriental Ceramics*, (Tokyo, 1948), inscribed by the author to Bernard Leach; *A Prayer* written by Bernard Leach 6th October 1965, on Leach Pottery note paper; Bernard Leach, *My Religious Faith at the close of 1953*, printed on wetted paper and bound in Japanese style

(3)

£400-500

US\$610-750

€450-560

THE PROPERTY OF KENNETH QUICK AND THENCE BY DESCENT

253

TOMIMOTO KENKICHI (1886 - 1963)

1950S

A porcelain dish, decorated in underglaze blue with a thatched house under the moon, the reverse with hatched designs, signed *Tomi*
20.5cm. diam.

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

PROVENANCE:

Kenneth Quick



253

Tomimoto Kenkichi was one of the most celebrated Japanese ceramic artists of the 20th century. After graduating from Tokyo Art School (now the Faculty of Fine Arts of the Tokyo University of the Arts) he undertook a period of study in the United Kingdom, where he learned from the work of Whistler and William Morris and where visits to the Victoria and Albert Museum improved his understanding of craft and design. He later visited India and studied Islamic architectural decoration before returning in 1911 to Japan. There he met Bernard Leach, whom he assisted in pottery making, as well as attempting to create his own Raku ware and experimenting with woodblock printing and textile art. In 1913 he built a kiln at Ando village in his native Nara prefecture, moving to Soshigaya in Tokyo in 1926 and finally, in 1947, to Kyoto. During his early Tokyo period, Tomimoto worked mainly in white porcelain with only limited areas of underglaze blue or overglaze polychrome enamel decoration. In 1955 he was designated a Living National Treasure.

254

TOMIMOTO KENKICHI (1886-1963)

One drawing and two woodblock prints; the first drawn in *sumi* with a willow tree and the design of hexagonal shaped dish, sealed *Tomi*, framed and glazed; one printed with a jar depicting a landscape, sealed *Tomi*; and a print of a fan with stylised flowers on a mica coated paper, signed in pencil *KENKICHI TOMIMOTO 1912* and sealed, framed and glazed

24 x 16cm., 42 x 32cm. and 48 x 33.5cm. respectively (3)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



254 (part)



THE PROPERTY OF A LADY

255

TONY O'MALLEY (1913-2003)

BERNARD 5/1/72

Wash, pen and ink on paper, portrait of Bernard Leach, inscribed *Bernard*, signed *O'M* and dated 5/1/72, framed and glazed

24.5 x 17cm. (the paper), 42.2 x 34.2cm. (including frame)

£1,200-1,500

US\$1,900-2,300

€1,400-1,700

Tony O'Malley (1913-2003), born in Callan, County Kilkenny, Ireland, is one of the most admired Irish artists without formal training. He was a banker until the late 1950's and painted only for his personal enjoyment. A significant turning point came when he moved to St Ives in 1960 where he lived for the next thirty years. This period is considered to be the most productive era of his artistic career. He later returned to Ireland where he passed away in 2003.



256

TONY O'MALLEY (1913-2003)

Gouache and ink on paper, portrait of Bernard Leach, signed *O'M*, dated 1978, framed and glazed

28 x 18.5cm. (the paper), 48.2 x 38.8cm. (including frame)

£1,500-1,800

US\$2,300-2,700

€1,700-2,000

This work is on handmade Japanese paper given to Tony O'Malley by Bernard Leach.

THE PROPERTY OF A LADY

257

TETUO TOI

Two woodblock prints, one titled *Bernard Leach 100th Birthday 1987*, another titled *Kinou zaian, Kyou huzai, Asu tagyo*, signed in pencil *Tetuo 'Toi'* and sealed

Each 31.6 x 24.2cm.

£400-600

US\$610-900

€450-670

(2)



257 (part)

END OF SALE

IMPORTANT NOTICES

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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 Δ next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol $\circ$ next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. 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 at the front of the catalogue.

In this catalogue, if property has $\circ \blacklozenge$ next to the lot number, Christie's guarantee of a minimum price has been financed through third parties.

ALL DIMENSIONS ARE APPROXIMATE

CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol $\sim$ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood.

Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

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

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) 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 (e.g. "a Ming vase")
- (b) 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 (e.g. "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 (e.g. "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 (e.g. "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.

BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number.

BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £50,000, 20% of the excess of the hammer price above £50,000 and up to and including £1,000,000 and 12% of the excess of the hammer price above £1,000,000. Exceptions: Wine and Cigars: 17.5% of the final bid price of each lot. VAT is payable on the premium at the applicable rate.

PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at + 44 (0)20 7839 2825 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last one year and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7389 2862 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington). **We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid.**

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bids Forms are available in this catalogue, at any Christie's location, or online at christies.com.

TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2658 (London, King Street) or +44 (0)20 7752 3225 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

SUCCESSFUL BIDS

While Invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in London may be paid for in the following ways: wire transfer, credit card: Visa and MasterCard & American Express only (up to £25,000), and cash (up to £5,000 (subject to conditions)), bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

Wire Transfers: Lloyds TSB Bank Plc City Office PO Box 217 72 Lombard Street, London EC3P 3BT A/C: 00172710 Sort Code: 30-00-02 for international transfers, SWIFT LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0200 1727 10. Credit Card: Visa and MasterCard & American Express only. A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (0) 20 7389 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3388. Alternatively, clients can mail the authorisation form to the address below.

