

AN INQUIRING MIND:  
AMERICAN COLLECTING OF JAPANESE AND KOREAN ART

New York 15 April 2016



CHRISTIE'S

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PLEASE SEE PAGE 102 FOR CHRISTIE'S INTERNATIONAL ASIAN ART DEPARTMENT

## AUCTION CALENDAR

#### 10 MAY

Chinese Ceramics and Works of Art  
LONDON, KING STREET

#### 11 MAY

Chinese Ceramics, Works of Art and Textiles (Part I)  
LONDON, SOUTH KENSINGTON

#### 13 MAY

Chinese Ceramics, Works of Art and Textiles (Part II)  
LONDON, SOUTH KENSINGTON

#### 28 MAY

Asian 20th Century and Contemporary Art (Evening Sale)  
HONG KONG

#### 29 MAY

Asian 20th Century Art (Day Sale)  
HONG KONG

#### 29 MAY

Asian Contemporary Art (Day Sale)  
HONG KONG

#### 29 MAY

Chinese Contemporary Ink  
HONG KONG

#### 30 MAY

Fine Chinese Classical Paintings and Calligraphy  
HONG KONG

#### 30 MAY

30 Years: The Sale  
HONG KONG

#### 31 MAY

Fine Chinese Modern Paintings  
HONG KONG

#### 1 JUNE

The Imperial Sale  
HONG KONG

#### 1 JUNE

Important Chinese Ceramics and Works of Art  
HONG KONG

#### 22 JUNE

Art d'Asie  
PARIS

#### 23 JUNE

Japanese Art at the European Court  
ONLINE

# AN INQUIRING MIND:

AMERICAN COLLECTING OF JAPANESE AND KOREAN ART

FRIDAY 15 APRIL 2016

## PROPERTIES FROM

The Bass Museum of Art

## AUCTION

Friday 15 April 2016  
at 10.00 am (Lots 1-121)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	8 April	10.00 am - 5.00 pm
Saturday	9 April	10.00 am - 5.00 pm
Sunday	10 April	10.00 am - 5.00 pm
Monday	11 April	10.00 am - 5.00 pm
Tuesday	12 April	10.00 am - 5.00 pm
Wednesday	13 April	10.00 am - 5.00 pm
Thursday	14 April	10.00 am - 5.00 pm

## AUCTIONEER

Hugh Edmeades (# 1171526)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **HAETAE-11930**

## CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.  
[50]

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front Cover:  
Lot 71

Back Cover:  
Lot 71

# CHRISTIE'S

1

**AN EARTHENWARE VESSEL WITH SCULPTURAL RIM**  
LATE JOMON PERIOD (5TH - 3RD CENTURY BC)

Of low-fired reddish clay with black fire marks, the body decorated with scrolling cord pattern, the rim with sculptural handle-like ornament and further cord pattern

9 in. (22.8 cm.) wide

The result of Oxford Authentication Ltd. thermo luminescence test no N116b94 is consistent with the dating of this lot.

\$30,000-40,000

**PROVENANCE:**

Private collection, Koyada, Aizu City, Fukushima Prefecture, Japan, acquired in 1930s

Based on the most recent scientific research, it is believed that the manufacturing of the Jomon vessels started around 15,000 BC. For over ten thousand years, the potters made *jomon* (rope-decorated) vessels. An early obsession with surface decoration, much of it made by rolling a piece of rope across the soft clay surface, turned in time into an amazing array of sculptural additions to the hand-built body of the pot.

For other earthenware vessels from Jomon period in the Avery Brundage Collection at the Asian Art Museum, San Francisco, see Yoshiko Kakudo, ed., *The Art of Japan, Masterworks in the Asian Art Museum of San Francisco* (San Francisco: Chronicle Books, 1991), pl. 3 and 4.





2

**AN OVAL CARVED STONE**

KOFUN PERIOD (4TH CENTURY)

Carved stone ring in shell form, finely polished and designed with radial lines

5¾ in. (14.6 cm.) long

With metal stand and wood box

\$12,000-15,000

**PROVENANCE:**

Private collection, Japan

This stone carving of steatite resembles shell, and larger examples are often in the form of “bracelets.” Examples in American collections can be found in the Harry Packard Collection at The Metropolitan Museum of Art; the Avery Brundage Collection at the Asian Art Museum, San Francisco; and the Seattle Art Museum, Gift of Mrs. John C. Atwood, Jr.. Regional leaders of the Kofun (Old Tomb) period buried these stone carvings and bracelets in their tombs to glorify and ensure eternal life for the deceased.

For a similar work in the Avery Brundage Collection at the Asian Art Museum, San Francisco, see Yoshiko Kakudo, ed., *The Art of Japan, Masterworks in the Asian Art Museum of San Francisco* (San Francisco: Chronicle Books, 1991), pl. 17.



3

**A HANIWA EARTHENWARE FIGURE OF A MAN**  
KOFUN PERIOD (3RD - 7TH CENTURY)

Of low-fired reddish clay, modeled as a standing figure wearing a pointed hat, the head applied with long plaited hair, the neck encircled by a necklace of raised beads, standing on a domed cylinder

47¼ in. (120 cm.) high

The result of Oxford Authentication Ltd. thermo luminescence test no N116b95 is consistent with the dating of this lot.

With wood stand

\$20,000-30,000

**PROVENANCE:**

Private collection, Kashima City, Ibaraki Prefecture, Japan, acquired in 1950s

This haniwa shown here has a detachable body section which is extremely rare style. For another haniwa with detachable body section excavated in Okayama Prefecture, see Miki Fumio, ed., *Haniwa* (Haniwa earthenware figures), *Nihon no bijutsu*, 19 (Tokyo: Shibundo, 1967), pl. 66.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

4

**A HANIWA EARTHENWARE FIGURE OF A HORSE**  
LATE KOFUN PERIOD (6TH - 7TH CENTURY)

Of low-fired reddish clay, modeled as a standing horse wearing a bridle and saddle with bells on the back, the mane tied in a knot at the forehead

33 in. (84 cm.) long

The results of the Report on Thermoluminescence Analysis no. 766s89 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot.

\$15,000–20,000

**PROVENANCE:**

Private collection, England  
The Chinese Porcelain Company, New York



5

**A BRONZE SCULPTURE OF AN INFANT  
BUDDHA (TANJOBUTSU)**

NARA PERIOD (8TH CENTURY)

Cast as an infant Buddha standing and wearing a skirt arranged in stylized folds, his hair drawn up into a chignon and right arm raised to point the heaven and left arm down to the earth; with a circular Negoro lacquer tray

5 in. (12.7 cm.) high

\$30,000-35,000

**PROVENANCE:**

Ikawa Kazuko (1924-?), known as a Japanese Buddhist art historian and an Honorary Fellow of the National Research Institute for Cultural Properties, Tokyo





### A WOOD FIGURE OF GAKKO BOSATSU (CANDRAPRABHA)

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

Carved from cypress wood in single-block technique (*ichiboku-zukuri*) as a standing Gekko Bosatsu, the figure dressed in flowing robes with scarves around the shoulders and arms, the hair gathered up into a high coiffure the left arm in *varadamudra* ("fulfilling of the vow" *mudra*) and the right arm raised, set on a carved-wood lotus stand

32½ in. (82.6 cm.) high

\$35,000-40,000

#### PROVENANCE:

Private collection, Japan

Known literally as the bodhisattvas of lunar and solar radiance, the bodhisattva Gakko and counterpart Nikko are the representatives of the bodhisattva realm presided over by Yakushi Nyorai (*Bhaisajyaguru-vaiduryaprabharaja*), the Buddha of Healing. They are most often represented as attendants to Yakushi. This triad enjoyed great popularity in Japan from as early as the 8th century, with representative examples housed in Nara's Todaiji and Horyuji Temples. Typically, the bodhisattva Gakko is shown holding a lunar disc in the palm of one hand or mounted on a lotus stem. Nikko holds a corresponding solar disc.





