

ART OF JAPAN

London · 5 December 2017



CHRISTIE'S



ART OF JAPAN

TUESDAY 5 DECEMBER 2017

PROPERTIES FROM

A Private Swiss Collection

A Lady of Title

The Dolphyn Collection of Samurai Art

The Roger Weston Collection

AUCTION

Tuesday 5 December 2017

at 10.30 am Lots 1-130

8 King Street, St. James's

London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **TIGER-13988**

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

Photography: Matt Spour

SPECIAL NOTICE

The USA has recently changed its policy on the import of property containing elephant ivory. Only Asian Elephant ivory may be imported into the USA, and imports must be accompanied by DNA analysis and confirmation the object is more than 100 years old. Buyers will be responsible for the costs of obtaining any DNA analysis or other report required in connection with their proposed import into the USA. A buyer's inability to export or import a lot is not a basis for cancelling their purchase.

Front cover: Lot 102 (detail)

Inside front cover: Lot 71 (detail)

Detail page 110: Lot 65 (detail)

Back cover: Lot 83 (detail)

VIEWING

Friday	1 December	9.00 am – 4.30 pm
Saturday	2 December	12.00 pm – 5.00 pm
Sunday	3 December	12.00 pm – 5.00 pm
Monday	4 December	9.00 am – 4.30 pm

9.00 am – 4.30 pm
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BUYING AT CHRISTIE'S

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[20]

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A PRIVATE LONDON COLLECTION OF NETSUKE FORMED IN THE 1960S – 1970S

1

A WOOD NETSUKE OF A LUNAR HARE

SIGNED HOICHI (YOSHIKAZU), EDO PERIOD (19TH CENTURY)

A charming study of a hare crouching with its front paws resting on fern shoots, the fur and other details rendered using fine incised and stained lines, the eyes inlaid in dark cow horn

4.4cm. long

£1,500–2,000

\$2,000–2,600

€1,700–2,200

PROVENANCE:

Mr. & Mrs E.E. Simmons

Purchased by the collector from *A Fine Collection of Netsuke*, Sotheby & Co, London, Tuesday 28th April 1970, Lot 45

2

A WOOD NETSUKE OF A TIGER

SIGNED KOKEI, EDO PERIOD (19TH CENTURY)

The tiger seated with its head turned and one paw forward, its ears pricked and fangs visible, its long tail curved over its back forming the *himotoshi*, the stripes and detail finely incised and stained

2.5cm. high

£1,200–1,800

\$1,600–2,400

€1,400–2,000

PROVENANCE:

Eskenazi, London

For a similar example by Kokei in the collections of The British Museum, go to:

The British Museum Collection Online, Museum number HG.652, http://www.britishmuseum.org/research/collection_online/search.aspx



3

A WOOD NETSUKE OF A COCKEREL

WITH SIGNATURE TOYOMASA, EDO PERIOD (19TH CENTURY)

The cockerel perched with its head turned back to the left, its tail curled over, the feathers and other details finely incised, carved, and stained, the tail inlaid with a strip of lighter wood, the eye inlaid in pale translucent cow horn
4.5cm. high

£2,000–3,000

\$2,700–3,900

€2,300–3,300

PROVENANCE:

M. T. Hindson
W. I. Behrens collection, No. 1714
H. A. Gunther collection, No. 1886
F. Meinertzhangen collection

Purchased by the collector from *The M. T. Hindson Collection of Important Netsuke, Part VI*, Sotheby & Co, London, Tuesday 11th March 1969, Lot 1025

The work is very much in the style of Toyomasa, but the signature was probably added later.

4

A WOOD NETSUKE OF A RAT WITH TWO YOUNG

SIGNED IKKO, EDO PERIOD (19TH CENTURY)

A fine study of a rat eating millet with two of its young, one standing on its back and one next to it eating millet, the fur and other details finely incised and stained, the eyes inlaid in dark cow horn
4.8cm. high

£1,200–1,500

\$1,600–2,000

€1,400–1,700

Purchased by the collector from *A Collection of Choice Japanese Netsukes in Ivory and Wood*, Glendining & CO, London, Wednesday 20th October 1968, Lot 107





5

A WOOD NETSUKE OF JUROJIN AND A STAG
SIGNED SHOKO, EDO PERIOD (19TH CENTURY)

The model of Jurojin seated on a recumbent stag, holding a fan, his hands resting on his knees, the stag's horns lifting Jurojin's sleeve, carved and incised with fine detail, both figures with inlaid eyes

5cm. high

£1,000–1,500

\$1,400–2,000

€1,200–1,700

Purchased by the collector from *Netsuke, Ivory, and Hardstone Carvings, Snuff Bottles, Lacquer, Bronzes, etc.* Glendining & Co, London, Wednesday 8th January 1969, Lot 29

For a similar example by Shoko in the collections of The British Museum, go to:

The British Museum Collection Online, Museum number F.491, http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=773558&id=1=netsuke,+shoko=1

~6

A WOOD NETSUKE OF THE FOX WIFE KUZUNOHA
EDO PERIOD (19TH CENTURY)

The fox wife is holding her son, Seimei, rested on her tail, she is holding an ivory calligraphy brush in her mouth with traces of red and black paint remaining, the infant is wrapped in a long flowing robe, the detail of the fox's fur is finely incised and stained, and the folds in the infant's cloth are carved in detail

4.5cm. high

£1,500–2,000

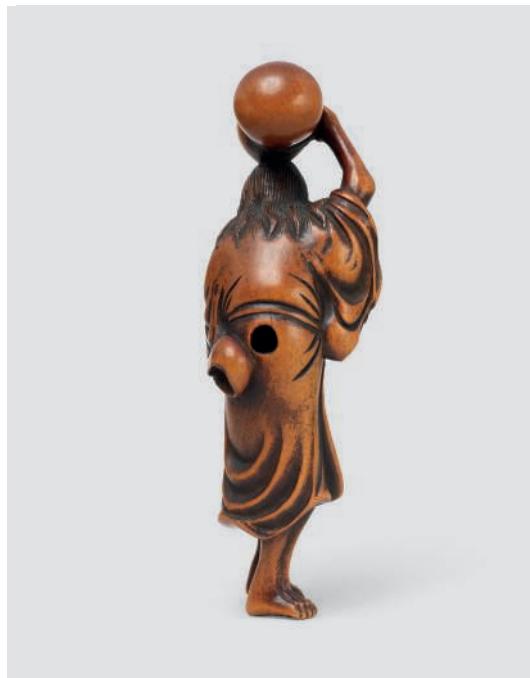
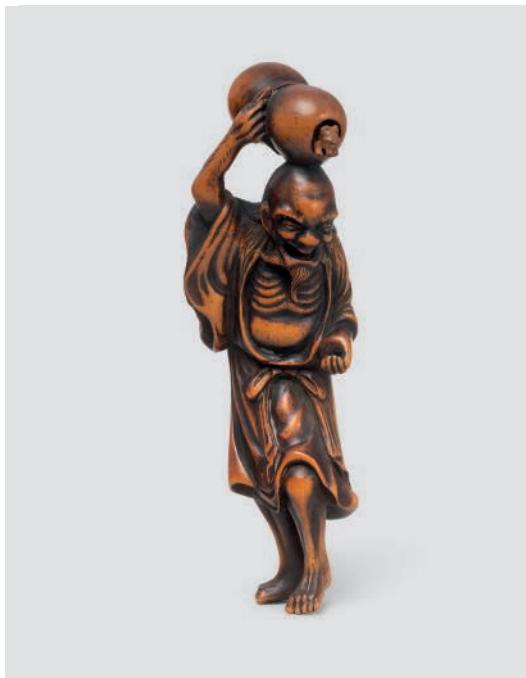
\$2,000–2,600

€1,700–2,200

PROVENANCE:

T.E. Beddard, Esq.

Purchased by the collector from *The Fine Collection of Japanese Netsuke Formed by The Late T.E. Beddard, Esq.* Christie's, London, Monday 14th April 1969, Lot 136



7

A WOOD NETSUKE OF CHOKARO SENNIN

EDO PERIOD (18TH CENTURY)

The model standing with one foot slightly raised, dressed in flowing robes open to reveal his ribcage, with his mouth open and hand held out, he is carrying a double gourd with a tiny movable horse inside, the detail finely carved, incised, and stained

8cm. high

£1,500-2,000

\$2,000-2,600

€1,700-2,200

Purchased by the collector from *Oriental Works of Art*, Phillips, Son & Neale, London, Wednesday 3rd March 1971, Lot 32

8

A WOOD NETSUKE OF FUKUROKUJU

EDO PERIOD (18TH CENTURY)

The model of Fukurokuju standing with long flowing sleeves and large head covered, his bare feet visible, carrying a puppy with its feet dangling, the puppy's fur and other detail incised, carved, and stained, the puppy's eyes inlaid in dark cow horn

8cm. high

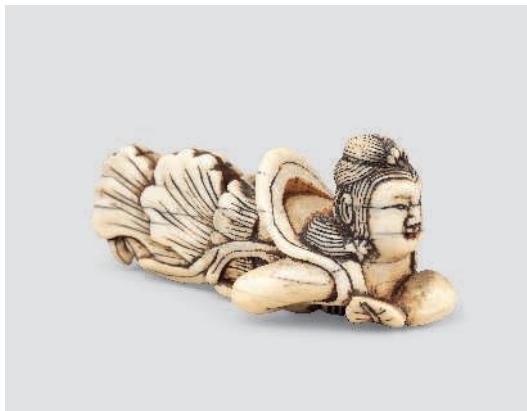
£1,500-2,000

\$2,000-2,600

€1,700-2,200

Purchased by the collector from *Fine Japanese Works of Art*, Sotheby & Co, London, Tuesday 18th February, 1969, Lot 31





-9

A RARE IVORY NETSUKE OF A CELESTIAL NINGYO
EDO PERIOD (LATE 18TH CENTURY)

The *ningyo* flying and looking ahead, holding a *biwa* fruit on a leafy stem, her shawl and skirts billowing out behind her, the hair, robes, and other details rendered using fine incised and stained lines, possibly Kyoto School of Yoshinaga
6.4cm. long

£1,500–2,000

\$2,000–2,600

€1,700–2,200

Purchased by the collector from *Fine Japanese Works of Art*, Sotheby & Co, London, Tuesday 18th February 1969, Lot 117

-10

AN IVORY NETSUKE OF YAMA UBA AND KINTARO
SIGNED KIKUGAWA, EDO PERIOD (MID-19TH CENTURY)

Yama uba, the mountain witch, reclined and leaning her head on her elbow, looking towards and holding the hand of her son Kintaro who is climbing on her knees, Yama uba's inner kimono decorated with a stylised chrysanthemum design, and Kintaro's robe decorated with a fine leaf pattern, the hair, clothing, and other details finely incised and stained, the eyes painted in black, and the mouths with traces of red
5cm. long

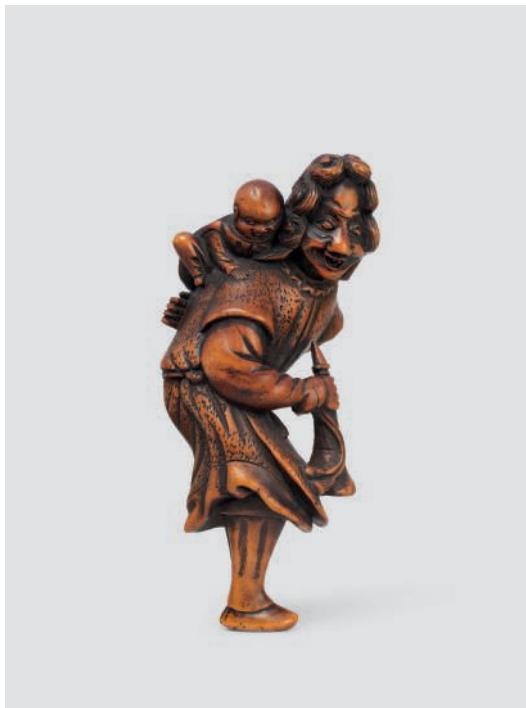
£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:
T.E. Beddard, Esq.

Purchased by the collector from *A Fine Collection of Japanese Netsuke*, Christie's, London, Monday 14th April 1969, Lot 53



11

A WOOD NETSUKE OF A DUTCHMAN

EDO PERIOD (18TH CENTURY)

The standing Dutchman holding a trumpet, and with tightly curled hair, bent over with one arm behind his back to carry a small boy on his shoulder, the texture of the Dutchman's coat is picked out in incised dots, the detail is finely carved, incised, and stained
8.9cm. high

£4,000–6,000

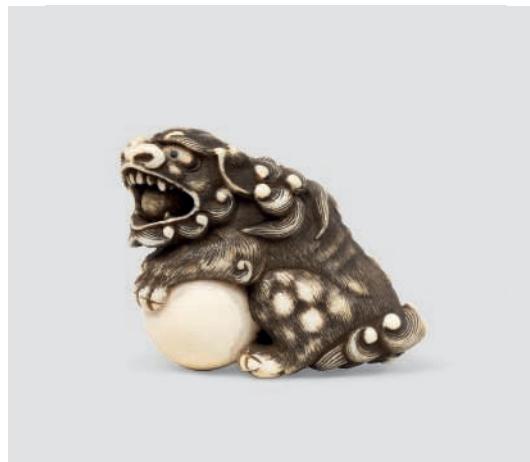
\$5,300–7,900

€4,500–6,700

Purchased by the collector from *Japanese Netsuke, Lacquer, Inro, Prints, Bronzes, and other Works of Art*, Christie's, London, Tuesday 27th January 1970, Lot 66

For a similar example, see:

Meinertzhangen, Frederick, *The Art of the Netsuke Carver*, 1975, plate 17, No. 5



A PRIVATE LONDON COLLECTION OF NETSUKE FORMED IN THE 1960S – 1970S

-12

AN IVORY NETSUKE OF A KARASHISHI [LION DOG]

SIGNED JI-ICHI (HARUKAZU), EDO PERIOD (PROBABLY LATE 18TH CENTURY)

The *karashishi* holding a movable ball in its mouth, sitting with its fore-paws on a large white ball, fur finely rendered in coils and tufts, inlaid eyes
4cm. high

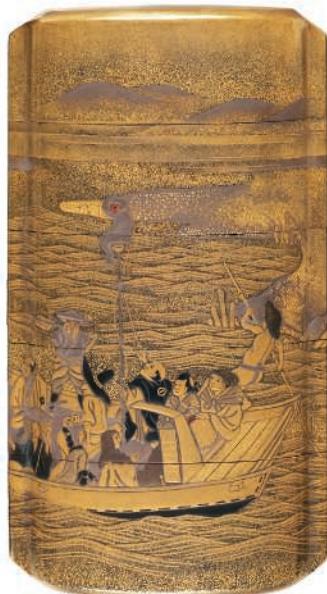
£1,500–2,000

\$2,000–2,600

€1,700–2,200

Purchased by the collector from *Fine Japanese Swords and Fittings and Works of Art*, Sotheby & Co, London, Tuesday 1st April 1969, Lot 259

The name, using these characters (*ji* or *haru* meaning to govern or pacify) is apparently unrecorded, though the work would appear to come from the Kyoto school but also showing affinities with that of Garaku of Osaka.



A PRIVATE LONDON COLLECTION OF NETSUKE FORMED IN THE 1960S – 1970S

-13

A FOUR-CASE INRO WITH A FERRY-BOAT

SIGNED KAJIKAWA SAKU WITH A RED SEAL, EDO PERIOD (19TH CENTURY)

Decorated in *hiramaki-e* with a *fundame* and *nashiji* ground, with a party of travellers in a ferry-boat, including a monkey-trainer (*sarumawashi*) with his performing monkey on a pole, and a samurai whose groom is tempting his horse onboard, cylindrical metal *ojime* carved with a design of water plants on a river in low relief, and inlaid with gold, ivory netsuke of two samurai fighting in water, one on horseback
9cm. high (*inro*)
3.3cm. high (netsuke)

£1,400–1,800

\$1,900–2,400

€1,600–2,000

Purchased by the collector from *Fine Japanese Swords, Tsuba, Inro, and Netsuke*, Christie's, London, Tuesday 7th October 1969, Lot 131

This collector holds a passion for the natural world, combined with a deep appreciation of the extraordinary craftsmanship inherent in Japanese art. Every piece in this collection is a celebration of nature, often through its less universally-appreciated inhabitants – including snakes, toads, ants and snails – subjects frequently depicted by Japanese artists with an astonishing level of realism throughout the Edo and Meiji periods. Inspiration surely came from a large live toad he kept for many years as a pet in his garden, which he nursed into its old age. He and his wife began collecting in the 1980s and focussed on netsuke, *inro*, *okimono* and sword fittings, purchasing from London auctions and dealers such as Eskenazi Ltd., amassing an extraordinary collection which is very much cherished to this day.



*14

A WOOD NETSUKE OF A SNAIL AND FUNGUS

SIGNED SHIGEMASA, EDO PERIOD (19TH CENTURY)

Realistically carved, of a snail crawling over a reishi fungus
3.7 cm. wide

£2,500–3,000

\$3,300–3,900

€2,800–3,300

*15

A WOOD NETSUKE OF A SNAIL ON A BUCKET

SIGNED SHIGEMASA, EDO PERIOD (19TH CENTURY)

Of a snail slithering over the side of a bucket, the wood delicately stained in various shades of brown
5 cm. high

£3,000–4,000

\$4,000–5,200

€3,400–4,500

For a similar example see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, (Honolulu, 1982), vol. 2, p. 946.





*16

A WOOD NETSUKE OF A CRAB ON A JAKUGO

SIGNED SOKO AND KAKIHAN (TOSHIYAMA SOKO, 1868-1935), MEIJI - TAISHO PERIOD (EARLY 20TH CENTURY)

Finely detailed, of a crab on a *jakugo* (stone-filled baskets which protect river banks from erosion), stained details

5.6 cm. wide

£2,000-3,000

\$2,700-3,900

€2,300-3,300

For the artist see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, (Honolulu, 1982), vol. 2, p. 1025.

*17

A WOOD NETSUKE OF TADPOLES

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

Elegantly carved as tadpoles in swirling water, eyes inlaid in dark cowhorn

5 cm. wide

£2,000-3,000

\$2,700-3,900

€2,300-3,300

Sosui was a pupil of Soko and studied with him for ten years. See George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, (Honolulu, 1982), vol. 2, p. 1039.



(signature)

ART OF JAPAN



(signature)



*18

A WOOD NETSUKE OF A SNAKE

SIGNED SHOKO, EDO PERIOD (19TH CENTURY)

The snake coiled, its scales finely carved, incised, and stained, its eyes inlaid with dark cow horn
4.5cm. long

£4,000–6,000

\$5,300–7,900

€4,500–6,700

*19

A WOOD NETSUKE OF A CATFISH

EDO PERIOD (18TH CENTURY)

Elegantly carved as a catfish (*namazu*), inlaid eyes
15.8 cm. long

£3,000–4,000

\$4,000–5,200

€3,400–4,500



*20

A FINE WOOD OKIMONO [SCULPTURAL ORNAMENT]

SIGNED SUKEKAZU, MEIJI PERIOD (LATE 19TH CENTURY)

Intricately and realistically carved as a toad attempting to fend off a snake which has encircled it threateningly, eyes inlaid in pale and dark cowhorn

14.5 cm. wide

£3,000-5,000

\$4,000-6,600

€3,400-5,600



*21

A WOOD OKIMONO [SCULPTURAL ORNAMENT]

SIGNED SHINPUKEN MASAKATSU AND KAO, MEIJI PERIOD (LATE 19TH CENTURY)

Realistically carved as a monkey sitting playfully on a tortoise which has retracted into its shell for safety
9 cm. high

£2,500-3,500

\$3,300-4,600

€2,800-3,900

For the artist see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, (Honolulu, 1982), vol. 1, p. 707

22*A WOOD OKIMONO [SCULPTURAL ORNAMENT]**SIGNED MASANAO (YAMADA, ISE PROVINCE), EDO
PERIOD (19TH CENTURY)Realistically carved as a plump toad with its young on its back,
eyes inlaid in dark cowhorn
3.5 cm. high

£2,000–3,000

\$2,700–3,900

€2,300–3,300

***23****A WOOD OKIMONO [SCULPTURAL ORNAMENT]**SIGNED MASANAO (ISE, YAMADA), MEIJI PERIOD (LATE
19TH CENTURY)Of two toads on a straw sandal, eyes inlaid in dark cowhorn
9.7 cm. wide

£2,000–3,000

\$2,700–3,900

€2,300–3,300

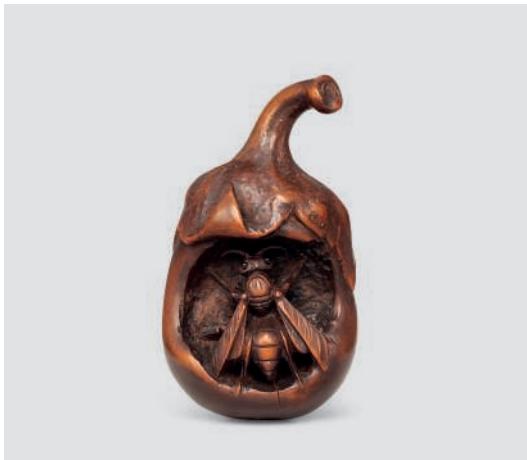
***24****A WOOD OKIMONO [SCULPTURAL ORNAMENT]**SIGNED MASANAO (ISE, YAMADA), MEIJI PERIOD (LATE
19TH CENTURY)Of a toad with its young on its back, eyes inlaid in dark cowhorn
5.5 cm. high

£2,000–3,000

\$2,700–3,900

€2,300–3,300





*25

A WOOD NETSUKE OF A WASP IN AN AUBERGINE
SIGNED KOGETSU, EDO PERIOD (19TH CENTURY)

Expressively carved, of a wasp in a rotting aubergine, eyes inlaid in dark cowhorn
5.5 cm. high

£3,000-4,000

\$4,000-5,200

€3,400-4,500

For a similar example of a wasp in a pear, see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, (Honolulu, 1982), vol. 1, p. 636.