Cash is limited to £5,000 (subject to conditions). Bankers Draft should be made payable to Christie's (subject to conditions).

Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank, clearance will take 5 to 10 business days).

In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to:

Christie's, Cashiers' Department,

8 King Street, St James's, London, SW1Y 6QT

Please direct all inquiries to King Street

Tel: +44 (0) 20 7389 2996 Fax: +44 (0) 20 7389 2863

VAT

Ω or †

VAT payable at 20% on hammer price and buyer's premium

*

VAT payable at 5% on hammer price and at 20% on the buyer's premium

Ω or *

These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

α Buyers from within the EU:

VAT payable at 20% on just the buyer's premium (NOT the hammer price).

Buyers from outside the EU:

VAT payable at 20% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately

θ Zero rated

No VAT charged.

(no symbol) Auctioneers' Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Wine Auctions

‡ This wine is in bond. You can choose to take the wine in bond or duty paid. See the additional conditions of sale relating to wine for further details.

VAT Refunds

Refunds cannot be made where lots have been purchased with an inside EU address. Christie's can only refund Import VAT (Lots with * or Ω symbol) if lots are exported within 30 days of collection. All other lots must be exported within 3 months of collection. Valid export documents must be returned within the stipulated time frame. No refund will be paid out where the total amount is less than £100. UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. For detailed information please see the leaflets available, or email info@Christies.com

ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol λ next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty For the portion of the Hammer Price (in Euro)

4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit www.christies.com/shipping to request a shipping estimate. For more information please contact the Shipping Department at + 44 (0)20 7389 2712 or via ArtTransport_London@christies.com for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies:

Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

Christie's VAT authorised Shipper:

If you use a Christie's VAT authorised shipper you will not be required to pay the VAT at the time of settlement.

Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

*, Ω or †

Starred, Omega or Daggered lots – A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

(no symbol)

Margin Scheme lots – Please obtain GB Tax Free form from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Starred or Omega lots must be exported within 30 days of the date of collection. All other lots not subject to import VAT must be exported within three months of collection, and proof of export provided in the appropriate form.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot. Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

STORAGE AND COLLECTION

BUYERS & VENDORS

All sold and unsold lots not cleared from Christie's by 5.00 p.m. on the fifth Friday following the sale will be removed to the warehouse of Cadogan Tate Ltd ("Cadogan Tate") at 241 Acton Lane, Park Royal London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

Once transferred they will be subject to transfer, storage and related charges and VAT as set out below.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection on the Tuesday following transfer from 9.00 am and every business weekday thereafter from 9.00am to 5.00pm. They are not available for collection at weekends or on Public Holidays.

You may check on <http://collectmylot.com> to see if a lot is with Cadogan Tate and if any transfer or storage charges are due.

Lots may only be released by Cadogan Tate upon a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1

b) payment of any charges that may be due to Cadogan Tate

Cadogan Tate's charges may be paid in advance by cleared cheque, interbank transfer or credit or debit card or at the time of collection by cash, cheque with banker's guarantee card, credit card, debit card. Lots will not be released until all outstanding charges due to Christie's and/or Cadogan Tate Ltd are settled.

Whether you are planning to visit in person or to send a carrier or agent to collect for you please telephone 020 8963 3923 at least 24 hours before collection and you can book an appointment for you or your carrier, deal in advance with all the formalities and make any necessary payments. Your property can then be pre-picked so it is ready and waiting upon arrival and the collection can be handled through Cadogan Tate's Fast Track procedure, avoiding possible queues and delays at busy times. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

Property, once paid, can be released upon request to Christie's Fine Art Storage Services (CFASS) in London, New York or Singapore Free Port at any time, for environmentally controlled long term storage. For further details see below.

CADOGAN TATE'S BUSINESS TERMS & LIABILITY

The removal and/or storage by Cadogan Tate of any lots will be subject to its Standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1 or 85 Old Brompton Road London SW7 or by post or email from Cadogan Tate or online at <http://collectmylot.com>

Please note that in particular Cadogan Tate does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a lot plus Buyer's premium, or, at its sole option, the cost of repairing or replacing the damaged or missing lot. It reserves a lien over all goods in its possession for payment of storage and all other charges due to it

From the point of collection from Christie's, subject to payment of its charges and to its Standard Terms & Conditions of Business, in the event of loss and/or damage Cadogan Tate accepts liability for the lot value (defined as the hammer price of each lot, plus buyer's premium). Its charge for accepting this liability, which is fully insured, is 0.6% of the hammer price or 100% of all other charges, whichever is smaller.