VARIOUS PROPERTIES

7

**A SMALL GILT-BRONZE BELL**

PROBABLY ASUKA PERIOD (7TH CENTURY)

The oval bell finely cast and gilded, the bottom with a rectangular aperture revealing a ball inside

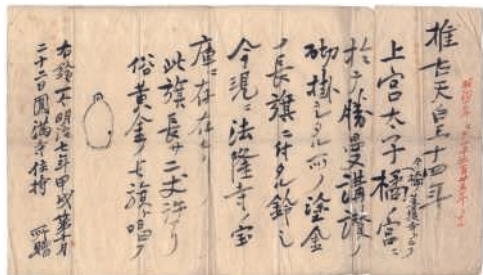
1¼ in. (3.2 cm.) long

\$6,000-8,000

**PROVENANCE:**

Enmanji temple, Nara Prefecture by repute  
Otsuki Bankei (1801-1878)

According to an accompanying handwritten note dated 1874, this bell is from Asuka period and a similar bell is known to exist in the collection of Horyuji Temple, Nara. For the similar bells in the collection of Horyuji Temple, see *Catalogue of Art Treasures of Ten Great Temples of Nara, volume eleven - The Horyuji Temple Part XI* (Tokyo: Otsuka Kogeisha, 1933), pl. 22.



Handwritten note dated 1874.



8

**A SMALL CARVED STONE CONTAINER**

KOFUN PERIOD (4TH CENTURY)

The carved stone container set on four short feet, the lid and body finely polished and designed with deeply carved bands, each with two small holes, interior of the container finished with fine polish

2½ in. (6.4 cm.) diameter

\$12,000-15,000

**PROVENANCE:**

Private collection, Japan

This type of carved stone container is extremely rare and only few examples are known to exist.

Another container in similar style excavated from the Higashinomiya Tumulus, Inuyama City, Aichi Prefecture registered as Important Cultural Property, is in the collection of the Kyoto National Museum, accessible online at [http://www.emuseum.jp/detail/101147?x===\\_lang=en\\_lang=ja===\\_e=====801=8=detail=](http://www.emuseum.jp/detail/101147?x===_lang=en_lang=ja===_e=====801=8=detail=)

AN IMPORTANT SET  
OF THE GUARDIAN KINGS





**A SET OF THE FOUR GUARDIAN KINGS**

NANBOKUCHO PERIOD (14TH CENTURY)

The fierce guardian figures modeled in cypress wood in the joined-wood technique (*yosegi*), elaborately painted with polychrome pigments and gold, in Chinese-style robes and armor standing in a frontal pose on top of a defeated demon or demons, holding scroll, brush, spear, stupa or *Vajras*, the inlaid crystal eyes painted with black pupils ringed in gold, applied with metal fittings

30 in. (76.2 cm.) high each approx including base

(4)

\$100,000–150,000



**PROVENANCE:**

Baron Fujita Denzaburo (1841–1912), Osaka  
Fujita Family, Osaka

**EXHIBITED:**

Fujita family principal residence, “Fujita danshakuke uritate tenran”  
(Auction preview of the collection of the Baron Fujita family),  
1929.5.8–9

**LITERATURE:**

Osaka Bijutsu Club, *Fujita danshakuke zohin nyusatsu mokuroku*  
(Auction catalogue of the collection of the Baron Fujita family)  
(Osaka: Osaka Bijutsu club, 1929), no. 334.

The Four Guardian Kings are mighty protectors of the Buddhist law. Clad in armor, they stand at the four corners of a Buddhist altar, protecting the principal image. Each represents one of the four cardinal directions. The aggressive stance and grimacing demeanor are standard for these guardians, whose mission is to ward off evil.

The Four Guardian Kings, in similar style, are illustrated in Miho Museum, ed., *Omi: Spiritual Home of Kami and Hotoke*, exh. cat (Shiga: Miho Museum, 2011), pp. 220–21.







PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

10

**A GILT-BRONZE RELIQUARY PAGODA**

EDO PERIOD (LATE 17TH CENTURY), SIGNED *SHARITO-SHI MIYAJIMA HANSHIRO FUJIWARA MASATSUGU* (MADE BY MIYAJIMA HANSHIRO AND FUJIWARA MASATSUGU), DATED *GENROKU NISAI TSUCHINOTO-MI NIGAPPI* (2ND MONTH, 1689)

The one-story pagoda set on square base, applied with four sets of hinged double doors engraved with *shippo* and geometric designs to the exterior, all below the lacquered roof showing the intricately-constructed rafters beneath, surmounted by a tall stick with the jewel, nine rings; signature and date on base

24¼ in. (61.5 cm.) high

\$6,000–8,000



detail of interior

VARIOUS PROPERTIES

11

**A GILT-BRONZE PAGODA**

EDO PERIOD (18TH - 19TH CENTURY), SIGNED *UKEOININ TANAKA IGA SAIKUNIN TERAMACHI GOJO KAMIMACHI KAZARISHI YOSHIMATSU* (MADE BY YOSHIMATSU IN TERAMACHI FOR TANAKA IGA COMPANY)

The single-tiered model of a pagoda of carved and assembled on a round lotus-petal base, the middle section with four sets of double doors opening to reveal a small pagoda with *shari* (interior relics of stones wrapped in paper symbolizing the cremated remains of the Buddha), the lotus form roof surmounted by a tall pole with rings (*sorin*) elaborately decorated with jewels and gilt-bronze bells, the details finely incised

20 in. (50.8 cm.) high

\$30,000–40,000

**PROVENANCE:**

Private collection, Japan

Tanaka Iga is the company founded in 885 exclusively making Buddhist altar utensils in Kyoto and exists till the present day. Although nothing is known about the maker, Yoshimatsu who signed this work, this work shows the highly skilled craftsmanship of this artist.





