

THE
JOSEPH
COLLECTION
OF JAPANESE ART

King Street
11 November 2015

CHRISTIE'S





THE JOSEPH COLLECTION OF JAPANESE ART

Wednesday 11 November 2015

AUCTION

Wednesday 11 November 2015
at 10.00 am Lots 1-55
8 King Street, St James's
London SW1Y 6QT

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Saturday	7 November	12.00 noon - 5.00 pm
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Monday	9 November	9.00 am - 4.30 pm
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[20]

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46 and 47 (details)
Opposite: Lot 8

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CHRISTIE'S

Adrian Malcolm Joseph (1926–2010)

Jim Joseph, September 2015



Adrian Joseph at the opening of Hugh Moss Gallery, 1970 © Jim Joseph

Walk into an art dealership in any part of the world, and you are likely to be quizzed by its proprietor as to whether you are a collector, scholar or a dealer. (And your response met with either warmth, weariness or wariness respectively.) Adrian Joseph was all three combined – as well as a dental surgeon, a secure occupation with a practice in west London that he abandoned in the 1970s for a Bruton Street art gallery.

Adrian Malcolm Joseph was born in 1926 in Swansea, South Wales. He trained at Edinburgh University and, immediately after graduating in 1949, was commissioned for his National Service as a captain in the army Dental Corps. On being demobilised in 1950, he moved to London and established a surgery in Queensway, close to Hyde Park, London, where he was to practise for the subsequent two decades. The location in Bayswater brought an exotic – and occasionally royal – clientele.

His interest in Asian art began in the late 1950s. A friendship with a fellow dentist who shared an interest in antiques led to both attending an evening course in oriental art at a London college. Lunch hours were spent in the West End galleries of Bluetts, Spinks and Sparks. Weekend mornings involved outings to the British Museum and the V&A (family in tow). The study collection of the Percival David Foundation in Gordon House was thoroughly examined. His circle of contacts and friendships among the collectors and dealers was broadened via his participation in the Oriental Ceramic Society. He was elected to the Council of the OCS in 1965.

The enthusiasts of the day were generous with their knowledge and my father was familiar with most of the great collectors and their collections. Of these, perhaps the most influential was W. W. (“Billy”) Winkworth, from whom he learned much and



with whom he swapped both ideas and pieces. (His first Japanese acquisition – a lacquer sake cup – was bought on Winkworth's recommendation in April 1964.) Juggling profession with pastime, he would employ his dental tools for forensic study of acquired porcelain. At home in Marylebone, UV light would seep from beneath the bathroom door and the odd fifteenth century blue and white vase or stem cup might find its way to a living room bookcase shelf. He published various papers and articles in the mid-1960s, a frequent topic being the dating of 15th Century Chinese blue and white porcelain. Probably the most significant of these was his critique of a provocative new theory regrouping early Ming wares, authored and supported by the most prominent academics in the field. My father's own analysis, published in *Oriental Art* in the spring of 1966, was unassumingly titled "another viewpoint". It drew attention to several logical inconsistencies and suggested that the scientific evidence might admit altogether different conclusions – detonating much heated debate in the process.

In 1970, my father accepted an invitation to join Hugh Moss, who was in the process of setting up his own dealing business separate to that of Sydney Moss. The new company would provide a strong research and publishing base to its dealing business. The following year, he published *Ming Porcelains, their Origins and Development*. This built on his previous writings, and his analysis was now accompanied by the evidence of X-ray fluorescence spectrometry. In the preface to the book, he asks that those unlikely to be persuaded by his arguments should not read the text but "just look at the pictures." Indeed, the illustrations have contributed to the work's longevity. The access to collectors and private collections sets this work apart from many later books obliged to focus on those in specific museums and collections, and his slim and closely argued volume has been used to provide provenance and references in auction catalogues regularly for over 40 years. He also worked on Southeast Asian ceramics and published *Chinese and Annamese Ceramics Found in the Philippines and Indonesia*, in 1973.

The early 1970s were "interesting times" in the Chinese art market – by 1972 prices were rising rapidly and the Hugh Moss gallery was a major force. A step too audacious, though, was the introduction of a group of investors to the business and the injection

of the gallery into a listed vehicle – described by some as "an attempt to securitise the art market". Reconciling the interests of City investors, business egos and a fine art gallery was challenge enough; but what was beyond all control was the perfect storm that struck in the form of the 1973–75 UK recession and the stock market slump, together with significant international upheaval that drove key buyers from the market and left values unsupported.

In any event, the company foresaw that the centre of gravity of collecting was shifting inexorably eastwards; in 1975 the Hugh Moss Ltd business was transferred to Hong Kong, along with my father and mother, who were charged with rebuilding confidence in a wary marketplace. They parted company with Hugh in 1978 but stayed in Hong Kong, where my father acted as a private dealer and consultant to the growing band of collectors there.

In 1984, he and his wife Phyllis retired to Guernsey in the Channel Islands, where he continued to collect, write and study until his death in 2010. A new interest was the work of local artists and those who painted in Guernsey, particularly that of William Caparne (1856–1940) and he promoted an exhibition of his work on the island in 1990. My father's own paintings, incidentally, were publicly exhibited in Guernsey in 1996.

His approach to the study of art was a blend of scientific analysis and connoisseurship – based on a thorough study and hard work. "It is impossible," he wrote in 1971, "to appreciate the comparative merits of various wares without a study of them all ... every possible source of specimens must be thoroughly exhausted, and sooner than expected the wonders and delights of the porcelains will reveal themselves."

The collection he built from the late 1950s was eclectic, ranging from jade, enamels, ceramics, glass, lacquer to wood and furniture; from the Neolithic to 20th century and across many regions and cultures. Most of the Japanese pieces were acquired from the late-1960s, beginning with ceramics. The lacquer was bought for my mother mainly in the period 1984–94. The span of the collection was broad and my father would seldom indulge in duplication but instead acquire a piece that exemplified the area of interest. He would seek a strong example, continually weeding out the weaker in the process. As Billy Winkworth once remarked, in this respect he behaved "more like a gardener than a collector". In which case, this represents the "Japanese garden" of the Joseph collection.

GLOSSARY OF TERMS

<i>chawan</i>	tea-bowl, especially one used in the tea ceremony
<i>chidori</i>	conventionally translated ‘wave-bird’; a small shore-bird with an irregular, zig-zag flight
<i>chinkinbori</i>	technique of incising lines in lacquer and then filling them with gold or silver foil
<i>fubako</i>	document box, usually of elongated rectangular shape
<i>fundame</i>	matt gold lacquer ground
<i>gyobu-nashiji</i>	lacquer ground of relatively large irregularly shaped flakes of gold or silver sprinkled and suspended in clear or yellowish lacquer
<i>haboki</i>	feather brush used during the incense ceremony
<i>hagi</i>	bush clover, <i>Lespedeza bicolor</i>
<i>hiramaki-e</i>	basic lacquering technique in which metal powders are sprinkled onto wet lacquer and then covered with a further layer of transparent lacquer, <i>i.e.</i> low relief lacquer
<i>hirame</i>	flat gold and silver flakes used in lacquer decoration
<i>iro-e</i>	generic term for chiselled relief decoration in gold, silver and copper alloys
<i>karako</i>	small Chinese boy often seen in Edo-period decorative art
<i>kinpun</i>	gold powder
<i>kirikane</i>	geometrically cut out pieces of gold and silver
<i>kobako</i>	small box or, with a long ‘o’, incense box
<i>kogo</i>	small box for incense wood
<i>maki-e</i>	generic term for lacquer decoration using powdered metals; see also <i>hiramaki-e</i> and <i>takamaki-e</i>
<i>minogame</i>	a turtle or tortoise which has acquired a long ‘tail’ of weed by living for a long time in a pond; emblematic of long life
<i>mitsudomoe</i>	an interlocking three-comma motif used in <i>mon</i>
<i>mokume</i>	simulating wood grain
<i>mon</i>	family crest
<i>mura-nashiji</i>	sparse <i>nashiji</i> or <i>nashiji</i> sprinkled in patches
<i>nashiji</i>	very small, irregularly shaped flakes of gold or silver sprinkled and suspended in clear or yellowish lacquer
<i>roironuri</i>	polished black lacquer
<i>shakudo</i>	blue black patinated alloy of copper with a small quantity of gold
<i>shinobu</i>	hare’s-foot fern, <i>Davallia mariesii</i>
<i>suzuribako</i>	formal box for writing utensils
<i>takamaki-e</i>	lacquering technique in which the design is built up in high relief either by repeated applications or by adding powdered charcoal or clay to the lacquer
<i>tebako</i>	literally ‘hand box’ or ‘handy box’, a term often used loosely to describe cosmetic and accessory box
<i>togidashi</i>	lacquer technique in which the design is covered with several layers of lacquer; when these layers of lacquer are polished away the design reappears, flush with the new ground
<i>torii</i>	entrance arch to a Shinto shrine
<i>tsuishu</i>	the thick layers of red lacquer carved in high and low relief
<i>uchiwa</i>	rigid, as opposed to folding, fan

METALWORK BY THE KOMAI COMPANY OF KYOTO

When, in the middle of the nineteenth century, Japan was virtually forced to trade freely with the Western world, the Japanese discarded, with varying degrees of enthusiasm, the semifeudal state of the previous three hundred years. Among other changes, an open market economy was introduced for the first time. This had a profound effect on craftsmen (as, indeed, on everyone else) who had now to make their work without the support of their patrons the daimyo; to choose their market and make appropriate goods, which they then had to sell. Meiji Government policy encouraged the 'art-crafts' as demonstrations of Japanese skill. There was as yet no real manufacturing system; each master would work with a few assistants. In addition the government encouraged the participation in the great international World Fairs that were such a prominent feature of the time by supporting commissioning companies who ordered the finest work from the craftsmen.

The adoption of Western-style laws and customs led to such decrees as that banning the wearing of swords in 1876. This, of course, had a spin off in a lack of work for large numbers of highly-skilled metalworkers. Unless these metalworkers could adapt to the new demands of a market that was increasingly dominated by foreigners, they could not survive in their metier. It is remarkable how many made this change; not immediately, perhaps, but gradually.

One of the most characteristic types of Meiji Period (1868-1912) metalwork is that of the Komai family of Kyoto, whose highly detailed damascened work is quite distinctive.

The Komai Company was supposedly founded in 1841, but it was only when Komai Otojiro I became head, in 1865, that the company began to make the wares for which they were to become so famous. The workshop, under the leadership of Komai Otojiro (father and son)

specialised in intricate inlaid work of gold and silver into iron. The technique favoured by the workshop was *kinsujizogan* the inlay of strips of gold or silver into grained lines on the iron body; later they were to use *nunomezogan* which involves the inlay of thin sheets of gold or silver onto a roughened ground. In a promotional brochure of about 1915, Komai Otojiro II (Otojiro I retired in 1906) called his workshop the 'pioneer of damascene work' and describes the process of the lacquering of the characteristic black ground, which required some forty firings in the kiln and subsequent burnishing.

Using these techniques, the Komai style passed through approximately the same evolutionary sequences as did the styles used by other branches of Meiji decorative art; elaborated overall pattern-making moved into elaborate borders surrounding an increasingly pictorial central motif. Most of these central motifs illustrate stories from Japanese history or mythology. The Komai family retains a number of design books in which can be found drawings for many of their works.

In spite of their great popularity, the name Komai is rarely found in the lists of exhibitors in the great World Fairs, because the company exhibited under the name of the commissioning company Ikeda. These commissioners would exhibit the work of a number of companies and it would be they who also received many awards and prizes. The Ikeda company are recorded receiving many such prizes, some of which were certainly for work produced by Komai. A list of some of Komai's many awards from both national and international exhibitions is recorded in their promotional brochure.

For further details concerning Komai see Malcolm Fairley, Victor Harris and Oliver Impey, *Meiji no Takara, Treasures of Imperial Japan*, Metalwork Part I (London, 1995).



(top)



(base)

*1

A FINE IRON KOMAI BOX AND COVER

SIGNED KYOTO KOMAI SHINRAKUDO SEI, MEIJI PERIOD (LATE 19TH CENTURY)

宝袋唐子図金工小箱

銘 京都駒井信楽堂製 明治時代(19世紀後期)

In the form of Hotei's treasure sack, decorated in gold and silver *takazogan* and *nunomezogan*, the cover depicting a *karako* [Chinese child], his face well delineated, resting in a sack and holding a fan which forms the finial, Hotei's sack decorated with various brocade designs including flowers, grape vine, waves and geometric patterns and tied with long tassels hanging down

9cm. wide

£15,000-18,000

\$23,000-27,000

€20,000-24,000

PROVENANCE:

Eskenazi Ltd., London

Hotei is modelled on Qieci, a mendicant Chinese monk lived in Zhejiang province of China during the Later Liang period (907-923), who was mentioned in a 10th century collection of legends about Zen priests. By the 12th century, when he was introduced to Japan, he had become the archetypal jolly vagabond. In the late 16th century, a time of civil wars, he became associated with prayers for peace. Images of Hotei were displayed in private homes as the god of good fortune and happiness. Eventually, he was absorbed into Japanese popular religion as one of the *Shichifukujin* [Seven Gods of Good Luck]. From the Muromachi period (1336-1573), Hotei and *karako* were depicted together in many Japanese ink paintings and it was popular especially among women in Edo period (1603-1868) as an emblem of easy birth.





(interior of cover)



(interior of base)

~*2

A FINE LACQUER KAGAMIBAKO [MIRROR BOX]

EDO PERIOD (17TH CENTURY)

蓬萊蔴絵鏡箱

江戸時代(17世紀)

The circular box with flush-fitting cover, decorated in gold *hiramaki-e*, *takamaki-e*, *kirikane* and gold foil and inlaid in small cut pieces of mother-of-pearl with intricately detailed branches of pine on a *nashiji* ground, the interior of the cover with cranes and *minogame* [auspicious turtles trailing seaweed] among pine and bamboo beside a meandering stream, the interior of the box decorated in *nashiji*, *fundame* rims, old collection label to the interior of the base

11.3cm. diam.