*26

A RARE NETSUKE OF A WASP IN A PEAR

SIGNED SANGETSU, EDO PERIOD (19TH CENTURY)

Of a wasp in a rotting pear, the skin of the pear realistically rendered in *ukibori* with pimples, the eyes inlaid, Nagoya School
4.8 cm. high

£5,000-7,000

\$6,600-9,200

€5,600-7,800

For a similar example by the artist, see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, (Honolulu, 1982), vol. 2, p. 910.



*27

A WOOD NETSUKE OF ANTS ON A BAMBOO NODE

SIGNED JIKAN GANBUN, EDO PERIOD (19TH CENTURY)

Formed as a bamboo node being eaten by ants inlaid in copper and patinated copper
2.8 cm. high

£3,000–4,000

\$4,000–5,200

€3,400–4,500

*28

A WOOD NETSUKE OF A CRAB ON A TEAKETTLE

SIGNED IKKYU, EDO PERIOD (19TH CENTURY)

Carved as a crab clambering over a teakettle (*chagama*), lacquered details imitating the lid, the kettle stained imitating iron, eyes inlaid in dark cowhorn
4.2 cm. wide

£2,000–3,000

\$2,700–3,900

€2,300–3,300

For the artist see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, (Honolulu, 1982), vol. 1, p. 513.





*29

A WOOD NETSUKE OF A TOAD EATING A WORM
EDO PERIOD (19TH CENTURY)

Of a toad eating a worm, stained details
3.7 cm. wide

£2,000–3,000

\$2,700–3,900
€2,300–3,300

*30

A WOOD NETSUKE OF A TOAD ON A SANDAL
SIGNED TANRI, EDO PERIOD (19TH CENTURY)

Of a frog on a sandal, eyes inlaid in dark horn
4.6 cm. wide

£2,000–3,000

\$2,700–3,900
€2,300–3,300

PUBLISHED:

George Lazarnick, *Netsuke and Inro Artists and How to Read their Signatures*, (Honolulu, 1982), vol. 2, p. 1078.



*31

A WOOD NETSUKE OF A DRAGON

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

Of a coiled dragon amongst clouds, one claw grasping a sacred pearl, eyes inlaid in pale cowhorn, the details finely rendered
4 cm. wide

£4,000-6,000

\$5,300-7,900
€4,500-6,700For other examples by the artist see George Lazarnick, *Netsuke and Inro Artists and Inro Artists and How to Read Their Signatures*, (Honolulu, 1982), vol. 2, pp. 1190 - 1194.

*32

A WOOD NETSUKE OF A WILD BOAR

SIGNED ICHIGOKUTO, EDO PERIOD (19TH CENTURY)

Of a finely detailed resting wild boar
4 cm. long

£2,500-3,000

\$3,300-3,900
€2,800-3,300For the artist see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, (Honolulu, 1982), vol. 2, p. 498



*33

A COPPER OJIME OF A COILED SNAKE

MEIJI PERIOD (LATE 19TH CENTURY)

Of a snake coiled with its head tilted, the scale details finely carved and incised
2.2 cm. high

£800-1,200

\$1,100-1,600
€890-1,300



*34

A SILVER OJIME OF A SNAKE IN A PIECE OF WOOD

MEIJI PERIOD (LATE 19TH CENTURY)

Of a snake curving in and out of a piece of wood, patinated silver imitating tree bark, the detail finely carved and incised
2.8 cm. high

£500-700

\$660-920
€560-780



*35

A SENTOKU TSUBA WITH FISH

SIGNED ... RYOUNTEI SAKU, MEIJI PERIOD
(LATE 19TH CENTURY)

The irregularly-shaped tsuba inlaid in high relief in shakudo and gilt copper with various sea creatures including fish, a stingray, squid, seaweed and shells, the reverse carved and engraved with fishing nets on a shore
9.1 cm. high

£2,500-3,000

\$3,300-3,900
€2,800-3,300



*36

A KISERUZUTSU [PIPECASE]

EDO PERIOD (19TH CENTURY)

The stained wood pipecase inlaid in silver and gilt copper with a long-armed monkey hanging from vines above a crab beside a stream, the reverse with the moon, engraved details
23 cm. long

£2,000-3,000

\$2,700-3,900
€2,300-3,300



*37

A PIPECASE (KISERUZUTSU) AND TOBACCO POUCH

THE PIPECASE SIGNED GYOKUMEI, EDO-MEJI PERIOD (19TH CENTURY)

The finely-woven rattan pipecase inlaid in high relief with a crayfish, eyes inlaid in mother-of-pearl, gilt copper fittings, signed on an inlaid plaque *Gyokumei*, with attached leather tobacco decorated with patterns pouch imitating Dutch leather, fitted with engraved metal clasps engraved with an *Okame* mask and a branch
20.2 cm. long (pipecase)
12.5 cm. wide (tobacco pouch)

£2,000-3,000

\$2,700-3,900
€2,300-3,300



*38

**A FINE LACQUER FIVE-CASE INRO AND NETSUKE
EDO-MEJI PERIOD (19TH CENTURY)**

The *inro* decorated in gold, silver, black and brown high-relief lacquer (*takamaki-e*), gold and red low-relief lacquer (*hiramaki-e*), against an *okibirame* ground with gold foil, eyes inlaid in mother-of-pearl and glass with a small snake entwined with a large snake, their bodies continuing around the reverse and ends of the *inro*, *nashiji* interiors and risers, *fundame* rims; attached wood netsuke of a snake coiled around a gourd, eyes inlaid in pale cowhorn; copper *ojime* of a coiled snake, engraved details 9.4 cm. high (*inro*)

9.5 cm. high (netsuke)

(2)

£15,000-18,000

\$20,000-24,000

€17,000-20,000

PROVENANCE:

Inro: The Dawson Collection

Netsuke: George Lazarnick

PUBLISHED:

The *Inro*:

Eskenazi, *Japanese Netsuke, Ojime and Inro from the Dawson Collection*, (London, 1997)

The netsuke:

INCS, (Honolulu, 1975), volume 3, no. 1, p. 21

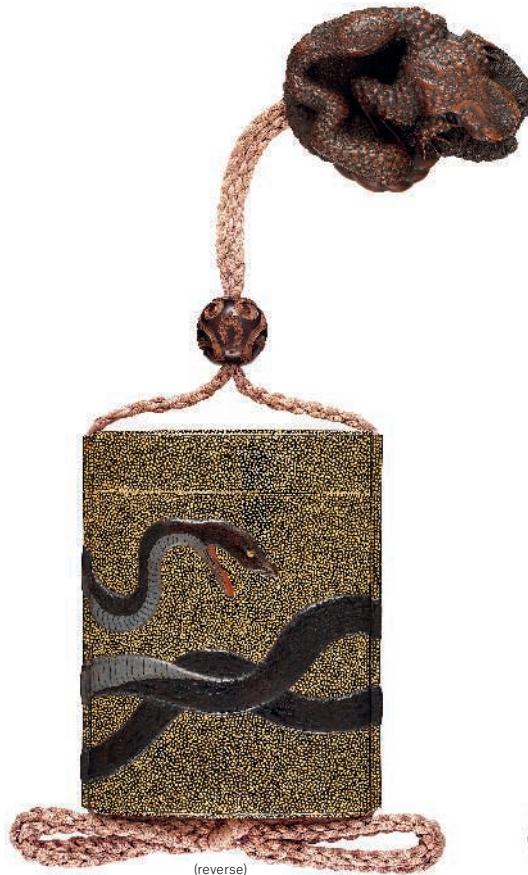
George Lazarnick, *Netsuke & Inro Artists and How to Read their Signatures*, (Honolulu, 1982), p. 70

Eskenazi, *Japanese Netsuke from the Lazarnick Collection*, (London, 1990), p. 48-9

The snake (*hebi*) is the sixth animal of the zodiac and was considered cunning and extremely jealous.



(alternative view)



(reverse)



*39

A FINE LACQUER TONKOTSU AND NETSUKE

THE TONKOTSU SIGNED RYUSAI, THE NETSUKE SIGNED
MASANAO (ISE YAMADA), EDO-MEIJU PERIOD (19TH
CENTURY)

The *tonkotsu* decorated in silver, black, and brown high-relief lacquer (*takamaki-e*), with details in gold and red low-relief lacquer (*hiramaki-e*) and sprinkled gold flakes, against a dense *gyobu-nashiji* ground, *fundame* riser, red lacquer interior; attached wood netsuke of a snake with its jaws gripping a toad's leg, the toad on a straw sandal, the snake's body continuing underneath, eyes inlaid in dark cowhorn; carved lacquer *ojime*

9 cm. high (*tonkotsu*)

6.2 cm. wide (netsuke)

(2)

£15,000–18,000

\$20,000–24,000

€17,000–20,000



(alternative view)



*40

A THREE-CASE INRO AND NETSUKE

THE INRO UNSIGNED, THE NETSUKE SIGNED SHOMIN,
MEIJI PERIOD (LATE 19TH CENTURY)

The *inro* in the form of a turtle, the shell and body details
realistically carved, eyes inlaid in dark cowhorn, its claws
forming the *himotoshi*; attached wood netsuke of a snake coiled
around a turtle, eyes inlaid in dark cowhorn

10.3 cm. high (*inro*)

5.3 cm. long (netsuke)

(2)

£6,000–8,000

\$7,900–10,000

€6,700–8,900



(alternative view)



(alternative view)

*41

A LACQUER FIVE-CASE INRO AND NETSUKE

THE INRO SEALED, THE NETSUKE SIGNED
AKIHIDE, MEIJI PERIOD (LATE 19TH CENTURY)

The *inro* decorated in black and red high-relief lacquer (*takamaki-e*) with a cicada against a delicate ground simulating tree bark rendered in gold, black, and red *togidashi* (polished lacquer revealing a design beneath), the top and bottom of the *inro* with simulated tree rings, *fundame* risers, black lacquer interiors; attached wood netsuke of two cicadas on a leaf, inlaid eyes; attached *shibuichi* *ojime* of a cicada on a tree trunk

10.3 cm. high (*inro*)

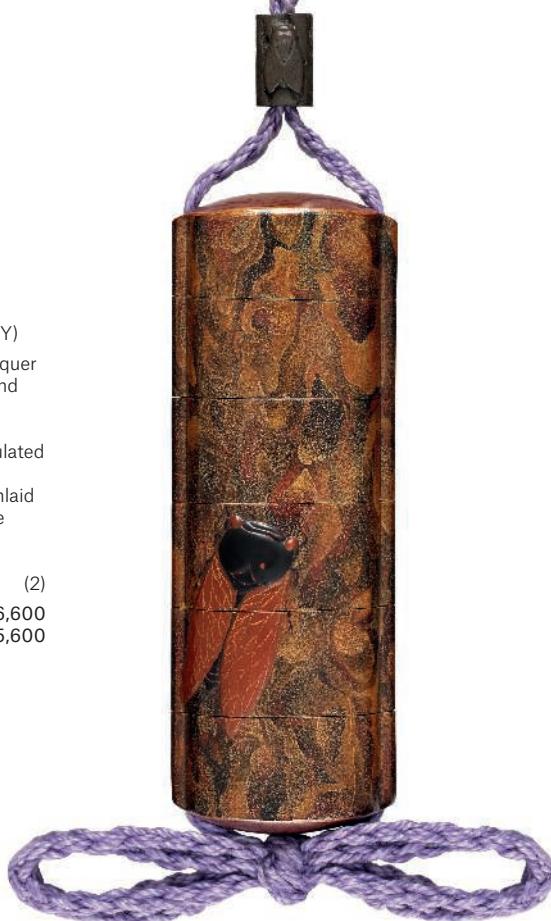
4.2 cm. long (netsuke)

(2)

£3,000-5,000

\$4,000-6,600

€3,400-5,600





(reverse)

*42

A THREE-CASE INRO AND WOOD NETSUKE OF A COCKEREL

THE INRO UNSIGNED, THE NETSUKE SIGNED IPPÔ, EDO PERIOD (19TH CENTURY)

The *inro* decorated in gold, silver, red, and black *hiramaki-e* and *takamaki-e*, sprinkled *nashiji* and inlays of gold foil against a black lacquer ground with two fighting cockerels, *nashiji* risers and red lacquer interiors, the wood netsuke of a resting cockerel, the feather details finely rendered

7.2 cm. high (*inro*)

3.2 cm. wide (netsuke)

£3,000–3,500

\$4,000–4,600

€3,400–3,900



* 43

A LACQUER WRITING BOX (SUZURI BAKO) WITH A LOBSTER

EDO PERIOD (19TH CENTURY)

Decorated in red, black, and gold *takamaki-e* (high-relief lacquer), *hiramaki-e* (low-relief lacquer), *kirikane* and *uchikomi* (hollows in rocks and trees, filled with gold), with a lobster against a black and *mura-nashiji* ground, the interior with waves crashing over rocks under a large moon inlaid in silver, silver waterdropper in the form of two clamshells, slate inkstone
24.7 x 21.5 x 5.3 cm.

\$3,000–5,000

\$4,000–6,600
€3,400–5,600



A PRIVATE SWISS COLLECTION OF NETSUKE AND INRO

*44

**A WOOD NETSUKE OF A SNAKE AND A PUMPKIN
SIGNED TADAKUNI, EDO PERIOD (19TH CENTURY)**

The snake curling in and out of holes in the pumpkin, with hexagonal pattern on its head and its scale pattern delicately incised and carved, the eyes inlaid in dark cow horn, the detail finely carved and stained
4.3cm. long

£2,000-3,000

\$2,700-3,900

€2,300-3,300

For a similar example by Tadakuni, see:

George Lazarnick, *Netsuke and Inro Artists, and How to Read their Signatures*, Volume II, (Honolulu, 1982), p. 1059



A PRIVATE SWISS COLLECTION OF NETSUKE AND INRO

*45

**A THREE-CASE LACQUER INRO WITH A SNAKE
SIGNED KAJIKAWA, EDO PERIOD (19TH CENTURY)**

Decorated in low relief (*hiramaki-e*) and high relief (*takamaki-e*) lacquer with a snake amongst grasses against a black ground, some *nashiji* detail, the snake in silver lacquer and the plants in gold lacquer with detail picked out in red and copper, the snake's eye inlaid
7cm. high

£500-700

\$660-920

€560-780



A SWISS COLLECTION OF NETSUKE AND INRO

*46

**A LACQUER TONKOTSU WITH A TOAD AND A
GOURD VINE
EDO PERIOD (19TH CENTURY)**

The *tonkotsu* inlaid in high relief with ceramic, lead, and gilt copper with a toad eyeing a cricket on vines with double gourds, against an unusual crackled black lacquer ground simulating stone

7.3 cm. high

£2,000-3,000

\$2,700-3,900

€2,300-3,300



(alternative view)

THE PROPERTY OF AN ENGLISH COLLECTOR

-47

AN IVORY NETSUKE OF A WOLF

SIGNED OKATOMO, EDO PERIOD (18TH CENTURY)

The wolf sitting with open mouth, his paw resting on the severed arm of the *Rashomon* demon, the tail tucked underneath, and the spine and ribs visible, fur and other details finely incised and stained, with inlaid eyes

3.8cm. high

£6,000–8,000

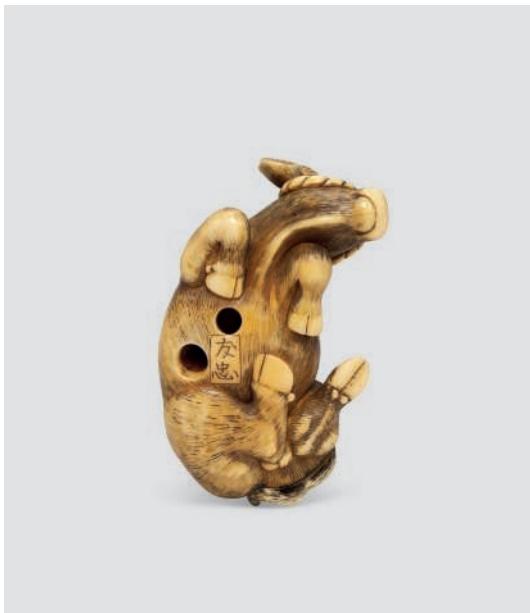
\$7,900–10,000

€6,700–8,900

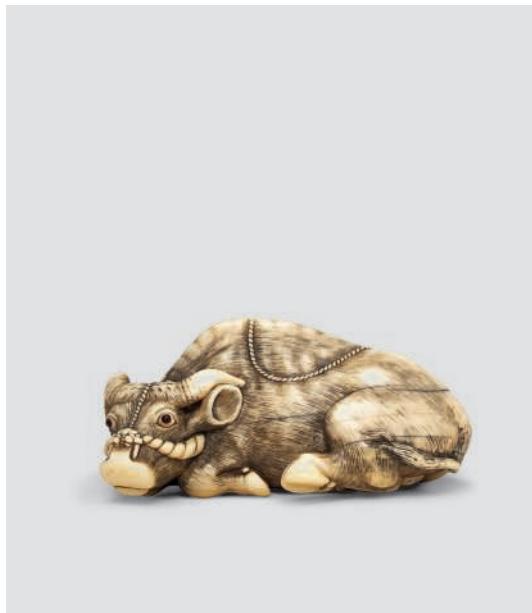
For similar examples by Okatomo, see:

George Lazarnick, *Netsuke and Inro Artists, and How To Read Their Signatures*, Volume II (Honolulu, 1981), p. 851

The British Museum Collection Online, Museum number HG.439, http://www.britishmuseum.org/research/collection_online/search.aspx



(signature)



~48

AN IVORY NETSUKE OF AN OX

SIGNED TOMOTADA, KYOTO, EDO PERIOD (LATE 18TH CENTURY)

Of a recumbent ox with a halter over its back, stained fur details, pupils inlaid in cowhorn

6.1 cm. wide

£5,000–7,000

\$6,600–9,200

€5,600–7,800

49

A WOOD NETSUKE OF A GOATSIGNED KOKEI, KUWANA, ISE PROVINCE, EDO PERIOD
(19TH CENTURY)Of a seated goat, resting on its haunches and with front legs
tucked beneath, fine hair details
5 cm. long

£4,000–6,000

\$5,300–7,900

€4,500–6,700



-50

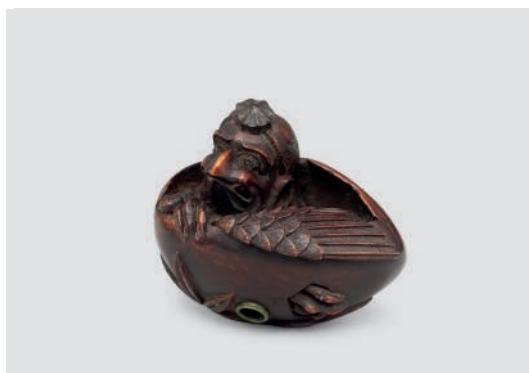
A WOOD NETSUKE OF A KARASU TENGUSIGNED MUNECHIKA AND KAO, EDO PERIOD (19TH
CENTURY)Of a *tengu* hatching from an egg, feather details finely rendered,
the underside with delicately carved leaves, stained ivory
himotoshi

4 cm. wide

£3,000–4,000

\$4,000–5,200

€3,400–4,500



-51

A STAINED IVORY NETSUKE OF AN OLD MAN

SIGNED HOSEI, MEIJI PERIOD (LATE 19TH CENTURY)

Of an old man seated holding an abacus, his spectacles of
tortoiseshell, his pipecase of mother-of-pearl
3.3 cm. high

£3,000–4,000

\$4,000–5,200

€3,400–4,500





ART OF JAPAN

30 Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

THE PROPERTY OF A EUROPEAN COLLECTOR

52

A KARASU TENGU MASK

MEIJI PERIOD (LATE 19TH CENTURY)

The russet-iron mask constructed from four sections hammered with prominent wrinkles, eyebrows and cheekbones, decorated with gold lacquer in *mokume* and with highlights around the wrinkles and brow, the long beak decorated with the Sanskrit character representing Fudo Myo-o and stylized flames, cheeks with applied cord rings, interior lacquered black; fitted with a four-lame throat guard laced in blue and orange
37.7 cm. high

£4,000-6,000

\$5,300-7,900

€4,500-6,700



53

THE DOLPHYN COLLECTION OF SAMURAI ART

53

AN IRON TSUBA

EDO PERIOD (17TH CENTURY)

The round Shingen *tsuba* with inlaid brass *mukade* [centipede], copper gilt plug to the *kozuka hitsu ana*, raised rim
8.4cm. high (2)

£500-800

\$660-1,000

€560-890

Accompanied by a certificate as a *Hozen Tosogu* [Sword Fitting Worthy of Preservation] no. 436993 issued by the Nippon Bijutsu Token Hozon Kyokai [Society for the Preservation of the Japanese Art Sword] issued on 14th April 1999.