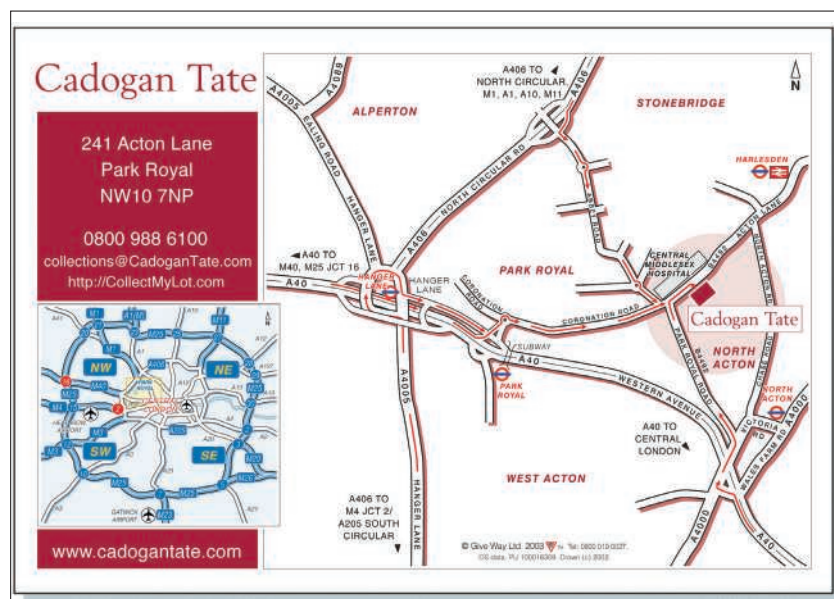
TRANSFER, STORAGE & RELATED CHARGES

CHARGES Per Lot	Furniture/ Large Objects	Pictures/ Small Objects
Transfer	£40.00	£20.00
Storage per day	£5.00	£2.50
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Exceptionally large or heavy items will be subject to a surcharge.

Christie's Fine Art Storage Services (CFASS)

CFASS offers storage solutions for fine art, antiques and collectibles in London, New York and Singapore (Free Port). It is a separate subsidiary of Christie's and its clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com or Telephone: +44 (0)20 7622 0609 for charges and other details.



CADOGAN TATE WAREHOUSE
241 Acton Lane, Park Royal,
London NW10 7NP
Tel +44 (0)800 988 6100
Email: collections@cadogantate.com

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 25% of the final bid price of each lot up to and including £50,000, 20% of the excess of the hammer price above £50,000 and up to and including £1,000,000 and 12% of the excess of the hammer price above £1,000,000. Exceptions: Wine and Cigars: 17.5% of the final bid price of each lot, VAT is payable at the applicable rate.

(b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations. Lots affected are identified with the symbol  next to the lot number.

(c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, at our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different

transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

- (viii) to 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;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

WORLDWIDE SALEROOMS AND EUROPEAN OFFICES

AUSTRIA

VIENNA

+43 (0)1 533 8812
Angela Baillou

BELGIUM

BRUSSELS

+32 (0)2 512 88 30
Roland de Lathuy

DENMARK

COPENHAGEN

+45 3962 2377
Birgitta Hillingsø
(Consultant)
+45 2612 0092
Rikke Juel Brandt
(Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI

+358 (0)9 608 212
Barbro Schauman
(Consultant)

FRANCE

• PARIS

+33 (0)1 40 76 85 85

GERMANY

DÜSSELDORF

+49 (0)21 14 91 59 30
Arno Verkade

FRANKFURT

+49 (0)61 74 20 94 85
Anja Schaller

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin zu
Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin
Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

ISRAEL

TEL AVIV

+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

• MILAN

+39 02 303 2831

ROME

+39 06 686 3333

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

• AMSTERDAM

+31 (0)20 57 55 255

PEOPLES REPUBLIC OF CHINA

BEIJING

+86 (0)10 6500 6517
Jinqing Cai

• HONG KONG

+852 2760 1766

SHANGHAI

+86 (0)21 6279 8773

PORTUGAL

LISBON

+351 919 317 233
Mafalda Pereira
Coutinho
(Independent
Consultant)

RUSSIA

MOSCOW

+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

SPAIN

BARCELONA

+34 (0)93 487 8259
Carmen Schjaer

MADRID

+34 (0)91 532 6626
Juan Varez
Dalia Padilla

SWITZERLAND

• GENEVA

+41 (0)22 319 1766
Eveline de Proyart

• ZÜRICH

+41 (0)44 268 1010
Dr. Bertold Mueller

TURKEY

ISTANBUL

+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

• DUBAI

+971 (0)4 425 5647
Chaden Khoury

UNITED KINGDOM

• LONDON

+44 (0)20 7839 9060

LONDON,

• SOUTH KENSINGTON

+44 (0)20 7930 6074

NORTH

+44 (0)20 7752 3004

Thomas Scott

SOUTH

+44 (0)1730 814 300
Mark Wrey

EAST

+44 (0)20 7752 3310

Simon Reynolds

Mark Newstead

Thomas Scott

NORTHWEST AND

WALES

+44 (0)20 7752 3376

Mark Newstead

Jane Blood

SCOTLAND

+44 (0)131 225 4756

Bernard Williams

Robert Lagneau

David Bowes-Lyon

(Consultant)

ISLE OF MAN

+44 1624 814502

Mark Newstead

(Consultant)

CHANNEL ISLANDS

+44 (0)1534 485 988

Melissa Bonn

IRELAND

+353 (0)59 86 24996

Christine Ryall

UNITED STATES

• NEW YORK

+1 212 636 2000

• **DENOTES SALEROOM** **ENQUIRIES**— Call the Saleroom or Office
For a complete salerooms & offices listing go to christies.com