£3,000-4,000

\$5,100-6,700
€3,700-4,900

PROVENANCE:

Eskenazi Ltd., London





*3

A LACQUER *FUBAKO* [LETTER BOX]

EDO PERIOD (18TH CENTURY)

梅流水蒔絵文箱

江戸時代(18世紀)

The rectangular box with rounded corners and overhanging cover cut away above the cord attachments, decorated overall in gold *hiramaki-e*, *takamaki-e*, *hirame*, *togidashi* and cut gold foil on a *nashiji* ground and inlaid in silver with large calligraphic characters from part of the *kanajo* [preface] of the *Kokin Wakashu* [Collection of Ancient and Modern Verse], among curved branches of a plum tree on a river bank, the design continuing onto the sides, *nashiji* interior, the cord ring attachments in silver with *aoi-mon* on a gilt *nanako* ground

43cm. long

£6,000-8,000

\$11,000-13,000

€7,400-9,800

PROVENANCE:

Spink and Son Ltd., London

EXHIBITED:

Spink and Son Ltd., London, 23 October - 4 November 1984

PUBLISHED:

Spink and Son Ltd., *Japanese Inro and Lacquer*, (London, 1984), no. 46.

The decoration of this box illustrates a part of *kanajo* [preface] of the *Kokin Wakashu* also known as *Kokinshu* [Collection of Ancient and Modern Verse] by Ki no Tsurayuki (872-945). The five characters of *naku* [sing], *uguisu* [nightingale], *sumu* [dwell], *kawazu* [frog] and *koe* [voice] are actually inlaid and the blossoming plum and water are rendered in pictorial form in various lacquer techniques on the cover. This combination of calligraphy and image recreate part of the sentence:

Hana ni naku uguisu, mizu ni sumu kawazu no koe o kikeba, ikitoshi ikeru mono, izureka, uta o yomazarikeru

How could all the living creatures refrain from making poems when we hear nightingales singing among the blossoms and the voices of frogs that dwell in the water?



(top)



(sides)



*4

A LACQUER KOGO [INCENSE BOX]

EDO PERIOD (19TH CENTURY)

鴛蔴絵香合

江戸時代(19世紀)

The rectangular box with indented corners and flush-fitting cover, decorated in gold, silver and red *togidashi* and sparse *nashiji* on a *roiro-nuri* ground with a pair of mandarin ducks, a symbol of conjugal fidelity, among reeds, *nashiji* interior, *fundame* rims

9.7cm. long

£2,000-2,500

\$3,400-4,300
€2,500-3,100

PROVENANCE:

Eskenazi Ltd., London.

EXHIBITED:

Japanese Netsuke, Inro and Lacquer-ware, Eskenazi, Foxglove House, London, 12 – 23 December 1986

PUBLISHED:

Eskenazi Ltd., *Japanese Netsuke, Inro and Lacquer-ware*, (London, 1986), cat. no. 74



*5

A LACQUER KOGO [INCENSE BOX]

EDO PERIOD (18TH-19TH CENTURY)

竹蔴絵香合

江戸時代(18-19世紀)

The square box with rounded corners with a flush-fitting domed cover, decorated in gold *togidashi* with bamboo leaves on a sprinkled *nashiji* ground, the sides with stems of bamboo in gold *hiramaki-e* and cut gold foil, *nashiji* interior, silver rims

8cm. wide

£2,500-3,000

\$4,300-5,100
€3,100-3,700





*6

A FINE LACQUER *TEBAKO* [ACCESSORY BOX]

EDO PERIOD (MID-19TH CENTURY)

花尽蔭絵手箱

江戸時代(19世紀中期)

The quatrefoil-form box with close fitting cover and high interior rim, decorated in gold and shaded grey-black *hiramaki-e*, *takamaki-e* and cut gold foil with peonies, cherry blossom and chrysanthemums against a *gyobu-nashiji* ground, fine *nashiji* interior, *fundame* rims

10.3cm. wide

£6,000-8,000

\$11,000-13,000

€7,400-9,800

PROVENANCE:

Eskenazi Ltd., London



(interior)



*7

A LACQUER TRAY

EDO PERIOD (19TH CENTURY)

花尽流水蒔絵盆

江戸時代(19世紀)

Of irregular form with upturned rim, decorated in gold, black and silver *hiramaki-e*, *takamaki-e*, cut gold foil, *kinpun* and *hiraime* on a black ground with a magnificently detailed and dense profusion of flowers and foliage beside swelling waters, including tiger lily, peony, chrysanthemums, wild pinks and autumn grasses, the reverse in sparse *nashiji* on a black ground, *fundame* rims

25.1cm. wide

£3,000-5,000

\$5,100-8,400

€3,700-6,100

PROVENANCE:

Spink and Son Ltd., London







(front)

(top)

(back)

~*8

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

EDO - MEIJI PERIOD (19TH CENTURY)

日光東照宮図蒔絵香篋

江戸-明治時代(19世紀)

The rectangular cabinet with angled corners and a hinged door opening to reveal three small drawers, decorated overall in gold, black, red and silver *hiramaki-e*, *takamaki-e*, *togidashi*, *kinpun* and inlaid in mother-of-pearl on a fine *kinji* ground, with various aspects of Nikko, the top panel depicting the Yomeimon Gate of the Toshogu shrine, the door depicting a further view of the shrine with the *Gojunoto* [five-story pagoda] and the Kamijinko warehouse, the side panels with the sacred Shinkyo bridge over the cascading Daiya River and the Kanmangafuchi Abyss, the back panel with the Kegon Falls, the door opening to reveal three small drawers with the Ryuzu Falls and autumn maple, the interior of the drawers and the base with *nashiji*, silver door lock, hinges and handles

11 x 8 x 10cm.

£20,000-30,000

\$34,000-51,000

€25,000-37,000

This lavish, elaborately decorated cabinet depicts the beautiful and well-known sites of Nikko in autumn. The impressive Kegon Falls, listed as one of *Nihon Hakkei* [Eight Views of Japan] in 1927 and designated an Important Cultural Property today, are rendered elegantly with maple and fading mist. The Nikko Toshogu, depicted to the top and front panels, enshrines Tokugawa Iyasu (1543-1616), the founder of the Tokugawa shogunate that ruled Japan for over 250 years. It was initially built in 1617 and enlarged during the time of the third shogunate Iemitsu (1604-1651), and is now part of the UNESCO World Heritage Site, 'Shrines and Temples of Nikko'. The Yomeimon Gate depicted on the top panel is one of the most renowned architectural structures in the Toshogu shrine and designated a National Treasure. This lavish gate is decorated with around four hundred carvings and also called *Higurashi mon* that means the gate at which people look all day and never tire. The *Gojunoto* [five-story pagoda] and the Kamijinko [upper sacred storehouse], depicted on the cabinet door, are both designated Important Cultural Properties. The details are superbly rendered here, including the renowned carvings on the gable of two stylised elephants by Kano Tanyu (1602-74), known as 'imaginary elephants' since the artist never saw an actual elephant.

PROVENANCE:

Eskenazi Ltd., London



(side views)



*9

A LACQUER *FUBAKO* [LETTER BOX]

SIGNED KOSAI/[TSUZUKI KOSAI], TAISHO PERIOD
(EARLY 20TH CENTURY)

厳島大鳥居鹿図蒔絵文箱

銘 幸哉(都筑幸哉) 大正時代(20世紀前期)

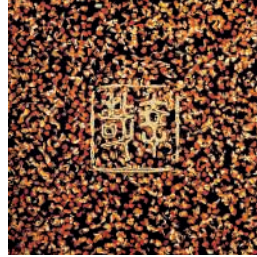
The rectangular box slightly curved with an overhanging cover, decorated in gold, silver and black *hiramaki-e*, *takamaki-e*, *togidashi*, *kinpun* and *nashiji* with deer and the *torii* gate of the Itsukushima Shrine in the sea, the design continuing onto the sides, *nashiji* interior, silver rims

39cm. long

£5,000-7,000

\$8,500-12,000

€6,200-8,600



Constructed in the 12th century and late renovated, the Itsukushima Shrine at Miyajima in today's Hiroshima Bay became one of Japan's famous 'Three Great Beauty Spots' along with Amanohashidate and Matsushima. As travel for purposes of pilgrimage and sightseeing increased, so did the popularity of such picturesque sites and such celebrated places provided the subject matter for many artworks. The shrine was built like a pier over the water, permitting pilgrims to approach by boat. The beauty point is the grand *torii* gate that is more than 16 metres in height and appears to float in the sea at high tide. The deer in Itsukushima are regarded as the *shinroku* [sacred deer], the divine messenger in Shinto religion.

Tsuzuki Kosai was a pupil of Ikeda Taishin (1825-1903).



(side view)

*10

A LACQUER *HIIRE* [ASH CONTAINER]

EDO PERIOD (18TH-19TH CENTURY)

巴太鼓蒔絵火入

江戸時代(18-19世紀)

The ash container in the form of a drum with studded rims, decorated in gold, silver and black *hiramaki-e* and *togidashi*, the flush-fitting cover with a *mitsu-domoe* design opening to reveal a copper-lined interior, the exterior with a *mokume* [wood grain] ground, *nashiji* footrim, silver finial

6.8cm. high

£3,000-4,000

\$5,100-6,700
€3,700-4,900

PROVENANCE:

Eskenazi Ltd., London

For further examples of drum-shaped lacquer boxes formally in the collection of Marie Antoinette (1755-1793) and now in the Guimet Museum collection, Paris, see:

Kyoto National Museum ed., *Japan makie – kyuden wo kazaru toyo no kirameki – [Export Lacquer: Reflection of the West in Black and Gold Makie]*, (Osaka, 2008), cat. 121 and 126



*11

A LACQUER *NATSUME* [TEA CONTAINER]

EDO PERIOD (18TH CENTURY)

忍草蒔絵棗

江戸時代(18世紀)

Of typical form with flush-fitting cover, decorated in gold *hiramaki-e* on a black ground with ferns, *nashiji* interior, *fundame* rims

7cm. high

£5,000-7,000

\$8,500-12,000
€6,200-8,600

PROVENANCE:

Eskenazi Ltd., London.

EXHIBITED:

Japanese Netsuke, Inro and Lacquer-ware, Eskenazi, Foxglove House, London, 12 – 23 December 1986

PUBLISHED:

Eskenazi Ltd., *Japanese Netsuke, Inro and Lacquer-ware*, (London, 1986), cat. no. 66

This type of fern is called *shinobu*, which literally translated to mean enduring, concealing or longing and the word has often been used in Japanese poems for its allusion to old times gone by.



~*12

A FINE LACQUER *KAKESUZURIBAKO* [STACKED WRITING BOX AND STATIONERY BOX]

SIGNED *SHOMIN* [OGAWA SHOMIN (1847-1891)]

宇治橋柴舟図蒔絵掛硯箱

銘 松民 [小川松民 (1847-1891)]

The rectangular box with rounded corners comprising two tiers with flush-fitting slightly domed cover, the top tier containing *suzuribako* fittings of slate inkstone and silver water dropper in the form of conjoined *tomoe mon*, decorated overall in gold and black *hiramaki-e*, *takamaki-e*, sparse *nashiji*, and inlaid in gold and mother-of-pearl, the cover with scattered bundles of brushwood among cherry blossom petals inlaid in gold beneath pine and cherry blossoms in distant hills shrouded in clouds, a poem in *hiragana* characters inlaid in mother-of-pearl, the sides with a bridge beneath cloud and the boats inlaid in *shakudo* carrying brushwood, the interior with cut gold foil and *mura-nashiji* depicting *tomoe mon*, seaweed and needle-like pieces of *kirikane*, the inside of the cover similarly decorated as is the *suzuribako*, silver rims

19cm. long

£15,000-20,000

\$26,000-34,000
€19,000-25,000

Word and image are combined here to create a poem-picture in the classical style. Two phrases (*kurete yuku* and *shirane domo*) allude to a *waka* [Japanese poem] included in the *Shin Kokinwakashu* [New Collection of Ancient and Modern Verse]:

*Kurete yuku
haru no minato wa
shirane domo
kasumi ni otsuru
Uji no shibabune*

As spring comes to an end
I don't know where it is going
But now I feel it is like
the faggot-laden boats tumbling
into the mist on the Uji River







(end view)



(side view detail showing laden boat)

The imagery on the box complements the poem. On the lid, for example, low hills are shrouded in bands of mist. Cherry trees have begun to lose their petals and bundles of faggots lie on the ground, waiting to be shipped downstream. The Uji River in Kyoto, indicated by the familiar bridge on the front of the box, runs around all four sides. The image of brushwood-laden boats is realised in three-dimensional form as *shakudo* attachments drifting on the river on both of the long sides.

The poem is by Jakuren (ca. 1139-1202), a Buddhist priest and classical poet who helped compile the *Shin Kokinshu*, the eighth Imperial poetry anthology, completed in 1205. His lay name was Sadanaga, and he was adopted as a child by his uncle, the famous court poet Fujiwara no Toshinari (Shunzei). Eventually he took holy orders, but throughout his life he remained active in court poetry gatherings and also travelled extensively. His best poems evoke *sabi* [an atmosphere of loneliness] and he is thought to have written some of the most memorable verses of his day.

The maker of this present box Ogawa Shomin 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 Nakayama Komin (1808-1870), becoming independent in 1868. He studied briefly with the Rimpa painter Ikeda Koson (1801-1866). He later used several *go* (art names) including Seishu, Seiami and Hakuan. He exhibited a piece of lacquer at the Philadelphia Exposition in 1876. He was awarded the

Ryumonsho [dragon prize] at the first Domestic Industrial Exposition of 1877 and the *Myogisho* [exquisite technique prize] class three at the second Exposition of 1881. Around this time, after viewing the collection of the Shosoin in Nara, the 8th century repository of objects dedicated to the Emperor Shomu (701-756), he became interested in reviving classical lacquer styles and played an active role in the mid-Meiji revival of traditional lacquers. He was further commissioned in 1882 by the Japanese government Museums Department to make a copy of the 12th century National Treasure *Katawaguruma makie tebako* [a *tebako* with ox cartwheels in a stream] now in the collection of Tokyo National Museum. In 1888, his similar work won the silver medal in the *Nihon bijutsu kyokai* [Japanese art association] exhibition in Tokyo and was acquired by the Imperial Household. In 1890, Shomin became the first head of the lacquer department when the Tokyo School of Fine Arts was founded. At about the same time he was also one of thirty leading lacquer artists who helped found the Japan Lacquer Industry Society with the idea of improving the standards of their craft.