54

THE DOLPHYN COLLECTION OF SAMURAI ART

54

A SHAKUDO TSUBA

SIGNED SOYO AND KAO, EDO PERIOD (17TH - 18TH CENTURY)

The round *migaki-ji* black *shakudo tsuba* carved with a *shishi* teaching his cub endurance by throwing him from a cliff-top, the reverse with the fearless youngster about to climb back again
7.9 cm. high

£1,500-2,000

\$2,000-2,600

€1,700-2,200

The *katakiri-bori* technique is said to have been devised by the first of five generations of the artists signing Soyo.



55

THE DOLPHYN COLLECTION OF SAMURAI ART

55

A ROUND IRON TSUBA

EDO PERIOD (17TH CENTURY)

Inlaid in copper gilt with a *ho-o* bird, its tail feathers continuing on the reverse interspersed with paulownia *mon* [family crest]
8 cm. high

£800-1,200

\$1,100-1,600

€890-1,300



56

A FUTOKOROMONO AND A PAIR OF MENUKI

EACH SIGNED RYUSETSUKEN KAZUYOSHI, EDO PERIOD (LATE 18TH - EARLY 19TH CENTURY)

Each of *shakudo*, the *kozuka* and *kogai* with perches, a tethered hawk and snake coiled around a *minogame* [hairy turtle], against a *nanako* ground, the *menuki* with a tiger and coiled dragon, gilt details

21.2cm. long (*kogai*)

4.6cm. long (one *menuki*)

(4)

£2,000-3,000

\$2,700-3,900

€2,300-3,300

57

AN ESHU KATANA IN A FINE GOLD MAKIE LACQUER TACHI MOUNTING FOR FORMAL WEAR

SIGNED OMI (NO) KUNI FUJIWARA NORIHIRO, EDO PERIOD, BLADE EDO PERIOD (17TH CENTURY); KOSHIRAE EDO PERIOD (19TH CENTURY)

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

Kitae [forging pattern]: *ko-itame hada*

Hamon [tempering pattern]: tight *gunome choji* of *nioi* with *ko-nie*

Boshi [tip]: wide *midare-komi* with *ko-maru*

Nakago [tang]: *kiri yasuri*, two *mekugi-ana*, one of which a *shinobi-ana*

Habaki [collar]: single silver clad

Koshirae [mounting]: *kenuki-gata* [tweezer form] *tachi koshirae*, gold *makie* lacquered scabbard with gold lacquered *myoga mon*, silver-clad *tsuka* engraved with scrolling, the *menuki* as *kenuki* [tweezers] with gilt *myoga mon*

70.1 cm. (blade)

100.5 cm. long (*koshirae*)

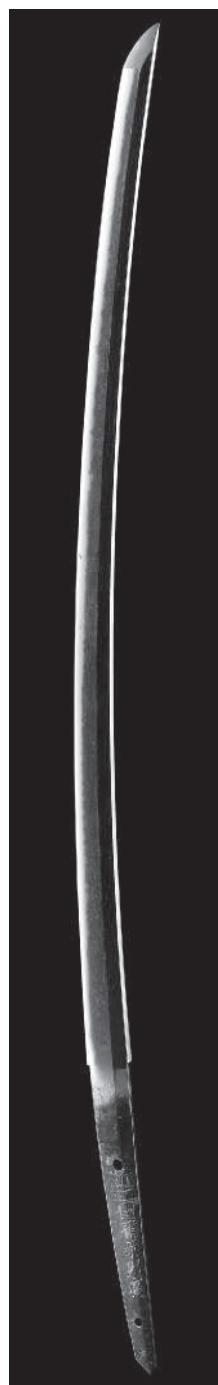
Machi-haba and *saki-haba* (blade width at two separate points): 3 cm. (*machi*) and 2.1 cm. (*saki*)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

The decorative tangs of the original '*kenuki-gata*' *tachi*, made during the Heian period, formed the grip of the sword, and were pierced with longitudinal slots reminiscent of tweezers. The present sword with tweezer-shaped *menuki* follows a type found in the collection of the Kasuga Shrine in Nara.



58

A MINO KATANA

SIGNED SEKI ZENJOKA CHIKANORI SAKU AND DATED
ANSEI ROKUNEN NIGATSUHI (1859); KOSHIRAE EDO
PERIOD (19TH CENTURY)

Sugata [configuration]: *shinogi-zukuri, iori-mune*, shallow *tori-zori*, *o-kissaki* and wide *mihaba*

Kitae [forging pattern]: tight *itame hada*

Hamon [tempering pattern]: *ko-gunome* with *gunome ashi*
becoming *suguba* in places

Boshi [tip]: *kaen-boshi*

Nakago [tang]: *ubu, kurijiri, yokojiri*, single *mekugi ana*

Habaki [collar]: gilt on copper

Koshirae [mounting]: a *nashiji* [sprinkled gold lacquered] *ito-no-maki tachi koshirae* with *aoi* [wild-ginger] *mon* [family crests] in *hiramaki-e*, the fittings all of *shakudo* [copper-gold alloy] ground with gilt *aoi mon* and *menuki* with *kiri* [paulownia] *mon*, the *shakudo mokko tsuba* with *aoi mon* in gilt, *ashi* and *saya* mounts also with *aoi mon* in *shakudo* and gilt

83.7 cm. (blade)

104 cm. long (*koshirae*)

Machi-haba and *saki-haba* (blade width at two separate points):

3 cm. (*machi*) and 2.1 cm. (*saki*)

£5,000-8,000

\$6,600-10,000

€5,600-8,900

This sword smith has been well rated and recorded as working
about 1818-1864 in Mino Province.

**For the online sale of The Dolphyn Collection
of Samurai Art, 6th – 13th December , which
includes armour, helmets, swords and sword
fittings, please go to:
christies.com/japaneseartonline**



A MOUNTED DAISHO

THE DAITO SIGNED OMI NO KAMI TAKAGI JU SUKENAO
SAKU, EDO PERIOD (17TH - 18TH CENTURY); THE
WAKIZASHI SIGNED AWATAGUCHI OMI NO KAMI
TADATSUNA, EDO PERIOD (19TH CENTURY); BOTH
KOSHIRAE EDO PERIOD (19TH CENTURY)

Daito:

Sugata [configuration]: *shinogi-zukuri, iori mune*, shallow *tori zori* with *chu-kissaki*

Kitae [forging pattern]: *muji-hada*

Hamon [tempering pattern]: wide *notare midare*, almost reaching *shinogi* in places, some becoming *gunome* towards *kissaki*

Boshi [tip]: *ko-maru*

Nakago [tang]: *ubu*, two *mekugi-ana*

Habaki [collar]: gilt copper

Horimono [carving]: *atobori, suken* [straight sword] and dragon to *omote*, dragon chasing a sacred pearl to *ura*

Machi-haba and *saki-haba* (blade width at two separate points): 3.3 cm. (*machi*) and 1.9 cm. (*saki*)

Wakizashi:

Sugata [configuration]: *shinogi-zukuri, iori mune, tori zori*

Kitae [forging pattern]: *muji-hada*

Hamon [tempering pattern]: *notare midare* in *konie*

Boshi [tip]: *o-maru*

Nakago [tang]: *ha-agari kuri-jiri*, single *mekugi-ana, suji-chigai yasuri*

Habaki [collar]: gilt copper

Horimono [carving]: *atobori*, dragon with *ken* [straight sword] to *omote*, Fudo Myo-o with *bonji* to *ura*

Machi-haba and *saki-haba* (blade width at two separate points): 3.1 cm. (*machi*) and 2.1 cm. (*saki*)

Koshirae [mountings]: the black-lacquered scabbards with scrolling clouds, iron *tsuba* engraved and inlaid with peonies and *shishi* with gold and *shakudo* details, signed *Iwamoto Ikkan* and *kao* and dated 1860, *fuchi* signed *Tomochika* with *kao*, associated group of *shakudo nanako-ji* fittings including *fuchi-kashira* with *shishi* and peony, *shakudo-nanako-ji* *kozuka* with chrysanthemum for *wakizashi*, *menuki* of *vadira*

Daito: 70.5 cm. (blade), 95.5 cm. long (*koshirae*)

Wakizashi: 52 cm. (blade), 72 cm. long (*koshirae*)

(2)

£4,000-5,000

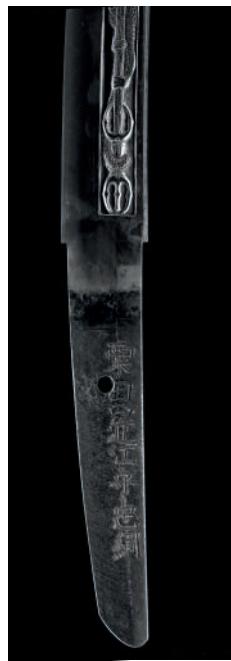
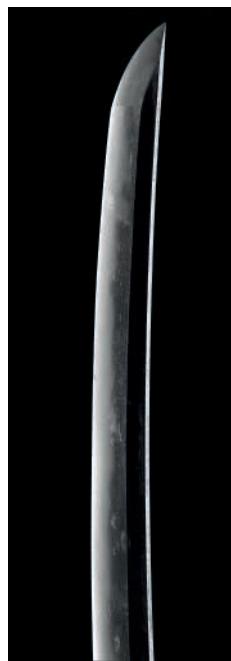
\$5,300-6,600

€4,500-5,600

PROVENANCE:

Harold Brownsword (1885-1961), Professor of Sculpture at Regent Street Polytechnic, and thence by descent





*60

**A RARE TACHIZUTSU [SWORD CARRYING CASE]
WITH GRAPE VINE**
EDO PERIOD (17TH CENTURY)

Decorated along its length with a naturalistic design of meandering grape vines in gold *hiramaki-e* [low relief lacquer], *togidashi* [sprinkled designs revealed by polishing] and *nashiji* [sprinkled gold lacquer] against a black lacquer ground, copper fittings, the interior of the case decorated in sparse *nashiji*
110 cm. long

£8,000–10,000	\$11,000–13,000
	€9,000–11,000

The swords of *daimyo* were carried in ornate cases such as this by pairs of attendants in their retinues whilst travelling. The elegant design of grapes and grapevine is painted in a lively manner - the small coils of vine and the leaves folded to show their other side give a naturalistic feel. Sprinkled gold lacquer (*nashiji*) used to accent the grapes and leaves adds tonal variety to the design.

For a similar example in the collection of the Metropolitan Museum of Art (MET), New York, accession no. 2015.500.2.38a, b, go to:

<https://www.metmuseum.org/art/collection/h/40469?sortBy=Relevance&ft=clematis+vine&offset=0&rpp=20&pos=2>

And also see:

James C. Y. Watt and Barbara Brennan Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, (The Metropolitan Museum of Art, New York, 1991), p. 247, no. 121





61

A LACQUER KODANSU [INCENSE CABINET]
DEPICTING CHIDORI [PLOVERS]
MUROMACHI-MOMOYAMA PERIOD (16TH CENTURY)

The rectangular cabinet with rounded corners and a hinged door opening to reveal three small drawers, decorated overall in gold *hiramaki-e* [low relief lacquer] with *chidori* [plovers] in flight, the edges with *karakusa* scrolls, the interior of the door with cherry blossoms in a stream, three drawers with scattered cherry flowerheads, gilt metal fittings, a fitted key
24.5 cm. long

£5,000-7,000

\$6,600-9,200

€5,600-7,800



(alternative view)





62

A LACQUER WRITING BOX (SUZURIBAKO)
EDO PERIOD (17TH CENTURY)

The box decorated in gold, black, and red *hiramaki-e*, *takamaki-e*, *kirikane*, and inlaid in silver foil, mother-of-pearl, and lead against a dense *nashiji* ground with a masked Bugaku dancer, the interior with a design of partially opened fans decorated with maple, bamboo and a pavilion, copper water dropper engraved with scrolling vines, slate inkstone

22.5 x 21 x 4.3 cm.

(11)

£5,000-7,000

\$6,600-9,200

€5,600-7,800

Bugaku dances are an amalgam of a variety of dances that were imported into Japan from the Asian continent and incorporated into official court functions. Particularly popular during the Heian period (794 - 1185), *bugaku* was not only performed by professionals at official functions, but also by amateur courtiers during pleasurable pastimes such as 'cherry blossom-viewing' and 'moon-gazing' parties, archery contests and horse racing. Each dance is accompanied by a large drum (*dadaiko*) with a flaming wood frame, as depicted on the cover of this box.



* 63

**A LACQUER WRITING BOX (SUZURIBAKO)
DEPICTING SCENES OF THE SUMIYOSHI SHRINE
EDO PERIOD (17TH CENTURY)**

Decorated in gold, silver, and black *hiramaki-e*, *takamaki-e*, *kirikane*, and gold and silver foils on a *nashiji* ground, the cover depicting the Sumiyoshi Shrine with a *Torii* gate, a *taikobashi* [hump-backed bridge] and the shrine precinct amongst pines, a boat on water and a cart to the front, the interior of the cover with a moon-lit scene with boats on water by pines and reeds, the inner trays similarly decorated and fitted with an ink stone and water dropper, the base and interior in *nashiji*, *fundame* rims, fitted wood box titled *Jidai maki-e Itabunko suzuribako* [An old lacquered writing box]

19.2 x 17.8 x 2.6 cm.

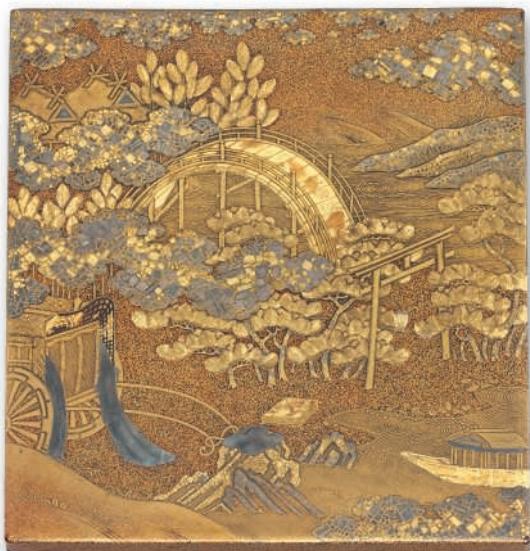
£5,000-7,000

\$6,600-9,200

€5,600-7,800

The Sumiyoshi Shrine is located at the southern part of Osaka and is dedicated to four Shinto deities, each housed in a building of its own. The shrine offered protection and prosperity for sailors, fishermen, poets and merchants.

A *Torii* gate on the right of the cover marks the entrance to Sumiyoshi Shrine. The buildings, seen at the top left, are in the simple Sumiyoshi style of architecture, roofed with cedar bark. A distinctive arched bridge (*taikobashi*) crosses a water between the gate and the shrine precinct. The bridge, characteristic of all depictions of Sumiyoshi, is said to have been donated by Toyotomi Hideyoshi (1536-1598) and his consort Yodogimi in the Keicho era (1596-1615). Other familiar elements of this shrine landscape are the groves of pine trees depicted on both sides of the cover and the inner tray.





* 64

**A LACQUER WRITING BOX (SUZURIBAKO)
DECORATED WITH SHELLS ON A BEACH**

EDO PERIOD (17TH CENTURY)

The rectangular box with overhanging cover richly decorated overall in a variety of complex lacquer techniques including gold and silver *hiramaki-e*, *takamaki-e*, and *kirikane*, with a rocky shoreline with pine trees and cranes flying overhead, the beach is scattered with shells which are of engraved and inlaid silver, concealed within the rocks and a tree are characters from a poem, inlaid in silver, the interior with a stag and doe amongst chrysanthemums and rocks beside a stream, mixed metal waterdropper formed as a spider on a spiders web (19th century), slate inktone, the box with lead rims

24.1 x 22.6 x 4.5 cm.

£20,000–30,000

\$27,000–39,000

€23,000–33,000

The Scholar and the Writing Box

Calligraphy has for centuries been considered an elegant art form as well as a prestigious scholarly pursuit in East Asian cultures. *Suzuribako* such as those offered here would have been an essential part of the scholar's tools, combining both practical and aesthetic purposes. Practically, the box was to store the calligraphic utensils; aesthetically, the elegance and quality of the box was a statement of the scholar's knowledge and refinement.





PROPERTY FROM THE ROGER WESTON COLLECTION

65

A LACQUER WRITING BOX (SUZURIBAKO) WITH A PAVILION LANDSCAPE
EDO PERIOD (18TH CENTURY)

The rectangular box with overhanging cover decorated overall in a variety of complex lacquer techniques including gold *hiramaki-e*, *takamaki-e*, *kirikane* and *nashiji* with a pavilion built into a rocky shoreline with overhanging pine and willow trees, the design continuing on the interior of the cover with birds in flight over rocks and further buildings, fitted inner tray, gilt copper water dropper in the form of acorns and leaves, slate inkstone, the box with lead rims
22.7 x 20.8 x 4.4 cm.

£12,000–15,000

\$16,000–20,000

€14,000–17,000

ART OF JAPAN

46 Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue





FROM THE COLLECTION OF MARIUCCIA MANDELLI

66

A TIERED LACQUER COSMETICS BOX (TEBAKO) WITH MAPLE LEAVES

MEIJI PERIOD (LATE 19TH CENTURY)

The two-tiered box and cover finely decorated using various intricate lacquer techniques including gold, silver, black, and red *hiramaki-e* and *nashiji*, with maple leaves of various colours and sizes against a rich *fundame* ground, silver rims and handles in the form of chrysanthemums, *nashiji* interiors
12.7 x 17 x 13.3 cm.

£4,000–6,000

\$5,300–7,900

€4,500–6,700

67

A LACQUER COSMETICS BOX (TEBAKO) WITH LILIES

MEIJI PERIOD (LATE 19TH CENTURY)

The lacquer box and cover with rounded edges and corners, decorated in gold, silver, and reddish-brown *hiramaki-e*, *takamaki-e*, and inlays of mother-of-pearl against a dense *nashiji* ground with lilies, the interior with sparse *nashiji* against a black lacquer ground
13.5 x 11.5 x 4.3 cm.

£1,200–1,800

\$1,600–2,400

€1,400–2,000



68

**A LACQUER DOCUMENT BOX (BUNKO) WITH A
BRIDGE AND CHERRY TREES**

EDO PERIOD (19TH CENTURY)

The box and cover lavishly decorated overall using numerous lacquer techniques including gold and silver *hiramaki-e*, *takamaki-e*, *kirikane*, and *nashiji*, and inlays of gold foil and *uchikomi* (hollows in trees and rocks, filled with gold), with a bridge reaching over a river, surrounded by rocks and flowering cherry trees, the sides with mandarin ducks on a river lined with *jakugo* (stone-filled baskets which prevent erosion), silver rims, the interior in dense *nashiji*
31.7 x 27.3 x 16.4 cm.

£7,000–9,000

\$9,200–12,000
€7,800–10,000



69

FROM THE COLLECTION OF MARIUCCIA MANDELLI

**69
A LACQUER COSMETICS BOX (TEBAKO) WITH
GINKO AND FENCES**

MEIJI PERIOD (LATE 19TH CENTURY)

The rectangular box and cover finely decorated in gold and silver *hiramaki-e*, *takamaki-e*, and *hirame* against a dense *gyobu-nashiji* ground with ginko leaves and vines amongst bamboo fences, the box opening to reveal a fitted inner tray decorated in *togidashi-e* with further ginko vines against a very fine *nashiji* ground, the box with silver rims and *nashiji* interiors
15 x 11.5 x 6 cm.

£2,500–3,000

\$3,300–3,900

€2,800–3,300

PROPERTY FROM THE ESTATE OF THE LATE JAMES O. FAIRFAX AC

***70**

AN ELEGANT LACQUER TABLE

EDO PERIOD (18TH CENTURY)

Decorated in gold and silver *hiramaki-e* and *kirikane* over a dense *nashiji* ground with paulownia leaves and vines, interspersed with stylised roundels containing autumn grasses with dewdrops of inlaid silver, engraved copper fittings with purple cord attachments
26.6 cm. (H) x 38 cm. (W)

£6,000–8,000

\$7,900–10,000

€6,700–8,900

James Oswald Fairfax AC (1933–2017) was a passionate and discerning connoisseur whose interest in the fine and decorative arts spanned eras, cultures, and continents. The art he collected over the years reflects both his eye for beauty and also his love of travel, and was acquired to adorn the beautiful homes that he created for himself both in Australia and the United Kingdom.