EMAIL— info@christies.com

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AMERICAN FURNITURE
NY: +1 212 636 2230

AMERICAN INDIAN ART
NY: +1 212 606 0536

AMERICAN PICTURES
NY: +1 212 636 2140

ANGLO-INDIAN ART
KS: +44 (0)20 7389 2570

ANTIQUITIES
SK: +44 (0)20 7752 3219

**ASIAN 20TH CENTURY
AND CONTEMPORARY ART**
NY: +1 212 468 7133

ARMS AND ARMOUR
SK: +44 (0)20 7752 3119

AUSTRALIAN PICTURES
KS: +44 (0)20 7389 2040

**BOOKS AND
MANUSCRIPTS**
KS: +44 (0)20 7389 2674
SK: +44 (0)20 7752 3203

BRITISH & IRISH ART
KS: +44 (0)20 7389 2682
NY: +1 212 636 2084
SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER
KS: +44 (0)20 7389 2278
SK: +44 (0)20 7752 3293
NY: +1 212 636 2085

**BRITISH PICTURES
1500-1850**
KS: +44 (0)20 7389 2945

CARPETS
KS: +44 (0)20 7389 2370
SK: +44 (0)20 7389 2776

CHINESE WORKS OF ART
KS: +44 (0)20 7389 2577
SK: +44 (0)20 7752 3239

CLOCKS
KS: +44 (0)20 7389 2357

CONTEMPORARY ART
KS: +44 (0)20 7389 2920
SK: +44 (0)20 7752 3313

**COSTUME, TEXTILES
AND FANS**
SK: +44 (0)20 7752 3215

**EUROPEAN CERAMICS
AND GLASS**
SK: +44 (0)20 7752 3026

FURNITURE
KS: +44 (0)20 7389 2482
SK: +44 (0)20 7389 2791

IMPRESSIONIST PICTURES
KS: +44 (0)20 7389 2638
SK: +44 (0)20 7752 3218

**INDIAN
CONTEMPORARY ART**
KS: +44 (0)20 7389 2700
NY: +1 212 636 2189

INTERIORS
SK: +44 (0)20 7389 2236
NY: +1 212 636 2032

ISLAMIC WORKS OF ART
KS: +44 (0)20 7389 2700
SK: +44 (0)20 7752 3239

**JAPANESE
WORKS OF ART**
KS: +44 (0)20 7389 2591
SK: +44 (0)20 7752 3239

JEWELLERY
KS: +44 (0)20 7389 2383
SK: +44 (0)20 7752 3265

LATIN AMERICAN ART
NY: +1 212 636 2150

MARITIME PICTURES
SK: +44 (0)20 7752 3284
NY: +1 212 707 5949

MINIATURES
KS: +44 (0)20 7389 2650

MODERN DESIGN
SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS
SK: +44 (0)20 7752 3365

**NINETEENTH CENTURY
FURNITURE AND
SCULPTURE**
KS: +44 (0)20 7389 2699

**NINETEENTH CENTURY
EUROPEAN PICTURES**
KS: +44 (0)20 7389 2443
SK: +44 (0)20 7752 3309

OBJECTS OF VERTU
KS: +44 (0)20 7389 2347
SK: +44 (0)20 7752 3001

OLD MASTER DRAWINGS
KS: +44 (0)20 7389 2251

OLD MASTER PICTURES
KS: +44 (0)20 7389 2531
SK: +44 (0)20 7752 3250

**ORIENTAL CERAMICS
AND WORKS OF ART**
SK: +44 (0)20 7752 3235

PHOTOGRAPHS
KS: +44 (0)20 7389 2292

**POPULAR CULTURE
AND ENTERTAINMENT**
SK: +44 (0)20 7752 3275

POST-WAR ART
KS: +44 (0)20 7389 2450
SK: +44 (0)20 7752 3210

POSTERS
SK: +44 (0)20 7752 3208

PRINTS
KS: +44 (0)20 7389 2328
SK: +44 (0)20 7752 3109

**PRIVATE COLLECTION
AND
COUNTRY HOUSE SALES**
KS: +44 (0)20 7389 2343

RUSSIAN WORKS OF ART
KS: +44 (0)20 7389 2057

**TRAVEL, SCIENCE
AND NATURAL HISTORY**
SK: +44 (0)20 7752 3291

SCULPTURE
KS: +44 (0)20 7389 2331
SK: +44 (0)20 7389 2794

SILVER
KS: +44 (0)20 7389 2666
SK: +44 (0)20 7752 3262

**TOPOGRAPHICAL
PICTURES**
KS: +44 (0)20 7389 2040
SK: +44 (0)20 7752 3291

**TRIBAL AND PRE-
COLUMBIAN ART**
PAR: +33 (0)140 768 386

**TWENTIETH CENTURY
BRITISH ART**
KS: +44 (0)20 7389 2684
SK: +44 (0)20 7752 3311

**TWENTIETH CENTURY
DECORATIVE ART
AND DESIGN**
KS: +44 (0)20 7389 2140
SK: +44 (0)20 7752 3236

**TWENTIETH CENTURY
PICTURES**
SK: +44 (0)20 7752 3218

VICTORIAN PICTURES
KS: +44 (0)20 7389 2468
SK: +44 (0)20 7752 3257

**WATERCOLOURS
AND DRAWINGS**
KS: +44 (0)20 7389 2257
SK: +44 (0)20 7752 3293

WINE
KS: +44 (0)20 7752 3366

AUCTION SERVICES

**CORPORATE
COLLECTIONS**
Tel: +44 (0)20 7389 2280
Email:
fhaiderer@christies.com

FINANCIAL SERVICES
Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

**HERITAGE
AND TAXATION**
Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300

**PRIVATE COLLECTION
AND
COUNTRY HOUSE SALES**
Tel: +44 (0)20 7389 2343
Fax: +44 (0)20 7389 2225
Email:
awaters@christies.com

