

*For Immediate Release*

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***A CELEBRATION OF CHINESE AND JAPANESE ART AT  
CHRISTIE'S IN NOVEMBER***

*Chinese Ceramics and Works of Art, including Export Art*

*11 November 2003*

*Japanese Art and Design including Lacquer and Works of Art from the Mike and Hiroko  
Dean Collection*

*12 November 2003*

*London – Christie's London will celebrate Asian Art in London Week (6-14 November) with two superb sales; Chinese Ceramics and Works of Art, including Export Art on 11 November 2003 and Japanese Art and Design including Lacquer and Works of Art from the Mike and Hiroko Dean Collection on 12 November, alongside auctions at Christie's South Kensington, Amsterdam and Paris.*

*Chinese Ceramics and Works of Art, including Export Art*

*11 November 2003*

*This sale is led by an exquisite shuiyu (jade cup) that reflects the Qianlong Emperor's fascination with Mughal jades (estimate: £150,000-£200,000). The emperor composed poems about pieces in his collection, some being inscribed onto the objects themselves. Records show that the current cup's imperial inscription was composed in the 48th year of his reign (AD 1783). 64 imperial poems are recorded for Mughal jades in Qianlong's collection. Until this cup surfaced in a European private collection, only 26 of the inscribed objects had been located.*

*Like a small number of famous vessels in museum collections, the cup is of shell or gourd shape, spiralling at one end to terminate in an animal head. Usually this is a ram or an ibex head, significantly, however, the current vessel has an elegantly arched goose's head. The Emperor's inscription refers to Wang Xizhi (AD 303-361), the calligrapher he admired most, whose graceful brush strokes were said to have been inspired by watching the fluid movements of geese's necks. The*

*Emperor's admiration was so great he installed a piece of Wang Xizhi's calligraphy, with one each by his son and by his nephew, in a special hall in the palace, the Hall of the Three Rarities, which he used it as his personal study.*

*Also included in this sale are three other exquisite white Mughal or Mughal-style jades from the Qianlong period – a Mughal-style shallow white jade dish (estimate: £30,000–40,000), a Mughal white jade foliate bowl (estimate: £200,000–300,000), and a Mughal-style white jade snuff bottle (estimate: £15,000–20,000). Among the other hardstones is a very rare rock crystal 'canteen'-form snuff bottle mounted like an intro with a fine silver chain and quartz beads (estimate: £20,000–30,000), and a large imperial jade carving of a buffalo, carved in the 17<sup>th</sup> century or earlier, but bearing an imperial inscription from the Qianlong reign including a cyclical date corresponding to AD 1746 (estimate: 10,000–15,000).*

*Two of the most visually striking lots in the sale are two extremely rare and very large double-gourd vases decorated with a famille rose design of mille fleurs from the Qianlong period (estimates: £30,000–50,000 and £20,000–30,000). The design is known in Chinese as wanhuajin or myriad flower brocade, and on these vases it has been painted with extraordinary skill. These two vases were formerly in the famous Fonthill Collection amassed by Alfred Morrison (1821–97), and a third vase from the same collection, which is almost certainly a pair to one of the current vases, is in the Walters Gallery of Art, Baltimore.*

*The vases are the culmination of centuries of imperial interest in gardens and flowers. From very early times the Chinese Emperors created parks and gardens; one of the most famous of the early gardens was that belonging to the Han Dynasty Emperor Wudi, in which (from about 104 BC) he attempted to recreate the Daoist Paradise, a theme taken up by the emperors of succeeding dynasties. Painted in natural colors, so that each species may be recognised at a glance by one familiar with the garden flora of China, the flowers depicted on the vases include peonies of several kinds, lotus, chrysanthemum, magnolia, roses, hibiscus (both pink and yellow), orchids, iris, lilies (scarlet and white), asters, hydrangea, wisteria, dielytra, pomegranate, begonia, narcissus, convolvulus, syringa (white and lilac), Pyrus japonica (hai t'ang) and double peach, Olea fragrans and cockscomb,*

*Notable lots also include a charming and very rare pair of naturally modelled porcelain recumbent Seika deer, formerly in the collection of the Hon. Mrs. Nellie Ionides, 18th century, (estimate: £20,000–30,000) and a magnificent famille rose goose tureen and cover bearing the arms of Corral, an eminent Spanish family (estimate: £80,000–120,000). The tureen, dating to the period AD c.1760–80, is from the collection of John David Drummond, 17<sup>th</sup> Earl of Perth (1907–2003), who was a financial advisor to the Chinese government in the first half of the 20<sup>th</sup> century. The export section of the sale also includes an extremely rare enamelled 'maritime' punch bowl decorated with a lively*

*continuous seascape depicting the British Fleet, dating to the period c. 1796–1800 (estimate £20,000–30,000).*

*Japanese Art and Design including Lacquer and Works of Art from the Mike and Hiroko Dean Collection*

*12 November 2003*

*This sale is led by a superb group of lacquer and other works of art, paintings and Samurai art from the Mike and Hiroko Dean Collection. After nearly forty years of dealing and collecting, Michael Dean is returning to painting. Having studied fine art, he moved to St Ives in the late 1950s. In his studio-gallery he exhibited works of well known artists such as Janet Leach, Terry Frost and Bob Crossley as well as widely showing his own paintings in solo and group exhibitions. Returning to London, he became influenced by Japanese arts and culture, and after seeing the film *Shichi-nin no Samurai [Seven Samurai]* he started purchasing the arts of feudal Japan. In 1972 he married Hiroko Tsuji, who has given him enormous support in research for books and numerous articles that he wrote over the course of the next thirty years, including the field of contemporary Japanese ceramics. In 1973 he hosted an evening of discussion between Hamada Shoji and Bernard and Janet Leach.*