The great-grandson of the founder of the Sydney Morning Herald and Chairman, from 1977 to 1987, of publishers John Fairfax Ltd., James was educated in Sydney, Melbourne and then at Balliol College, Oxford. His kindness and generosity extended to artists, collectors, and amateurs, and not least to public institutions: among his many generous bequests to Australian galleries, were important works by Rubens, Ingres, Canaletto, and Watteau, given to the Art Gallery of New South Wales; the National Gallery of Australia; the National Gallery of Victoria; Gallery of Modern Art, Brisbane and the Art Gallery of South Australia, ensuring that his taste will be shared with a wide public. Christie's is delighted to be offering works from this fascinating and varied collection in a series of sales in London.



ART OF JAPAN



*71

A TWO-TIERED LACQUER TABLE WITH THE UJI BRIDGE BY ZOHIKO (NISHIMURA HIKOBEI)
MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY)

Decorated in gold and silver *hiramaki-e*, *takamaki-e*, *togidashi*, *kirigane* and *nashiji* and inlaid in mother-of-pearl, the top surface depicting the Uji bridge disappearing into clouds, beside a willow tree and a stream with a waterwheel and *jakago* (basketwork cages to prevent erosion), the bridge of gold sheet, the lower surface with further willow and clouds above a stream, the side panels with open work of stylised *shippo* design, lined with silver, the table with engraved *shakudo* mounts, with double wood storage box, the inner wood box titled *Yanagibashi makie chou-taku* [A lacquered centre table with willow and bridge], signed *Nana-sei Heian Zohiko saku* [Made by the seventh generation, Heian Zohiko] and sealed *Zohiko*
63.8 x 33.5 x 22.3 cm.

£15,000–20,000

\$20,000–26,000

€17,000–22,000

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 table is from the workshop in the period of Nishimura Hikobei VIII.

This type of table was probably used for the display of a *koro* [incense burner] and placed in the *tokonoma* area. Nishimura Hikobei VI exhibited a lacquer *suzuribako* with the Uji bridge design at the fifth Domestic Industrial Exposition, 1903, and won the second prize. The Uji bridge, famous for its distinct shape, evoking the 11th-century novel *Genji monogatari* [Tale of Genji], was one of the signature designs by Zohiko.

For a similar table by Nishimura Hikobei VI see:

Zohiko Urushi Art from the Mitsui Memorial Museum Collection, exhibition catalogue, no. M15 (previously owned by the Kitamitsui family).

For a shelf and another table with similar design see:

Zohiko Urushi Art from the Mitsui Memorial Museum Collection, exhibition catalogue, no. S25 (shelf by Nishimura Hikobei VIII, Zohiko VII), MOA museum collection, and S26 (a table by Nishimura Hikobei, Zohiko).





72

**A GROUP OF SIX COMMA-SHAPED JEWELS
(MAGATAMA)**

KOFUN PERIOD (4TH-6TH CENTURY)

Each finely carved and polished, and of richly-coloured jade,
agate, steatite and glass, a cord hole to each

From 2 cm. to 3.3 cm. long (6)

£4,000-6,000 \$5,300-7,900
€4,500-6,700

The *magatama* (lit. 'maga': bent, 'tama': precious stone or gem), originate in the Kofun period (4th-6th centuries) and their curved shape is understood to have represented animal teeth and claws. *Magatama* were used as both personal ornaments and highly-valued ceremonial objects - a source of spiritual power and good fortune. Women wore them as decorative arm and ankle bracelets, in their hair, or they could also be attached to sacred swords or bows, placed at temples, or used as funerary objects.

For a group of four jade *magatama* in the Tokyo National Museum listed as an Important Cultural Property, (listed as Organization Control Number J-37202), go to:

[https://colbase.nich.go.jp/collectionItems/
view/12f08f3c06a62af80737925634848303/99765](https://colbase.nich.go.jp/collectionItems/view/12f08f3c06a62af80737925634848303/99765)



73

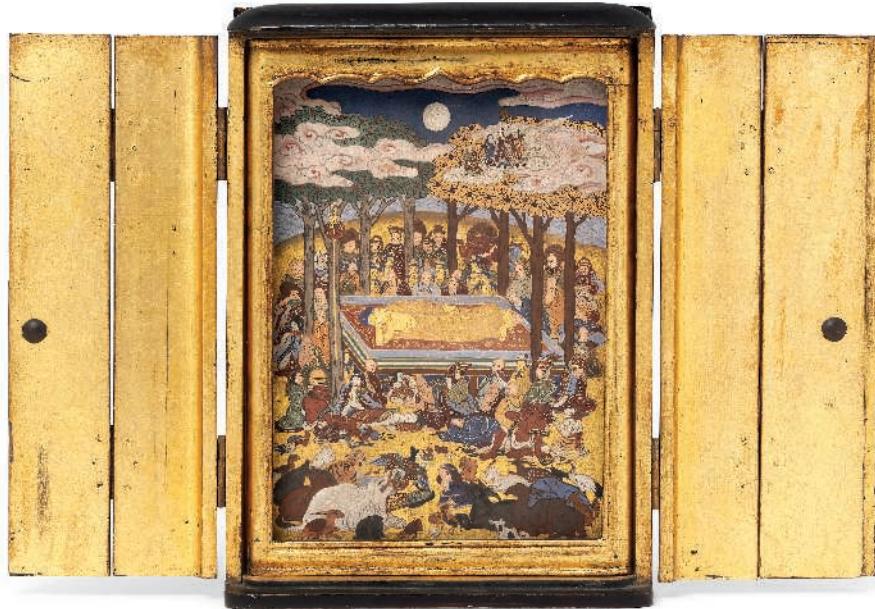
A GILT-BRONZE SWORD POMMEL

KOFUN PERIOD (6TH CENTURY)

The sword pommel heavily cast and thickly gilded, with a stylised dragon head with a jewel within its mouth, the details finely chiselled
6.3 cm. high

£3,000–4,000	\$4,000–5,200
	€3,400–4,500

The first iron swords were introduced into Japan from China around the 2nd or 3rd century AD which were double-edged with an annular pommel formed integral with the blade. Later iron swords had separate gilt bronze pommels which it is believed came from Korea to Japan around the 4th century. The pommels of those swords were of bronze or copper cast into a ring with various decorative motifs around the periphery and formed in positive silhouette inside the ring. Sword pommels of the 6th century, when Japan was perfectly unified under the Yamato Emperors, typically had either single or opposed twin phoenixes or dragons made in a separate fire-gilded bronze plate fixed within the cast ring, as with the example offered here.



74

**A PORTABLE SHRINE (ZUSHI) CONTAINING
PARINIRVANA (DEATH OF THE HISTORICAL
BUDDHA)**

EDO PERIOD (18TH CENTURY)

The rectangular case lacquered black and with ornately engraved gilt copper mounts, the two doors opening to reveal an inset painting depicting *Parinirvana* (Death of the historical Buddha), the painting of polychrome pigments and gold
25 x 18 x 5 cm.

£3,000-4,000

\$4,000-5,200

€3,400-4,500

75

A BRONZE VASE

MUROMACHI-MOMOYAMA PERIOD (16TH CENTURY)

The elegant vase with tall, slender neck and concentric bands, a rich brown patination overall
26 cm. high

£800-1,200

\$1,100-1,600

€890-1,300

76

A BRONZE SUTRA CONTAINER (KYOZUTSU)

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

The cylindrical body oxidised with a rich green patination, the circular domed lid surmounted by a finial in the form of a seven-stage *stupa*; a pagoda-like receptacle in the shape of the reliquary of the remains of Shakamuni, the historical Buddha, the interior with the remains of a written sutra scroll

29.6 cm. high

£4,000-6,000

\$5,300-7,900

€4,500-6,700

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

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

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





*77

A NEGORO HOT-WATER EWER[YUTO]

LATE MUROMACHI PERIOD (15TH - 16TH CENTURY)

Of turned and assembled wood and slightly round sides, a large sweeping handle with turned-in corners, the turned lid with the central knob, the ewer on a raised and shaped ring foot and decorated overall in red lacquer, slightly worn in places revealing the black lacquer beneath, gilt copper fittings, with a 20th century fitted wood storage box inscribed *Negoro o-suibin* [a large Negoro ewer], with seal *Kokoan*
34 cm. wide, 30 cm. high

£20,000–25,000

\$27,000–33,000

€23,000–28,000

PROVENANCE:

Hosomi Ryo (Kokoan; 1901–1978)

EXHIBITED:

Sakai City Museum, Osaka Prefecture, "Shu-urushi—Negoro, sono yo to bi / Red Lacquer—Utility and Beauty of Negoro," 26 April–25 May, 1986

PUBLISHED:

Hosomi Kokoan, *Negoro no bi* (The beauty of Negoro), (Osaka, 1966), p. 35, no 29

Sakai City Museum, ed., *Shu-urushi—Negoro, sono yo to bi / Red Lacquer—Utility and Beauty of Negoro*, exh. cat. (Sakai City, 1986), p. 81, no. 146

In 1966, the Osaka industrialist Hosomi Ryo (Kokoan; 1901–1978) published a small volume on Japanese Negoro lacquer. The works he illustrated, including the one shown here, are thought to come entirely from his own extensive collection. His collection, well known for many pieces registered as Important Art Objects and Important Cultural Properties, now forms the core of the Hosomi Museum in Kyoto, founded in 1988. Hosomi made his fortune when he started his own woolen textile industry business in 1924, becoming president of Senshu Woolen Textiles and Sumire Woolen Textiles, Inc.

The ewer has a round, bucket-like body and generous, trilobate handle. The pleasing proportions and sturdy shape reflect generations of skilled lathework. The scalloped carving of the

three-legged base adds a decorative flourish. Metal fittings enhance and reinforce the knob of the lid and the spout. As Hosomi points out in this description of this work, most such ewers were used for display in an alcove or to serve meals in a Zen temple. This example, by contrast, appears strictly utilitarian. Being a man of tea, however, he adds, "I would like to use this particular vessel in my tea-room alcove to hold a white flower."

The functional, geometric forms and warm, monochromatic colour of Negoro vessels give them a universal appeal. Today, art connoisseurs around the world appreciate Negoro, and for good reason. The name Negoro derives from the name of an extensive Buddhist temple complex, Negoro-dera, in the Katsuragi Mountains in Wakayama Prefecture, where such wares were once produced in large quantities.

Red lacquerware goes back to the Jomon period. The technology for applying coloured lacquer to wood vessels has ancient roots in Japan. The wood core of the object is first covered with a thin layer of clay mixed with lacquer. This primer is then brushed with an intermediate coat of black lacquer, followed by one or more coats of red lacquer. Here, black lacquer has worn through the smooth, red lacquer skin in areas where the pitcher has been handled and wiped continuously over the years.





*78

**A PAIR OF LARGE LACQUER BOTTLES WITH PINE
AND BAMBOO**

EDO PERIOD (17TH CENTURY)

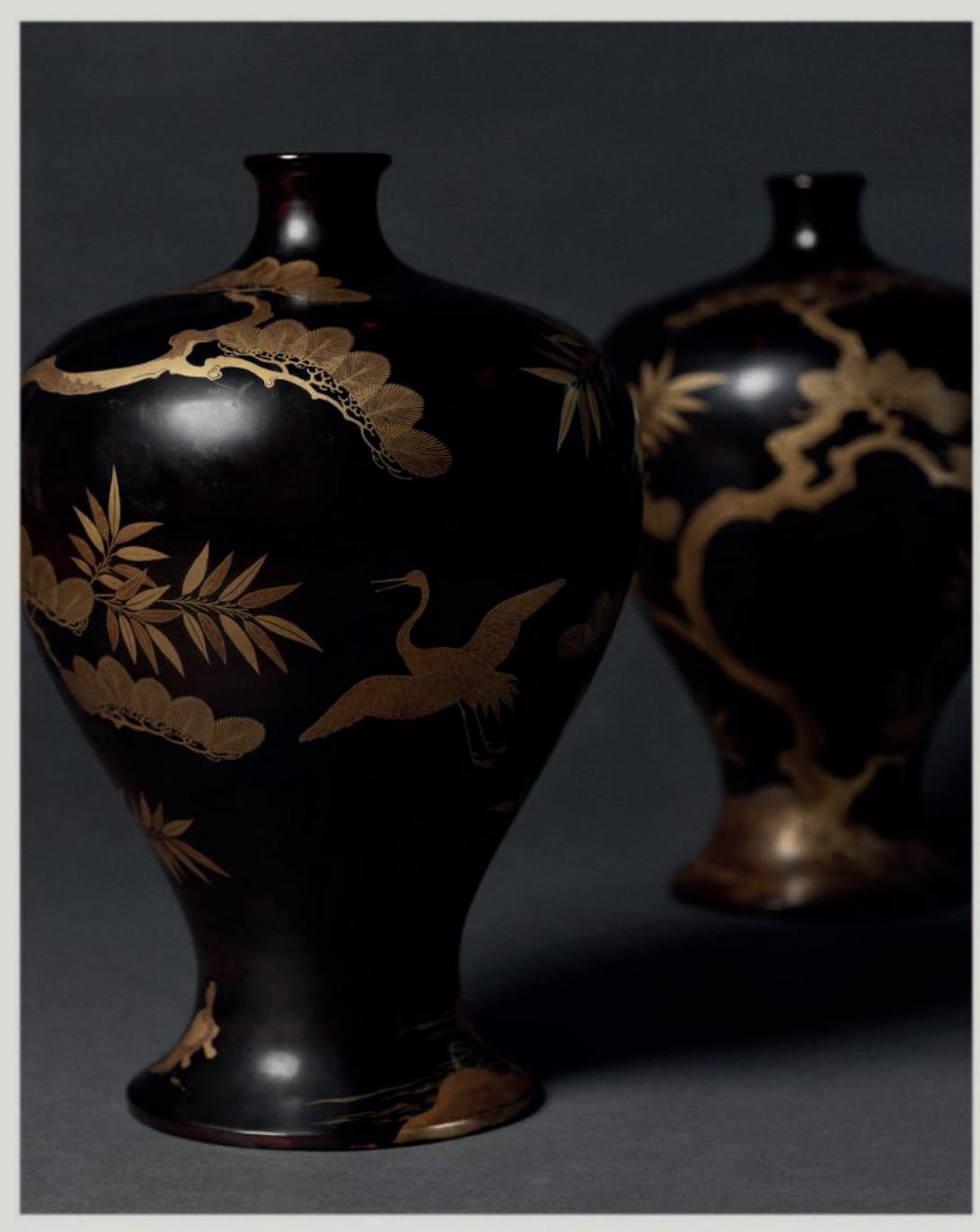
Each of elegant form with broad shoulder and short neck,
decorated in gold *hiramaki-e* and *nashiji* against a black lacquer
ground with cranes and *minogame* amongst pine trees and
bamboo beside a stream near the feet

Each 36.8 cm. high

£12,000-18,000

\$16,000-24,000

€14,000-20,000





*79

A NEGORO SAKE FLASK

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

Of assembled wood in the form of a circular drum with a short neck and on bracket feet, both circular panels decorated in gold and red lacquer on a black ground, one panel with autumn flowers issuing from banded hedges amongst clouds, the other panel similarly decorated with peonies, the sides with traces of gilt, the spout with ring in the form of a chrysanthemum and decorated in black and red lacquer, the foot edges in red lacquer, with a 20th century fitted wood storage box
21.7cm. high

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Chokai Seiji (1902–1972)

Chokai Seiji was a pioneer of postwar Western-style painting in Japan. He was known as a Fauvist-influenced landscape painter who often used sand and pebbles in his works. His first solo exhibition was in 1951 at the Tokyo Gallery in Ginza.

EXHIBITED:

Sake no utsuwa: yakimono, urushi, garasu [Vessels for Sake – Ceramics, Lacquer and Glass Ware], Itabashi City Museum, 17 May – 15 June 1986

Sake no utsuwa [Vessels for Sake], Uji City History Museum, 13 January – 1 February 1998, no. 10

PUBLISHED:

Itabashi City Museum, *Sake no utsuwa: yakimono, urushi, garasu* [Vessels for Sake – Ceramics, Lacquer and Glass Ware], (Tokyo, 1986), p. 48, no. 68

Similar flask sold in *Aesthetic Intuition: Collecting Japanese Art in Post-War London*, Christie's London, 11th November 2015, Lot 76



80

ANONYMOUS, EDO PERIOD (19TH CENTURY)

A PICTURE OF A DUTCH SHIP (*RANSENZU*)

Ink, colour, and gold leaf on paper, mounted on board, depicting a Dutch paddle-steamship with Dutch flags on the masts and numerous people aboard, framed and glazed
124.5 x 119 cm.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

This painting appears to be an interesting amalgamation of images of foreign ships which arrived in Japan in the 19th century and is almost identical to a woodblock print of the same name (see image above), also depicting a Dutch steamship from a similar view and adorned with almost identical flags and people. Probably originally part of a folding screen (*byobu*), it has since been mounted as a picture.

Although the Tokugawa reign had fairly successfully kept the outside world at bay for over two centuries, from mid-19th century increasing numbers of foreign forces began arriving in Japan. In 1853, Commodore Perry led steam-powered warships into Nagasaki harbour with the threat of force should Japan not allow trade with the United States. Perry's ships were the first ever steamships ever seen in Japanese waters and in the face of such significantly advanced technologies, the Tokugawa government saw no option but to open Japan's doors to the West, beginning the *bakumatsu* period. As a result, Japan decided to build a naval defence fleet and so ordered several steam warships from the Dutch - up to now Japan's only Western trade partner (albeit in a highly restricted manner), and the ships were delivered in 1855.

In Japan, the construction of Western-style ships became something of a competition amongst the domains as a show of power and prestige. With a long tradition of Dutch studies, it was Satsuma which was the first domain to be successful with the completion of a working model of a paddle-steamer in 1855.



Anonymous, 19th century, Japanese woodblock print of Dutch paddle-steamer.



ANONYMOUS, MEIJI PERIOD (LATE 19TH
CENTURY)

PORTRAIT OF TAKEAKI ENOMOTO

Ink, colour, and *gofun* on silk

A portrait of the Meiji government official Takeaki Enomoto, standing next to a Chinese-style table upon which is a globe and a book, wearing a western frock coat and holding a cane, the detail finely painted, including the texture of Enomoto's clothing, the globe painted in white *gofun*, the book bearing a coat of arms, framed with bamboo

50cm x 79.5cm (painting only)

64.6cm x 103.5cm (with frame)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

Takeaki Enomoto (1836-1908) was a key player in the events which led to the establishment of the Meiji period government. He also made a significant contribution to Japan's interactions with the West in the late 19th century. He was born as a lower-ranking samurai, but rose up to hold various important posts in the government.

Enomoto studied Dutch naval science in Nagasaki, which during the Edo period was the only city in which the Dutch were permitted to take up residence and to trade. He then continued his studies in Holland from 1862, and he became fluent in English and Dutch. In 1867, he returned to Japan and was appointed to a senior naval post in the Tokugawa *bakufu* [government].

However, in 1868, the Tokugawa *bakufu* was overthrown by the warlords of Satsuma and Choshu, and the Meiji Emperor was reinstated as the figurehead of a new government. Enomoto is particularly well known for having resisted the takeover of the Meiji government by fleeing with eight warships to Ezo (Hokkaido) and establishing a Tokugawa 'republic' as the last military stronghold opposing the new regime. Enomoto surrendered in spring 1869, and peace was officially restored to the whole of Japan.

Enomoto's conduct impressed the Meiji government, as when he surrendered he sent his notes that he had made on navigation in Holland to the commander of the government army, stating that they would be useful for the country. He was imprisoned rather than executed, and he was pardoned in 1872. He was immediately appointed to office in the government and sent to St. Petersburg as a diplomat in the negotiation over ownership of the Sakhalin and Kuril islands. He was successful in concluding a treaty giving the Sakhalin to Russia but keeping the Kurils for Japan. His achievement was celebrated as the treaty was the first of significance in which Japan was treated like an equal to a Western power. Enomoto rose to cabinet rank within the Meiji government, and his positions included that of the Minister of Agriculture and Commerce.

The globe and book here are clear references to his international experience. The book bears a coat-of-arms with notable similarities to that of Napoleon III (1808-1873), who was Emperor of the French from 1852-1870. During this time, negotiations between France and Japan began and, sent by Napoleon III the first French military mission to Japan arrived in 1867. With the mission came Captain Jules Brunet (1838-1911), a military officer who later became a leader of the military effort of the Shogunate and fled north with Enomoto to Ezo, assisting with the establishment of the 'republic'.





*82

A RARE FOOD BOX (JUBAKO) WITH STRIPED DECORATION AND PLAYING CARDS

EDO PERIOD (17TH CENTURY)

The four-tiered square box and cover decorated in gold, silver, and coloured *hiramaki-e* [low relief lacquer] and *takamaki-e* [high relief lacquer] and inlaid in mother-of-pearl on a black ground with scattered *Unsun Karuta* [Japanese playing cards in Portuguese style] depicting various designs including cups, swords, clubs, and knights against stripes of various designs in Nanban style
26 x 29 x 23.3 cm

£30,000–50,000

\$40,000–66,000

€34,000–56,000

PROVENANCE:

Maeda Seison (1885–1977)

PUBLISHED:

Yoshino Tomio, *Jidai makiie kyushitsu shusei* (Tokyo, 1941), illustration nos. 257, 258 and 259
Okada Jo, ed., *Makie kyushitsu senshu, jo* (Kyoto, 1965), no. 47
Okada Jo, ed., *Nihon no bijutsu* (Arts of Japan) 85, *Nanban kogei* (Nanban decorative arts) (Tokyo, 1973), no. 107

The set of four stacked, nearly square food trays, whose heights increase slightly from the top tray to the bottom one, is a characteristic Japanese form made to store delicacies for a New Year's feast or for a spring outing to enjoy cherry-blossoms.