12

**A GILT-BRONZE FIGURE OF DAINICHI NYORAI  
(MAHAVAIROCANA)**

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

Cast as a figure of the Dainichi Nyorai on a hanging votive plaque (*kakebotoke*), seated in a cross-legged position on a lotus platform, the head adorned with a crown, the scarf and skirt arranged in stylized folds and draping across the lap

Figure: 3½ in. (8.9 cm.) high

With wood box inscribed *Fujiwara jidai Dainichi Nyorai kebutsu* (Hanging votive plaque of Dainichi Nyorai from Fujiwara period), and affixed with paper label inscribed *Kinpusen* (Kinpusen mountain), known as sacred mountain in Yoshino, Nara prefecture

\$10,000–15,000



13

**A BRONZE FIGURE OF YAKUSHI NYORAI  
(BHAIJYAGURU)**

NANBOKUCHO PERIOD (14TH CENTURY)

Cast and incised as a figure of the Yakushi Nyorai to be placed on a hanging votive plaque (*kakebotoke*), seated in a cross-legged position, with the right hand in a gesture of bestowing fearlessness and the left hand holding a medicine jar, the scarf and skirt arranged in stylized folds and draping across the lap

5 in. (12.7 cm.) high

With wood stand

\$4,000–6,000





14  
**A WOOD FIGURE OF A SHINTO DEITY**  
KAMAKURA PERIOD (14TH CENTURY)

The seated male figure and base carved in single-block technique (*ichiboku-zukuri*) and with traces of black pigment

20¼ in. (51.4cm.) high

\$4,000-6,000

**PROVENANCE:**

The collection of Hashimoto Kansetsu (1883-1945), Nihonga painter  
Acquired from Mathias Komor, New York, 29 June 1959

**LITERATURE:**

Hashimoto Kansetsu, ed., *Sankoro seihinroku* (The catalogue of the Sankoro [Hashimoto Kansetsu] Collection) (Kyoto: Privately published, 1919).



15  
**A CARVED-WOOD HEAD OF THE KING OF HELL**  
KAMAKURA - NAMBOKUCHO PERIOD (14TH CENTURY)

Carved and constructed of assembled wood (*yosegi tsukuri*) as a head of the King of Hell wearing a helmet, with traces of lacquer, polychrome pigments and gilt

11¼ in. (30 cm.) high

\$6,000-8,000

16  
**A PAIR OF WOOD GUARDIAN DOGS (KOMA-INU)**  
NAMBOKUCHO - MUROMACHI PERIOD (14TH - 15TH CENTURY)

Both carved with curlicue manes and tails, the mouths carved to articulate the mantra syllables *ah* and *um*, inset with crystal eyes, with traces of lacquer, polychrome pigments and gilt; set on raised rectangular plinths

13¾ in. (35 cm.) long each

(2)

\$10,000-15,000





PROPERTY FROM A PRIVATE COLLECTION

17

**ANONYMOUS (17TH CENTURY)**

*Court carriages and maple trees*

Six-panel screen; ink, color, gold and gold leaf on paper  
61½ x 137½ in. (156.7 x 349.3 cm.)

\$30,000–40,000

**PROVENANCE:**

Marthe Leishman Hyde, the daughter of John G. A. Leishman  
and wife of James Hazen Hyde

A comparable example in the collection of The Metropolitan  
Museum of Art, New York, accessible online at [http://www.  
metmuseum.org/collection/the-collection-online](http://www.metmuseum.org/collection/the-collection-online) accession  
number 62.98.5



VARIOUS PROPERTIES

18

**KATO TOSHOSAI (ACT. EARLY 20TH CENTURY)**

*Bamboo basket in the form of a flower cart (hanaguruma)*

Signed *Toshosai* and *Toshosai kinsei* (made by Toshosai)

48¾ in. (123.8 cm.) long

With wood boxes

\$15,000–20,000

For a bamboo work by the same artist in the Imperial Collection, see *Regional Features of Japanese Crafts II - The World of Wood, Bamboo and Lacquer* (Tokyo: Museum of the Imperial Collections, Sannomaru Shozokan, 2003), pl. 14.





19

## STUDIO OF TAWARAYA SOTATSU (17TH CENTURY)

### *Grasses and flowers*

Sealed *Pnen*

Two-panel screen; ink, color, gold and gold leaf on paper  
59 x 63¾ in. (150 x 162 cm.)

\$70,000–90,000

#### EXHIBITED:

“Tawaraya Sotatsu to sono nagare - Sotatsukai hossoku kujyunen kinen tokubetsu ten” (Tawaraya Sotatsu and his school: Special exhibition commemorating the 90th year anniversary of the Sotatsu Association),” Nakamura Memorial Museum, Kanazawa, Sept 13–Oct. 13, 2003

#### LITERATURE:

*Tawaraya Sotatsu to sono nagare - Sotatsukai hossoku kujyunen kinen tokubetsu ten* (Tawaraya Sotatsu and his school: Special exhibition commemorating the 90th year anniversary of the Sotatsu Association (Kanazawa: Nakamura Memorial Museum, 2003), no. 35  
Murashige Yasushi, ed., *Kacho1 / Flowering Plants and Birds of the Four Seasons / Rimpa Painting*, Vol. I (Tokyo: Shikosha, 1989), No. 26

Yamane Yuzo, ed., *Sotatsu-ha II / School 2, Rinpa kaiga zenshu / Paintings of Rinpa Vol. 2* (Tokyo: Nihon keizai shinbunsha Ltd. 1978), No. 72

An imaginary garden springs to life against a shimmering, abstract gold ground. Elegant stands of crested coxcombs and thistles are featured at the center, swaying to left and right in artful, bouquet-like clusters, enclosed above by and elegant arc of chrysanthemums and miscanthus grasses. The lower left corner is anchored by red and white poppies, the lower right by pine seedlings. Ground-hugging sarsaparilla (*sarutori-ibara*) fills the bottom center. Flowers of summer and autumn are compressed into a tightly organized composition on this dazzling two-panel screen.

Almost nothing is known about Sotatsu, not even his life dates, but he and his Tawaraya workshop in Kyoto used the circular red *Pnen* seal and specialized in large-scale, showy screens of flowers and grasses, as well as fan paintings. Fan shapes do seem to inform the composition of this screen. Close observation also reveals the meticulous, convincing depiction of each plant. The artist used ink wash to convey shading without use of outlines, the so-called “boneless” method. Colors are thin, allowing the gold ground to shine through. In places, the ink has puddled, further enhancing the realism of the image. The skilful technique suggests an artist associated with the mature period of Sotatsu’s studio. A similar composition with *Pnen* seal appears on a well-known set of four sliding doors in the Kyoto National Museum.

This and similar garden scenes are associated with a new interest in natural history and a boom in horticulture in the early seventeenth century among both the elite and commoners. At the same time, the art of ikebana, or flower arranging, was coming into its own, thanks to the second-generation head of the Ikenobo lineage. For the most recent study of Sotatsu, see Yukio Lippit and James T. Ulak, *Sotatsu*

(Washington, DC: Arthur M. Sackler Gallery, Smithsonian Institution, 2015).