A similar example previously in the collection of the Meiji Emperor was sold in Christie's New York, 17 Sept. 1997, lot 222. This is published in Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, (Honolulu, 2011), p. 190-193, no. 74. Other works by Shomin are in the collections of museums including the Tokyo National Museum and the Metropolitan Museum of Art, New York.



(interior)



*13

A LACQUER *TEBAKO* [ACCESSORY BOX]

EDO PERIOD (18TH-19TH CENTURY)

茶道具図蒔絵手箱

江戸時代(18-19世紀)

The rectangular box with rounded corners and flush-fitting cover, decorated in gold, silver, red, brown, cream and black *hiramaki-e*, *takamaki-e* on a *mura-nashiji* ground, the cover depicting a *karashishi* [lion dog] and a brocade ball on top of a stand inlaid in carved red lacquer with a flower arrangement of peony and plum blossoms in an archaic decorated vase on its base, a pair of scissors, ewer and incense packages, the sides depicting various items for tea ceremony, one with a *chaire* [tea container], tea spoon and *kogo* [incense box] on a red lacquer tray, one with a *chawan* [tea bowl], *fukusa* [silk cloth] and *chasen* [tea whisk], one with a charcoal burner and *haboki* [feather brush], the other with a *chagama* [iron tea kettle] and bamboo ladle, the interior with a design of stylised cranes in flight holding pine sprigs on a sprinkled *nashiji* ground, the lacquer rims simulating pewter

13.2cm. long

£8,000-10,000

\$14,000-17,000

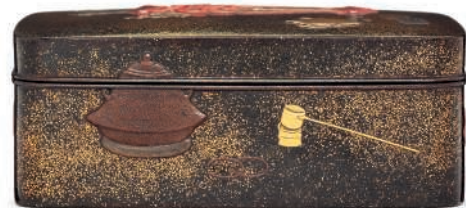
€9,900-12,000

PROVENANCE:

Eskenazi Ltd., London



(interior)



(side views)



*14

A LACQUER KOGO [INCENSE BOX]

EDO PERIOD (18TH-19TH CENTURY)

風呂敷包蒔絵香合

江戸時代(18-19世紀)

The rectangular box with rounded corners and flush-fitting cover in the form of a box tied inside a folded *furoshiki* [Japanese wrapping cloth], decorated in gold *hiramaki-e* and a greenish-black lacquer *togidashi* on a *nashiji* ground, depicting cherry blossoms and maple leaves, *nashiji* interior, *fundame* rims

7.6cm. long

£1,500-1,800

\$2,600-3,000

€1,900-2,200

PROVENANCE:

Eskenazi Ltd., London

For another example of a box with a *furoshiki* design in the Burghley House Collection, Stamford, England, see:

Kyoto National Museum ed., *Japan makie – kyuden wo kazaru toyo no kirameki* – [Export Lacquer: Reflection of the West in Black and Gold Makie], (Osaka, 2008), cat. 206



~*15

A LACQUER KOBako [SMALL BOX]

EDO PERIOD (MID-19TH CENTURY)

絵本散蒔絵小箱

江戸時代(19世紀中期)

The rectangular box with rounded corners and flush-fitting cover, decorated in gold, silver, red and black *hiramaki-e*, *takamaki-e*, *togidashi*, *kinpun* and inlaid in mother-of-pearl in Somada style technique with various open and closed books including *Genji monogatari* [The Tale of Genji] and *Taketori monogatari* [The Tale of the Bamboo Cutter and the Moon Princess] against a *nashiji* ground, *nashiji* interior, *fundame* rims

11.5 cm. wide

£3,000-4,000

\$5,100-6,700

€3,700-4,900

~*16

A LACQUER KOGO [INCENSE BOX]

EDO PERIOD (19TH CENTURY)

野葡萄蒔絵香合

江戸時代(19世紀)

The circular box with flush-fitting cover, decorated in gold *hiramaki-e* and inlaid in mother of pearl with wild grape vine on a black ground, the interior with a drum in gold and black *togidashi* on a *gyobu-nashiji* ground, the inside of the footrim in *gyobu-nashiji*, *fundame* rims

8cm. diam.

£2,500-3,000

\$4,300-5,100

€3,100-3,700

PROVENANCE:

Eskenazi Ltd., London



(interior of cover)

*17

A FINE LACQUER KOGO [INCENSE BOX]

EDO PERIOD (19TH CENTURY)

菊花蒔絵香合

江戸時代(19世紀)

The circular box with flush-fitting cover in the form of a chrysanthemum flowerhead, decorated in various coloured gold *hiramaki-e*, *takamaki-e* and *kirikane* with curled petals highlighted in cut gold foil, the flowerstem depicted on the base, *nashiji* interior, with woodbox inscribed *kiku kogo* [chrysanthemum incense box]

10cm. diam.

£5,000-7,000

\$8,500-12,000

€6,200-8,600

PROVENANCE:

A & J Speelman Ltd., London



(base)

*18

A LACQUER KOGO [INCENSE BOX]

EDO PERIOD (19TH CENTURY)

富士松原蒔絵香合

江戸時代(19世紀)

The rectangular box with rounded corners and flush-fitting cover, decorated in gold and black *hiramaki-e*, *takamaki-e*, *togidashi*, *kinpun* and *kirikane* with pine trees in the foothills of Mount Fuji, *nashiji* interior, silver rims

8.8cm. long

£1,500-1,800

\$2,600-3,000

€1,900-2,200

PROVENANCE:

Eskenazi Ltd., London

*19

A LACQUER KOBako [SMALL BOX]

EDO PERIOD (MID-19TH CENTURY)

松帆浦蒔絵小箱

江戸時代(19世紀中期)

The rectangular box with flush-fitting slightly domed cover, decorated in gold, silver and black *hiramaki-e*, *takamaki-e*, *togidashi*, *kinpun*, cut gold foil and *hirame*, the cover depicting a scene of Matsuho Bay from a poem by Fujiwara no Teika (1162-1241), seaweed burner's huts beneath pine trees on a seashore, stylised *chidori* [plovers] flying off the distance, the design continuing over the sides with further pine trees, *mura-nashiji* interior, *fundame* rims

12.4cm. long

£2,000-3,000

\$3,400-5,100

€2,500-3,700

This box depicts the scene of a poem by Fujiwara no Teika (1162-1241), the anthologist and master poet, included in the *Hyakunin isschu* [The hundred poems by the hundred poets] that Teika compiled around 1235.

Konu hito o
Matsuho no ura no
Yunagi ni
Yaku ya moshio no
Mi mo kogare tsutsu

Like the seaweed burnt for salt
at Matsuho Bay
in the evening calm,
my being is aflame
awaiting him who does not come



~*20

A LACQUER KOGO [INCENSE BOX]

EDO PERIOD (17TH-18TH CENTURY)

蓬莱山蒔絵香合

江戸時代(17-18世紀)

The rectangular box with rounded corners and flush-fitting cover, decorated in gold *hiramaki-e*, *takamaki-e* and *kirikane* and inlaid in mother-of-pearl with *Horaisan* [the mythical Penglai Island], *nashiji* interior, pewter rims

9.4cm. long

£1,500-1,800

\$2,600-3,000
€1,900-2,200



*21

A LACQUER KOGO [INCENSE BOX]

EDO PERIOD (19TH CENTURY)

松流水山景蒔絵香合

江戸時代(19世紀)

The rectangular box with flush-fitting cover, decorated in gold *hiramaki-e*, *takamaki-e* and *kirikane* on a sparse *nashiji* and black ground depicting pine saplings and a river meandering down from hills, *nashiji* interior, *fundame* rims

9.3cm. long

£1,500-1,800

\$2,600-3,000
€1,900-2,200



*22

A LACQUER SUZURIBAKO [WRITING BOX]

EDO PERIOD (18TH-19TH CENTURY)

波図蒔絵硯箱

江戸時代(18-19世紀)

The rectangular box with angled corners and overhanging cover, decorated in gold and silver *hiramaki-e*, *takamaki-e*, *togidashi*, *kinpun* and cut gold foil on a black *roiro-nuri* ground with elegantly formed rockwork amidst crashing waves beneath a cloudy sky, the design continuing onto the sides, the interior of the cover similarly decorated on a *mura-nashiji* ground, the patinated pewter water dropper in the form of waves, the rectangular slate inkstone with indented corners and *fundame* rims, inset into the removable base decorated in *mura-nashiji*

24.5cm. long

£8,000-10,000

\$14,000-17,000

€9,900-12,000





*23

A FINE TWO-TIERED LACQUER *TEBAKO* [ACCESSORY BOX]

EDO PERIOD (MID-19TH CENTURY)

団扇散蒔絵二段手箱

江戸時代(19世紀中期)

The rectangular box with indented corners and flush-fitting covers, comprising two tiers, decorated in gold, silver, black and red *hiramaki-e*, *takamaki-e*, *togidashi*, *hirame*, gold foil and *kinpun* on a *gyobu-nashiji* ground with various forms of fans including *uchiwa* depicting screens, archaic mythical creatures, pigeons on a roof, chrysanthemums and brushwood fences, a crow on the branch of a tree, wild pinks, and elaborate fans with tassels depicting *hanabishi* designs, the handle with *aoi-mon* and silver attachment for the cord, *gyobu-nashiji* interior, *fundame* rims

11cm. wide

£15,000-20,000

\$26,000-34,000

€19,000-25,000

PROVENANCE:

Eskenazi Ltd., London





~*24

A LACQUER KOGO [INCENSE BOX]

EDO PERIOD (17TH CENTURY)

扇に衝立図蒔絵香合
江戸時代(17世紀)

The circular box with flush-fitting cover, decorated in gold, red, black *hiramaki-e*, *takamaki-e*, cut-gold foil and inlaid in mother-of-pearl on a *nashiji* ground with a peacock feather laid beside a *gunbai uchiwa* [war fan], *tsuitate* [standing screen] depicting a crane above tempestuous waves beneath a setting sun, *nashiji* interior, pewter rims

8cm. diam.

£5,000-7,000

\$8,500-12,000
€6,200-8,600

PROVENANCE:
Eskenazi Ltd., London



~*25

A LACQUER KOGO [INCENSE BOX]

MEIJI PERIOD (LATE 19TH CENTURY)

扇散蒔絵香合
明治時代(19世紀後期)

The rectangular box with rounded corners and slightly domed flush-fitting cover, decorated in gold and black *hiramaki-e* and *takamaki-e* and inlaid in mother-of-pearl on a dense *nashiji* ground with various fans including an *uchiwa* depicting archaic designs of dragonflies and a bird on a river beneath pine, each with elaborate tassels, *nashiji* interior, silver rims

8cm. long

£2,000-3,000

\$3,400-5,100
€2,500-3,700





~*26

A LACQUER KOGO [INCENSE BOX]

EDO PERIOD (18TH CENTURY)

柿栗図蒔絵香合

江戸時代(18世紀)

The rectangular box with rounded corners and flush-fitting cover, decorated in gold, red, black and maroon *takamaki-e*, *hiramaki-e* and inlaid in mother-of-pearl on a *nashiji* ground with chestnuts and persimmons in a lattice work basket design, the sides and interior in dense *nashiji*, pewter rims

9cm. wide

£4,000-6,000

\$6,800-10,000
€5,000-7,400

PROVENANCE:

R.A. Pfungst collection no. 506.
Eskenazi Ltd., London





***27**

A PAIR OF LACQUER SAKE CUPS

EACH SIGNED KAJIKAWA SAKU WITH POT SEAL EI, EDO PERIOD (19TH CENTURY)

楼閣山水蒔絵盃 一对

銘 梶川作 英(壺印) 江戸時代(19世紀)

Each circular shallow cup with short ringfoot, decorated in gold and black *hiramaki-e*, *takamaki-e* and cut gold foil with various temples and pavilions beside a lake, pine trees supported across the water on stilts, the reverse in red lacquer, *fundame* rims

11.5cm. and 10.3cm. diam.

(2)

£600-800

\$1,100-1,300
€740-980



***28**

A LACQUER SAKE CUP

SIGNED KOMA KORYU AND KAO [CURSIVE MONOGRAM], EDO PERIOD (19TH CENTURY)

蛤蒔絵盃

銘 古満巨柳 江戸時代(19世紀)

The circular shallow cup with short ringfoot, decorated in gold *hiramaki-e*, silver and black *takamaki-e* on a red ground with scattered clam shells amongst seaweed

7.9cm. diam.

£200-300

\$340-510
€250-370





*29

A PAIR OF LACQUER SAKE CUP STANDS

SIGNED ZOHIKO, MEIJI PERIOD (LATE 19TH CENTURY)

梅流水鴛鴦図蒔絵盃台 一對

銘 象彦 明治時代(19世紀後期)

Each stand of square shape with a slightly raised rim with indented corners, raised on four bracket feet, containing a removable tray pierced to accommodate the raised foot of a shallow sake cup, decorated overall in gold *hiramaki-e*, *takamaki-e*, gold foil and *kinpun* on a black ground, the detachable tray depicting plum blossom beside a cascading stream, the central medallion depicting a pair of mandarin ducks on a *nashiji* ground, the sides with a band of *shippo-hanabishi*, the underside in a sparse *nashiji*, silver rims

Each 7cm. high, 10.5cm. square

(2)

£800-1,000

\$1,400-1,700

€990-1,200

The Zohiko lineage dates from the time of the Kyoto lacquer craftsman Nishimura Munetada (1720-1773), who acquired the nickname “elephant boy” (Zohiko) for his lacquer image of the deity Fugen (Samantabhadra) on an elephant mount. This stand is possibly from the workshop in the periods of the seventh-generation Nishimura Hikobei. His nephew, the eighth generation, received the gold medal for his work at the Panama Pacific International Exposition of 1915.

Similar examples sold in Christie’s New York on March 19, 1997, lot 208 and in London on May 18, 2012, lot 180.