The stunningly modern design seems shocking in the context of the conservative Japanese lacquer tradition. The craftsman used mother-of-pearl to emphasize an array of exotic, new motifs including stripes and checks. In the early seventeenth century, Portuguese and Spanish merchants imported chic textiles of Southeast Asian origin. On popular contemporary folding screens depicting the arrival in Nagasaki of trade ships carrying those "foreign barbarians," we see Portuguese merchants wearing baggy pantaloons with stripes and checks.

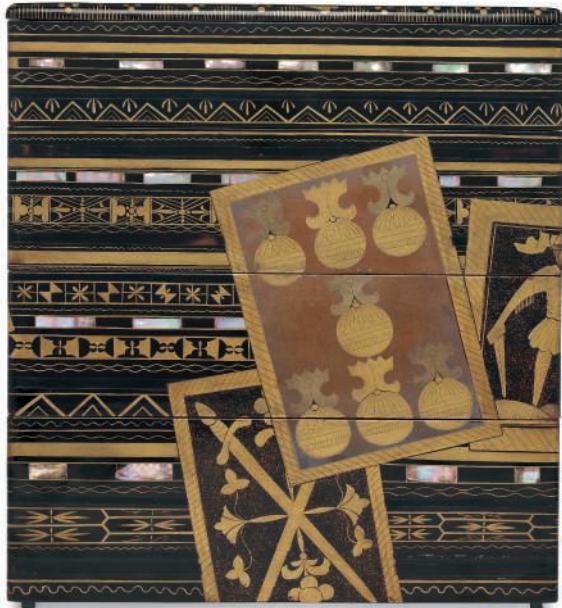
The box design is unified by a strict, all-over pattern of horizontal bands made up of thin, alternating stripes of mother-of-pearl, powdered gold or silver *maki-e*, and a rich variety of stylised geometric and floral bands. These techniques are streamlined and rearranged here for maximum impact. Related examples are in the Irving Collection, New York and the Mary Griggs Burke Collection in the Minneapolis Institute of Art.

Most striking here, however, are the ten Western playing cards, some with figures. One can only imagine the merrymaking and amusement when the Japanese patron who commissioned this luxury item unwrapped it for a picnic under the blossoms. No wonder it appealed to the taste of Japan's great twentieth-century Nihonga painter and collector, Maeda Seison.





(side views)

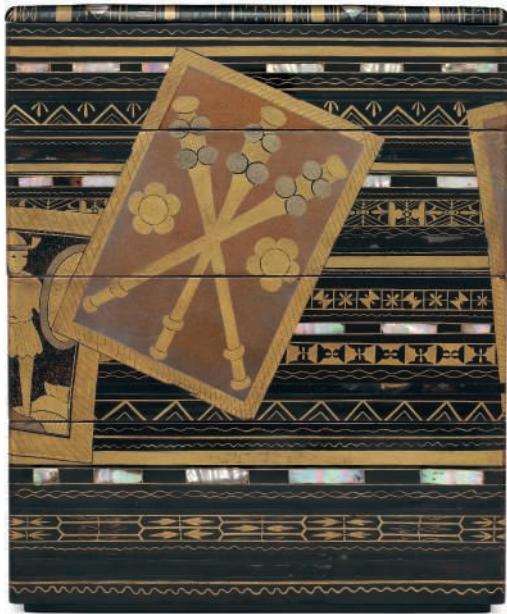


Playing cards (*karuta*) were introduced to Japan by Portuguese traders in the second half of the sixteenth century. The cards here appear to be Portuguese, one with a seated king and two with a knight in armour holding his shield in one hand and his sword in the other. Additional cards feature motifs that represent numbers. The first indigenous Japanese deck of cards appeared in the Tensho era (1573–92). The Tensho card game consisted of 48 cards in four colours, some with numbers and some with courtiers. European-style playing cards, known as *unsun karuta*, a subset or derivative of *karuta*, appear on an Edo-period lacquer box for poem slips in the Suntory Museum, Tokyo, and on a small hand drum (*kotsutsumi*) for noh performance in the Nanban Bunkakan in Osaka. The subject evidently appealed to the cultivated military elite who favored noh theater and the arts.

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

For more about *Unsun Karuta*, see:

Sezon Museum of Art and Shizuoka Prefectural Museum of Art, eds., 'Porutogaru to Nanban bunka' ten: mezase toho no kuniguni' ['Portugal and Nanban culture' exhibition : Via Orientals] (Japan, 1993), p. 216–217, 219, no. 206.



Go to the Kyushu National Museum website (Japanese):
http://www.kyuhaku.jp/museum/museum_info04-07.html
http://www.kyuhaku.jp/collection/collection_g102.html

For examples of Nanban lacquerware with similar stripe design see:

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

Tokyo National Museum *A Selection of Japanese Art from The Mary and Jackson Burke Collection* (New York, 1985), pl. 112

and go to the website of The Metropolitan Museum of Art, New York, accession number 2015.500.2.31a-f:
<http://www.metmuseum.org/art/collection>

A *jubako* with playing cards without stripes and a mirror box with similar Nanban-style stripes sold in Christie's London, 8th December 2016, sale 13127, lots 78 and 79.

83

**A PAIR OF SIX-FOLD SCREENS DEPICTING FANS WITH SCENES AND PLAYING CARDS ON WAVES
EDO PERIOD (LATE 18TH - 19TH CENTURY)**

Ink, colour and gold leaf on paper with open and closed fans scattered on swirling waves, each fan individually decorated with designs including *karuta* (playing cards), Mount Fuji, a samurai on horseback, mandarin ducks in snow, cranes, insects, and bamboo

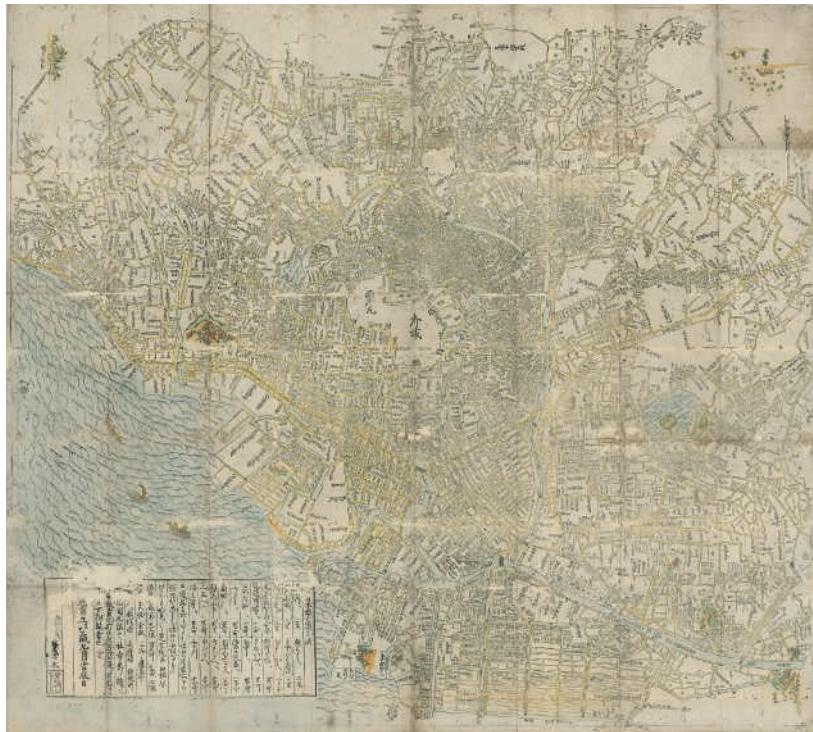
164.2 x 63 x 12 cm. (each screen, folded)	
164.2 x 372 cm. (each screen, unfolded)	(2)
£70,000-90,000	\$92,000-120,000 €78,000-100,000

This unusual pair of screens features fans decorated with typical Japanese subjects including Mount Fuji and various scenes from nature, however one fan contains scattered *Unsun karuta* (playing cards). The Spanish/Portuguese 48-card deck arrived in Japan in the second half of the 16th century, and it had 4 suits - cups, swords, coins, and clubs - said to represent the four classes of medieval Europe: priests, knights, merchants, and peasants. At some point in their love affair with European playing cards, the Japanese added a fifth suit, marked by the 'three jewels', or *tomoe*, crest, symbolising bounty, featured here on the screen. Within these five suits we find the mounted horseman, the maiden, the dragon, a Chinese-looking high official (see the card at the far right), and figures from the Japanese Seven Lucky Gods (see Daikoku, his mallet, and his bale of rice symbolising plenty at the extreme left of the fan). The dragon motif, a feature of the original Iberian set long associated with Portugal, must have been particularly popular in Japan, even though the winged dragon suggests St. George - a Christian motif that surely would have displeased Japanese authorities.

It is possible that this eclectic amalgam of card-characters can be explained by the Japanese association of the Iberians with material bounty because of the rare and precious commodities they brought. The foreign notion of card games caught on like wildfire and was subject to constant regulation by the Tokugawa shogunate, which frowned on gambling. Decks went through various permutations to get around the proscriptions, including the revised pack called *Unsun Karuta* - a mix of European, Chinese, and Japanese motifs - which may be what is pictured here.







VARIOUS PROPERTIES

84

HAYASHI KICHEI (PUBLISHER), 17TH CENTURY

NEW AND ENLARGED MAP OF EDO (SHINBAN EDO OEZU EIRI)

Folded and hand-coloured woodblock print of the city of Edo, published by Hayashi Kichiei, Kyoto, 1677, blue covers
127 x 141.5 cm. (when unfolded)
26 x 19 cm. (when folded)

£5,000-8,000

\$6,600-10,000
€5,600-8,900

The Great Fire of Meireki destroyed a large proportion of the Japanese capital city of Edo on March 2, 1657, the third year of the Meireki Imperial era. It lasted for three days, and is estimated to have claimed over 100,000 lives. This map was published as a measurement chart for the reconstruction of Edo.

Details on the map include districts, bridges, rivers, daimyo mansions (labelled with their occupants' names and their wealth), temples and shrines. A fishing boat and two other vessels are shown in Edo bay in the lower left quadrant. The index gives the distances between various points.

For the same map in the collections of the Tokyo Metropolitan Library, go to:

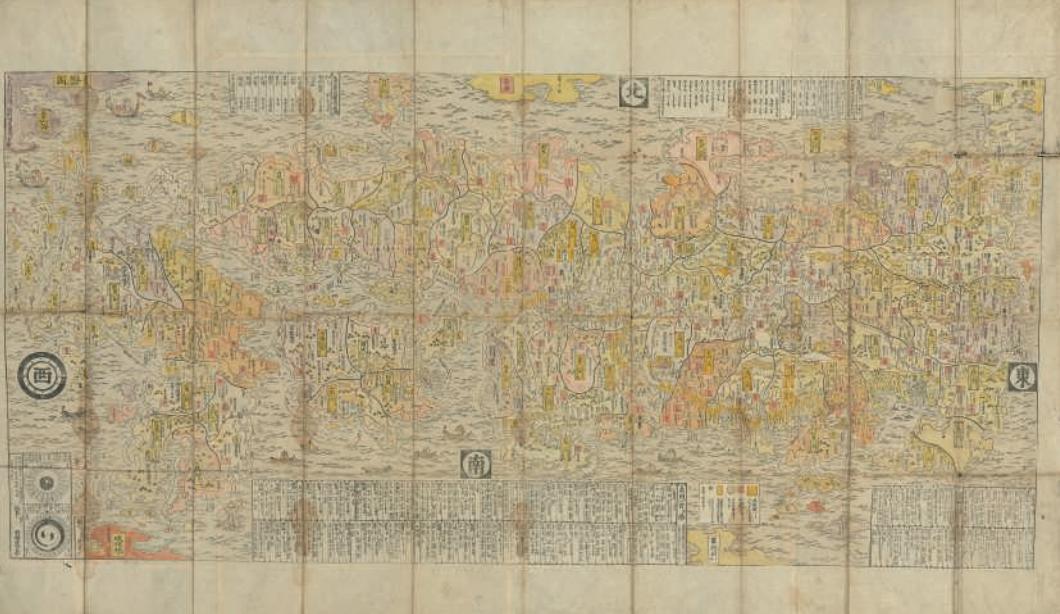
http://www.library.metro.tokyo.jp/digital_library/collection/the043/no6/tabid/3150/Default.aspx

For the same map in the collections of Waseda University Library, go to:

http://www.wul.waseda.ac.jp/kotenseki/html/ru11/ru11_00822/index.html

ART OF JAPAN

72 Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



85

ISHIKAWA RYUSEN, EDO PERIOD (FL. LATE 17TH-EARLY 18TH CENTURY)

MAP OF THE SEAS, MOUNTAINS, TIDES AND LAND OF JAPAN (*NIHON KAIZAN CHORIKUZU*)

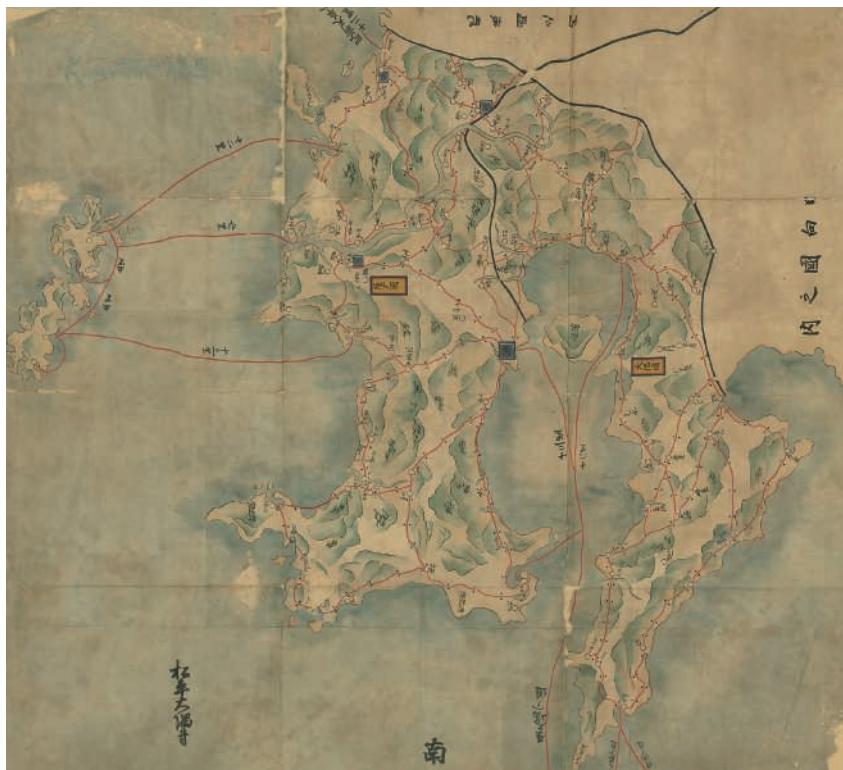
Folded woodblock print and hand-coloured map of Japan, published by Sagamiya Tahe, 1691 (Genroku 4), blue covers decorated with chrysanthemums
104 x 181 cm. (unfolded)
27 x 18.5 cm. (folded)

\$6,000–8,000	\$7,900–10,000
	€6,700–8,900

The large scale of this map allowed for an extraordinary amount of detail. Major roads with their many stations, cities, towns and provinces, rivers and ferry crossings are shown in intricate detail, as well as Daimyo castles, temples, shrines and other points of interest. Two small volvelles at the lower left, show (upper): length of day and night in twenty-four seasons of the year; (below): the waxing and waning of the moon, and ebb and flow of the tide. The overall area covered extends from Hokkaido in the north, to the Ryukyu islands in the south west; Korea is shown in the north west. Numerous ships and vessels are shown around the coasts.

Another copy of the same map is in the collections of The University of British Columbia, go to:

<https://open.library.ubc.ca/collections/tokugawa/items/1.0213158>



86

ANONYMOUS, EDO PERIOD (LATE 17TH CENTURY)
MAP OF BOTH PROVINCES OF OSUMI AND SATSUMA
(OSUMI SATSUMA RYOKOKU NO ZU)

Hand-drawn and coloured map of the provinces of Satsuma and Osumi, provinces of present-day Kagoshima prefecture
99.3 x 109 cm. (unfolded)
36.4 x 25 cm. (folded)

A map detailing the provinces of Satsuma and Osumi, showing the landscape and coastlines using blue, green and grey pigments. Also charted are distances between fortified towns and nautical miles from ports to neighbouring islands in red. At the lower left the name Matsudaira Osumi-no-kami is inscribed, the *daimyo* of these provinces. Maps of this type would have provided useful geographical information.

87

A LARGE ARITA DISH WITH THE MONOGRAM OF THE VOC [VEREENIGDE OOSTINDISCHE COMPAGNIE]

EDO PERIOD (LATE 17TH CENTURY)
The shallow dish decorated in underglaze blue with the central roundel containing the initials of the Dutch East India Company, VOC [Vereenigde Oostindische Compagnie], surrounded by two *ho-o* birds amongst pomegranate and camellia, the six radiating border panels at the rim enclosing alternatively bamboo with plum blossoms and peony divided by narrow bands of stylised foliage

The porcelain in the second half of the seventeenth century ordered by the Dutch from Deshima Island were copied from Chinese Wanli 'kraak' porcelain. With the collapse of the Ming Dynasty in China in 1644 Holland's great source of supply of Wanli blue and white 'kraak' porcelain suddenly came to an end, and as a consequence the Dutch turned their attention to Japan. From about 1660 to 1700 a great variety of shapes and designs were exported to Batavia.



The 'kraak' style is mainly characterised by a central floral or animal motif surrounded by a radiating segmented border. The designs of the Japanese 'kraak' style dishes show some differences from the original Chinese prototypes. The wider panels without the use of auspicious symbols, and the depiction of the phoenix (*ho-o* birds) with their fanned-out tails, which again was later imitated in Europe on faience and porcelain. Dishes with the VOC. monogram are naturally exemplary of East West relations in ceramics and the role the company played in them. No special mention is made of them in the trade documents, but it can be taken that they were ordered for the use of the company staff at the factory on Deshima and possibly also in Batavia and other factories in Asia.

For similar examples, see:

Nagatake Takeshi, Yabe Yoshiaki, *Imari*, vol. 19 of *Nihon toji taikei* [Compendium of Japanese ceramics] (Tokyo, 1989), pl.30

Toguri Bijutsukan [Toguri Museum of Art], *Nihon toji meihin zuroku* [Japanese ceramics in the Toguri collection] (Tokyo, 1988), p. 95, 296, no.134 (the Toguri Museum of Art collection)

Christiaan J.A. Jorg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections* (Amsterdam, 2003), p.225, no.285 (the Groninger Museum collection)

Similar example sold in:

Asian Art, Christie's, Amsterdam, May 20th, 2008 – May 21st, 2008, Lot number 0401, sale number 2786

For a similar example in the collections of the Victoria and Albert Museum, museum number 3-1886, go to:

<http://collections.vam.ac.uk/item/O190118/dish-unknown/>



88

A LOUIS XV SILVER-MOUNTED JAPANESE IMARI JAR AND COVER
THE PORCELAIN EDO PERIOD (EARLY 18TH CENTURY); THE SILVER MOUNTS
PARIS, 1717-1722

Of cylindrical form, decorated in gilt and iron-red on underglaze blue with stylised chrysanthemum flowerheads with geometric patterns amongst peony and chrysanthemum sprays, the interior with a chrysanthemum, the cover similarly decorated but with additional green and black enamels, silver rims, *the rim and cover mount with the mark for non-dutiable silver of Etienne de Bouges, Charles Yvon, Armand Pillavoine and Charles Cordier and with a further indistinct control mark*
16 cm. high, 12.6 cm. diam.

£6,000-8,000

\$7,900-10,000

€6,700-8,900



89

A LOUIS XV SILVER-MOUNTED IMARI ECUELLE AND COVER

THE PORCELAIN EDO PERIOD (LATE 17TH - EARLY 18TH CENTURY), THE SILVER MOUNTS PROBABLY PARIS 1722-1726

The bowl decorated in gilt, iron-red, green, aubergine and black enamels on underglaze blue with three roundels of chrysanthemums divided by cherry branches, a band of *karakusa*, the interior with a roundel depicting a prunus spray, a band of *karakusa* to the rim, the cover similarly decorated and with silver rim and a fluted foliage and berry finial, the body with two silver handles rim, the rim, finial and both handles marked with an indistinct mark which is possibly the *St Esprit* mark for non-dutiable silver of Charles Cordier, with a further later control mark
20.8 cm. wide, the porcelain bowl 15.3 cm. diam.