MUSEUM SERVICES, UK
Tel: +44 (0)20 7389 2570
Email:
llindsay@christies.com

PRIVATE SALES
US: +1 212 636 2034
Fax: +1 212 636 2035
Email:
edechaunac@christies.com

VALUATIONS
Tel: +44 (0)20 7389 2280
Fax: +44 (0)20 7389 2038
Email:
fhaiderer@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION
London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email:
education@christies.com
New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email:
christieseducation@
christies.edu

**CHRISTIE'S FINE ART
STORAGE SERVICES**
London
+44 (0)20 7622 0609
cfassuk@christies.com
New York
Tel: +1 212 974 4570
cfassny@christies.com
Singapore
+852 2978 9998
cfasssingapore
@christies.com

**CHRISTIE'S
GREAT ESTATES**
Tel: +44 (0)20 7389 2734
Fax: +44 (0)20 7389 2403
Email:
info@christiesge.com

KEY TO ABBREVIATIONS

KS:
London, King Street
NY:
New York, Rockefeller Plaza
PAR:
Paris
SK:
London, South Kensington



EXPLORING PRINTS AND MULTIPLES

Course Details

2–4 December 2013
10am – 4.30pm
Fee: £600

Over three days, this programme surveys the world of prints and printmaking through works by the greatest figures in the history of prints such as Dürer, Rembrandt, Goya and Whistler as well as examining technical innovation, new media and the rise of the market. At the end of the course, participants will be familiar with frequently used terminology and materials and the development of techniques from the 15th to the 21st centuries.

CHRISTIE'S
EDUCATION | LONDON

Contact

+44 (0) 20 7665 4350
shortcourses@christies.com
www.christies.edu

Christie's Education
153 Great Titchfield Street
London W1W 5BD



Modern British and Irish Art

London, South Kensington • 16 October 2013

CHRISTIE'S

Viewing

12–15 October
85 Old Brompton Road
London SW7 3LD

Contact

Elena Ratcheva
eratcheva@christies.com
+44 (0) 20 7752 3107

PAUL NASH (1889–1946)

Coast of Spain

Indistinctly signed 'Paul Nash' (lower right) · watercolour

6 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in. (17.5 x 24.7 cm.)

£7,000–10,000



20th Century Decorative Art + Design

London, King Street • 30 October 2013

Viewing

27–30 October
8 King Street
London SW1Y 6QT

Contact

Jeremy Morrison
jmorrisson@christies.com
+44 (0) 20 7752 3274

CHRISTIE'S

HANS COPER (1920–1981)

'Spade' Vase, Circa 1969
£7,000–9,000



19th Century European Art

New York • 28 October 2013

CHRISTIE'S

Viewing

24–28 October 2013
20 Rockefeller Plaza
New York, NY 10020

Contact

Deborah Coy
dcoy@christies.com
+1 212 636 2120

PROPERTY OF A GENTLEMAN

JEAN-BAPTISTE-CAMILLE COROT (French, 1796–1875)

La mare aux vaches à la tombée du jour
signed 'COROT' (lower right) • Oil on canvas
12 x 18¼ in. (30.4 x 46.3 cm.)