(top and interior)

*30

**A FINE *TSUISHU* [CARVED RED LACQUER] *KOGO*
[INCENSE BOX]**

SIGNED *HOKEI TO* [CARVED BY HOKEI (MATSUKI HOKEI)], EDO PERIOD
(19TH CENTURY)

千鳥図堆朱貝形香合

銘 豊慶刀 (松木豊慶) 江戸時代(19世紀)

In the form of a clam shell, the exterior magnificently carved in high and low relief through the thick layers of red lacquer with a flock of *chidori* [plovers] on a carved diaper ground, *nashiji* interior, the interior of the footrim with *mura-nashiji*, *fundame* rims

10cm. wide

£8,000-10,000

\$14,000-17,000

€9,900-12,000

PROVENANCE:

Spink and Son Ltd., London

Eskenazi Ltd., London

Matsuki Hokei was the most distinguished exponent among the carvers of the technique in carved red cinnabar lacquer known as *tsuishu* in the late Edo to Meiji period.

For more about the artist, see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures* (Honolulu, 1982), p. 481 and E.A. Wrangham, *The Index of Inro Artists*, (Harehope, 1995), p. 79.







*31

A CIRCULAR TSUISHITSU [LAYERED LACQUER] KOGO [INCENSE BOX]

ATTRIBUTED TO OTOMARU KODO (1898-1997)

堆漆香合

伝 音丸耕堂 (1898-1997)

The circular box with flush-fitting cover formed of various coloured layers of lacquer including yellow, green, black and various shades of red

9cm. diam.

£3,000-4,000

\$5,100-6,700
€3,700-4,900

Otomaru Kodo was born in Takamatsu in Kagawa prefecture and became an apprentice of Ishii Keido at the age of 13 for four years. Afterwards he became independent and learned *choshitsu* [carved layered lacquer] by himself. He exhibited in 1932 at the Imperial art exhibitions and thereafter regularly at the *Teiten* [Exhibition of the Imperial Academy of Fine Arts]. In 1995 he was declared a *Ningen kokuho* [living national treasure].

He perfected the technique of *choshitsu* where hundreds of thin lacquer layers are carved and also established the technique showing the cross-sectional multicoloured lacquer layers as in this lot. He is one of the great masters who innovated in the traditional lacquer world in the dramatically changing period of modernisation.

For further examples by the artist see Tokyo National Museum of Modern Art ed., *Japanese Lacquer Art: Modern Masterpieces*, (New York and Kyoto, 1982), pl.80-84 and 127-129



*32

A CHOSHITSU [CARVED LAYERED LACQUER] KOGO [INCENSE BOX]

SIGNED KEIDO [ISHII KEIDO (? - 1945)], DATED *JINJUTSU SHOTO* (1922, EARLY WINTER OR OCTOBER)

花文彫漆香合

銘 当刻 壬戌 初冬 磬堂 [石井磬堂 (? - 1945)]

The circular box with flush-fitting cover, deeply carved in high and low relief through the layers of various shades of red lacquer with camellia, narcissus and plum blossom, the reverse with the stem of the peony spray, the side with key-fret design, the interior black lacquer

9cm. diam.

£3,000-5,000

\$5,100-8,400
€3,700-6,100

Towards the end of Edo period, the art of Kagawa *shikki* or Sanuki *shitsugei* [lacquerware made in Kagawa] was established by Tamakaji Zokoku (1806-1869). Since then, lacquerware in this area has flourished. In 1907, Hyakkaen, a store that sold the Sanuki *shitsugei*, was founded by Tanaka Kumakichi, where many skilful lacquer artists worked and it can be said to be an important source of lacquer artists in Kagawa today. Among such artists, one of the best was Ishii Keido who was especially known for his splendid *choshitsu* [carved layered lacquer] technique along with his pupil Kamada Kado. Keido was also the master of Otomaru Kodo who later became a *Ningen kokuho* [living national treasure].



(base)



(base)

ZESHIN IN THE AGE OF ENLIGHTENMENT

The long-lived lacquer artist Shibata Zeshin (1807–1891) was one of the elite group of craftsmen schooled in the fashions of the Edo period, who made the great leap from the dictates of the feudal society into the Age of Enlightenment and Westernisation in Japan in the Meiji era (1868–1912).

He was apprenticed at the age of eleven to the great *inro* artist Koma Kansai II (1767–1835) from whom he learned the traditional techniques of *makie*. When he was sixteen he went to study under the Maruyama-Shijo painter Suzuki Nanrei (1775–1844), and in 1833 received from Nanrei who called him by the familiar name Reisai, the names Zeshin and Tanzan, and the art name Rensai. Through Nanrei, Zeshin had met Okamoto Toyohiko (1773–1845), who was to greatly influence his painting style. Zeshin also for some years worked with and taught the *ukiyo-e* artist Utagawa Kuniyoshi (1797–1862). In 1840 Zeshin became highly acclaimed with his painting of the Ibaraki-doji, a female demon who had been terrorising people by the Rashomon gate, escaping clutching her own demon arm which had been cut off by the Heian hero Watanabe no Tsuna. The vivid and frightening picture is said to have influenced the later work of Kuniyoshi and others.

Zeshin became a prolific painter of popular subjects and was hugely popular with the Edo townsfolk in Edo period Japan. His light-hearted and vivid depictions of everyday Japan, its custom, and legends were among the earliest art to find favour in the West after the Imperial Restoration. But it is as a lacquer artist that Zeshin is perhaps best known, and for which his art was acclaimed at the great expositions both in Japan and overseas in his last decades. His diverse work encompassed the Shijo and Rinpa schools, and the Chinese-inspired work of Ogawa Haritsu, or Ritsuo (1663–1747). He introduced the technique of painting on paper with lacquer to give an impression of richness and three-dimensionality. He created and perfected

lacquer in simulation of Rimpa-style lead inlay (*sahari-nuri*), of red sandalwood (*shitan-nuri*), in simulation of iron rust (*sabi-age*), and the inlay of various materials, extending the range of surface textures which had been introduced by Ogawa Haritsu (Ritsuo), and notably (*seigaiha-nuri*), the depiction of sea waves by combing the lacquer before it had hardened.

His patronage by the Imperial Household was firmly established when he made a lacquered riding crop bearing the chrysanthemum *mon* for the Emperor Meiji in 1872. And in 1875 he was appointed as one of the artists enabled to examine and advise on the preservation of the lacquer works in the 8th century Imperial repository of the Todaiji temple, the Shosoin. He was also commissioned to paint doors in the apartments of the Imperial palace. In 1876 he was made an examiner for the newly established Kangyoryo [Bureau for Industrial Promotion under the Ministry for Home Affairs]. In the following year at the first Domestic Industrial Exposition, Zeshin won the *Ryumon-sho* [dragon prize] with a lacquer panel depicting a rustic hut in fields, which was bought by the Imperial Household.

In 1891 Zeshin was appointed a *Teishitsu Gigei-In* [Imperial Artist], and became a professor of the University of Fine Arts in Tokyo together with his fellow Imperial Artist Kano Natsuo (1828–1898), with whom he collaborated on a number of joint works, such as the *tanto* mounting with waves depicted in *seigaiha-nuri* in the collection of the Nezu Institute, Tokyo. His pupil Ikeda Taishin (1825–1903) inherited his style and was himself made an Imperial Artist some five years following Zeshin's death. During his last years he made a number of great pictorial plaques using lacquer on wood, with all the lacquer skills he had absorbed and devised. His first major piece in this format was probably the prize-winning panel with Mount Fuji viewed from Tagonoura, which was shown at the 1873 International Exposition in Vienna.



***33**

SHIBATA ZESHIN (1807-1891)

A RURAL SCENE

柴田是真 (1807-1891)

田舎家早春図漆絵 銘 是真 対柳居(印)

Ink and colour on silk, depicting an early spring scene with a hut and plum trees beside water, signed *Zeshin* and sealed *Tairyukyo*, framed and glazed

14.5 x 17.5cm. (excluding mount)

£5,000-8,000

\$8,500-13,000

€6,200-9,800



~*34

SHIBATA ZESHIN (1807-1891)

SHELLS

柴田是真 (1807-1891)

宝貝尽図漆絵 銘 是真 古満 (印)

Lacquer, ink and colour on paper, details applied with mother-of-pearl and gold foil, signed Zeshin and sealed Koma, framed and glazed

19.1 x 16.7cm. (excluding mount)

£6,000-10,000

\$11,000-17,000
€7,400-12,000

PROVENANCE:

Spink and Son Ltd., London

PUBLISHED:

Spink and Son Ltd., *The Arts of Japan*, (London, 1990), p. 28, no. 18.

For other lacquer paintings with similar shells by the artist, see:

Nikkei Inc. ed., *Edo Chic / Meiji Technique: The Art of Shibata Zeshin featuring the Edson Collection*, exhibition catalogue, (Tokyo, 2009), p.67, no. E-50, p.122, no. J-16 (Itabashi Art Museum), p.123, no. J-17 (Chiba City Museum of Art) and p.125, J-18 (Itabashi Art Museum)

Paris-Musées ed., *Rêves de Laque, Le Japon de Shibata Zeshin*, Musée Cernuschi exhibition catalogue (Paris, 2012), cat. 45



(detail)

***35**

SHIBATA ZESHIN (1807-1891)

A GROUP OF SIX LACQUER PAINTINGS

柴田是真 (1807-1891)

漆絵 6点 銘 是真

Lacquer, ink and colour on paper, each signed and sealed *Zeshin*, framed and glazed, depicting:

Gourds and vine

Young watermelons and vine

A pumpkin and vine

Morning glory and vine

Clematis and vine

Double gourds and vine

Each approx. 18.5 x 17cm. (excluding mount)

(6)

£40,000-50,000

\$68,000-84,000

€50,000-61,000





***36**

A MAGNIFICENT SHIBATA ZESHIN PANEL

SIGNED ZESHIN AND SEALED TAIRYUKYO [SHIBATA ZESHIN (1807-1891)]

双鶏図蒔絵額

銘 是真 対柳居 [柴田是真 (1807-1891)]

The circular wood panel polished to reveal the complex wood grain and lacquered in gold, silver, black and red *hiramaki-e* and *takamaki-e*, with inset mica eyes, depicting two fighting cockerels, with fitted inner and outer boxes

41.7cm. diam.

£80,000-100,000

\$140,000-170,000

€99,000-120,000

PROVENANCE:

Spink and Son Ltd., London

PUBLISHED:

Spink and Son Ltd., *The Arts of Japan*, (London, 1990), p. 30, no. 19.





尾形乾山の陶芸

— 銹絵染付白彩藤文向付を中心に —

荒川 正明 (学習院大学文学部教授)



Fig. 1: The Narutaki Falls, Kyoto © Professor Arakawa Masaaki

京焼の陶工・尾形乾山のうつわは、現在の日本人の多くがイメージする、雅やかな和食器の源流というべき存在である。美しく彩られた京懐石の料理店で出されるうつわは、今では乾山スタイルが定番とも言えよう。乾山焼には四季折々の日本の風景が、そのかたちや意匠に優美に表出され、食材の魅力を一層引き立たせている。また、料理によってうつわも更に魅力を増すかのようだ。乾山焼の軽妙洒脱な意匠が、知らず知らずのうちに、料理を味わう人々を美の別天地に誘っていくのだ。乾山焼の登場は、日本のやきものを知的でエスプリの利いたアートへと変貌させ、世界でも類を見ないユニークな文化へと昇華させたのである。

乾山 (本名は深省。本来、乾山は窯の名前) (1663～1743) は、京都の裕福な呉服商・雁金屋に生まれた。当時の雁金屋は後水尾天皇の夫人東福門院和孩子お抱えのトップブランドであり、「雁金屋」の屋号を開いた曾祖父・道柏は琳派の始祖・本阿弥光悦の義兄であり、画師として名高い尾形光琳 (1658～1716) は乾山の実兄であった。このような環境で育った乾山は、それまでの職人的な陶工とは別格の、知性と芸術性を兼ね備えた作陶家ということができるのである。

元禄12年 (1699)、京都の鳴滝泉谷に窯を築き、本格的に陶工としての生活に入る。この鳴滝の地は、都の西北、つまり乾の方角にあることから、窯名を「乾山」とした。乾の方向は、陰陽道では東北の鬼門に対して、神門と呼んで尊ばれ、福神をまつる方角であった。「乾山」という窯銘は、じつは吉祥性を帯びたブランドネームだったのである。

乾山窯は、京都・東山諸窯のような量産を目指した経営体制とは異なり、逸品主義制作の工房であった。ハレの宴に用いる什器や茶道具、あるいは正月や八朔の贈答品などに供されるうつわを主体とするものであったと想定される。

鳴滝窯が位置した仁和寺付近は、平安時代以来王朝人が四季折々に自然に親しんだ場であり、公家の高雅な趣味が生かされた別業が営まれた土地であった。御室川のなす美しい二段の滝である鳴滝 (Fig.1) は、洛中で眺めることのできる唯一の滝で、夏などは涼を求めて貴族たちが訪れていた。鳴滝近辺は近世になっても風光明媚な別荘地であり、そのような環境のなかで生まれたうつわは、古風な王朝趣味を愛する富裕層に支えられたやきものであったのだ。

さて、初夏の風物詩である藤の花房を描いた本作 (Lot 37) は、懐石料理の向付用につくられたものである。藤は蔓の部分に銹絵、花房の輪郭線は染付、花の白い部分は乾山独特の技法である白い化粧土で描いている。いかにも桃山時代の織部スタイルを彷彿とさせるような器形は、ロクロ成形後、さらに型を活かして変形を加えたものである。

乾山焼の絵付けの特徴として、抑揚の利いた伸びやかな描線が注目される。十七世紀末には伊万里磁器や京焼において、絵付けの線描は画一化し抑揚を失ってしまっていた。そこで、乾山は桃山時代の付け立て技法を参考し、古風なスタイルを復活させようとしていたと考えられる。桃山時代の織部スタイルや絵唐津スタイルに見える銹絵は、太く抑揚のある線で一気に描く没骨法であった。乾山焼の上に表現された軽妙で伸びやかな筆の調子には、桃山スタイルを復活させ、うつわに生き生きとしたいのちを吹き込もうとした、乾山の強い意図があったに違いない。

裏側 (P.50) の側面には白化粧を塗り、その上に芝草文を銹絵と染付で描いている。底面には銹絵により「乾山」銘を大書するが、この堂々とした銘は、明らかに乾山の鳴滝窯時代 (1699～1712) の特徴を見せている。実際に、西暦2000年から五年間行われた鳴滝窯跡発掘調査の結果、本作と等しい素焼の向付の陶片 (京都・法蔵禅寺蔵) (Fig.2) が発見されている。

また、すでに本作ときわめて類似した五客組 (MIHO MUSEUM蔵) (Fig.3) が知られており、本作はおそらくこれらと同じ組であった可能性が高く、もとは十客組の向付セットのひとつであったと思われる。

Understanding the Ceramic Art of Ogata Kenzan Through an In Depth Examination of a *Mukozuke* [Food Dish] with a Design of Wisteria

Professor Arakawa Masaaki, Gakushuin University

The Kyoto potter Ogata Kenzan (1663–1743) created ceramic works that are the origin of what many people in Japan today think of as the refined Japanese tableware. Contemporary dishes that are beautifully decorated and served in Kyoto *kaiseki* restaurants are in fact made in the Kenzan style. Kenzan ware depicts the Japanese landscapes and nature scenes of four seasons through both shape and design enhancing the appeal of the food that is being served. At the same time, the food also enhances the beauty of the dish itself. The light and refined design of this ceramic style transports diners who enjoy cuisine to the different world of beauty. The appearance of Kenzan ware transformed Japanese ceramics into an art infused with wit and esprit creating a unique form that cannot be found in other traditions.