£12,000-18,000

\$16,000-24,000

€14,000-20,000

A LOUIS XV SILVER-MOUNTED ARITA TANKARDTHE PORCELAIN, EDO PERIOD (LATE 17TH CENTURY);
THE SILVER MOUNTS PARIS, 1717-1722

After a German stoneware Westerwald tankard, decorated in iron-red and gilt on underglaze blue, the body and cover with low-relief circles applied with flower heads and spiral patterns, the neck rim and foot with scroll-patterned bands, the handle with floral *karakusa* [scrolling foliage], *the silver mounts with the mark for non-dutiable silver of Étienne de Bouges, Charles Yvon, Armand Pillavoine and Charles Cordier*

17 cm. high

£15,000–20,000	\$20,000–26,000
	€17,000–22,000

Tankards were ordered from Japan by the VOC in many different shapes and sizes from 1663. Often European stoneware examples were given as examples for tankards that would later be mounted in silver or pewter in the Netherlands. The decoration of the porcelain was usually in the Chinese Wanli and Transitional style in contrast to this lot which closely follows both form and decoration of a German stoneware Westwald prototype.

For a similar example, see Ekkart Klinge, *German Stoneware, Rijksmuseum Amsterdam*, (Amsterdam, 1996), p. 103, no. 46

For another example in the Museum het Prinsessehof, Leeuwarden, see Christiaan J.A. Jorg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections* (Amsterdam, 2003), p.168, no.199

C.J.A. Jörg, *Oosters porselein Delfts aardwerk, Wisselwerkingen*, (Groningen, 1983), p. 123, no. 81

For a mounted underglaze blue tankard in the Rijksmuseum Amsterdam, see D.F. Lunsingh Scheurleer, *Chinesisches und Japanisches Porzellan in Europäischen Fassungen*, (Braunschweig, 1980), p. 392, Abb. 418.

A mounted Arita tankard sold Christie's Amsterdam, 24th September 2002, Lot 137.



91

A CELADON FIGURE OF A RAKAN

EDO PERIOD (LATE 17TH CENTURY)

In the form of a partially-glazed, partially biscuit porcelain figure of a seated Rakan dressed in a loose fitting robe
13.5 cm. high

£5,000-7,000

\$6,600-9,200

€5,600-7,800



The figure of the emaciated old man, partially draped, with eyes closed and serene expression, represents a Rakan, an *arhat* (the Sanskrit term) or *luohan* (the Chinese term) – devotees of Buddhism who aspired to reach the highest levels of spiritual enlightenment and often lived as hermits. They are often depicted as skeletal and elderly, sometimes with one or both hands resting on one bent knee. Other Chinese figures of old men, possibly *luohan*, exist in *blanc de Chine* porcelain (G.A. Godden, *Oriental Export Market Porcelain and its influence on European Wares*, Granada, 1979, p. 275, fig. 203) and as carvings in wood – an 18th-century Chinese figure of a *luohan* carved in boxwood is in the Spurlock Museum, Illinois. Such figures in biscuit and celadon-glazed porcelain were amongst the earliest models to have reached Europe from Japan and date to the second half of the 17th century.

Examples of Japanese figures survive in several European collections including a pair at the Residenz in Munich, as well as a pair at Erddig in Wales (J. Ayers, O. Impey, J.V.G. Mallet, *Porcelain for Palaces*, (London, 1990), p. 177, cat. 157.

For the examples in the collection of Erddig, also visit:

<http://www.nationaltrustcollections.org.uk/object/1145603.1>

<http://www.nationaltrustcollections.org.uk/object/1145603.2>



92



VARIOUS PROPERTIES

92

A PAIR OF ARITA KENDI

EDO PERIOD (LATE 17TH CENTURY)

Of typical form with a bulbous spout and long thin neck ending in an everted rim, the body, spout, and cover of both decorated in underglaze blue with a design of flowers and rockwork within a bracketed border and a scrolling vine pattern, with original covers

23.5 cm. high

(2)

£1,500-2,000

\$2,000-2,600

\$9,200-12,000
€7,800-10,000

€1,700-2,200

For a similar example without a cover in the collections of the British Museum, museum number 1976,1206.3, go to:

http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=7675681=arita+kendi=1

93

A PAIR OF ARITA ZOOMORPHIC EWERS

EDO PERIOD (LATE 17TH CENTURY)

Each modelled in the form a leaping carp, the globular lower body with lotus leaves and waves

Each approx. 19 cm. high

(2)

£7,000-9,000

\$9,200-12,000
€7,800-10,000

For a similar example in the collections of Burghley House, see:

Burghley House collections online, ceramic collection, reference CERO371, <https://www.burghley.co.uk/collections/collection/a-pair-of-arita-zoomorphic-ewers-late-17th-century/>



94

A PORCELAIN DISH

NABESHIMA WARE, OKAWACHI OFFICIAL KILNS, HIZEN
(IMARI CITY), EDO PERIOD (LATE 17TH-EARLY
18TH CENTURY)

The circular dish on a high ring foot, decorated in iron red and yellow enamel on underglaze blue with camellia blossoms strung on a thread, the reverse with three tasseled coin clusters, the ring foot with comb design
20.3 cm. diam.

£12,000-15,000

\$16,000-20,000
€14,000-17,000

For similar examples, see:

Yoshiko Kakudo, ed., *The Art of Japan, Masterworks in the Asian Art Museum of San Francisco* (San Francisco: Chronicle Books, 1991), pl. 113. (The Avery Brundage Collection)

Takasu Toyoji, *Kakiemon, Nabeshima* (Kakiemon and Nabeshima wares), vol. 23 of *Toki zenshu* (Collection of ceramics) (Tokyo: Heibonsha, 1961), pl. 54

Mayuyama Junkichi, ed., *Mayuyama, Seventy Years*, vol. I (Tokyo: Benrido Co., Ltd., 1976), pl. 138

A similar example sold in:

An Inquiring Mind: American Collecting of Japanese and Korean Art, Christie's, New York, April 22nd 2015, lot number 0063, sale number 3717

(reverse)

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95

A PORCELAIN DISH

NABESHIMA WARE, OKAWACHI OFFICIAL KILNS, HIZEN
(IMARI CITY), EDO PERIOD (LATE 17TH-EARLY 18TH
CENTURY)

The circular dish on a high ring foot, decorated in iron red and yellow enamel on underglaze blue with camellia blossoms strung on a thread, the reverse with three tasselled coin clusters, the ring foot with comb design
20.3 cm. diam.

£12,000-15,000

\$16,000-20,000

€14,000-17,000

For similar examples, see

Yoshiko Kakudo, ed., *The Art of Japan, Masterworks in the Asian Art Museum of San Francisco* (San Francisco: Chronicle Books, 1991), pl. 113. (The Avery Brundage Collection)

Takasu Toyoji, Kakiemon, *Nabeshima* (Kakiemon and Nabeshima wares), vol. 23 of *Toki zenshu* (Collection of ceramics) (Tokyo: Heibonsha, 1961), pl. 54

Mayuyama Junkichi, ed., *Mayuyama, Seventy Years*, vol. I (Tokyo: Benrido Co., Ltd., 1976), pl. 138

A similar example sold in:

An Inquiring Mind: American Collecting of Japanese and Korean Art, Christie's, New York, April 22nd 2015, lot number 0063, sale number 3717



(reverse)



(reverse)

THE PROPERTY OF AN OVERSEAS COLLECTOR

*96

A PORCELAIN DISH

NABESHIMA WARE, OKAWACHI OFFICIAL KILNS, HIZEN (IMARI CITY), EDO PERIOD (LATE 17TH-EARLY 18TH CENTURY)

The circular dish on a high ring foot, decorated in iron red, green, yellow enamels on underglaze blue with peony and scrolling foliage, the reverse with three tasseled coin clusters motifs, the ring foot with comb design
15 cm. diam.

£15,000-20,000

\$20,000-26,000

€17,000-22,000

EXHIBITED:

The Paintings of Sengai and Nabeshima Ceramics from the Yuji Kamio Collection: Coming Face-to-Face with Beauty, Hosomi Museum, Kyoto, 4 October - 14 December 2014

PUBLISHED:

Arakawa Masaaki ed., *Nabeshima - Yuji Kamio Collection*, (Tokyo, 2014), p.24, no.10

For examples with a similar design in the museum collections see:

Imaizumi Motosuke, *Nihon no Yakimono* [Japanese Ceramics] vo. 21, *Nabeshima* (Tokyo, 1975), pl. 48; Chuokoronsha, *Nihon Toji Zenshu* [Complete Collection of Japanese Ceramics]. vol. 25, *Nabeshima* (Tokyo, 1976), pl. 29

The Kyushu Ceramic Museum ed., *Shogun-ke eno kenjo Nabeshima* [Nabeshima Porcelain for the Shogunate], exhibition catalogue, (Japan, 2006), p. 97, pl. 104.

Suntory Museum of Art ed., *Hokori takaki dezain Nabeshima* [Nabeshima Ware Designs that Inspire Pride], exhibition catalogue, (Tokyo, 2010), p. 71, pl. 48

The Kyushu Ceramic Museum ed., *Shogun-ke kenjo no Nabeshima, Hirado, Karatsu* [Ceramics for the Shogunate], exhibition catalogue, (Saga, 2012), p. 58, pl. 71

A similar example of larger size sold Christie's London, 15th October 2014, lot 61



(reverse)



*97

A PORCELAIN DISH

NABESHIMA WARE, OKAWACHI OFFICIAL KILNS, HIZEN
(IMARI CITY), EDO PERIOD (LATE 17TH-EARLY 18TH
CENTURY)

The circular dish on a high ring foot, decorated in iron red on underglaze blue with falling cherry blossoms, three wicker baskets and *seigaiha* [stylised waves], the reverse with three *hana-karakusa* [Chinese style flowers with scrolling foliage], the ring foot with comb design
14.8 cm. diam.

£8,000–12,000	\$11,000–16,000
	€9,000–13,000

EXHIBITED:

The Paintings of Sengai and Nabeshima Ceramics from the Yuji Kamio Collection: Coming Face-to-Face with Beauty, Hosomi Museum, Kyoto, 4 October – 14 December 2014

PUBLISHED:

Arakawa Masaaki ed., *Nabeshima – Yuji Kamio Collection*, (Tokyo, 2014), p.18–19, no.5

Another example was sold, Christie's New York, *Japanese and Korean Art*, 23rd March 2000, Lot 118

*98

A PORCELAIN DISH

NABESHIMA WARE, OKAWACHI OFFICIAL KILNS, HIZEN
(IMARI CITY), EDO PERIOD (LATE 17TH-EARLY 18TH
CENTURY)

The circular dish on a high ring foot, decorated in iron red, black, green and yellow enamels on underglaze blue with two wagtails perched on aquatic plants, the reverse with three tasselled coin clusters motifs, the ring foot with comb design

14.9 cm. diam.

£12,000–18,000	\$16,000–24,000
	€14,000–20,000

EXHIBITED:

The Paintings of Sengai and Nabeshima Ceramics from the Yuji Kamio Collection: Coming Face-to-Face with Beauty, Hosomi Museum, Kyoto, 4 October – 14 December 2014

PUBLISHED:

Arakawa Masaaki ed., *Nabeshima – Yuji Kamio Collection*, (Tokyo, 2014), p.12-13, no.2

For similar examples see:

Hayashiya Seizo ed., *Kakiemon/Nabeshima*, vol. 6 of *Nihon no toji*, (Tokyo, 1972), pl. 38

Asahi Shinbunsha ed., *Iro Nabeshima [Polychrome Nabeshima]*, (Tokyo, 1965), pl. 6

John Ayers, *The Baur collection, Japanese ceramics*, (Genève, 1982), pl. E54

Similar examples sold Christie's London, 14th November 1994, lots 821 and 822.



(reverse)

*99

A NABESHIMA SHAKUZARA [LARGE DISH]

NABESHIMA WARE, OKAWACHI OFFICIAL KILNS, HIZEN (IMARI CITY), EDO PERIOD (18TH CENTURY)

The circular dish on a high ring foot, decorated in celadon glaze and underglaze blue with auspicious treasures against horizontal lines and *seigaiha* [stylised waves], the reverse with peonies and scrolling foliage, the ring foot with *shippo* design 32.5 cm. diam.

£100,000–150,000

\$140,000–200,000

€120,000–170,000

EXHIBITED:

Tokubetsuten Nabeshima: Hanyo kara gendai made [Special exhibition of Nabeshima: From the provincial public kiln to today], Kanagawa Prefectural Museum, 20 September – 15 November 1987, no. 56

Nihon no seiji kinsei kara gendai made [Japanese celadon: from the modern period to the present], The Kyushu Ceramic Museum, 30 September – 5 November 1989, no. 142

Nabeshima-ten: waga kuni yuittu no kanyo Nabeshima, sono shutsugen kara shuen made, Imari, Saga, 8 August – 22 September 1996, no. 9

The Paintings of Sengai and Nabeshima Ceramics from the Yuji Kamio Collection: Coming Face-to-Face with Beauty, Hosomi Museum, Kyoto, 4 October – 14 December 2014

PUBLISHED:

Kanagawa Prefectural Museum ed., *Tokubetsuten Nabeshima: Hanyo kara gendai made* [Special exhibition of Nabeshima: From the provincial public kiln to today], (Kanagawa, 1987), p.38, no. 56

The Kyushu Ceramic Museum ed., *Nihon no seiji kinsei kara gendai made* [Japanese celadon: from the modern period to the present], (Saga, 1989), p. 50, no. 142

Kudo Yoshiro ed., *Nabeshima-ten: waga kuni yuittu no kanyo Nabeshima, sono shutsugen kara shuen made*, (Saga, 1996), p.8, no.9

Kudo Yoshiro, *Nabeshima*, (Tokyo, 2005), p. 50, no. 40

Arakawa Masaaki ed., *Nabeshima – Yuji Kamio Collection*, (Tokyo, 2014), p.30-31, no.14

Collectors have long appreciated the flawless glaze and stunning designs of Nabeshima-type porcelains. There are more than 100 examples in the collection of The Metropolitan Museum of Art, many on exhibition in the 2015 exhibition "Discovering Japanese Art: American Collectors and the Met." Americans who honeymooned in Japan in the late nineteenth century played a major role in augmenting the Met's collections. Charles Stewart Smith (1832–1909), a trustee of the Met, was involved in the dry goods business and primarily collected European paintings. While on honeymoon with his third wife in Japan in 1892, he acquired Japanese ceramics from the British collector Captain Frank Brinkley (1841–1912) and shipped more than 400 pieces directly to the museum in 1893. Valentine Everit Macy (1871–1930), a New York industrialist and philanthropist, who was Commissioner of Parks, and his wife, Edith Carpenter Macy (1869–1925), also collected Japanese ceramics on their Japan honeymoon in 1896. These were subsequently given to the Met in the early 1920s.

Similar examples are in the Nezu Museum, and the Okura Museum of Art, go to:

<http://www.nezu-muse.or.jp/jp/collection/detail.php?id=40691>

A similar example was sold in:

Fine Japanese Art, Bonham's, London, 11th May 2010, lot number 366







100

THE PROPERTY OF A GENTLEMAN

100

A YOSHIDAYA KUTANI DISH

FUKU MARK, EDO PERIOD (19TH CENTURY)

Decorated in green, yellow, blue, aubergine, and black enamels with hydrangea flowers against geometric designs, the reverse with scrolling foliage, pine needles inside the foot ring
24.8 cm. diam.

£6,000-8,000

\$7,900-10,000

€6,700-8,900



(reverse)

ART OF JAPAN

90 Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

THE PROPERTY OF A LADY

101

HISAO DOMOTO (1928 - 2013)

UNTITLED

Oil on canvas, signed, dated and inscribed *Domoto 1959-8 PARIS* and in Japanese *Domoto Hisao* (on the reverse), painted in 1959
100 x 80 cm.

£30,000-40,000

\$40,000-52,000

€34,000-45,000

A contemporary of Toshimitsu Imai, Hisao Domoto was born in Kyoto and went on to study *Nihonga* (traditional style Japanese painting) at Kyoto Municipal Art School. He exhibited in the *Nihonga* section at *Nitten* in 1948-1954, winning the Grand Prix in 1951 and 1953. In 1955, he moved to Paris and started to paint in oil, having a one-man show at Galerie Stadler in Paris in 1957. Throughout the 1960s, 70s and 80s he exhibited widely in Europe, USA and Japan.





*102

MARUYAMA OKYO (1733-1795)

FEROIOUS TIGER (MOUKO ZU)

Hanging scroll, ink and colour on silk, signed and dated
Meiwa kinototori aki hachigatsu Heian Senryo [Meiwa 2
(1765), August], sealed *Heianjinshijichukin* and *Senryo*
35.8 x 47.5 cm. (painting only)
131 x 63.5 cm. (including silk and brocade mount)

£50,000-70,000

\$66,000-92,000

€56,000-78,000

PROVENANCE:

Duke Matsukata (Matsukata Masayoshi) (1835-1924),
whose collection of art was sold in auctions at the Tokyo
Bijutsu Club, 26th March and 9th April 1928.

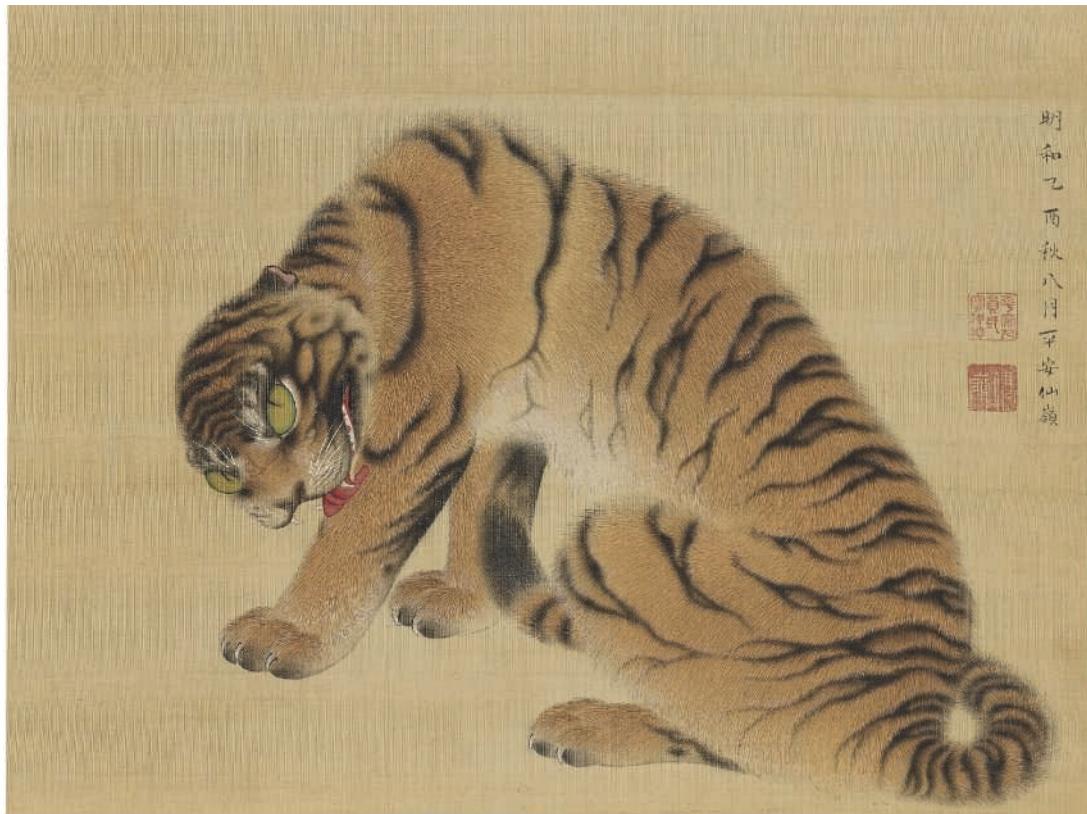
PUBLISHED:

Tokyo Art Club, ed., *Zen-koshaku Matsukata-ke zohin nyusatsu* (Duke Matsukata Family collection sale), auction
cat., 26th March 1928 (Tokyo, 1928), no. 75
Tobi Kenkyūjo and Tokyo Art Club, eds., *Tokyo bijutsu shisho-shi* (The history of the Tokyo art market), (Tokyo, 1979), pp.
443-44

Sasaki Johei and Sasaki Masako, eds., *Kogasoran / Photographic Archive of Japanese Paintings, Maruyama, Shijo School*, vol. 1, (Tokyo: Kokusho kankoukai, 2000), p. 576, no.
2430

Kamata Junko, "Maruyama Okyo hitsu Mouko zu" (Picture of a Ferocious Tiger by Maruyama Okyo), *Kokka Seiwaikai* 11
(15th May, 2008), color illus., p. 7

In 1928 and 1929, in the wake of a worldwide Depression and countless bank failures, many old collections in Japan were dispersed at auction. This masterful painting of a tiger, only recently "rediscovered," was sold at auction in 1928 at the Tokyo Art Club. It had been in the collection of Duke Matsukata Masayoshi (1834-1924), the influential finance minister during the Meiji period, responsible for reforming and modernising Japan's banking system and much more. Matsukata twice served as prime minister during the 1890s. As elder statesman in the period after 1900, he continued to wield power. He had over twenty children. His granddaughter Haru married Edwin Reischauer, the Harvard historian and American ambassador to Japan. His third son, Matsukata Kojiro (1865-1950), who attended Rutgers College, became the president of Kawasaki Shipbuilding Company and is best known for the collection of modern Western painting, sculpture and decorative arts that he assembled in France before World War I, now housed in the National Museum of Western Art in Tokyo. He also amassed thousands of Japanese prints, now in the collection of the Tokyo National Museum.