US\$180,000–220,000



The Japanese Aesthetic

INCLUDING A PRIVATE EUROPEAN COLLECTION OF JAPANESE PRINTS

London, South Kensington • 17 December 2013

CHRISTIE'S

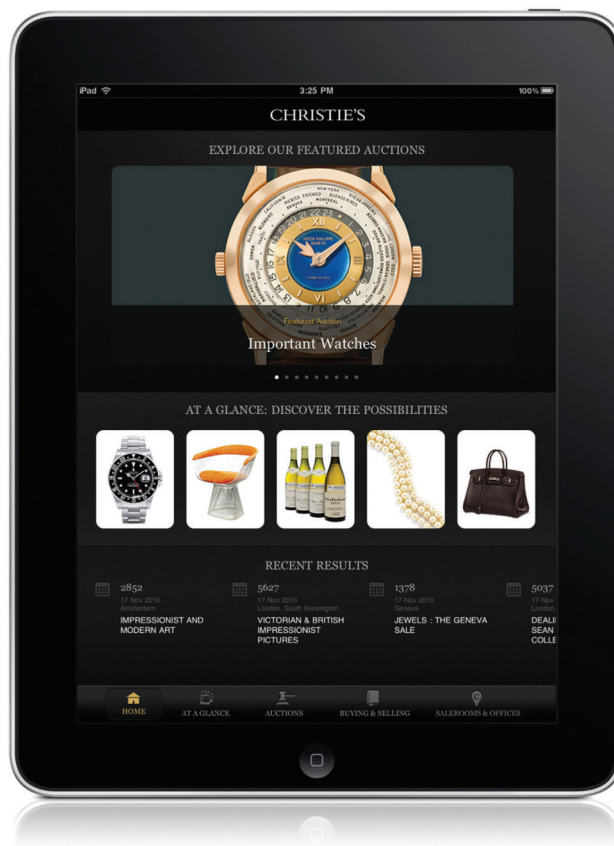
Viewing

13-16 December 2013
85 Old Brompton Road
London SW7 3LD

Contact

Anastasia Von Seibold
avonseibold@christies.com
+44 (0) 20 7752 3127

We Have Mobile Browsing Down to an Art



CHRISTIE'S

ASOBI: INGENIOUS CREATIVITY

AND CERAMICS FROM THE
COLLECTION OF BERNARD LEACH

**TUESDAY 15 OCTOBER 2013 AT 10.30 AM
(LOTS 1-117) AND 2.30 PM (LOTS 121-257)**

85 Old Brompton Road, London SW7 3LD

CODE NAME: ASOBI

SALE NUMBER: 9555

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (ie: UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (ie: UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

Auction Results: +44 (0)20 7839 9060

Please also refer to the information contained in Buying at Christie's.

I request Christie's to bid on the following lots up to the maximum price I have indicated for each lot. I understand that if my bid is successful, the purchase price will be the sum of my final bid plus a buyer's premium of 25% of the final bid price of each lot up to and including £50,000, 20% of the excess of the hammer price above £50,000 and up to and including £1,000,000 and 12% of the excess of the hammer price above £1,000,000, together with any VAT chargeable on the final bid and the buyer's premium. VAT is chargeable on the purchase price of daggered (†) lots, and for buyers outside the EU on (x) lots, at the standard rate. VAT is chargeable on the purchase price of starred (*) lots at the reduced rate.

Christie's South Kensington is not able to notify successful bidders by telephone. While Invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges.

I understand that Christie's provides the service of executing absentee bids for the convenience of clients and that Christie's is not responsible for failing to execute bids or for errors relating to execution of bids. On my behalf, Christie's will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If identical absentee bids are received for the same lot, the written bid received first by Christie's will take precedence. Please contact the Telephone Bid office at least 24 hours in advance of the sale to make arrangements for telephone bidding. Tel: +44 (0)20 7752 3225
All bids are subject to the terms of the Conditions of Sale and Limited Warranty printed in each Christie's catalogue.

09/08/13

ABSENTEE BIDS FORM

CHRISTIE'S SOUTH KENSINGTON

Absentee bids must be received at least 24 hours before the auction begins.

Tel: +44 (0)20 7752 3225 Fax: +44 (0)20 7581 1403 on-line www.christies.com

9555

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

Post Code _____

Daytime Telephone _____

Evening Telephone _____

Fax (Important) _____

Email _____

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at + 44 (0)20 7752 3137 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last one year, and those wishing to spend more than on previous occasions may be asked to supply a bank reference. We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid. We also request that you complete the section below with your bank details:

Name of Bank(s) _____

Address of Banks(s) _____

Account Number(s) _____

Name of Account Officer(s) _____

Bank Telephone Number _____

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid UK£ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid UK£ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below: _____

Catalogue Subscriptions Order Form

ASIAN AND ISLAMIC ART

Chinese Art, Chinese Paintings and Calligraphy, Indian and Southeast Asian Art, Asian Contemporary Art, Islamic, Japanese Art, Korean Art, Southeast Asian Pictures, and African and Oceanic Art.

Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
Asian Art						
☐ P33	Asian Ceramics and Works of Art	Paris	2	38	61	57
☐ H108	Asian Contemporary Art	Hong Kong	4	141	228	213
☐ H30	Chinese Ceramics and Works of Art	Hong Kong	4	141	228	213
☐ L30	Chinese Ceramics and Works of Art	King Street	2	57	95	87
☐ N30	Chinese Ceramics and Works of Art	New York	4	141	228	213
☐ K30	Chinese Works of Art	South Kensington	2	38	61	57
☐ N93	Chinese Export Ceramics	New York	1	26	43	39
☐ W481	South Asian Modern and Contemporary Art	Worldwide	5	143	238	219
☐ N32	Japanese and Korean Art	New York	2	57	92	87
☐ K32	Japanese Works of Art	South Kensington	2	38	61	57
☐ N48	Indian and Southeast Asian Art	New York	2	59	95	89
Chinese Painting and Calligraphy						
☐ H105	Asian 20th Century Art	Hong Kong	4	141	228	213
☐ H103	Fine Modern Chinese Paintings	Hong Kong	2	70	114	106
☐ H152	Chinese Classical Paintings and Calligraphy	Hong Kong	2	51	86	78
☐ N31	Chinese Paintings	New York	2	37	60	56
Islamic Works of Art						
☐ L47	Islamic and Indian Works of Art	King Street	2	57	95	87
☐ K47	Islamic and Indian Works of Art	South Kensington	2	29	48	44
Tribal Art						
☐ P42	African and Oceanic Art	Paris	2	38	61	57

Catalogue Subscriptions Order Form

Billing Address/Send catalogues to:

Name _____

Address _____

Daytime Telephone _____ Facsimile _____ e-mail _____

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

Christie's Client Number _____

Method of payment: ☐ Visa ☐ MasterCard ☐ American Express

Card Number _____ Expiry Date _____

Card Member Signature _____

Cheque enclosed US\$ UK£ EUR Please make cheque payable to **Christie's**

Residents of the US states of CA, FL, IL, MA, NY, PA, RI, and TX please add local sales tax.