Ogata Kenzan (his real name was Shinsei; Kenzan was in fact the name of his kiln) was born in 1663 into the wealthy kimono and textile merchant family, the Kariganeya, in Kyoto. Kariganeya at that time was the leading textile designer and was a favourite of Tokugawa Masako (1607–1678), also known as Tofuku-mon-in Masako, the wife of the Emperor Go-Mizunoo (1596–1680). The Kariganeya was started by Kenzan's great-grandfather, Dohaku, who was the brother-in-law of Honami Koetsu, one of the founders of the Rinpa School. The brilliant painter Ogata Korin (1658–1716) was Kenzan's brother. Having been raised in such a family and environment, Kenzan became an intelligent ceramic artist and differed considerably from the other potters who up until that point were basically craftsmen.

In 1699, Kenzan built a kiln in Narutaki Izumitani, Kyoto, and began in earnest his life as a potter. Narutaki is located in the northwest of the capital and this direction was called *ken* or *inui*, which is why the kiln was named Kenzan, literally meaning 'mountain of *ken* (northwest)'. The northwest direction (*ken*) was respected as the *shinmon* or *tenmon* [deva's gate] and meant good luck, the opposite of the northeast *kimon* [demon's gate] in *Onmyodo* [the Way of Yin and Yang], traditional Asian esoteric cosmology. Thus the name of Kenzan was in fact an auspicious name.

Differing from other kilns in Higashiyama, Kyoto, which focused on mass production, the Kenzan kiln made only a small number of excellent works, mainly special utensils for specific events and tea gatherings or the gifts of the New Year and *Hassaku*, the first day of August in the Chinese calendar when people exchanged gifts in thanks.

The Narutaki kiln site was near Ninnanji temple where royalty and the aristocracy enjoyed viewing nature in each of the four seasons since the Heian period (794–1185). Many elegant villas of court noble were also located in this area. The beautiful two-tier Narutaki falls (Fig. 1) generating from the Omurogawa River was the only waterfall that



Fig. 2: A sherd excavated at the Narutaki kiln site © The Hozoji Temple



Fig. 3: A set of five *mukozuke* by Kenzan © MIHO MUSEUM

could be viewed in the capital and the nobles visited this waterfall in search of coolness in the heat of summer. The Narutaki area continues to be a place of scenic beauty with villa into the present day. Kenzan ware was born in such environment and had continued to be supported by a wealthy elite who loved traditional Heian-period style.

The work offered in this sale (lot 37) depicts wisteria, which is a symbol of early summer. It was made as a *mukozuke* [food dish] for the *kaiseki* meal during tea gatherings. The vine of the wisteria is painted in iron oxide, the outline of a flower truss in underglaze blue and the white flower in articulated in white slip, a special technique Kenzan developed. The shape of dish is reminiscent of Oribe style wares created in the late in Momoyama period that was first shaped on a turning wheel and adapted using a mould.

One of the distinct features of Kenzan ware is the free and easy style of the painted lines with numerous variations. By the end of 17th century, the line quality of decoration on Imari and Kyoto ware in general was uniform and lacked variation. Kenzan tried to revive the traditional style, referring to the *tsuketate* technique popular in the Momoyama period that employs a flourish of the brush to express volume. The iron oxide painting in Oribe and *e-Karatsu* style ceramics made in the Momoyama period used the *mokkotsu* technique in which the soft wash strokes of various shades were used. Kenzan must have been quite determined to bring his works to life by reviving the much earlier Momoyama style with the use of light and free brushstrokes that can be seen in his works.

The side of the exterior of the vessel is decorated in underglaze blue and iron oxide on a white slip ground. The base sports his signature 'Kenzan' in iron oxide (see p.50). This dignified style of signature is characteristic of Kenzan ware from the Narutaki kiln period (1699–1712). In fact, the sherd of the same shape as this lot was uncovered during the recent excavation of the Narutaki kiln site, which began in 2000. It is now housed in the Hozoji temple in Kyoto (Fig. 2).

There is a similar set of five ceramics in the collection of MIHO MUSEUM (Fig. 3) and it is highly possible that this work was a part of the same set that was made up of ten dishes.

***37**

A SHAPED DISH

SIGNED KENZAN [OGATA KENZAN (1663-1743)]

銹絵染付白彩藤文向付

銘 乾山 [尾形乾山 (1663-1743)]

The shallow stoneware dish in the form of a leaf decorated in underglaze blue, white slip and rust brown iron oxide with wisteria, the reverse with a stylised grass design

15.5cm. wide

£25,000-30,000

\$43,000-51,000

€31,000-37,000

Ogata Kenzan (1663-1743) is Japan's most famous and celebrated potter. This lot is an exceptional, early example of the decorative genius of Kenzan I and represents the characteristics of his ceramics: playful, painterly and highly original. Yet interestingly, it also shows the conscious reference to the Momoyama style in the Edo period. We can find the irregularity of Oribe ware in the warping shape and stylised design and the unrefined warmth of Karatsu ware in its soft grey colour and the brown rim that also functions as the wisteria branch.

Kenzan pottery became a popular, long-lasting tradition stretching over several centuries. There are many thousands of extant pots with Kenzan signature or seal, complicating the dating and authentication. However, the strong brushwork of this dish clearly shows that it is by Kenzan's hand and dates from the potter's Narutaki period (1699-1712).

For similar examples see:

Miho Museum ed., *Kenzan: Yusui to fuga no sekai [A World of Quietly Refined Elegance]*, (2004), p. 149 and 270, no. 130 (the Miho Museum collection)

Sydney L. Moss Ltd., *Odd Men Out: Unique Works of Art by Individualist Japanese Artists*, (Hong Kong, 1998), p. 89-90







***38**

A SHOKI IMARI DISH

EDO PERIOD (EARLY-MID 17TH CENTURY)

初期伊万里染付帰雁図皿

江戸時代(17世紀前中期)

The shallow circular dish with narrow everted rim on a small ringfoot, decorated in underglaze blue with geese among reeds, circumferential lines to the rim

19.5 cm. diam.

£3,000-4,000

\$5,100-6,700

€3,700-4,900



(base)

It has been said in Japan that geese come in the equinoctial week of autumn and return north in the equinoctial week of the next spring. The wild goose was a popular motif in Japanese works of art as well as Chinese. Although the techniques used for shoki Imari are highly influenced by Joseon dynasty Korea, the designs were influenced by China. The shoki Imari design of the wild geese's return trip that can be seen here is based on a Chinese dish design from the end of the Ming dynasty (1368-1644). The reed was also a popular motif and *Ashihara no kuni* [the country of reed plains] is one of the ancient names of Japan. The design of geese and reeds was used from the early stage of shoki Imari and later developed into the early coloured porcelain, Kokutani. For more about the wild goose motif, see Ohashi Koji, *Koimari no monyo: shoki Hizen jiki o chushin ni* [Designs of old Imari: mainly from Hizen ware], (Tokyo, 1994), p.142-143.

For similar examples, see:

Imaizumi Motosuke, *Shoki-Arita to Kokutani* [Early Arita and old Kutani], (Tokyo, 1974), pl. 3

Ohashi Koji, *Ko-Imari no monyo: shoki Hizen jiki o chushin ni* [Designs of old Imari: mainly from Hizen ware], (Tokyo, 1994), p.95

Yamashita Sakuro, *Ko-Imari sometsukezara* [Old Imari dishes decorated in underglazed blue], (Tokyo, 1970), p. 66-67, no. 27

Nihon Toji Kyokai, *Tosetsu*, no. 175, (Tokyo, October 1975), p. 13



***39**

A SHOKI IMARI DISH

EDO PERIOD (EARLY-MID 17TH CENTURY)

初期伊万里染付山水文皿

江戸時代(17世紀前中期)

The shallow circular dish with narrow everted rim on a small ringfoot, decorated in underglaze blue with a rocky mountain landscape and two sail boats in water beneath the sun, a band of geometric design to the rim

20.5 cm. diam.

£3,000-4,000

\$5,100-6,700

€3,700-4,900

The sail boats and rocky mountains in the distance are reminiscent of those found on Chinese dishes from the late Ming period.

For similar examples see:

Hayashiya Seizo ed., *Nihon no toji* [Japanese ceramics], vol. 5, *Ko-Kutani, Ko-Imari* (Tokyo, 1972), pl. 284

City Art Museum of Saint Louis, *200 Years of Japanese Porcelain*, (USA, 1970), p. 17

Nihon Toji Kyokai, *Tosetsu*, no. 175, (Tokyo, October 1975), p. 13

Yamashita Sakuro, *Ko-Imari sometsukezara* [Old Imari dishes decorated in underglazed blue], (Tokyo, 1970), p. 152-153, no. 75 and p. 154, no. 77



(base)



***40**

A SHOKI IMARI DISH

EDO PERIOD (EARLY-MID 17TH CENTURY)

初期伊万里染付山水文皿

江戸時代(17世紀前中期)

The shallow circular dish with narrow everted rim on a small ringfoot, decorated in underglaze blue with a landscape depicting rocky mountains, a pavilion and trees on a shore, geese in flight over the water before the mountains in the distance, circumferential lines to the rim

17cm. diam

£3,000-4,000

\$5,100-6,700

€3,700-4,900



(base)

In China, mountains have been regarded as very significant in relation to Taoism and they were depicted as the main motif in many of the landscape designs on Chinese porcelain. With the influence of such designs, the mountains were also popular in shoki Imari ware and depicted in various ways such as the closeup view, distant view and rocky ones and, in many cases, together with other motifs of trees, architecture or figures. The depiction of water as horizontal lines also shows the influence of the porcelains of the Ming Dynasty. In this lot, the entire design is highly stylised but shows the free, strong brushwork of early potters in Japan. For more about the mountain motif, see Ohashi Koji, *Koimari no monyo: shoki Hizen jiki o chushin ni* [Designs of Koimari: mainly from Hizen ware], (Tokyo, 1994), p.187-192.

For a similar example, see:

Ohashi Koji, *Koimari no monyo: shoki Hizen jiki o chushin ni* [Designs of Koimari: mainly from Hizen ware], (Tokyo, 1994), p.187



*41

A RARE SHOKI IMARI CUP

EDO PERIOD (EARLY-MID 17TH CENTURY)

初期伊万里染付寿字文猪口

江戸時代(17世紀前中期)

The vertically faceted, slightly everted form on a ringfoot, each facet decorated in underglaze blue with a column of four *ju* or *kotobuki* characters [longevity], circumferential lines around the rim and foot, the Chinese style characters *dai min* to the base

8.2cm. high

£3,000-4,000

\$5,100-6,700

€3,700-4,900

The character *ju* or *kotobuki* has multiple auspicious meanings such as 'longevity', 'felicitations', 'congratulations' and 'best wishes' and has been popular as a motif on porcelain. The design with vertical columns of repeated auspicious characters are seen in some shoki Imari works. For other such examples, see:

Ohashi Koji, *Koimari no monyo: shoki Hizen jiki o chushin ni* [Designs of Koimari: mainly from Hizen ware], (Tokyo, 1994), p.291

The Kyushu Ceramic Museum, *Shibata korekushon somokuroku* [Complete Catalogue of Shibata Collection], (Kyushu, 2003), p.9, no.10 and p.11, no.28

Ogi Ichiro and Murakami Nobuyuki, *Imari Tanjo to tenkai: Sosei kara sono hatten no ato o miru* (Tokyo, 1998), p. 56-57, pl. 69

John Ayers, Oliver Impey, et al., *Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750*, (London, 1990), p.87, no.21

Oliver Impey, *The Early Porcelain Kilns of Japan: Arita in the First Half of the Seventeenth Century*, (Oxford, 1996), p.30 (the Ashmolean Museum collection)

Yamashita Sakuro, *Shoki no Imari*, (Tokyo, 1971), no. 110



(base)

徳川将軍家へ献上の鍋島焼

大橋 康二（佐賀県立九州陶磁文化館特別学芸顧問）

日本の陶磁器生産の歴史の中で、最も官窯に近い性格を持っていたのは佐賀・鍋島藩が設置した「鍋島藩窯」で焼かれた鍋島焼である。この鍋島焼の成立原因は、佐賀藩が経費をすべて負担し、江戸時代・日本の最高権力者であった徳川将軍家が必要とする食器を献上するためであった。その経緯をみると、佐賀初代藩主鍋島勝茂は、1600年の関ヶ原の戦いの時、反徳川方に属した。この戦いで徳川方に敗れ、ふつうならば徳川家康によって取り潰されるところを、特別に許された。そのため、以後も徳川家康との関係修復に苦慮する。対応策の一つとして将軍家に対する献上品にも特別に気を遣うのである。