Okyo was thirty-two (thirty-three by Japanese count) in 1765, when he painted this tiger. Although young, he was already recognized in Kyoto, his hometown, as one of the two or three top artists in the capital. The large-scale works for which he is now best known came much later—the *Wisteria* screens (1776) in the Nezu Museum, Tokyo, or *Pine Trees in Snow*, from the 1780s. The tiger, by contrast, is almost miniature in scale. 1765 is in fact the year Okyo gained the devoted patronage of Yujo (d. 1773), the aristocratic thirty-seventh abbot of the Enman-in Temple in Shiga Prefecture, a man deeply invested in positivism and natural history.

Okyo pioneered naturalistic “sketching from life,” a sensational new Western technique that had special appeal to his clients among the newly rich merchant class, collectors who felt uncomfortable with “traditional” art. Tiger imagery has a long history in East Asia. Tigers were frequently paired with dragons—the tiger representing the “male” principle, the yin to the female “yang” of the dragon, ancient cosmological

symbols. Tigers are also commonly paired with bamboo, strong and resilient. Here, however, Okyo eliminates all background noise. He fills the space with the sinuous, elongated creature, exposing the back with its a magnificent pattern of undulating black stripes. With obsessive layering of tiny strokes, Okyo recreates the soft texture of a furry pelt. The hair of the underbelly is painted with white *gofun*, or powdered oyster shell. As the animal uses its tongue to groom its fur, it glares straight at the viewer. The frighteningly large green eyes are remarkable; they seem to glow.

It is of interest that one of Okyo’s most talented students, Genki (1747–1797), made a quite faithful replica of this painting. Genki was some ten years younger than his teacher, but his painting, now in the Joe and Etsuko Price Collection, might have been painted shortly after he saw the work of his master. Genki could not resist adding some rocks and foliage, and his painting is exactly twice the size of Okyo’s tiger. His beast is more of a pussycat, flattened and decorative.

*103

KATSUKAWA SHUNRIN (LATE 18TH CENTURY)

BEAUTY AND ATTENDANT ADMIRING

CHRYSANTHEMUMS

Hanging scroll, ink and colour on silk, signed *Katsukawa Shunrin ga*, sealed *Shunrin*

A beauty and her attendant are admiring a garden of chrysanthemums in winter, the young beauty is dressed in an elaborate black kimono decorated with snow-topped bamboo, the attendant is facing towards the chrysanthemums wearing a blue-patterned heavy winter kimono, the beauties and chrysanthemum flowers are painted in fine detail, the chrysanthemum leaves and the dark clouds overhead are painted in sumi-e style; the painting offered with an original copy of the auction catalogue in which it was sold in 1933, *Ukiyoe and Shijo school paintings sale from the collection treasured by William Sturgis Bigelow (1850-1926)*

67 x 32.5 cm. (2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

William Sturgis Bigelow (1850-1926)

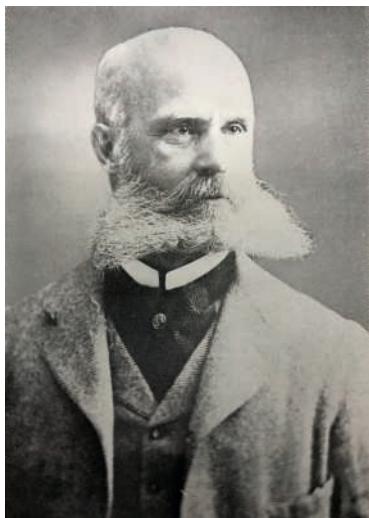
William Sturgis Bigelow, along with Ernest Fenollosa, was a pioneer collector and connoisseur of Japanese art, as well as one of the first Americans to study Japanese culture. From 1881 to 1889 he resided in Japan and focused on gathering an extensive collection of artworks chosen for their cultural importance and demonstration of artistic achievement. When he returned to the United States, he donated over 40,000 Japanese objects and artworks to the Museum of Fine Arts, Boston.

Shunrin was a pupil of the *ukiyo-e* artist Katsukawa Shunsho.

For similar examples by Shunrin, see:

Museum of Fine Arts, Boston, accession numbers 11.7757, 11.7758, 11.7759. Go to: [http://www.mfa.org/collections/search?f\[0\]=field_artists%253Afield_artist%3A12021](http://www.mfa.org/collections/search?f[0]=field_artists%253Afield_artist%3A12021)

The Price Collection. (Tokyo, 2006), plates 82 – 83 (p. 179 – 180)



William Sturgis Bigelow (1850-1926)

PUBLISHED:

Auction Catalogue, *Ukiyoe and Shijo school paintings sale from the collection treasured by William Sturgis Bigelow (1850-1926)*, Japan, December, 1933, no. 76

FORMERLY IN THE COLLECTION OF WILLIAM STURGIS BIGELOW



104

KAWANABE KYOSAI (1831-1889)

COCKEREL ON A BAMBOO BRANCH AT DAWN

Hanging scroll, ink and colour on silk, silk mounting, painted in 1886

Signed *Shojo Nyudo Jikoku Kyosai* and sealed *Shojo Kyosai*

A cockerel perches on a bamboo branch against the rising sun, the sun and the cockerel's crest are picked out in red, the bamboo branch boldly drawn in black ink, the white and grey feathers of the cockerel are given texture with visible brushstrokes, its eyes, beak, and feet are outlined with fine detail
13 x 33cm (excluding mount)

£4,000-6,000

\$5,300-7,900

€4,500-6,700

PROVENANCE:

Josiah Conder (1852 - 1920)

PUBLISHED:

Josiah Conder, *Paintings and Studies by Kawanabe Kyosai: An Illustrated and Descriptive Catalogue of a Collection of Paintings, Studies and Sketches, by the Above Artist, with Explanatory Notes on the Principles, Materials and Technique, of Japanese Painting*, (Tokyo, 1993), no. 57, p. 107 - 108.

Winkel and Magnussen, Copenhagen, *Doktor Josiah Conder's Samling Af Japansk Kunst*, Auction catalogue, 1st-3rd June 1942, no. 291, Lot 105

The painting is listed in *Paintings and Studies by Kawanabe Kyosai* by Josiah Conder in the section on *kakemono*, as being part of a set of three similarly sized and mounted paintings. The central painting is of Kannon (pl. XVIII), and is accompanied by this painting of a cockerel and one of wild geese in reeds.

Unlike the method of the Kano school, in which Kyosai studied, which focused on copying past masters and faithfully following set painting guides, Kyosai's birds started as 'sketches from life'. This painting style was inspired by his first teacher, the famous *ukiyo-e* artist Utagawa Kuniyoshi (1797 - 1861). Kyosai himself explained to the Australian-born painter Mortimer Menpes that he would 'spend a whole day in the garden watching a bird and its particular attitude', and then would recreate its image from memory. The 'rough style of ink painting' used in this depiction of a cockerel would have been used by Kyosai to quickly capture his impression of the bird.

1. Clark, Timothy, *Demon of Painting, The Art of Kawanabe Kyosai*, (London, 1993), p. 19

2. *Comic Genius: Kawanabe Kyosai*. Exhibition Catalogue, (Tokyo, 1996), p. 113

3. Conder, Josiah, *Paintings and Studies by Kawanabe Kyosai: An Illustrated and Descriptive Catalogue of a Collection of Paintings, Studies and Sketches, by the Above Artist, with Explanatory Notes on the Principles, Materials and Technique, of Japanese Painting*, (Tokyo, 1993), p. 108

FORMERLY IN THE COLLECTION OF JOSIAH CONDER





THE PROPERTY OF AN OVERSEAS COLLECTOR

***105**

SUZUKI KASON (1860-1919)

A PAIR OF SIX-PANEL FOLDING SCREENS DEPICTING CROWS AND HERONS

Each ink, colour, and gold on paper; the right screen with an autumn scene of herons perched on a willow tree and some in flight amongst gold clouds; the left screen with a winter scene of crows and a snow-covered pine tree surrounded by gold clouds; each screen signed *Kason* and sealed *Kason ga*, black lacquer frames with engraved copper fittings

175.5 x 64 x 11 cm. (each screen, folded)

175.5 x 376 cm. (each screen, unfolded)

(2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000



ART OF JAPAN

98 Other fees apply in addition to the hammer price - see Section D of our Conditions of Sale at the back of this Catalogue



106

TOSHUSAI SHARAKU (ACTIVE 1794-95)

THE ACTOR ARASHI RYUZO II IN THE ROLE OF THE MONEYLENDER ISHIBE KINKICHI

An large-head portrait (*okubi-e*) of the actor performing in the play 'The Iris Soga of the Bunroku Era' (*Hana ayame bunroku soga*), performed at the Miyako theater in the fifth month of Kansei 6 (1794), signed *Toshusai Sharaku ga*, published by Tsutaya Juzaburo, 1794
Vertical oban (37.6 x 24.4 cm)

PROVENANCE:

PROVENANCE:

The subject of ongoing debate; neither the true name, nor the dates of birth and death of the artist Toshusai Sharaku are known. This elusive artist's active career under this name spanned a mere ten months and his dynamic portraits of actors were imbued with a realism unusual at the time. However, his work has come to be considered some of the most important of the entire *ukiyo-e* genre.

The play *Hana-ayame Bunroku Soga* was a popular vendetta play in which the Soga brothers set out to avenge their father's murder. This print shows the actor Arashi Ryuzo playing the role of the mean-spirited money lender Ishibe Kinkichi, his face with intense expression.

For examples of the same print in museum collections:

The Museum of Fine Arts, Boston (accession no. 11.14671), go to:

<http://www.mfa.org/collections/object/actor-arashiry%C3%BBz%C3%BB4-ii-as-the-moneylender-ishibe-kinkichi-206689>

The British Museum (museum no. 1909,0618,0.47), go to:

http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=7856561

Harvard Art Museums/Arthur M. Sackler Museum (object no. 1933.4.513), go to:

<http://www.harvardartmuseums.org/art/206708>





ANOTHER PROPERTY

*107

SUZUKI HARUNOBU (1725-1770)

EVENING BELL OF THE CLOCK (*TOKEI NO BANSHO*)

Woodblock print, from the series Eight Views of the Parlour (*Zashiki hakkei*), circa 1766, first state with the signature *Kyōsen*
Vertical *chuban* (26.8 x 19.8 cm.)

\$10,000-15,000

\$14,000-20,000

€12,000-17,000

For another version of the first state in the Art Institute of Chicago (accession no. 1928.902), go to:

<http://www.artic.edu/aic/collections/artwork/88975>

For an example of the second state in the Museum of Fine Arts, Boston (accession no. 21.4606), go to:

<http://www.mfa.org/collections/object/evening-bell-of-the-clock-from-the-series-eight-views-of-the-parlor-zashiki-hakkei-232283>

*108

KITAGAWA UTAMARO (1853?-1806)

YUGIRI OF THE OGIIYA AND FUJIYA IZAEMON (OGIYA
YUGIRI, FUJIYA IZAEMON)

Woodblock print, from the series True Feelings Compared:
The Founts of Love (*Jitsu kurabe iro no minakami*), published by
Nishimuraya Yohachi (Eijudo), circa 1798-99
Vertical *oban* (37.4 x 24.5 cm.)

\$6,000-8,000

\$7,900-10,000

€6,700-8,900

Depicted here is the most famous scene from a play featuring the high-ranking courtesan Yugiri of the Ogiya brothel in Osaka, and her handsome lover Izaemon. Izaemon has been disinherited and visits Yugiri in a destitute state. His head hangs forwards whilst he plays the shamisen, behind him Yugiri is on the point of tears.

For another impression in the collections of The British Museum, museum no. 1924,0115.0.27, go to:

http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=784550&partId=1



109

PROPERTY OF A EUROPEAN GENTLEMAN

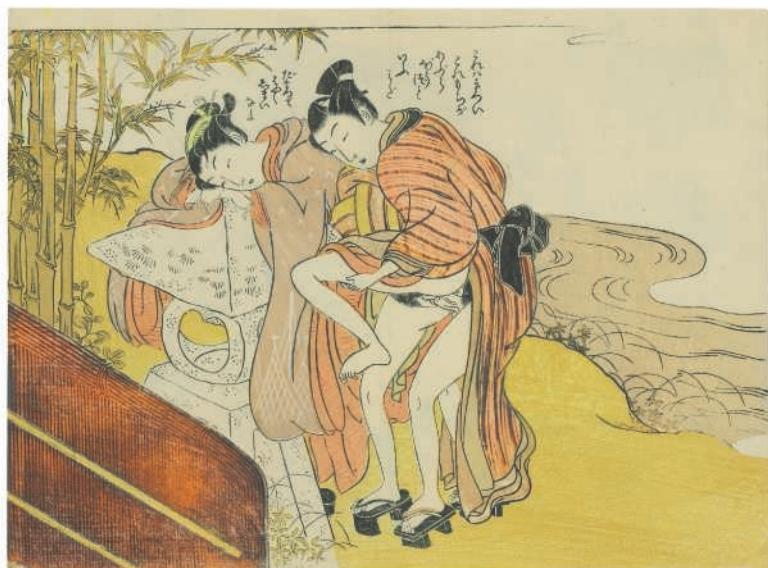
109

ATTRIBUTED TO
KITAGAWA UTAMARO
(1753?-1806)

LOVERS

Woodblock print, an apparently unrecorded design, late 1790s
Horizontal *oban* (24.9 x 37.7 cm.)

£2,000-3,000 \$2,700-3,900
€2,300-3,300



110

ATTRIBUTED TO ISODA
KORYUSAI (ACTIVE CIRCA
1764-1788)

A COUPLE MAKING LOVE
BESIDE A STONE LANTERN

Woodblock print, circa 1770s
Horizontal *chuban* (19.1 x 25.8 cm.)

£1,400-1,800 \$1,900-2,400
€1,600-2,000



PROPERTY OF A EUROPEAN GENTLEMAN

111

KATSUSHIKA HOKUSAI (1760-1849)

POEM BY MOTOYOSHI SHINNO

Woodblock print, from the series One Hundred Poems
Explained by the Nurse (*Hyakunin isshu uba ga etoki*), signed
Saki no Hokusai Manji [by Manji, the former Hokusai], published
by Iseya Sanjiro, circa 1835-36
Horizontal *oban* (24.8 x 36 cm.)

£2,500-3,000

\$3,300-3,900

€2,800-3,300

For another impression of the same print in the collections of
The British Museum, Museum number 1906,1220,0.578, go to:

[http://www.britishmuseum.org/research/collection_online/
collection_object_details.aspx?objectId=787289&partId=1](http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=787289&partId=1)

ART OF JAPAN

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ANOTHER PROPERTY

*112

KATSUSHIKA HOKUSAI (1760-1849)

KAJIKAZAWA IN KAI PROVINCE (KOSHU KAJIKAZAWA)

Woodblock print, from the series Thirty-six Views of Mount Fuji (*Fugaku sanjurokkei*), signed *Saki no Hokusai itsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-21
Horizontal *oban* (24 x 35.7 cm.)

£10,000-12,000

\$14,000-16,000

€12,000-13,000

For another impression in the collections of The Metropolitan Museum of Art, New York, accession no. JP2986, go to:

<http://www.metmuseum.org/art/collection/search/39800>

For another impression in the collections of the V&A Museum, London, museum number E.658-1901, go to:

<http://collections.vam.ac.uk/item/O422875/thirty-six-views-of-mount-woodblock-print-katsushika-hokusai/>

For another impression in the collections of the British Museum, London, museum number 1907,0322,0.3, go to:

<http://www.britishmuseum.org/research.aspx>



PROPERTY OF A EUROPEAN GENTLEMAN

113

UTAGAWA HIROSHIGE (1797-1858)

SAGAMI-GAWA

Woodblock print, from the series Thirty-Six Views of Mt. Fuji (*Fuji sanjurokkei*), a figure on a raft looks towards Mt. Fuji whilst passing reeds and a heron on the Sagami river, signed *Hiroshige ga*, published by Tsutaya Kichizo, circa 1858
36.3 x 24.5 cm.

£2,000-3,000

\$2,700-3,900
€2,300-3,300

For another impression in the collections of the British Museum, museum number 1948,0508,0.25, go to:

<http://www.britishmuseum.org/research.aspx>

For another impression in the collections of the Museum of Fine Art, Boston, accession number 11.26322, go to:

<http://www.mfa.org/collections/object/the-sagami-river-sagamigawa-from-the-series-thirty-six-views-of-mount-fuji-fuji-sanj%C3%BCBBrokkei-217846>

ART OF JAPAN

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PROPERTY OF A EUROPEAN GENTLEMAN

114

UTAGAWA HIROSHIGE II (SHIGENOBU) (1826-1869)

NIGHT RAIN AT AKASAKA KIRIBATAKE (AKASAKA KIRIBATAKE UCHU YUKEI)

Woodblock print, from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*), signed *Nisei Hiroshige ga*, published by Uoya Eikichi, 1859
Vertical *oban* (36.2 x 24.4 cm.)

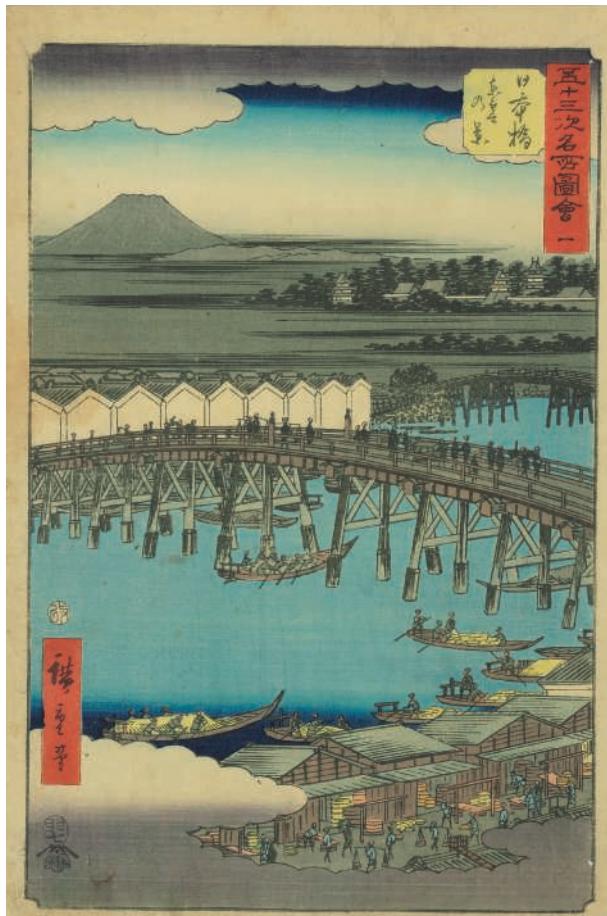
£5,000-7,000

\$6,600-9,200
€5,600-7,800

This design by Hiroshige II was added to the series just after the death of Hiroshige I in 1858, apparently as a substitute for his 1856 design depicting Akasaka Kiribatake. This substitute design is generally considered superior to the one it replaced.

For another impression of this print in the collections of The Metropolitan Museum (MET), New York, Accession no. JP1549, go to:

<https://www.metmuseum.org/art/collection/search/55713>



ANOTHER PROPERTY

*115

UTAGAWA HIROSHIGE (1797-1858)

THE COMPLETE SET OF THE SERIES PICTURES OF
FAMOUS PLACES ON THE FIFTY-THREE STATIONS (THE
VERTICAL TOKAIDO)

The complete set of the series *Gojusan tsugi meisho zue* (Pictures of Famous Places on the Fifty-Three Stations [The Vertical Tokaido]), comprising fifty-three landscape designs and one title page, each woodblock-printed, each signed *Hiroshige hitsu*, published by *Tsutaya Kichizo*, 1855

The first ten scenes comprise:

No. 1 Nihonbashi: View of Dawn Clouds (*Nihonbashi, Shinonome no kei*)

No. 2 Shinagawa: View of the Station from Goten-yama (*Shinagawa, Goten-yama yori ekiju o miru*)

No. 3 Kawasaki: Tsurumi River and Namamugi Village (*Kawasaki, Tsurumigawa Namamugi no sato*)

No. 4 Kanagawa: View over the Sea from the Teahouses on the Embankment (*Kanagawa, dai no chaya kaijo miharashi*)

No. 5 Hodogaya: Distant View of the Kamakura Mountains from the Boundary Tree Posthouse (*Hodogaya, Kyoboku tateba Kamakurayama enbo*)

No. 6 Totsuka: View of Fuji from the Mountain Road (*Totsuka, Sando yori Fuji chobo*)

No. 7 Fujisawa: Fuji on the Left at Nanki no Matsubara (*Fujisawa, Nanki no Matsubara hidari no Fuji*)

No. 8 Hiratsuka: Ferry on Banyu River and Distant View of Mount Ōyama (*Hiratsuka, Banyugawa funewatashi Ōyama enbo*)

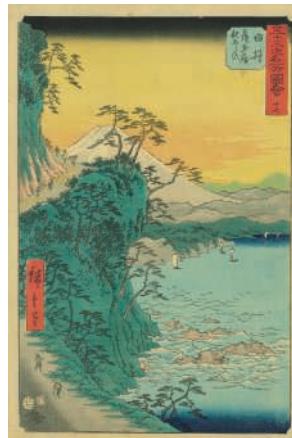
No. 9 Oiso: Saigyo's Hermitage at Snipe Marsh (*Oiso, Shigitatsusawa Saigyo-an*)

No. 10 Odawara: Fishing Huts on the Beach (*Odawara, kaigan gyosha*)

Each vertical *oban* (each approx. 36.2 x 24.5 cm.) (54)

£20,000–25,000 \$27,000–33,000 €23,000–28,000

ART OF JAPAN





*116

UTAGAWA HIROSHIGE (1797-1858)
HAKONE: VIEW OF THE LAKE (HAKONE, KOSUI NO ZU)

Woodblock print, from the series Fifty-three Stations of the Tokaido road (*Tokaido gojusan tsugi no uchi*), signed *Hiroshige ga*, published by Hoeido, circa 1833-34, 1st state
 Horizontal oban (25.2 x 37.4 cm.)