20

**ANONYMOUS (17TH CENTURY)**

*Stable with fine horses*

Twelve paintings mounted as a pair of six-panel screens; ink, color and gold flecks on paper  
52 x 19¾ in. (132.1 x 5.2 cm.) each approx. (2)

\$60,000-80,000

Twelve prized steeds are on display, tethered in the immaculate equestrian wing of a samurai household. These horses are presented as public icons of the wealth and power of their owner, a member of Japan's newly important warrior elite. A rich, gold cloud is suspended like a stage curtain above the magnificent stable, an idealized setting. The severe geometry of the rigid lines of the stable floor and walls sets off the controlled, curvilinear silhouettes of the horses. Various breeds and colors are shown, including spotted gray, palomino, and piebald black and white. Poses are deliberately varied: the horses rear, paw the plank floor, or bite at their tethers. These are not portraits of specific horses but rather ideal types.



21

**MAKINO BAISEN (? - 1860)**

*Whales and hunting boats*

Each sealed *Baisen* and *Masaoki*

Pair of six-panel screens; ink, color and gold  
flecks on paper

62¾ x 155¾ in. (159.4 x 395.7 cm.) each (2)

\$40,000-60,000

**PROVENANCE:**

Private Collection, Akita Prefecture, Japan

The depiction of whale is extremely rare in Japanese art and not so many examples are known.

The renown print artist from the same period, Utagawa Hiroshige II (1826-1869) also worked on the same subject in one of his works *Hizen Goto geiryō no zu* (View of a Whale Hunt at Goto in Hizen Province) from the series *Shokoku meisho hyakkei* (One Hundred Famous Views in the Various Provinces). The print with this impression is in the collection of the Art Institute of Chicago, accessible online at [http://www.artic.edu/aic/collections/artwork/196846?search\\_no=1=40](http://www.artic.edu/aic/collections/artwork/196846?search_no=1=40)





PROPERTY FROM A PRIVATE COLLECTION

22

**MORI SOSEN (1747-1821)**

*Monkeys*

Signed *Sosen*, sealed *Shuzo* and *Sosensai*

Hanging scroll; ink and color on silk

48¾ x 21¾ in. (124 x 55.3 cm.)

With wood box

\$15,000–20,000

VARIOUS PROPERTIES

23

**SOGA SHOHAKU (1730-1781)**

*Mount Horai*

Signed *Shohaku*, sealed *Dasokuken Shohaku*  
and *Terukazu*

Hanging scroll; ink on paper

51¼ x 21¾ in. (130.2 x 55.2 cm.)

With wood box

\$10,000–15,000

The artist, Soga Shohaku considered one of the great eccentrics and innovators of the Edo period. For a similar painting by this artist, another painting by Shogetsu, see Chiba City Museum of Art and Mie Prefectural Museum, eds., *Soga Shohaku ten-Edo no kisai/Exhibition Soga Shohaku* (Tokyo: Asahi shinbunsha, 1998), pl. 78.

24

**NAGASAWA ROSETSU (1754-1799)**

*Three scholars enjoying tea by a waterfall*

Signed *Rosetsu sha*, sealed *Gyo*

Hanging scroll; ink, color and gold on paper

52½ x 22½ in. (133.4 x 57.2 cm.)

With wood box

\$10,000–20,000

**PROVENANCE:**

Private collection, Japan





23



24

23





25

**A SMALL STONEWARE JAR**

SHIGARAKI WARE, MUROMACHI PERIOD  
(15TH - 16TH CENTURY)

Of ovoid form with a tall neck with everted rim, reddish-brown body with large greyish-beige patches and containing particles of feldspar and silica, a band of incised decoration to the shoulder

9¾ in. (25 cm.) high

With a fitted wood box

\$7,000–10,000



26

**AN EARTHENWARE TRAY**

MINO WARE, NARUMI ORIBE TYPE,  
MOMOYAMA PERIOD (LATE 16TH - EARLY  
17TH CENTURY)

In the form of a fan with vertical sides set on three loop feet, constructed of two types of clay, red and white, the red-clay side decorated in underglaze iron oxide and white slip with geometric designs on the interior and lines around the sides, the white-clay side covered with green copper glaze, gold lacquer repairs

11 ½ in. (29.5 cm.) wide

\$20,000–25,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

27

**A STONE WARE SQUARE DISH**

MINO WARE, GRAY-SHINO (*NEZUMI-SHINO*) TYPE, MOMOYAMA PERIOD (LATE 16TH CENTURY-EARLY 17TH CENTURY)

The square dish with recessed corners set on a flat base, decorated in white slip on a grey ground and patches of corched brown in the firing with autumn grasses (*akikusa*)

8¾ x 8 in. (22.2 x 20.3 cm.)

\$30,000–50,000

**EXHIBITION:**

On loan to the Kyoto National Museum, July 1, 1971–June 30, 1974

Shino ware of the Momoyama period is quite unique among other thickly glazed pottery of the time. Its main characteristic is the thick milky white glaze, although an overall grey, so-called *Nezumi Shino* ('rat' Shino), was made using iron-rich clay under certain firing conditions. Variation in clay consistency and firing conditions in the *o-gama* resulted in characteristic patches of poor adhesion and pin prick openings throughout the glaze. Decoration was simple yet expressive like that of the present dish and either painted under or over the glaze, or by applying a slip to designs cut through the initial glazed clay. This method was used to produce white designs on a grey *nezumi* ground. The color of the painting also depended much on the iron content and firing temperature, but is usually a reddish iron brown with traces of grey and purple.

For a similar work in the collection of the Cleveland Museum of Art, see *Art of Japan - Masterpieces from the Cleveland Museum of Art* (Cleveland: Cleveland Museum of Art, 2005), p. 76.





VARIOUS PROPERTIES

28

**A PORCELAIN BOTTLE**

ARITA WARE, KO-KUTANI TYPE, EDO PERIOD (LATE 17TH CENTURY)

The double-gourd form with twisted design in high relief, decorated in underglaze-blue and polychrome enamels over a clear glaze with scrolling vines and roundels of various motifs, foot unglazed

7¾ in. (19.7 cm.) high  
With lacquered wood box

\$18,000–22,000

The Ko-kutani double gourd vase with this design is extremely rare. The pair of bottles with the same design newly discovered by Hirota Fukosai, founder of Kochukyo, Japan, was exhibited in the Tokyo National Museum in 1970, and this is the only one known example of this type of bottle.

For a pair of bottles with the same design discovered by Hirota Fukosai, see Hayashi Seizo, *Kokutani*, vol. 11 of *Nihon no toji* (Japanese ceramics) (Tokyo: Chuo Koronsha, 1972), pl. 32; Shirasu Masako, *Shirasu Masako - Watashino kotto* (Tokyo: Kyuryudo Art Publishing Co., Ltd, 1995), pl. 62.