勝茂は日本で珍重されていた中国の北絹や陶磁器を買い、将軍家への献上をはじめた。将軍の食器は主に景德鎮磁器であった証拠が、将軍の居城・江戸城の発掘調査で発見された。江戸城が1657年の大火で焼失。陶磁器が焼けて石垣の裏に大量に廃棄された。その中に17世紀前半中心の多量の景德鎮磁器が出土した。ところが、中国における明・清王朝交替の内乱で1644年以降、日本にも中国磁器はほとんど輸入されなくなる。その代わりに、肥前の有田磁器が1640～50年代に多くなる。

最高権力者である将軍家に献上する磁器の開発が鍋島勝茂にとって重要な課題となった。それを有田の藩窯で推進した。その出来上がったものを1651年、江戸城で3代将軍家光の内覧に入れた記録がある。実際に、この1650年代に作られ始めたとみられる草創期の鍋島が、前述の江戸城の1657年大火で廃棄された磁器の中にも少量含まれていたことで、1657年以前に鍋島焼が江戸城に入ったことを裏付けるとともに、その内容も明らかになった。

江戸時代に幕藩体制を維持するのに重要な制度として参勤交代があり、大名は妻子と一緒に江戸居住が義務付けられ、大名だけが1年おきに国元へ帰ることを許された。加えて「例年献上」があり、諸大名が石高に応じ国元の産物などを将軍家へ献上する。記録をみると、300諸侯のうち、焼物を含められた大名は8家と少ない。

この陶磁器の「例年献上」の中でも、とりわけ鍋島藩の磁器の食器が重要である。鍋島焼の「例年献上」の内容は、将軍に口径約30cmの鉢2枚、口径約21cmの大皿20枚、口径約15cmの中皿20枚、口径約10cmの小皿20枚と猪口20個の5品82個であり、将軍後継の大納言にも同数献上した。将軍家2人だけならば164個であったが、その「御残り」という考え方で幕府要職の35～41人位に3品ずつ位

を贈答する数量を合計すると約2千個に及ぶ。これが「例年献上」制度の中で鍋島藩に課せられた義務であった。この将軍家献上と、「残り物」として幕閣へ贈答するもの、さらに「都合物」と呼び鍋島藩が必要とする相手に献上・贈答するものをどのように違いを付けたかについても一部が明らかになった。最重要の将軍家への例年献上品の特徴としては、1774年10代将軍家治が好みの12通りの注文を行った記録により、牡丹唐草文の裏文様を描いた皿類であった（LOT48,49）。しかし、これも1774年以前ではサイズが違っていると異なる牡丹唐草文の表現である。少なくとも、数量の多い七宝結び（繫ぎ）の裏文様をもつ鍋島焼は将軍家献上品ではないといえる。

鍋島焼は将軍の食器のため、将軍の動静の影響を受けやすかった。1659年、オランダ東インド会社による有田磁器のヨーロッパまでの輸出が本格化すると、鍋島の技術やデザインの秘密保持のため、有田民窯から切り離して、伊万里市大川内山に藩窯を移転した。そこでLOT48,49のような「初期鍋島」が作られた。その鍋島が1690年代に最盛期を迎えたのは5代将軍綱吉による。将軍からより優れたものを求められ、1693年2代藩主光茂が大川内藩窯に対して、有田民窯の優秀な陶工を集めてでも鍋島焼の高品質化を命じ、その結果、鍋島焼はより完璧で優れた意匠のものが作られることになる。これを「盛期鍋島」と呼び、一般に高い評価を受けている（LOT43,47）。

しかし、この「盛期鍋島」も1720年代には終わる。その理由は、8代将軍吉宗が幕府財政立て直しのために徹底した倭約令を出し、鍋島藩に対しても、1726年、華美な色鍋島を止めるように命じたからである。その結果、3色の色絵を施した鍋島は一気に消え、染付中心の鍋島が続くことになる（LOT44,45）。次いで、前述のように10代将軍家治から1774年に好みの意匠12通りの注文があり、幕末までの「後期鍋島」が作られていく。

このように、鍋島焼は江戸時代、日本の最高権力者の食器を特別に作ることを、磁器の生産地有田を有する佐賀・鍋島藩が負ったことによって生まれた焼物である。鍋島藩は藩の存亡をかけ、採算度外視で、将軍の食器にふさわしい、民間にはみられない完璧で優れた意匠の食器を製作した。そして、「例年献上」制度の中の重要な献上品として、凡そ200年にわたり、鍋島藩が経費を負担して献上し続けた焼物であった。

Nabeshima Ware as Gifts for the Tokugawa Shogun

Ohashi Koji, Director *emeritus*, Kyushu Ceramic Museum

In the history of Japanese ceramics, the closest to Chinese Imperial ware produced by an imperially run kiln for the court (*kanyo*) would be Nabeshima ware. The ware was produced at the kiln directly operated by the Nabeshima clan, rulers of the Saga Domain during the Edo period (1615–1868). Nabeshima ware was made primarily as gifts for the Tokugawa Shogun, the ultimate ruler in Japan during Edo period. These gifts have their roots in the Battle of Sekigahara (1600) where Nabeshima Katsushige (1580–1657), later the first daimyo of Saga, sided against the Tokugawa faction and lost. Contrary to usual practice, he was forgiven by Tokugawa Ieyasu (1553–1616), the victor of the battle. Katsushige made considerable effort to build a strong relationship with Ieyasu and sent many gifts to the Shogun and his household.

Katsushige sourced silk and porcelains from China, both highly valued in Japan at that time, and offered them to the Shogun's household. The recent excavation of Edo Castle, the residence of the Shogun, revealed that the main tableware used by the Shogun was in fact porcelain from the Jingdezhen kilns mainly dating to the early 17th century. The Great Meireki Fire of 1657 destroyed Edo Castle and many ceramics were discarded behind stonewalls when the residence was rebuilt. However, due to civil conflict in China, from 1644 for a number of decades only a small amount of Chinese ceramics were able to be imported into Japan. Instead, Arita ware from Hizen province was able to come to the forefront of the porcelain trade by the 1640s to 1650s.

Sourcing the ceramic gifts suitable for the supreme ruler was a serious issue and Katsushige pushed the Nabeshima clan's kiln in Arita to produce the highest quality porcelain. According to an extant record, Katsushige showed the products made at the kiln to the third Shogun Iemitsu at Edo Castle in 1651. In fact, a small amount of early Nabeshima ware was excavated amongst the discarded ceramics from the Great Fire of 1657. These discarded wares reveal the fact that Nabeshima ware was used in Edo Castle before 1657 and demonstrate which types of tableware were employed.

One of the central systems that shored up the Tokugawa Shogunate's centralised power in Edo was the *sankin-kotai* [alternate attendance] system under which daimyo were forced to travel to Edo and reside there with their wives and children to serve the Shogun. Only daimyo were allowed to return to their domains on alternate years, leaving their family in the city of Edo as virtual hostages. In addition, there was another regimented system of 'gift-giving' in which daimyo were required to present the Shogun with gifts such as local products every year. Extant records record that only eight of approximately 300 daimyo presented ceramics as gifts to the Shogun's household.

Tableware from the Nabeshima clan was the most significant ware among such presents. The Nabeshima clan presented the Shogun with five types of tableware, a total of 82 items: two *hachi* dishes (30cm. diam.), 20 *ozara* dishes (21cm. diam.), 20 *chuzara* dishes (15cm. diam.), 20 *kozara* dishes (10cm. diam.) and

20 *choko* [cups]. The same number of items was also presented to the Dainagon, the successor to the Shogun. In addition, around three types of tableware were also offered to each of 35 to 41 high officials in the Shogunate, adding up to around 2,000 items. This was part of the duty that was imposed on the Nabeshima clan under the gift-giving system. The difference between the items for the Shogun, and those for the high officials and leaders of other domains has been partially revealed through documents. According to the record, which records that the tenth Shogun Ieharu (1737–1786) requested twelve designs in 1774, the Nabeshima ware presented to the shogun had the reverse design of peony and *karakusa* (floral scroll) (lots 48 and 49). Before 1774, the peony and *karakusa* design varied depending on the size of the dishes. The common design of the cash motif was not used for the shogun household.

Primarily destined for tableware for use of the Shogun, Nabeshima ware was susceptible to his movements. In 1659, when Arita ware products were actively exported to Europe via the Dutch East India Company, the Nabeshima domain-run kiln moved from Arita to Okawachiyama in Imari. This was to separate the domain-run kiln from other local privately run kilns in Arita in order to protect the confidentiality of the technique and the designs of Nabeshima ware itself. Early works such as those in lots 48 and 49 were made in this kiln. In the 1690s, Nabeshima ware entered its peak at the time of the fifth Shogun Tsunayoshi (1646–1709). Having received the request for even-higher quality ware by the Shogun, Nabeshima Mitsushige (1632–1700), the second daimyo of Saga, ordered the domain-run kiln in Okawachiyama to push the quality to ever-higher levels and excellent craftsmen were brought over from private kilns in Arita. As a result, Nabeshima ware became the highest quality ceramics with supremely refined designs. Wares from this period are called *seiki* Nabeshima [peak Nabeshima ware] and are generally highly acclaimed (lots 43 and 47).

However, *seiki* Nabeshima came to an end in the 1720s on account of the financial reforms brought in by the eighth Shogun Yoshimune (1684–1751) who requested less extravagant gifts. In response to the Shogun's order not to make *iro* [polychrome] Nabeshima ware, products decorated with three colour enamels disappeared and those decorated with a limited single colour, blue, became the main product (lots 44 and 45). In 1774, as already discussed, the tenth Shogun Ieharu ordered 12 designs to his taste, and afterwards later Nabeshima ware were fired up until the end of Edo period.

The Nabeshima clan of Saga Domain, in which the ceramic production region Arita is located, produced special tableware for the supreme rulers of Japan, namely, Nabeshima ware. Staking the clan's life blood, absorbing the high cost of production and disregarding economic concerns for almost 200 years under the Tokugawa Shogunate's gift-giving system, the Nabeshima clan kept producing the tableware destined to be significant gifts with precise, detailed and superior designs executed with a virtuosity that cannot be found in other private kilns in Japan.

*42

A NABESHIMA TOKKURI [SAKE BOTTLE]

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

鍋島染付空木文徳利

江戸時代(17世紀後期-18世紀前期)

Of globular form with tall straight neck, decorated in underglaze blue with delicately painted *utsugi* (deutzia), fitted wood box

19.6cm. high

£25,000-30,000

\$43,000-51,000
€31,000-37,000

PROVENANCE:

Yamashita Sakuro (1908-1985) and Seki Kazuo

EXHIBITED:

Nabeshima Exhibition, *Iro Nabeshima: Nabeshima-han yoseki hakkutsu kinen*, Kyushu Ceramic Museum, 11 July - 1 August 1982

Nabeshima Exhibition, *Nabeshima ten: waza to miyabi no kiwami*, Arita Porcelain Park Zwinger Palace Art Gallery, 12 October 1995 - 19 April 1996

PUBLISHED:

Imaizumi Imaemon VIII and Yabe Yoshiaki ed., *Nabeshima ten: waza to miyabi no kiwami*, exhibition catalogue, (Saga, 1995), p. 86, no. 124

Imaizumi Motosuke, *Nabeshima*, vol. 21 of *Toji taikei* [A compendium of ceramics], (Tokyo, 1972), no. 98

Nagatake Takeshi and Yabe Yoshiaki et. al., *Iro Nabeshima: Nabeshima-han yoseki hakkutsu kinen*, (Fukuoka, 1982), p. 111

Hayashiya Seizo, ed., *Nabeshima*, vol. 10 of *Nihon no Toji* [Japanese ceramics], (Tokyo, 1988), p. 141, no. 307



(reverse)



*43

A NABESHIMA DISH

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

鍋島色絵藤袴文皿

江戸時代(17世紀後期-18世紀前期)

The shallow circular dish on a high foot, decorated in underglaze blue and coloured enamels with *fujibakama* [agrimony], the reverse with tasseled coin clusters, the ring foot with comb design

14.8 cm. diam.

£50,000-70,000

\$85,000-120,000

€62,000-86,000

For similar examples, see:

Tokyo National Museum, *Tokyo Kokuritsu Hakubutsukan zuhan mokuroku: Nihon toji hen* [Illustrated catalogues of Tokyo National Museum: Japanese ceramics], (Tokyo, 1966), p. 85, no. 345

Imaizumi Motosuke, *Nabeshima*, vol. 21 of *Toji taiei* [A compendium of ceramics], (Tokyo, 1972), p. 106, no. 49 (Okayama Prefectural Museum of Art)

Hayashiya Seizo, ed., *Nabeshima*, vol. 10 of *Nihon no Toji* [Japanese ceramics], (Tokyo, 1988), p. 118, no. 202

Nagatake Takeshi and Yabe Yoshiaki et. al., *Iro Nabeshima: Nabeshima-han yoseki hakkutsu kinen*, (Fukuoka, 1982), p. 78

Kanagawa Prefectural Museum of Cultural History, ed., *Tokubetsuten Nabeshima: Hanyo kara gendai made* [Special exhibition of Nabeshima: From the provincial public kiln to today] (Kanagawa, 1987), no. 132

City Art Museum of Saint Louis, *200 Years of Japanese Porcelain*, (USA, 1970), p. 129, no. 121

Nabeshima hanyo chosa iinkai ed., *Nabeshima hanyo no kenkyu*, (Kyoto, 1954), no.2

For another example in the Asian Art Museum of San Francisco from the Avery Brundage collection (Object ID: B64P15), go to

<http://searchcollection.asianart.org/view/objects/asitem/nid/7752>





*44

A NABESHIMA DISH

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

鍋島染付花籠文皿

江戸時代(17世紀後期-18世紀前期)

The shallow circular dish on a high foot, decorated in underglaze blue with a flower display of *mokusei* [fragrant olive] and *shukaido* [hardy begonia] in two small vases, each vase also filled with flowerheads, all in a bamboo basket on a ground of geometric design to the lower part, the reverse undecorated

15cm. diam.