Residents of Belgium, France, Germany, Italy, the Netherlands, and Spain please add local VAT. Tax Exempt clients must include a copy of their Tax Exempt Certificate.

Orders shipped to North or South America will be charged in US dollars. Orders shipped to the European Union (except the UK) will be charged in euros. All other orders will be charged in UK pounds sterling.

Receive beautifully illustrated catalogues from our auctions around the world.

Your private view of some of the world's most beautiful objects and an indispensable guide to forthcoming auctions will be mailed to you as soon as available.

To place an order: please indicate your choice above and complete your details on the left and fax or mail this form. Alternatively, view catalogues free online at christies.com.

Reply to:

Christie's Catalogues, 8 King Street, St James's
London SW1Y 6QT, United Kingdom
Tel: +44 (0)20 7389 2820 Fax: +44 (0)20 3219 6067
subscribe-uk@christies.com

Christie's Catalogues, 20 Rockefeller Plaza
New York, NY 10020, USA
Tel: +1 800 395 6300 Fax: +1 800 395 5600
From outside US
Tel: +1 212 636 2500 Fax: +1 212 636 4940
subscribe-us@christies.com

CHRISTIE'S



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairman
Steven P. Murphy, Chief Executive Officer
Stephen Brooks, Chief Operating Officer
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
François-Henri Pinault

Nicholas Eldred, Company Secretary

CHRISTIE'S EXECUTIVE

Steven P. Murphy,
Stephen Brooks, François Curiel,
Nicholas Eldred, Karen Parker, Marc Porter,
Jussi Pykkänen, Doug Woodham

Charles Cator, Deputy Chairman,
Christie's International

CHRISTIE'S EUROPE CHAIRMAN'S OFFICE

Jussi Pykkänen, President
Orlando Rock, Deputy Chairman

SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,
Olivier Camu, Philippe Garner, Richard Knight,
Francis Outred, Andreas Rumbler,
François de Ricqlès

DIRECTORS

Prof. Dr. Dirk Boll, Roland de Lathuy,
Eveline de Proyard, Roni Gilat-Baharaff,
Paul Hewitt, Clarice Pecori Giraldi,
Christiane Rantzauf, Jop Ubbens, Juan Varez

CHRISTIE'S EUROPEAN ADVISORY BOARD

Pedro Girao, Chairman,
Christopher Balfour, Patricia Barbizet,
Arpad Busson, Loula Chandris,
Kemal Has Cingillioglu, Ginevra Elkann,
I. D. Fürstin zu Fürstenberg,
H.R.H. Prince Pavlos of Greece,
Alicia Koplowitz,
Viscount Linley, Robert Manoukian,
Rosita, Duchess of Marlborough,
Dimitri Mavrommatis, Usha Mittal,
Leopoldo Rodés, Çiğdem Simavi

CHRISTIE'S UK

Jane Hay, Managing Director

CHAIRMAN'S OFFICE

Viscount Linley, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Edward Clive, Julia Delves Broughton,
James Hervey-Bathurst, Amin Jaffer, Roy Miller,
Orlando Rock, Nicholas White, Mark Wrey

SENIOR DIRECTORS

Dina Amin, Daniel Baade, Philip Belcher,
Jeremy Bentley, Ellen Berkeley, Jill Berry,
Giovanna Bertazzoni, Prof. Dr. Dirk Boll,
Peter Brown, James Bruce-Gardyne,
Olivier Camu, Sophie Carter, Benjamin Clark,
Christopher Clayton-Jones, Karen Cole,
Jamie Collingridge, Eric de Cavaignac
Isabelle de La Bruyere, Nicole Dembinska,
Paul Dickinson, Harriet Drummond,
Adam Duncan, Julie Edelson, David Elswood,
Margaret Ford, Daniel Gallen, Philippe Garner,
Naomi Graham, Aino-Leena Grapin,
Franka Haiderer, Karen Harkness,
Nicola Harvey, Paul Hewitt, Mark Hinton,
Howell James, Michael Jeha, Hugues Joffre,
Donald Johnston, Erem Kassim-Lakha,
Frank Lasry, Catherine Manson, John McDonald,
Nic McElhatton (Chairman, South Kensington),
Alexandra McMorow, Jeremy Morrison,
Nicholas Orchard, Francis Outred, Karen Parker,
Benjamin Peronnet, Henry Pettifer, Will Porter,
Paul Raison, Tara Rastrick, William Robinson,
John Stainton, Kirsten Tedder,
Alexis de Tiesenhausen, Lynne Turner,
Brenda van Camp, Jay Vincze, Andrew Ward,
David Warren, Harry Williams-Bulkeley,
Martin Wilson, André Zlattinger