**A PORCELAIN FIGURE OF A STANDING  
BIJIN [BEAUTY]**

ARITA WARE, KAKIEMON STYLE, EDO  
PERIOD (LATE 17TH CENTURY)

Decorated in iron-red, green, blue, yellow and black enamels, the figure with one hand to her side and the other at the collar of her robe, her left foot slightly forward, her kimono decorated with roundels amongst *karakusa*, the underrobe with *hanabishi shippo* design

15 $\frac{3}{8}$  in. (39.3 cm.) high (without base)  
With a wood base and fitted box

\$20,000–30,000

**PROVENANCE:**

Private collection, Japan

Figurines of this type were curiosities destined for European palaces and fine homes in the seventeenth century. Standing figurines were produced in press molds in large numbers. The only variations occur in the hands, which were slip cast and added separately. Remarkably, no two were painted with the same kimono pattern to individualize each model. Such ladies are commonly called Kanbun beauties, after the Kanbun era (1661–73) when they were first made, although the production probably continued into the 1680s. The distinctive manner of wearing the hair pulled up in an elaborate topknot bound around an ornamental hairpin and tied with white ribbons was pioneered by ladies in the imperial palace but was soon adopted by courtesans.

For a similar example in the collection of Mr. and Mrs. John D. Rockefeller, see Denise Leidy, *Treasures of Asian Art: The Asia Society's Mr. and Mrs. John D. Rockefeller 3rd Collection* (New York: The Asia Society Galleries, 1994), fig. 263.



PROPERTY OF AN EAST COAST COLLECTOR

30

**A PORCELAIN DISH**

NABESHIMA WARE, OKAWACHI OFFICIAL KILNS, HIZEN (IMARI CITY), EDO PERIOD (1680-1720)

The circular dish on raised foot, decorated in underglaze-blue and celadon glaze with a branch of camellia, underside with three flower sprays and a comb-tooth band around the foot

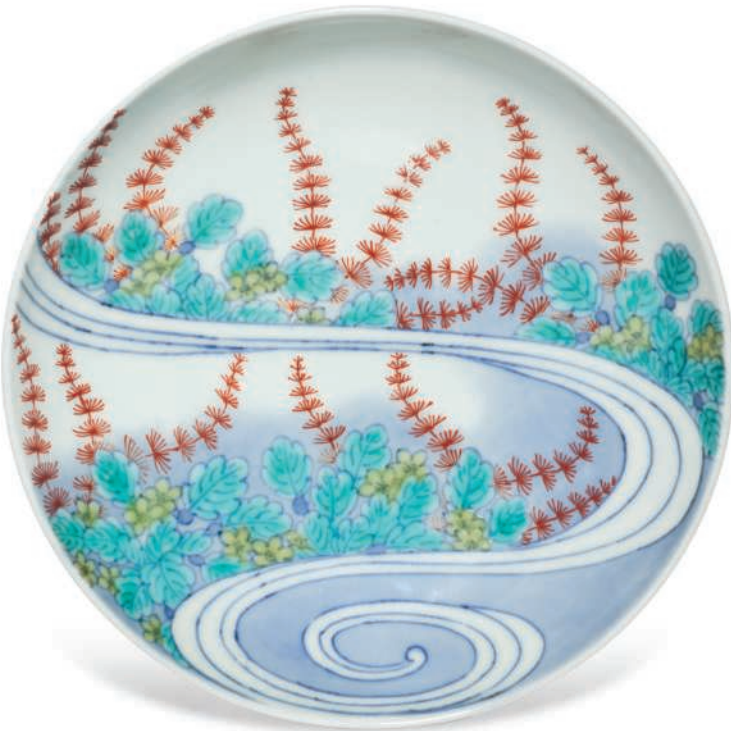
5¾ in. (14.6 cm.) diameter

With wood box

\$5,000-7,000

**PROVENANCE:**

Kochukyo Co., Ltd, Tokyo, acquired 15th October 1966



31

**A PORCELAIN DISH**

NABESHIMA WARE, OKAWACHI OFFICIAL KILNS, HIZEN (IMARI CITY), EDO PERIOD (1680-1720)

The circular dish on raised foot, decorated in underglaze-blue and polychrome enamels with water-weed and a flowing stream, underside undecorated

5⅞ in. (14.9 cm.) diameter

With wood box

\$10,000-15,000

**PROVENANCE:**

Kochukyo Co., Ltd, Tokyo, acquired 15th October 1966





VARIOUS PROPERTIES

32

**A PORCELAIN DISH**

NABESHIMA WARE, OKAWACHI OFFICIAL KILNS, HIZEN (IMARI CITY), EDO PERIOD (1680-1720)

The circular dish on raised foot, decorated in underglaze-blue and polychrome enamels with water hollyhocks, underside with three tasseled coin clusters and comb-tooth band around the foot

8 in. (20.3 cm.) diameter

With wood box

\$50,000-70,000

Americans have long appreciated the flawless glaze and stunning designs of Nabeshima wares. 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.

For dishes with the same design, see Asahi Shinbun, ed., *Les Cadeaux au Shogun; Porcelaine Précieuse des Seigneurs de Nabeshima*, exh. cat. (Tokyo: Asahi Shinbunsha, 1997), pl. 64 and 65.

### A PORTABLE CABINET WITH SIXTEEN DRAWERS IN NANBAN STYLE

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

The rectangular form with hinged drop-front and fitted with seventeen interior drawers, the front decorated in gold and black lacquer and mother-of-pearl inlay with a foliate of scattered fans and two borders with geometric pattern, the face of each drawer designed with foliage and random blossoms inlaid in mother-of-pearl, all on a black-lacquer ground, applied with gilt-copper fittings and two metal side loop handles, with original metal lock

18 x 34¼ x 23 in. (45.7 x 87 x 58.4 cm.)

\$70,000–90,000

#### PROVENANCE:

Private collection, Hyogo Prefecture, Japan

In the late sixteenth century, Japanese lacquer makers had a global clientele and vied to come up with innovative designs. They produced portable desks with drawers, such as this one, for the European, and especially the Portuguese, market. The style is known as *nanban* (literally, “southern barbarian”), meaning foreign. This desk, or cabinet, has a fall-front panel with cartouche of open and closed Japanese folding fans inlaid with mother-of-pearl in the most intricate patterns.

The cabinet was modeled on a European *vargueño*, or writing desk. This one is unusual for the large number of its small drawers. The drawers surround a larger central locked compartment with architectural-style arch. Bands of geometric patterns in mother-of-pearl reflect Moorish or Gujarati influence on this exotic, hybrid style.

Very close in date and design is an export portable desk in the Nagoya City Museum, published in 2010 in *Momoyama: Time of Transformation*. There is a similar, smaller cabinet in the collection of The Metropolitan Museum of Art (2015.500.2.29), and a somewhat similar export cabinet with decoration of Japanese folding fans, dating from the Momoyama period, in the Brooklyn Museum (84.69.1).



another view











34

**A NEGORO FOOTED SQUARE TRAY**  
MUROMACHI PERIOD (15TH CENTURY)

The square tray set on four bracket feet, the under layer of black lacquer showing through the red outer layer in random patches

12<sup>3</sup>/<sub>8</sub> x 12<sup>3</sup>/<sub>8</sub> in. (31.4 x 31.4 cm.)

With wood box inscribed *Muromachi jidai negoro bon* (Muromachi period negoro tray) and affixed with paper inventory label of Manno museum

\$8,000–10,000

**PROVENANCE:**

Manno Art Museum, Osaka, no. 1451.