£30,000-40,000

\$51,000-67,000

€37,000-49,000

A small number of extant pieces of this design are known and similarly their reverse are also undecorated, which is rather rare in Nabeshima ware. For similar examples see:

Nomura Taizo, *Hachi, sara: Nihon 8,000 nen no bi no utsuwa* [8,000 Years of Japanese Pottery], (Osaka, 1973), no. 338

Toguri Bijutsukan [Toguri Museum of Art], *Nihon toji meihin zuroku* [Japanese ceramics in the Toguri collection], (Tokyo, 1988), no. 342

Kudo Yoshiro, *Nabeshima*, (Tokyo, 2005), p. 156, no. 167

Seki Kazuo, *Nabeshima kozara: Ai Nabeshima kozara to sono shuhen*, (Osaka, 1995), p. 33, no. 89

Imaizumi Imaemon VIII and Yabe Yoshiaki ed., *Nabeshima ten: waza to miyabi no kiwami*, exhibition catalogue, (Saga, 1995), p.75, no. 81

For other examples with similar flower basket design but without the geometric ground, see:

Hayashiya Seizo, ed., *Nabeshima*, vol. 10 of *Nihon no Toji* [Japanese ceramics], (Tokyo, 1988), p. 118, no. 200 (Okayama Prefectural Museum of Art) and no. 201

Imaizumi Motosuke, *Iro Nabeshima to Matsugatani*, (Tokyo, 1969), no. 126 and 131



*45

A NABESHIMA DISH

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

鍋島染付鶏頭文皿

江戸時代(17世紀後期-18世紀前期)

The shallow circular dish with upturned edge on a high foot, decorated in underglaze blue with *keitou* [amaranth], the reverse with tasseled coin clusters, the ring foot with comb design

15.2cm. diam.

£20,000-30,000

\$34,000-51,000

€25,000-37,000



For similar examples with coloured enamels see:

Imaizumi Motosuke, *Nabeshima*, vol. 21 of *Nihon no yakimono* [Japanese ceramics], (Tokyo, 1975), no. 60 (Okayama Prefectural Museum of Art)

Hayashiya Seizo, ed., *Nabeshima*, vol. 10 of *Nihon no Toji* [Japanese ceramics], (Tokyo, 1988), p. 121, no. 209 (Okayama Prefectural Museum of Art)

Nagatake Takeshi and Yabe Yoshiaki et. al., *Iro Nabeshima: Nabeshima-han yoseki hakkutsu kinen*, (Fukuoka, 1982), p. 78 (Okayama Prefectural Museum of Art)

Nagatake Takeshi, *Iro-Nabeshima: Nihon jiki no seika, Hizen Nabeshima-han goyogama no meiki*, (Kyoto, 1975), (Okayama Prefectural Museum of Art)

Imaizumi Imaemon, Yabe Yoshiaki and Suzuta Yukio, *Les Cadeaux au Shogun: Porcelaine Precieuse des Seigneurs de Nabeshima*, (Paris, 1997), p. 191, no. 118

Kudo Yoshiro, *Nabeshima-ten: waga kuni yuiitu no kanyo Nabeshima, sono shutsugen kara shuen made*, (Saga, 1996), p.53, no.84.



*46

A NABESHIMA DISH

EDO PERIOD (LATE 17TH CENTURY)

鍋島染付椿文皿

江戸時代(17世紀後期)

The shallow circular dish with everted narrow rim on a high foot, decorated in underglaze blue with camellia, the reverse with tasseled coin clusters, the ring foot with comb design

20.2 cm.

£15,000-20,000

\$26,000-34,000
€19,000-25,000



PROVENANCE:

Hugh Moss

For similar examples see:

Imaizumi Motosuke, *Nabeshima*, vol. 21 of *Toji taikei* [A compendium of ceramics], (Tokyo, 1972), p. 109, no. 61

Hayashiya Seizo, ed., *Nabeshima*, vol. 10 of *Nihon no Toji* [Japanese ceramics], (Tokyo, 1988), p. 116, no. 193

Nomura Taizo, *Hachi, sara, nihon 8,000 nen no bi no utsuwa* [8,000 Years of Japanese Pottery], (Osaka, 1973), no. 336

Asahi Shinbunsha ed., *Iro Nabeshima* [Polychrome Nabeshima], (Tokyo, 1965), no. 51

Nagatake Takeshi, *Iro-Nabeshima: Nihon jiki no seika, Hizen Nabeshima-han goyogama no meiki*, (Kyoto, 1975), (Arita Ceramic Art Museum)

Nagatake Takeshi and Yabe Yoshiaki et. al., *Iro Nabeshima: Nabeshima-han yoseki hakkutsu kinen*, (Fukuoka, 1982), p. 38 (Arita Ceramic Art Museum)

Kanagawa Prefectural Museum of Cultural History, ed., *Tokubetsuten Nabeshima: Hanyo kara gendai made* [Special exhibition of Nabeshima: From the provincial public kiln to today] (Kanagawa, 1987), no. 111

Imaizumi Imaemon VIII and Yabe Yoshiaki ed., *Nabeshima ten: waza to miyabi no kiwami*, exhibition catalogue, (Saga, 1995), p.45, no. 31



***47**

A NABESHIMA DISH

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

鍋島染付七宝文皿

江戸時代(17世紀後期-18世紀前期)

The shallow circular dish on a high foot, decorated in underglaze blue with *shippo* and interlocking key fret design, the reverse with tasseled coin clusters, the ring foot with comb design

14.7cm. diam.

£15,000-20,000

\$26,000-34,000

€19,000-25,000

PROVENANCE:

Shimojo Art Co. Ltd., Tokyo

For a similar example see:

Seki Kazuo, *Nabeshima kozara: Ai Nabeshima kozara to sono shuhen*, (Osaka, 1995), p.20, no.44 and p. 67, no.31





***48**

A CELADON NABESHIMA DISH

EDO PERIOD (LATE 17TH CENTURY)

鍋島染付青磁梅文皿

江戸時代(17世紀後期)

The elliptical flower-shaped dish on a high oval foot, decorated in celadon glaze and underglaze blue with plum blossom, the reverse with peony and *karakusa*, the foot with overlapping stylised leaves

16.1 cm. wide

£10,000-15,000

\$17,000-23,000

€12,000-20,000

Sherds with the same foot-rim pattern were excavated at the Nabeshima kiln site, see:

Nabeshima hanyo kenkyu-kai, Higashinakagawa Tadami, Ohashi Koji et. al., *Nabeshima Hanyo*, (Saga, 2002), p.159 and 169, no. 707 and 774.





***49**

A RARE IRREGULAR-SHAPED NABESHIMA DISH

EDO PERIOD (LATE 17TH CENTURY)

鍋島染付菊唐草文変形皿

江戸時代(17世紀後期)

The irregular lozenge-shaped dish on a high square foot, decorated in underglaze blue with bands of scrolling foliage and chrysanthemums, the reverse with flowers and *karakusa*, the foot with stylised wave design

18 cm. wide

£6,000-8,000

\$11,000-13,000
€7,400-9,800



Although no other dish of this form is known, the similar underside and foot patterns can be seen on an early period foliate shaped dish, see:

Seki Kazuo, *Shoki Nabeshima*, (Osaka, 1996), p. 16, no. 31

Imaizumi Imaemon VIII and Yabe Yoshiaki ed., *Nabeshima ten: waza to miyabi no kiwami*, exhibition catalogue, (Saga, 1995), p.77, no. 105 and p. 93 (Imaemon Museum of Ceramic Antiques collection)

<http://www.imaemon.co.jp/museum/gallery/nabeshima/nabeshima01.html>

For other related undersides see:

Nabeshima hanyo kenkyu-kai, Higashinakagawa Tadami, Ohashi Koji et. al., *Nabeshima Hanyo*, (Saga, 2002), p. 165, no. 747; p. 166, no. 752, p. 169, no.767 and p.171, no.788.

有田の初期色絵(古九谷様式) 大皿

大橋 康二 (佐賀県立九州陶磁文化館特別学芸顧問)

日本の色絵磁器は中国の技術を導入し、1647年頃に佐賀県有田で始まった。1660年代にかけての初期の色絵は従来から古九谷様式とも呼ばれている。この主要な窯と考えられてきた有田町山辺田窯の隣接地の発掘調査を2013年に実施した結果、500点以上の大皿・中皿などの色絵の破片が出土した。¹ ここで1640年代から1650年代の染付磁器とともに多くの色絵片が出土し、色絵製作地と推定された。そして1647～1650年頃と1650年代の2つの時期に比定できる色絵の実態が明らかになった。つまり、1647年～1650年頃の色絵の始まりの時期には景德鎮の技術を導入し、染付を施したシャープな作りの素地を用いた優れた色絵が作られた。それが1650年代に入ると1650年代前半とみられる色絵は基本的に染付圏線や文様の入らない粗放な白磁素地を用い、焼成状態も悪いものが多く、この素地の汚さを隠すかのように濃い色絵具で器面を塗り埋めた青手様式が始まる。それと同様に、粗放な白磁素地に濃い色絵具で文様を施した五彩手の大皿・中皿が山辺田遺跡で出土している。青手様式は黒線を使って文様を描いた上に、赤以外の緑・黄・紫・青で塗り埋めたものである。この1650年代前半頃の色絵大皿は、海外でもインドネシアで発見されることが早くから紹介され、ジャカルタ国立博物館所蔵品²がある。さらに西ジャワのバンテン王宮遺跡出土品にこの時期の五彩手の大皿³が発見され、考古学的にも当時の輸出が裏付けられた。

本作品は、赤を使っていることが特徴である。赤の圏線で内側の側面を区画し、見込には松や草を赤・緑・紫・青・黒線で描く。側面には牡丹花を赤で表し、唐草を緑・黄・黒線で描く。このような赤の使い方と紫も用いた色絵は山辺田遺跡の終末期の廃棄土壌から出土した中皿にみられる。裏面の牡丹唐草文も山辺田遺跡出土の1650年代の菊文大皿(五彩手だが赤は使っていない)にみられる。この類例は石川県立美術館所蔵品⁴があり、出土例は前述のバンテン王宮遺跡出土品や東京八丈島宇津木遺跡の色絵大皿⁵がある。宇津木遺跡の大皿は色絵具がすべて剥落し痕跡のみであり、内面

に赤が使われているか否かは明らかでない。しかしこの宇津木遺跡は豊臣秀吉の五大老の一人備前岡山城主宇喜多秀家が、1600年関ヶ原の戦いに敗れ、徳川家康により八丈島に流罪となった。彼は1655年にここでなくなるが、彼の存命中は親類であった加賀藩前田家が仕送りしたために中国磁器と共に優れた初期伊万里が出土し、死去に近いものとしてこの色絵大皿が出土した。この事からこの色絵大皿の下限年代が1655年と推定できる。

見事な松図を表したこの大皿は、有田の山辺田窯で青手様式大皿などと共に作られた作品であり、さらに製作年代も1650年代と言える貴重な伝世資料である。

注1 大橋康二・村上伸之『山辺田遺跡発掘調査概要報告書』2014年3月、『日本の色絵磁器技術始まりの美術史的・考古学的研究』調査団、大橋康二「肥前の色絵磁器の始まり」『江戸前期における日本磁器の始まりと色絵の始まり』2015、近世陶磁研究会

注2 佐賀県立九州陶磁文化館『海を渡った肥前のやきもの展』1990の図1など。

注3 大橋康二・坂井隆「インドネシア・バンテン遺跡出土の陶磁器」『国立歴史民俗博物館研究報告第82集』1999の図版7-8

注4 佐賀県立九州陶磁文化館・石川県立美術館『伊万里・古九谷名品展』1987の図78

注5 国学院大学『東京都八丈町鳥打遺跡・宇津木遺跡調査報告書』1994の第54図

* 本作品は今泉元佑『初期有田と古九谷』1974に所載(図76)されたものとみられる。当時、イギリスにあったことが記される。

A Large Early Overglaze Polychrome Enamelled Dish Made in Arita in Kokutani Style

Ohashi Koji, Director *emeritus*, Kyushu Ceramic Museum

This large dish depicts a powerful design of pine tree and grasses. The dish was fired at the Yanbeta kiln in Arita where other large *aode* [green] style dishes were also produced. Not only its superb design, but also from an academic perspective it is a rare example that can be dated specifically to the 1650s.

The earliest Japanese porcelain decorated with polychrome overglaze enamels were produced in Arita, present-day Saga prefecture. Overglaze enamel designs on porcelain began around 1647 after adopting the technique from China. Early overglaze enamel porcelain produced up to 1660s are known as Kokutani [old Kutani] style. In 2013, the excavation of the Yanbeta kiln site in Arita unearthed more than 500 sherds of overglaze enamel decorated dishes in both large and medium sizes.¹ It can therefore be reasoned that early overglaze enamel ware was produced in the Yanbeta kiln as so many large sherds dating from 1640s to 1650s and decorated with polychrome overglaze enamel and/or underglaze cobalt blue were excavated from this site.

The Yanbeta excavation also revealed distinctive characteristics of overglaze enamel decorated wares dating from 1647–1650s as opposed to those that date to or after the 1650s. From around 1647 to 1650, the beginning of the polychrome overglaze decoration techniques, the quality of the work was high and produced using the techniques based on those found at the Jingdezhen kilns, Jiangxi Province, China. The sharp porcelain bodies were decorated with underglaze cobalt blue designs. However, slightly later works dating from the early 1650s used, in general, coarser white porcelain bodies, many were immaturely fired and lacked decoration or bowstring lines in underglaze cobalt blue. Instead, The *aode* style emerged, in which the porcelain body was decorated with black overglaze enamel outlines and the surface entirely covered with vibrant overglaze enamel colourants in green, yellow, aubergine and blue. Among the ceramics excavated from the Yanbeta kiln site, sherds decorated in *gosaide* [five colours] style were also present. These sherds were made from coarser white porcelain and were decorated in strong overglaze polychrome enamels. This type of early overglaze enamel on large dishes dating to the 1650s is known in Indonesia with examples housed in the National Museum of Indonesia's collections.² Sherds from a large *gosaide* dish dating to the same period was also excavated from the Royal Palace of Banten Sultanate in west Java³ confirming that Japanese early overglaze enamel porcelains were exported overseas at that period.