DIRECTORS

Richard Addington, Claire Åhman,
Georgiana Aitken, Marco Almeida,
Simon Andrews, Helen Baker, Karl Barry,
Rachel Beattie, Sven Becker, Jane Blood,
Piers Boothman, David Bowes-Lyon,
Anthony Brown, Lucy Brown, Robert Brown,
Grace Campbell, Lucy Campbell,
Jason Carey, Romilly Collins, Ruth Cornett,
Maddie Crampton, Sigrun Danielsson,
Adrian Denton, Sophie DuCret, Hugh Edmeades,
Arne Everwijn, Adele Falconer, Nick Finch,
David Findlay, Peter Flory, Elizabeth Floyd,
Christopher Forrest, Patricia Frost, Sarah Ghinn,
Alexandra Gill, Sebastian Goetz, John Green,
Simon Green, David Gregory, Philip Harley,
Mathilde Heaton, Annabel Hesketh,
Rachel Hilderley, Sydney Hornsby,
Peter Horwood, Simon James, Robert Jenrick,
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,
Lock Kresler, Quincy Kresler, Robert Lagneau,
Nicholas Lambourn, Joanna Langston,

Jeffrey Lassaline, Tina Law, Brandon Lindberg,
Laura Lindsay, David Llewellyn,
William Lorimer, Murray Macaulay,
Sarah Mansfield, Nicolas Martineau,
Roger Massey, Joy McCall, Neil McCutcheon,
Daniel McPherson, Neil Millen,
Edward Monagle, Alexander Montague-Spary,
Jeremy Morgan, Giles Mountain, Chris Munro,
Sandra Nedvetskaia, Rupert Neelands,
Mark Newstead, Liberte Nuti, Rosalind Patient,
Matthew Paton, Keith Penton,
Andrew Petherick, Caroline Porter,
Michael Prevezer, Anne Qaimmaqami,
Elizabeth Rabineau, Marcus Radecke,
Pedram Rasti, Amjad Rauf, Sandra Romito,
Tom Rooth, Alice de Roquemauvel,
Francois Rothlisberger, Tim Schmelcher,
Rosemary Scott, Tom Scott, Nigel Shorthouse,
Dominic Simpson, Katie Siveyer,
Muys Snijders, Nicola Steel, Robin Stephenson,
Kay Sutton, Rakhi Talwar, Laura Tayler,
Nicolette Tomkinson, Jane Turner,
Thomas Venning, Andrew Waters, Sophie Wiles,
Mark Wilkinson, Bernard Williams,
Georgina Wilsenach, Rodney Woolley,
Toby Woolley, Geoff Young

ASSOCIATE DIRECTORS

Zoe Ainscough, Max Andrews,
Ksenia Apukhtina, Guy Agazarian,
Alexandra Baker, Fiona Baker, Ed Behrens,
Nina Bowden, Mark Bowis, Clare Bramwell,
John Caudle, Michael Cowley, Sophie Churcher,
Nayan Datta, Armelle de Laubier-Rhally,
Cristiano De Lorenzo, Grant Deudney,
Claudia Dilley, Eva-Maria Dimitriadis,
Howard Dixon, Virginie Dulucq, Anna Evans,
Jorge Ferreira, Kate Forde, Giles Forster,
Eva French, Pat Galligan, Zita Gibson,
Keith Gill, Andrew Grainger, Pippa Green,
Angus Granlund, Ciaran Grealish,
Christine Haines, Coral Hall, Charlotte Hart,
Carolyn Holmes, Adrian Hume-Sayer,
James Hyslop, Helena Ingham, Pippa Jacomb,
Rosie Jarvie, Clementine Kerr, Jeffrey Kerr,
Hala Khayat, Alexandra Kindermann,
Mark Henry Lampé, Darren Leak,
Adriana Leese, Tom Legh, Timothy Lloyd,
Scott Macdonald, Graeme Maddison,
Stephanie Manstein, Kate McKenzie,
Michelle McMullan, Susanne Meyer-Abich,
Toby Monk, Sarah O'Brien, Beatriz Ordovás,
William Paton, Anthea Peers, Louise Phelps,
Romain Pingannaud, Sara Plumbly,
Emma Rainbird, Sarah Rancans,
Lisa Redpath, David Rees, Simon Reynolds,
Sumiko Roberts, Sangeeta Sachidanantham,
Catherine Scantlebury, Julie Schutz,
Xan Serafin, Nick Sims, Mark Silver,
James Smith, David Stead, Mark Stephen,
Annelies Stevens, Charlotte Stewart,
Gemma Sudlow, Cornelia Svedman,
Nicola Swain, Iain Tarling, Sarah Tennant,
Timothy Triptree, Flora Turnbull, Lisa Varsani,
Julie Vial, Anastasia von Seibold, Amelia Walker,
Tony Walshe, Ben Wiggins, Annette Wilson,
Julian Wilson, Neal Young

The Paper used in this catalogue
has been manufactured at a mill
which has been awarded the
ISO 14001 for Environment
Management and is a registered
mill within EMAS (the EU Eco-
Management and Audit Scheme)



Printed in England

© Christie, Manson & Woods Ltd. (2013)

12/09/13



CHRISTIE'S

85 OLD BROMPTON ROAD LONDON SW7 3LD

+44 (0)20 7930 6074 TELEPHONE +44 (0)20 7389 2869 FACSIMILE