35

**A LACQUER BOX AND COVER**  
EDO PERIOD (18TH-19TH CENTURY),  
SIGNED *HATANO* AND *SADATSUGU*,  
SEALED *EI*

In the form of a lotus leaf, carved in relief and decorated in gold, silver, black and colored *hiramaki-e* and *takamaki-e* on a *gyobu-nashiji* ground with lotus flower, fruit, root and leaves; signatures to the side of the box and to the interior of the cover

6<sup>1</sup>/<sub>4</sub> in. (16 cm.) wide

With fitted wood box

\$5,000–7,000



PROPERTY FROM A PRIVATE COLLECTION

36

**A LACQUER WRITING BOX (SUZURIBAKO) AND MATCHING WRITING TABLE (BUNDAI)**  
 EDO PERIOD (19TH CENTURY)

The rectangular box with rounded corners, decorated in gold, silver and black *hiramaki-e*, *takamaki-e*, *kirikane*, *togidashi-e* and inlaid mother-of-pearl with a landscape depicting pavilions, fitted with a silver water dropper in the form of a lute (*biwa*) and ink stone; the writing table decorated *en suite* with chiseled silver fittings

Writing box: 9½ x 8¾ x 2 in. (24.1 x 22.2 x 5.1 cm.)

Writing table: 23½ x 13¾ x 4¾ in. (59.7 x 34.9 x 12.1 cm.)

(2)

\$20,000–30,000







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

37

**A LACQUER ACCESSORY BOX (TEBAKO)**  
MEIJI PERIOD (LATE 19TH CENTURY)

The rectangular box with rounded corners and fitting cover, decorated overall in gold and silver *hiramaki-e*, *takamaki-e* and *kirikane* with young pine trees by a stream, fitted inner tray decorated with the same design

9½ x 7 x 6¼ in. (24.1 x 17.8 x 15.9 cm.) (2)

\$6,000-8,000



VARIOUS PROPERTIES

38

**A LACQUER STATIONERY BOX (RYOSHIBAKO)**  
EDO PERIOD (18TH CENTURY)

The rectangular box elaborately decorated in gold *hiramaki-e*, *takamaki-e*, *kirikane* and inlaid gold and silver with a Chinese landscape depicting pavilions, bridges and boats under the moon, the thick inlaid gold boat and figures on the lid finely chiseled, the interior and base with fine *nashiji* silver rims

16¼ x 12½ x 4¾ in. (41.5 x 31.8 x 12.1 cm.)

\$12,000-15,000

39 No Lot



40

**A LACQUER BOOK CABINET (SHODANA)**

MEIJI PERIOD (LATE 19TH CENTURY)

A cabinet comprising three shelves, two sliding doors, four drawers and two hinged doors decorated in gold, silver and black *hiramaki-e*, *takamaki-e* and *togidashi* with landscapes, birds and flowers, the frames surrounding each cabinet door decorated with floral diaperwork (*kikko hanabishi*) and the back and side rails pierced with decorative lozenges, the top of the shelves and the sides patterned with scattered floating fans on a black ground, the largest doors with a pair of peacocks and peony bushes, the tail feathers inlaid with iridescent blue-green shell (*aogai*); set on a four-footed base lacquered in gold *hiramaki-e* with roundels of various patterns on a black ground; fitted with engraved metal mounts

33<sup>7</sup>/<sub>8</sub> x 44<sup>1</sup>/<sub>8</sub> x 17<sup>1</sup>/<sub>2</sub>in. (86 x 112.1 x 44.5cm.)

\$18,000–22,000





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

41

**A LACQUER WRITING BOX (SUZURIBAKO) AND  
MATCHING STATIONERY BOX (RYOSHIKAKO)**

MEIJI PERIOD (LATE 19TH CENTURY), EACH WITH  
SIGNATURE KYUHO AND WITH SEAL NOMURA

Each of the irregular boxes in the form of overlapping poem-cards, decorated with a scenery of a willow bridge and blossoming cherry trees by a stream; the writing box lacquered in gold and brown *takamaki-e*, *hiramaki-e*, *kirikane*, silver foil and inlaid mother-of-pearl, fitted with a slate inkstone and silver water dropper; the stationery box decorated *en suite*

Document box: 16½ x 13¾ x 6 in. (41.9 x 34.9 x 15.2 cm.)

Writing box: 10¾ x 9¼ x 2 in. (27.3 x 23.5 x 5.1 cm.) (2)

\$5,000–7,000







VARIOUS PROPERTIES

42

**A LACQUER WRITING BOX (SUZURIBAKO) AND MATCHING STATIONERY BOX (RYOSHIBAKO)**

EDO PERIOD (19TH CENTURY)

Each of the boxes elaborately lacquered in gold, silver, black and red *hiramaki-e*, *takamaki-e*, *kirikane*, *togidashi*, *kinpun* and gold foil on a *nashiji* and *mura-nashiji* ground with seashore scenes; the writing box depicting pine and willow trees by the sea, the interior of the lid similarly decorated with a *torii* gate in the water and bamboo leaves, various shells on the seashore beneath three cranes in flight, the interior fitted with a slate inkstone with a gold *fundame* rim, silver water dropper, paper-knife, paper-pricker and two brushes finished in gold *nashiji*; the stationery box decorated *en suite* with gold moon on the exterior of the lid; silver rims

Document box: 16 $\frac{3}{4}$  x 12 $\frac{7}{8}$  x 6 $\frac{1}{4}$  in. (42.5 x 32.8 x 15.8 cm.)

Writing box: 9 $\frac{7}{8}$  x 8 $\frac{7}{8}$  x 1 $\frac{3}{4}$  in. (25 x 22.6 x 4.5 cm.)

(2)

\$15,000–20,000





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**43**  
**A FOUR-CASE LACQUER INRO**  
 EDO PERIOD (EARLY 19TH CENTURY),  
 SIGNED YOYUSAI (HARA YOYUSAI;  
 1769-1845) AND WITH KAO (CURSIVE  
 MONOGRAM)

Decorated in gold, silver and red *hiramaki-e* on a black ground with a design after Sakai Hoitsu (1761-1828), one side with two cranes in flight and inscribed *Hoitsu hitsu* and with red seal *Bunsen*, the reverse inlaid in mother-of-pearl with waves, *nashiji* interior, *fundame* rims

2 $\frac{7}{8}$  in. (7.2 cm.) long

\$8,000-10,000



**44**  
**A FOUR-CASE LACQUER INRO**  
 EDO PERIOD (18TH - 19TH CENTURY),  
 SIGNED SHUNSHO AND SEALED  
 KAGEMASA

Decorated in black, silver and red *hiramaki-e* and *sumi-e togidashi* on a gold ground with a Chinese rocky landscape depicting a hut beneath an overhanging pine and waterfall on one side and the poet Lin Hejing (Rin Nasei in Japanese) and crane by a plum tree on the other side, *fundame* rims and risers, each case having inner container decorated in *nashiji*; with a bead *ojime*