\$8,000-10,000 \$11,000-13,000
 €9,000-11,000

For other impressions of the same design in museum collections see:

The Museum of Fine Arts, Boston,
 accession no. 11.23086, go to:

<http://www.mfa.org/collections/asia>

The Honolulu Museum of Art, object no.
 24988, go to:

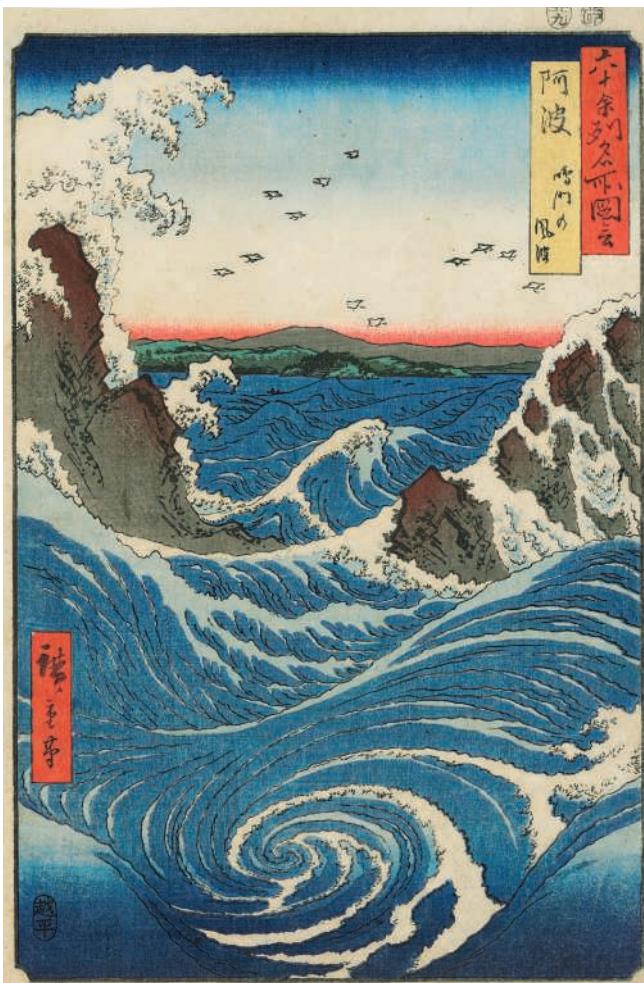
<http://honolulumuseum.org/art/8729>



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117

UTAGAWA HIROSHIGE (1797-1858)

SHINAGAWA: DEPARTURE OF THE DAIMYO
(SHINAGAWA, SHOKO DETACHI)

Woodblock print, number 2 from the series Fifty-three Stations of the Tokaido Road (*Tokaido gojusan tsugi no uchi*), published by Hoeido, circa 1833-34

Horizontal *oban* (24.7 X 36.9 cm.)

\$1,000-1,500

\$1,400-2,000

€1,200-1,700

For the same print in the collections of The Metropolitan Museum of Art, New York, (accession no. JP584), go to:

<https://www.metmuseum.org/art/collection/search/37035>

*118

UTAGAWA HIROSHIGE (1797-1858)

AWA PROVINCE: NARUTO WHIRLPOOLS (AWA, NARUTO NŌ FUHA)

Woodblock print, from the series Famous Places in the Sixty-odd Provinces (*Rokujuyoshu meisho zue*), signed *Hiroshige hitsu*, published by Koshimuraya Heisuke, 9th month 1855
Vertical *oban* (35.5 x 23.5 cm.)

£5,000-7,000

\$6,600-9,200

€5,600-7,800

For another impression in the collections of The Metropolitan Museum of Art, New York, go to:

<https://www.metmuseum.org/art/collection/search/53783>



A PRIVATE COLLECTION OF SURIMONO

119

YASHIMA GAKUTEI (1786?-1868)

LOVERS WRITING POETRY BESIDE A GARDEN

Woodblock *surimono*, from the series Ten Pictures for the Honcho Circle (*Honchoren juban tsuzuki*), embellished with gold and silver metallic pigments and blind printing, signed *Gakutei* and sealed *Sadaoka*, privately published *circa* 1821
Shikishiban surimono (20.8 x 18.2 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

For a different design from the same series in the Harvard Art Museums/Arthur M. Sackler Museum, (object no. 1933.4.1623), go to:

<http://www.harvardartmuseums.org/art/207807>



120

YASHIMA GAKUTEI (1786?-1868)

TWO CRANES ON A PINE BRANCH BEFORE THE SUN

Woodblock *surimono*, embellished with gold metallic pigments and blind printing, signed *Gakutei*, privately published *circa* 1820s

Shikishiban surimono (20.7 x 18.5 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

For the same print in the collections of Harvard Art Museums/Arthur M. Sackler Museum, (object no. 1933.4.1729), go to:

<http://www.harvardartmuseums.org/art/207883>



121

ANONYMOUS (19TH CENTURY)

RED-CAPPED CRANES IN A STREAM AMONGST PINE AND CHERRY TREES

Woodblock *surimono*, embellished with gold and silver metallic pigments and blind printing, privately published *circa* 1820s-30s
Shikishiban surimono (20.8 x 18.7 cm.)

£1,400-1,600

\$1,900-2,100

€1,600-1,800

ART OF JAPAN

112 Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

122

TOTOYA HOKKEI (1780-1850)

DRUM AND FAN

Woodblock surimono, embellished with gold and silver metallic pigments and blind printing, signed *Go Hokkei*, privately published circa 1820s-30s
Shikishiban surimono (21.1 x 18 cm.)

£800-1,200

\$1,100-1,600

€890-1,300



123

UTAGAWA TOYOKUNI I (1769-1825)

THE FOUNDER SAIGYU DANJURO (GANSO SAIGYU DANJURO)

Woodblock surimono, signed *ko Toyokuni hitsu*, circa 1825
Shikishiban surimono (19.6 x 18.2 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

This series shows portraits of the first seven members of the Ichikawa family up to Danjuro VII.

For another impression in the collections of The Tsubouchi Memorial Theatre Museum of Waseda University, (object number 201-0502), go to:

http://enpaku.waseda.ac.jp/db/enpaku/nishik/RESULTS-BIG.PHP?SHIRYO_NO=201-0502



124

KOSETSU (ACTIVE CIRCA 1923-24)**KEIEN KEISEI (ACTIVE 1820s-30s)**

TWO SURIMONO

The first, *Kantan*, from the series *Program of No Plays (Utai bangumi)*, embellished with gold and silver pigments, signed *Kosetsu*, privately published, 1823

The second, of a woman picking young pine, embellished with gold pigment and blind printing, signed *Keisei*, privately published, 1830a

Both *shikishiban surimono*
17.7x21 cm (the first)

18x19.5 cm (the second) (2)

£1,200-1,500

\$1,600-2,000

€1,400-1,700



125

**THREE MIXED-METAL-INLAID SILVER AND
SHIBUICHI VASES BY THE OZEKI COMPANY**

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

Each vase with *shibuichi* body and long, tapering silver neck and applied with high-relief inlays in various metals including gold, silver, copper, and *shakudo*, the first and second also with various coloured enamel inlays;

the first with lobed neck and shaped foot, the body depicting carpenters building a large sculpture of *Enma-daiō* (Great King Enma), signed *Toto Uguisudani ju Ito Masami kore (o) kizamu* and an inlaid seal *Masami sei*

the second with lobed neck, the body depicting a painter and his assistant surprised to see the apparition of characters from his painting, stylised flowers and scrolls under the rim, a meander band to the foot, signed *Bokusuihen Seiryoken Katsuhira sui* and *kao* (Hagiya Katsuhira, 1804-1886) to the body

the third with a bird perched in a blossoming cherry branches above a stream, the neck with stylised and elongated petals, a meander band to the mouth rim, signed *Kogyokusai* and an inlaid pot seal *Kazuhisa* (Kogyokusai Kazuhisa) to the body, sealed *Ozeki sei* in a double gourd in gold and copper inlays to the base

25.8 cm., 24.3 cm. and 24.3 cm. high respectively (3)

£40,000-50,000	\$53,000-66,000
	€45,000-56,000

The artist of the first, Hagiya Katsuhira (1804-1886), was born in Mito. Among his students were Unno Shomin (1844-1915) and Kano Natsuo (1828-1898). The latter part of his career saw many foreigners visiting Japan and Katsuhira's work appealed to Victorian taste. For this reason there are many fine examples of Katsuhira's work in Europe and America.

For an example by Kogyokusai Kazuhisa, the artist of the second, see Oliver Impey and Malcolm Fairley eds., *Meiji no Takara: Treasures of Imperial Japan, The Nasser D. Khalili Collection of Japanese Art, Metalwork Part I*, (London, 1995), cat. no. 63.

A vase by Ito Masami, the artist of the third, sold in Christie's New York, 23rd March 2011, sale 2426, lot 761.





(alternative view)

VARIOUS PROPERTIES

*126

A KOMAI IRON TABLE CABINET

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

Two doors opening to reveal six drawers and a shelf, above two drawers and bracket feet, decorated in gold and silver *nunomezogan* and *hirazogan* with some copper details, the top panel with a peacock beneath cherry, the front doors with scenery of a lake and Mount Fuji, the sides with bamboo and the back panel with two tigers, above a panel of butterflies, the edges with various geometric and floral designs, the insides of the doors and the interior drawers with various flowers and birds, the door catch shaped as a flock of birds, the feet with stylised flowers and scrolls, inlaid signature in double square with a dragonfly on base, with a fitted wood storage box
12.2 cm. wide, 12 cm. high

£5,000-7,000

\$6,600-9,200
€5,600-7,800



*127

A SHIBUICHI AND SILVER KORO [INCENSE BURNER]

SIGNED AND SEALED KATSUHIDE (ITO KATSUHIDE), MEIJI-SHOWA PERIOD
(LATE 19TH - 20TH CENTURY)

Of globular form on three feet, the shibuichi [copper-silver alloy] exterior hammered, carved, chased and inlaid in gilt silver with a dragon amongst clouds, continuing to the pierced cover, silver rims, interiors and liner, an original fitted wood storage box inscribed *Gionro gin sei Unryu zu koro* [A Shibuichi and silver incense burner with a dragon and clouds], signed Katsuhide and sealed

10.3 cm. high

£5,000-8,000

\$6,600-10,000

€5,600-8,900

Ito Katsuhide was a metalworker active in Tokyo from Meiji to Showa period, studied under Unno Shomin for 5 years from 1890.



THE PROPERTY OF A DUTCH GENTLEMAN

~128

A LARGE AND IMPRESSIVE SILVER SCULPTURE OF TAKASAGO [THE ISLAND OF LONGEVITY]

SIGNED ON A GILT CARTOUCHE UNNO BISEI AND
MUSHASHIYA YOKOHAMA, MEIJI PERIOD (LATE 19TH -
EARLY 20TH CENTURY)

A large silver sculpture of *Takasago*, the Island of Immortality, with the aged couple Jo and his wife Uba with rake and broom engage in their perpetual activity of clearing away fallen pine needles from the ground, standing beside them are a crane and a turtle, while another crane looks out from a branch of the tree, carved wood base
73 cm high

£6 000-8 000

£3,000 - £5,000

\$7,900-10,000

€6,700–8,900

The concept of an island of immortality is found in Japan since the Heian period as a decoration on the backs of cast bronze mirrors, with the pair of cranes either symmetrically opposed, or in later work depicted freely as in this composition. The Jo and Uba theme is also the subject of a popular Noh drama.

Their conjugal fidelity which continues even after death is evoked in the pine needles which remain attached two together even after falling from the tree.

The artist Unno Bisei, or Unno Yoshimori (1864-1919), was the son of Unno Moritoshi whose father Unno Yoshimori (1785-1862) was an accomplished maker of metal sword fittings. He studied metalwork under Shomin, and painting under Imao Keinen and Kawanabe Kyosai. He became professor of the School of Fine Art in Tokyo, and was appointed a *Teishitsu Gigei-In* [Imperial Artist] in 1892. He is especially known for his large-scale works in silver, and is well known for his silver relief portraits of the Meiji Emperor and Empress.

Another fine example of his silver sculpture is of an archer hunting on horseback in the Khalili Collection. Both the Khalili figure and this sculpture are set on similar large wooden stands, and it is possible that they both came from the Musashiya company, which set up established in Yokohama by Ozaki Yahei and his son Sadajiro in Yokohama expressly for the export of fine works of art.

This piece is a hitherto unrecognised and unpublished example of the grandest of Unpo Bisei's major silver sculptures.

1. Oliver Impey and Malcolm Fairley eds., *The Nasser D. Khalili Collection of Japanese Art, Metalwork* vol. 2, (London, 1994), no. 111

THE PROPERTY OF A EUROPEAN GENTLEMAN

-129

AN INLAID BRONZE VASE
MEIJI PERIOD (LATE 19TH CENTURY)

Oviform with squared shoulder and everted neck, inlaid in cast and chiselled metals including gold, silver, *shibuichi*, *shakudo*, bronze, and copper in high relief and gilt details, with a pair of parrots in a cherry tree, another two birds on the other side, the shoulder with various maple leaves in flat gold inlay, between the bands of key-fret design, with a wood stand on shaped feet carved with chrysanthemums beneath a band of key fret

28 cm. high (without stand)

33 cm. high (with stand)

(2)

£15,000-20,000

\$20,000-26,000

€17,000-22,000





130

**A SILVERED COPPER ARTICULATED MODEL OF A
SPINY LOBSTER (ISE EBI)**

MEIJI PERIOD (LATE 19TH CENTURY)

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

46 cm. long (tip of antenna to tip of tail)

£5,000-7,000

\$6,600-9,200

€5,600-7,800

ART OF JAPAN

120 Other fees apply in addition to the hammer price - see Section D of our Conditions of Sale at the back of this Catalogue

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) including any **estimate**, **value**, **dimensions**, **weights**, **artist**, **material**, **approximate dimensions** or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

(c) We do not obtain a gemological report for every gemstone sold in our auctions. Where we do get gemological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when an improvement or treatment has been made. Some of the most recent methods and technologies may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

We may at our discretion ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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. You will be asked to sign a telephone bid slip. By 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 48 hours before the auction. The bid must be placed in the name 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) reoffer or continue the bidding even after the hammer has fallen;
- (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 may bid on behalf of the seller at up to 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 sale.

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 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 £175,000, 20% on that part of the hammer price over £175,000, and up to and including £3,000,000, and 12.5% of that part of the hammer price above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 reclaim are dealt with in the **Hammer Price Agreement** section of the **Conditions of Sale** and **Explanations**. 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice. For lots Christie's ships to the United States, a state sales or use tax may be due on the hammer price, buyer's premium and shipping costs on the lot, regardless of the nationality or citizenship of the purchaser. Christie's recommends you contact your state tax office for lots it ships to the state of New York. The applicable sales tax will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit us tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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. Christie's sells lots with the symbol **A** next to the lot number. If these laws apply to the lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000,01 and 200,000

1% between 200,000,01 and 350,000

0.50% between 350,000,01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) the **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a lot's catalogue description or by the use in a **Heading** of one of the two listed in the section titled **Qualified Headings** on the page of the catalogue headed **Lot** and **Lot Number** in the **Conditions of Sale** (the **Practices**). For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably the work of 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 the conflict of opinion. The **authenticity warranty** applies only if the lot can only be shown not to be **authentic** by a scientific process which, or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

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

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

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

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

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

(ii) 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 profit 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 terms below.

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

(i) the absence of half titles, title pages or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than 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 plan 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 sterling or, if the currency stated on the invoice in one of the following ways:

(i) **Wire transfer**;

You must make payments to:

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

ii) **Credit Card.**

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by telephone on +44 (0)20 7752 3201 or by going to www.christies.com/mypurchases. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

iii) **Cash**

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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 a bank in the United Kingdom or sterling.

(d) you must make the sale under your name, giving your invoice number and Christie's client account 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 8QY.

(e) For more information, please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 7752 3300.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

(iv) we can hold you legally responsible for the **purchase price** and 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 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 law; the place or places where such property is held by us will be deemed to have transferred such property 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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d) will not apply.

5 KEEPING YOUR PROPERTY

If you own, mortgaged or let to another **Christie's Group** company, as well as the other lots in this auction, 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

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from our bidding, registration staff or Christie's Post-Sale Services Department on +44 (0)20 7839 9060.

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

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

- (i) we will charge you storage costs from that date;
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so;
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate;
- (iv) the storage terms which can be found at christies.com/storage shall apply.

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you use a professional shipping agent to transport your property 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** you buy 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. 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 any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws and regulations which apply to the export or import of any **lot** you buy.

(b) 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, rhinoceros horn, whalebone, tortoiseshell, coral, mother-of-pearl, 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 (e.g. a certificate of origin or to confirm your own costs). Lots containing elephant ivory, or 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 African elephant 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 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 of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

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

I OUR LIABILITY TO YOU

(a) We 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, **warranties** and other terms which may be added to the **lot** by the seller 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**) than the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to manufacture, fitness for a particular purpose, description, size, quality, condition, location, 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 you more than the amount 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 if 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 tailor our services to them. 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 for proceedings brought by someone else), and whether the **lot** 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 can be found on www.christies.com. Sale 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; 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;

(i) 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;

(ii) a work for a particular origin source if the **lot** is described in the **Heading** as being of 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 **lot** or group of lots, indicating 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 bidders and noticed to all lots who have left commission bids, or an amount equal to that made by the auctioneer either at the beginning of the sale, or for 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.
θ	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. **Movement within the EU must be within 3 months from the date of sale.** 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 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

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

o

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

Δ

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.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY

CONSIGNMENT FOR AUCTION

△ Property Owned in part or in full by Christie's

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

○ Minimum Price Guarantees

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

○♦ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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

Other Arrangements

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

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

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

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 (e.g. 'a vase in Ming style')

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

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

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

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.

28/04/17

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COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

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1-30 days after the auction	Free of Charge	Free of Charge
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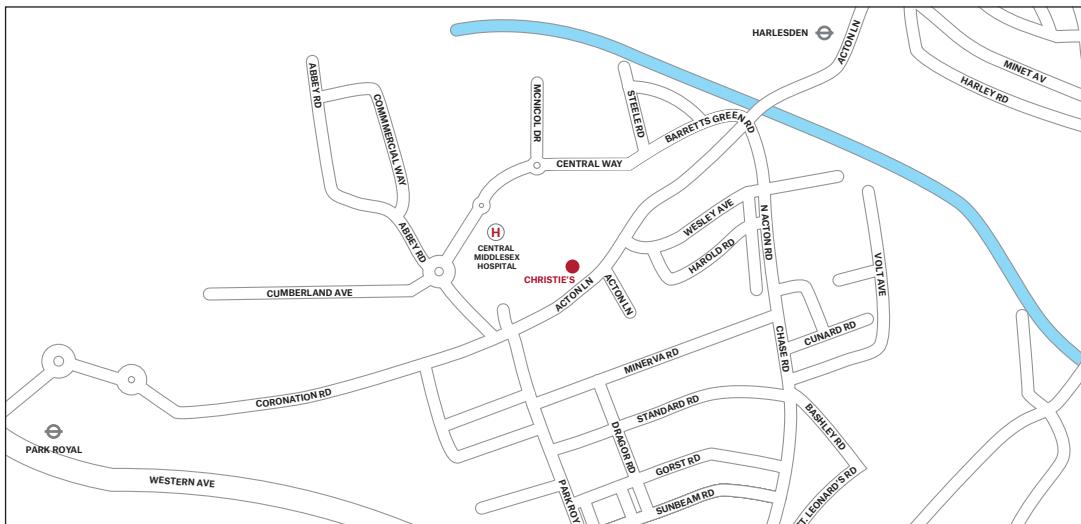
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