*Mike and Hiroko Dean have made loans of over twenty-eight pieces from their collection of Bernard Leach and Hamada Shoji to the Fukuyama Museum of Art and other museums in Japan. In the early 1980s he compiled his first book 'Japanese Lacquer Art - An Exposition', illustrating his collection of lacquer, part of which is included in this sale. Highlights include two Suzuribako (box for writing utensils) from the Edo Period (late 17<sup>th</sup>-early 18<sup>th</sup> century), one decorated with a cockerel, hen and three chicks (estimate: £14,000–16,000) and the other depicting a ho-o bird perched on rocks amongst scrolling waves (estimate: £10,000–12,000).*

*Also featured is a Takimono-Dai (stand for a Tsubo, or Jar, for a paste of mixed incense) from the Edo Period (mid 17<sup>th</sup> century) (estimate: £25,000–30,000); a Kodai-Ji maki-e Kashiki (food container) with an elegant design of chrysanthemum and maple leaves from the Momoyama period (late 16<sup>th</sup> century) (estimate: £8,000–10,000); and a chabako (tea ceremony utensils box) from the late Muromachi-Momoyama period (late 16<sup>th</sup> century) (estimate: £7,000–8,000). Many of the lacquer utensils used by Toyotomi Hideyoshi and his wife Kodai-In are preserved in the Kodai-Ji temple, said to have been established in 1606 by Kodai-In as a mausoleum for her husband. The term, Kodai-Ji maki-e is used not only in relation to objects of Hideyoshi's household but also to other lacquers in the same style and techniques from this period, the later part of the 16<sup>th</sup> century.*

*Among the ceramics from their collection, there is a delightful Kutani dish, late 17<sup>th</sup> century from the well-known collection of Richard de la Mare, previously exhibited at the Oriental Ceramics Society Loan Exhibition in 1956 (estimate: £7,000–8,000) and a fine and elegant Shino Chawan, late 16<sup>th</sup>*

century (estimate: £20,000–30,000). Amongst the collection's fine group of swords and sword fittings, there is a wakizashi signed Ozaki Suketada and dated Kansei 8<sup>th</sup> year [1797].

Alongside the Mike and Hiroko Dean Collection, the sale also features Samurai art including an extremely fine armour (Nimai Okegawa Do Tosei Guzoku), the Do signed by Munesada and dated Keian 5<sup>th</sup> year (1652) (estimate: £25,000–30,000). A similar armour by the same maker, dated 1653, is held in The Royal Armouries Collection, Leeds. Further notable samurai lots include a Suji Bachi Kabuto and Hanbo (Helmet and Mask), signed Munehisa, from the Edo Period (19<sup>th</sup> century) (estimate: £5,000–7,000) and a Kura (Saddle) from the Edo Period (18<sup>th</sup>/19<sup>th</sup> century) (estimate: £3,000–5,000).

Contemporary ceramics in the sale include an important porcelain Fukabachi (Deep Bowl) by Tomimoto Kenkichi (1886–1963), with a box inscription by Kondo Yuzo, circa 1935 (estimate: £12,000–15,000). Tomimoto Kenkichi was one of the most celebrated Japanese ceramic artists of the 20<sup>th</sup> century and spent periods studying in Britain (where he was inspired by Whistler and William Morris) and India before returning to Japan in 1911, when he met Bernard Leach, whom he assisted in pottery making. Kodo Yuzo, who inscribed the box, became Tomimoto's assistant in 1920.

The sale boasts two lots offered from the collection of the Bowes family; from the collection of James Lord Bowes, and thence by descent, is offered an Imperial Bronze Presentation Vase, signed by Kanazawa Doki Kaisha (Kanazawa Bronze Company), Meiji Period (about 1880) (estimate: £20,000–25,000). It was presented to James Lord Bowes by the Emperor of Japan in 1882 and is a rare memento of the most important Victorian collectors of Japanese art. A pair of large Cloisonné Imperial presentation vases by Namikawa Sosuke, presented by the Emperor of Japan to Mrs Charlotte Vickery Adam Bowes in 1900, to mark the death of her husband James Lord Bowes in the previous year, are also offered (estimate: £30,000–40,000). The vases bear the Sakigake seal of Namikawa Sosuke, and date from the Meiji Period (1890s).

Further highlights in the sale include a pair of six-panel screens by Unkoku Tohan entitled Spring and Summer (estimate: £50,000–80,000) and a fine and rare lacquer Koro (incense burner) from the Momoyama-Edo Period (late 16<sup>th</sup> –early 17<sup>th</sup> century), decorated with an unusual playing card motif (estimate: £25,000–35,000). From the Kamakur (14<sup>th</sup> century), there is a very refined and beautifully worn negro tray with an inscription indicating it came from the Hokkeji temple in 1307 (estimate: £10,000–15,000).

#### *Asian Art sales 2003*

4 November	Chinese Ceramics and Works of Art and Southeast Asian Art	Amsterdam
11 November	Chinese Ceramics and Works of Art, including Export Art	King Street

<i>12 November</i>	<i>Japanese Art and Design</i>	<i>King Street</i>
<i>14 November</i>	<i>Chinese Ceramics and Works of Art</i>	<i>South Kensington</i>
<i>19 November</i>	<i>Arts d'Asie</i>	<i>Paris</i>
<i>20 November</i>	<i>Collection de Monsieur Georges Halphen</i>	<i>Paris</i>
<i>4 December</i>	<i>Japanese Ceramics and Works of Art</i>	<i>South Kensington</i>
<i>16 December</i>	<i>Indian, Himalayan and Southeast Asian Art</i>	<i>Amsterdam</i>

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*Images available on request*

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