3 in. (7.6 cm.) long

\$6,000-8,000



**45**  
**A FIVE-CASE LACQUER INRO**  
 EDO PERIOD (EARLY 19TH CENTURY),  
 SIGNED TACHIBANA GYOKUZAN

Decorated in red and black *takamaki-e* on a gold ground with a crayfish on each side, *nashiji* interiors and risers, *fundame* rims; a *manju* netsuke decorated in colored lacquer and inlaid in silver, mother-of-pearl and stone with a sage and *minogame* (auspicious turtle trailing seaweed), signed *Shomin* to the reverse, with a bead *ojime*

3 $\frac{3}{4}$  in. (9.4 cm.) long

\$10,000-12,000



46

**A THREE-CASE LACQUER INRO**

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED ZESHIN  
(SHIBATA ZESHIN; 1807-1891)

Of circular shape decorated in gold, silver and polychrome lacquer *hiramaki-e* and *takamaki-e* and inlaid in silver with scholar's objects including an inkstone, inkstick, brush and water dropper, and blossoming plum branches continuing onto the other side, all against a ground imitating wood grain, the interior with *nashiji*, *fundame* rims; with wood netsuke in the form of an inkstick

3in. (7.6cm.) diameter

\$40,000-60,000



detail of reverse





VARIOUS PROPERTIES

47

**A THREE-CASE LACQUER INRO**  
WITH SIGNATURE *RITSUO* AND SEALED  
*KAN*, EDO PERIOD (18TH CENTURY)

Inlaid in ceramic with a duck resting its head in its feathers to one side, lotus leaves to the reverse, all on a *roiro-nuri* ground

7.6cm. high

\$3,000-4,000



48

**A TWO-CASE LACQUER INRO**

EDO PERIOD (18TH CENTURY), SEALED *KAN*  
(OGAWA HARITSU [*RITSUO*]; 1663-1747) AND  
*NAOYUKI* INLAID IN CERAMIC

The body decorated in polychrome lacquer and ceramic with an elephant, the wood exterior deeply grained and polished dark brown, interior unlacquered; with a lacquered wood *ojime* and *netsuke*

2¾ in. (7 cm.) long

\$8,000-10,000

**PROVENANCE:**

Kuhara Fusanosuke (1869-1965)

The collector Kuhara Fusanosuke is known as the founder of Hitachi Mining Company and Kuhara Kogyo, the nucleus of the Nissan conglomerate.



49

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

MEIJI PERIOD (LATE 19TH CENTURY),  
SIGNED *ZESHIN* (SHIBATA ZESHIN; 1807-  
1891),

Decorated in gold, silver and polychrome lacquer *hiramaki-e*, *takamaki-e*, *kirikane* and inlaid mother-of-pearl and glass beads with water plantain and wood sorrel, the interior with *nashiji*, with a lacquer *manju netsuke* with water plantain signed *Zeshin* and metal *ojime*

3¼ in. (8.3 cm.) long

\$10,000-12,000



detail

50

**A FIVE-CASE LACQUER SHEATH INRO**

20TH CENTURY, SIGNED *UNRYUAN* (KITAMURA TATSUO; B. 1952)  
AND WITH CURSIVE MONOGRAM (*KAO*)

The outer sleeve decorated in gold *takamaki-e* with bamboo stalks, inner compartments decorated in fine *togidashi* with Princess Kaguya of the *Tale of the Bamboo Cutter* (*Taketori Monogatari*) seated on a *kinji* ground, with a box (*hako*) netsuke decorated in gold and black *takamaki-e*, *hiramaki-e* and *togidashi* with bamboo stalks, leaves and a crescent moon, with cursive monogram (*kao*)

4 in. (10.2 cm.) long

\$6,000-8,000



51

**SHIBATA ZESHIN (1807-1891)**

*Album of twelve lacquer paintings*

Each signed Zeshin, hachijuni o (age 82) Zeshin, Boshi kasuga sei (made in spring, 1888) Zeshin or Gyonen hachijuni (age 82) Zeshin; sealed Shin, Koma or unidentified seals

Twelve paintings for an accordion album; lacquer and ink on paper  
4¼ x 3¼in. (10.7 x 8.2 cm.) each

With fitted double boxes, the inner box signed, sealed and authenticated by Shoji Chikushin (1854-1936), a pupil of Zeshin

\$40,000-60,000

This album contains twelve lacquer paintings of various subjects: bamboo, a vase with camellia, gourds and vine, tadpoles and rice fish, octopus, whale, cascade and maple, Shojo, Meoto Iwa (the wedded rocks in the sea of Mie), a cat beneath snow, a fallen flowerpot and running cat and a gourd shaped object.



authentication by Shoji Chikushin



PROPERTY FROM A PRIVATE COLLECTION

52

**SHIBATA ZESHIN (1807-1891)**

*Chestnuts*

Signed *Zeshin*, sealed *Zeshin*  
 Hanging scroll; lacquer on paper  
 7½ x 6¾ in. (19.1 x 17.1 cm.)  
 With wood box

\$8,000–10,000



VARIOUS PROPERTIES

53

**SHIBATA ZESHIN (1807-1891)**

*Iris*

Signed *Zeshin* and sealed *Tairyukyo*  
 Hanging scroll; lacquer on paper  
 12¼ x 19 in. (31.1 x 48.3 cm.)

\$5,000–7,000

PROPERTY FROM A PRIVATE COLLECTION

54

**SHIBATA ZESHIN (1807-1891)**

*Pine tree and cranes*

Right screen signed *nanajuhachi-o Zeshin* (Zeshin at the age of seventy-eight) and sealed *Koma*  
 Pair of six-panel miniature screens; lacquer and gold leaf on paper  
 10 x 21¾ in. (25.4 x 55.2 cm.) each

\$70,000–90,000

The long-lived lacquer artist Shibata Zeshin (1807–1891) was one of the elite group of craftsmen schooled in the fashions of the Edo period who made the great leap from the dictates of the feudal society into the Age of Enlightenment and Westernization in Japan in the Meiji era (1868–1912). He was apprenticed at the age of eleven to the great *inro* artist Koma Kansai II (1767–1835) from whom he learned the traditional techniques of *makie*.

In 1891 Zeshin was appointed a *Teishitsu Gigei-In* [Imperial Artist], and became a professor of the University of Fine Arts in Tokyo together with his fellow Imperial Artist Kano Natsuo (1828–1898).

This pair of miniature screens by Zeshin is extremely rare and no other examples are known. A set of four sliding doors with the similar composition by Zeshin is in the collection of The University Art Museum, Tokyo University of the Arts (**fig.1**).



fig. 1 Collection of the University Art Museum, Tokyo University of the Arts





VARIOUS PROPERTIES

55

**A COMMAND STANDARD (UMAJIRUSHI)**  
MOMOYAMA PERIOD (LATE 16TH CENTURY)

The gourd-shaped standard is made of gold-lacquered paper on a light wooden frame with a gilt copper edging mounted on a red-lacquered wood haft, and contained in a black-lacquered box with applied paulownia badges of the warlord and Regent (*Kampaku*) Toyotomi Hideyoshi (1536–1598), lined with blue silk embroidered in white with stylized chrysanthemums

40½ in. (102.9 cm.)