The distinctive feature of the work offered in this sale (lot 50) is the use of the colour red in the decorative scheme. The red colour appears in the bowstring lines of the iron-red border the band around the rim that depicts a floral peony scroll with red flowers supported by a floral scroll in green and yellow enamels with black lining. The double bowstring red lines encircle the

central medallion with its design of pine and grasses painted in green, aubergine, blue and red articulated with black outlining. The use of red in such way as well as the inclusion of aubergine overglaze enamel was found in mid-sized dishes excavated from the later period of the Yanbeta kiln. A similar reverse design of a peony floral scroll is seen on a large dish decorated with chrysanthemums dating to the 1650s also excavated from the Yanbeta kiln (this dish is in the *gosaide* style but does not make use of the colour red). Other known examples are in the Ishikawa Prefectural Museum of Art⁴, and excavated from the Banten Sultanate Palace discussed above and at the Utsuki site in Hachijojima Island, Tokyo⁵. Utsuki is the island where the Bizen daimyo Ukita Hideie (1573–1655), one of the council of five elders appointed by Toyotomi Hideyoshi, was exiled after having sided against Tokugawa Ieyasu in the Battle of Sekigahara in 1600. Until his death in 1655, his relative from the Maeda clan of Kaga domain supported Hideie and sent him supplies and goods including Chinese porcelains and quality shoki Imari porcelain ware, which have since been excavated. The large enamelled dish discussed above was discovered from a level that dates to the period around Hideie's death. This suggests that the dish offered here was made by 1655 at the latest.

1. Ohashi Koji and Murakami Nobuyuki, *Yanbeta iseki hakkutsu chosa gaiyo hokokusho* [Research briefing report on excavations at the Yanbeta kiln site], (Saga, March 2014); Ohashi Koji, 'Hizen no iroe jiki no hajimari' [Beginning of enamelled porcelain in Hizen] in Kinsei toji kenkyukai, *Edo zenki ni okeru nihon jiki no hajimari to iroe no hajimari* [The beginning of Japanese porcelains and enamelled ware in the early Edo period], (Saga, 2015).
2. Kyushu Ceramic Museum ed., *Umi o watatta Hizen no yakimono ten* [Hizen wares abroad: The 10th anniversary special exhibition], (Saga, 1990), fig. 1.
3. Ohashi Koji and Sakai Takashi, 'Ceramics from the Site of Banten in Indonesia' in Bulletin of the National Museum of Japanese History, vol. 82, March 1999, fig. 7–8.
4. Kyushu Ceramic Museum and Ishikawa Prefectural Museum of Art, *Imari and Kokutani meihin ten* [Exhibition of Imari and old Kutani masterpieces], (Kanazawa, 1987), fig. 78.
5. Kokugakuin University, *Tokyo-to Hachijo-mura Toriuchi iseki, Utsuki iseki chosa hokokusho* [Research briefing report on excavations at Toriuchi and Utsuki, Hachijomachi, Tokyo], 1994, fig. 54.

This lot was published in Imaizumi Motosuke's book, *Shoki Arita to Kokutani* [Early Arita and old Kutani], (Tokyo, 1974), no.76, in which he mentioned that this dish was in England.

*50

AN IMPORTANT KOKUTANI DISH

YANBETA KILN, EDO PERIOD (MID-17TH CENTURY)

古九谷色絵松唐花文大鉢

山辺田窯 江戸時代(17世紀中期)

The shallow circular dish on a short foot, decorated in iron-red, blue, green, yellow, aubergine and black enamels with a pine tree overhanging grasses encircled by a broad band of flowers and scrolling foliage in red borders, the reverse decorated with flowers and scrolling foliage, a square *Fuku* mark inside the footring

36.3cm. diam.

£300,000-400,000

\$510,000-670,000
€370,000-490,000

In the 1630s, the Saga domain restructured the Arita area kilns in Kyushu. Domain officials were concerned with deforestation but also keen to reap profits from this new industry. Arita had come to the fore as a substitute production centre when the famed kilns in Jingdezhen, China, were unable to export ceramics abroad. Thirteen kilns were permitted to operate in the narrow valley containing the town of Arita, an area called the *uchiyama* (the area within, or the sanctioned inner kilns). Many of the potters were Korean and Chinese. Some of those kilns were soon shut down because they were still firing stoneware. The inner kilns produced small, elegant porcelains of the sort long favoured in Western collections.

Standing apart and operating independently were the more entrepreneurial, but unprotected outer kilns (*sotoyama*), such as Yanbeta, where the dish offered here was produced. Yanbeta represents the creative fringe, where potters and painters felt free to try out innovative and striking designs. Even though they were not protected by the domain officials, Yanbeta and other kilns on the periphery of Arita pursued markets throughout Japan and occasionally in Southeast Asia. These *sotoyama* porcelains, especially in the Kokutani style, created bold and sensuous designs, each distinctively unique, as in this example.

Ohashi Koji, Director *emeritus* of Kyushu Ceramic Museum, Arita, dates this dish to the first half of the 1650s and says that it is from the Yanbeta kiln site. It has not been bisque fired, which is typical of that period. The Yanbeta kiln area is now a National Historic Site, with the remains of nine climbing kilns. Large dishes with rich colour tones in aubergine, deep green, yellow, red and blue enamels are characteristic of this site and are now known as Kokutani, to distinguish these porcelains from later wares fired in Kutani, located in the Kaga region of Ishikawa Prefecture. Kokutani is a rather coarse porcelain but often looks very white because of the use of a white slip. It has been suggested that Chinese potters from Fujian Province travelled to Japan in the 1650s and served as advisers at the Yanbeta kiln.

A link with China, intended to capture the new taste for Chinese works, is the "Good Luck" symbol that appears on the bases of many Japanese porcelains in imitation of inscriptions found on Chinese trade ceramics. One of the most common symbols is *fuku* (luck), rendered in black lines, as in the present example. The widespread use of this and related characters on Japanese porcelains ended for the most part in the early eighteenth century.

PROVENANCE:

Sotheby's London, 10th May, 1972

Hugh Moss

PUBLISHED:

Imaizumi Motosuke, *Shoki arita to kokutani*, (Tokyo, 1974), no.76

DISH FETCHES £4,000 £40,000 Japanese sale

At Sotheby's yesterday a rare 17th-century Ko-Kutani dish, from the Kutani province, Japan, was sold to H. M. Moss for £4,000. Another similarly rare 17th-century Ko-Kutani dish was sold to the London Gallery, Tokyo, for £3,600.

The total for the sale, which included Japanese porcelain, lacquer wares and decorative works of art, was £40,445.

(press report 1972)







***51**

A SMALL KUTANI DISH

EDO PERIOD (MID-LATE 17TH CENTURY)

古九谷色絵撫子文小皿

江戸時代(17世紀中後期)

The shallow dish with waved rim on a short foot, decorated in iron-red, blue, green, yellow, aubergine and black enamels with a roundel enclosing *nadeshiko* [wild pinks] and grasses

15.2cm. diam.

£700-1,000

\$1,200-1,700
€860-1,200

This dish is possibly an example from the 1660s, during the transition period from koKutani to Kakiemon. Although both have distinctively different features due to the different audiences: koKutani for domestic daimyo, Kakiemon for export to the European courts, this transition type has both characteristics such as Kutani's rich coloured enamels of green, blue and yellow, but is more closely related to Kakiemon.

***52**

A HIRADO TOKKURI [SAKE BOTTLE]

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

平戸染付山水文徳利

江戸時代(17世紀後期-18世紀前期)

Of octagonal form with slightly tapering sides, flat shoulder and short cylindrical neck, decorated in underglaze blue with a sketchy landscape depicting mountains, pavilions and boats on water

14.5 cm. high

£8,000-10,000

\$14,000-17,000
€9,900-12,000

For similar examples see:

Soame Jenyns, *Japanese Porcelain* (London, 1965), pl. no. 110A (Victoria and Albert Museum)

Louis Lawrence, *Hirado: Prince of Porcelains (Encyclopaedia of Japanese Art Series)*, (Chicago, 1997), pl. 10

Barbara Brennan Ford and Oliver Impey, *Japanese Art from the Gerry Collection in The Metropolitan Museum of Art*, (New York, 1989), p. 119, no. 99

W. B. Honey, *the Ceramic Art of China and Other Countries of the Far East*, (London, 1945), pl. 188A

Similar bottles sold in Christie's London on July 23, 1968, lot 16 and on April 25, 1978, lot 62.





***53**

A SMALL HIRADO TOKKURI [SAKE BOTTLE]

MEIJI PERIOD (LATE 19TH CENTURY)

平戸染付唐子文德利

明治時代(19世紀後期)

Of globular form with a short everted neck on a short foot, decorated in underglaze blue with a Chinese Tang dynasty style depiction of late spring, in which three *karako* [Chinese children] chase butterflies in a field

13cm. high

£800-1,000

\$1,400-1,700
€990-1,200



***54**

A KYOTO WARE DISH

SIGNED *KACHUTEI DOHACHI SEI* [TAKAHASHI DOHACHI IV (1845-1897)]
AND *TESSAI GAISHI* [TOMIOKA TESSAI (1836-1924)]

京焼染付小皿「鶏鳴起床」

銘 華中亭道八製 [四代高橋道八 (1845-1897)] /
鐵齋外史 [富岡鉄齋 (1836-1924)]

The shallow circular dish on a short foot, decorated in underglaze blue with an inscription *Keimei kisho* [wake up when the cockerels sing], generally means 'wake up very early in the morning and work hard', and signature *Tessaï gaishi*, another signature by Dohachi to the base

11cm. diam.

£2,000-3,000

\$3,400-5,100
€2,500-3,700

The Takahashi Dohachi was one of the famous potter families in Kyoto. Since Takahashi Dohachi I (1740-1804) in the late Edo period, the family has made ceramic works. Takahashi Dohachi IV was particularly skilled at blue and white *seika* ware, white porcelain and sculptures. His fine porcelain works went into the collections of important families in Japan and also internationally, and he won a number of prizes for his works. For more about the artist, see:

Kato Tokuro, *Genshoku Toji Daijiten* [Encyclopaedia of Japanese Ceramics], (Kyoto, 1972), p. 685-686.

Tomioka Tessai was one of the most important artists of modern Japan as well as an influential scholar of Chinese classics. He lived in Kyoto and was well-schooled in Japanese and Chinese religion and literature. Even in his paintings, he incorporated inscriptions aimed at the enlightenment and education of people, and his painting and calligraphy are considered to be direct expressions of his vision and character. Tessai's works are characterised by his free and individualistic handling of the brush that imparts his work with the vitality evident in this lot.

***55**

A NABESHIMA DISH

EDO-MEIJI PERIOD (19TH CENTURY)

鍋島色絵桃文皿

江戸-明治時代(19世紀)

The shallow circular dish on a high foot, decorated in underglaze blue and coloured enamels with peach sprays on a ground of peach blossom, the reverse with tasseled coin clusters motif, the ring foot with comb design, with woodbox

21.7cm. diam.

£1,500-1,800

\$2,600-3,000

€1,900-2,200



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If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the

amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder.

We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the **hammer price** (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

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

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

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

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

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

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

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

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

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any amounts due under section D3 above; and
 - any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the seventh day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within seven days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

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

2 STORAGE

(a) If you have not collected the **lot** within seven days from the date of the auction, we or our appointed agents can:

- charge you storage fees while the **lot** is still at our saleroom; or
- remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) **Lots containing material that originates from Burma (Myanmar)**

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

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

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

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are

not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR

who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON

WWW.CHRISTIES.COM

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

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a ‘controlled export’ for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

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

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

λ

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

•

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

~

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

Φ

Lot which may not be able to be shipped to the US. See Section H2(h) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol ◦◆. 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 based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. 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.

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

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

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

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 (eg. “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 (eg. “a vase in Ming style”)
- (c) A reference to a “mark and of the period” means that, in our opinion, the piece is of the period of the mark (eg. “Kangxi six-character mark and of the period”).
- (d) A reference to a mark without reference to “and of the period” means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (eg. “Kangxi six-character mark”).
- (e) Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

EXPLANATION OF CATALOGUING PRACTICE

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

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

1. OGATA KORIN*

In our qualified opinion a work by the artist.

2. Attributed to OGATA KORIN*

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

3. Circle of OGATA KORIN*

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

4. School of OGATA KORIN*

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

5. Manner of OGATA KORIN*

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

6. After OGATA KORIN*

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

7. 'signed'

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

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

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

9. 'dated'

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

10. 'bears date'

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

11. 'seal'

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

12. 'bears seal'

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

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:

241 Acton Lane, Park Royal,
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com.

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services

(CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

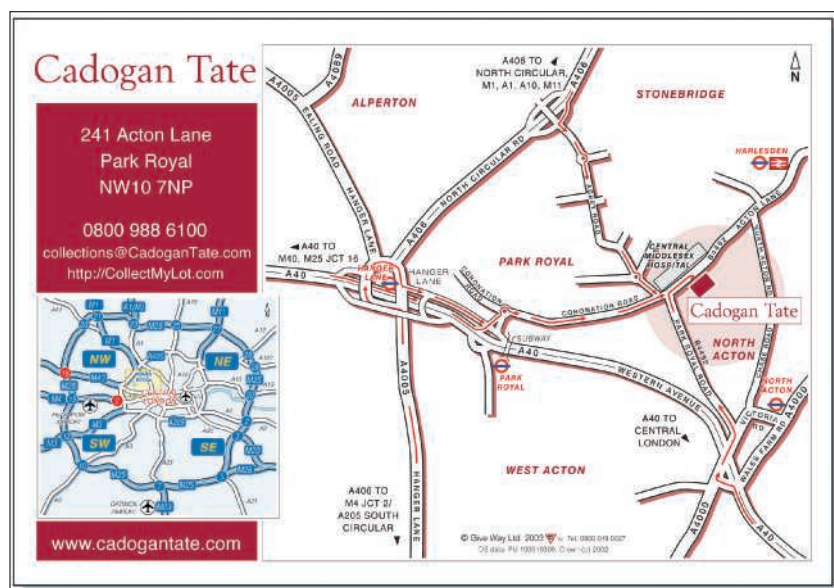
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- b) VAT which will be applied at the current rate



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