\$9,000–12,000

**PROVENANCE:**

A paper slip affixed to the lid states the piece as the “gold gourd *umajirushi* of Lord Hideyoshi used when he entered Momoyama Castle” (Hideyoshi’s castle at Fushimi in Kyoto built around 1594)



56

**AN IRON TSUBA**

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

The iron lobed *tsuba* with raised edge, finely hammered and carved with stars of a constellation

2¼ in. (5.7 cm.) wide

\$1,500–2,000

**PROVENANCE:**

Prince Ichijo Sanetaka  
Joseph U. Seo, New York  
Dr. Walter Ames Compton  
Previously sold in these Rooms, 31 March 1992, lot 5



57

**AN IRON TSUBA**

EDO PERIOD (17TH CENTURY)

The iron plate formed as two rings joined at the top and bottom of the *seppa-dai*, the round edge with a smooth surface

2½ in. (6.7 cm.) wide

\$1,500–2,000

**PROVENANCE:**

Dr. Walter Ames Compton  
Previously sold in these Rooms, 31 March 1992, lot 74



58

**AN IRON TSUBA**

EDO PERIOD (18TH CENTURY)

The round iron plate pierced with a design of chrysanthemum petals, ginger buds (*myoga*) and four-lobed scrolls, applied with slight line carving (*kebori*) on the ginger buds

3¼ in. (8.3 cm.) wide

\$1,500–2,000

**PROVENANCE:**

Dr. Walter Ames Compton  
Previously sold in these Rooms, 31 March 1992, lot 37

59

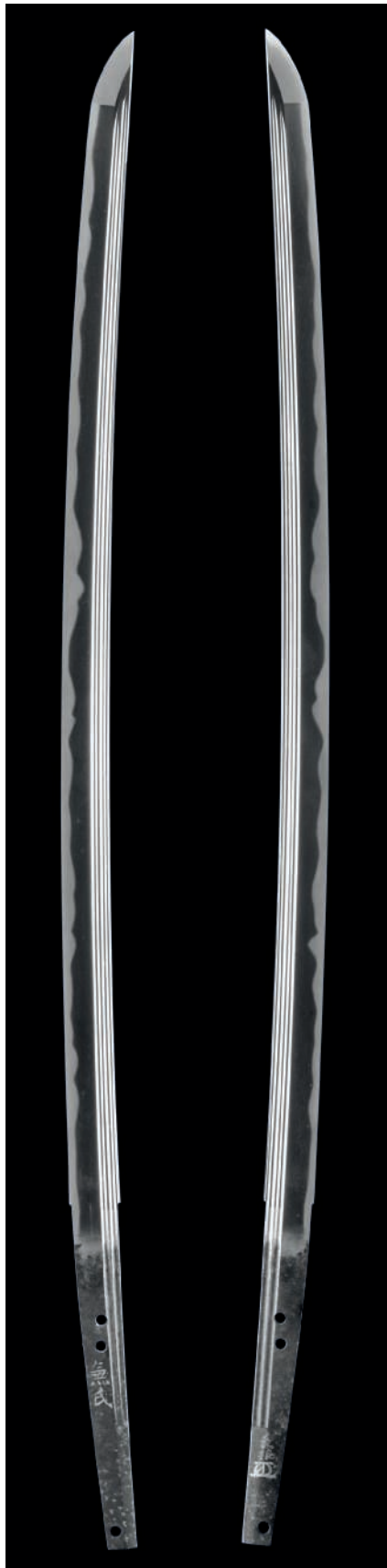
**AN AIKUCHI TANTO (DAGGER) IN  
CARVED RED-LACQUER SCABBARD**

EDO - MEIJI PERIOD (19TH CENTURY),  
SCABBARD SIGNED HOKEI SAKU  
(MATSUKI HOKEI)

The *tanto* mounted in a finely carved red-lacquer (*tsuishu*) scabbard in relief with a pair of peacocks, small birds and butterflies amongst blooming cherry, peony and iris, the silver fittings carved in high relief with cherry blossoms

11 $\frac{5}{8}$  in. (29.5 cm.) long

\$5,000–7,000



60

**A MINO SHIZU KATANA**

NANBOKUCHO PERIOD (CIRCA 1340), WITH  
INLAID SIGNATURE KANEUJI

**Configuration** (*sugata*): with longitudinal ridge line, shallow peaked back and medium point; **length** (*nagasa*): 2 *shaku*, 2 *sun*, 9.5 *bu* (incorrectly entered as 3 *bu* on the *sayagaki*) (69.7cm.); **curvature** (*sori*): very shallow *koshi-zori* of 0.9 cm.; increase in width of blade (*fumbari*): 0.6 cm.; **carving** (*horimon*): two narrow grooves on each side, terminating in pointed and squared ends and deep inside the tang. **Forging pattern** (*jihada*): wood grain intermixed with *masame* and dusted with some scattered *ji-nie*. **Tempering pattern** (*hamon*): undulations mixed with some *ko-notare* in *nie*; centered mainly in the area near the *monouchi* are areas of 'swept sands' elsewhere there are 'legs' (*ashi*) and *yo*. **Point** (*boshi*): small and rounded with some *hakikake*. **Tang** (*nakago*). **Shape** (*keitai*): *o-suriage*; file marks (*yasurime*): slanted (*katte-sagari*); end (*nakagojiri*): squared (*kirjiri*); holes (*mekugi-ana*): three; signature (*mei*): gold inlay (*kin-zogan*), Kaneuji; on the reverse, *Chokon* (Sugawara Chokon Kiwame) with *kao*. *Shirasaya* with attestation signed *Kunzan* (Homma Junji) and Iga Norishige. Accompanied by a *juyo token* certificate issued by the N.B.T.H.K., dated Showa 50 (1975)

\$30,000–40,000

**PROVENANCE:**

Dr. Walter Ames Compton  
Previously sold in these Rooms, 31 March  
1992, lot 284

**LITERATURE:**

*Juyo token to zufu*, vol. 23.  
*One Hundred Masterpieces* (1992), no. 35.

Kaneuji was originally a student of the Yamato Tegai school, but later became a student of Soshu Masamune and changed the *Kane* in his name to another *kanji* (Chinese character) with the same pronunciation. After his move to the Mino village of Shizu, he became known as Shizu Kaneuji.





61

**A SUJIBACHI KABUTO (RIDGED HELMET)**

EDO PERIOD (17TH CENTURY)

A twelve plate russet iron *sujibachi* (ridged helmet) with gilt *fukurin* (edging), *niho-jiro* (three decorative gilt pendant arrow-shapes to front, two to rear), four tier *hachimanza* (decorative surround to aperture at crown), four *hibiki-no-ana* (archaic holes adjacent to protruding rivets with vestiges of braid), gilt *maedate-kake* (fore-crest fixture) with chrysanthemums in high relief on a *nanako* ('fish roe') ground with *sankotsuko* (triple-tined vajra hilt) for the short gilt *ken-shaped maedate*, four-tiered *kebiki-odoshi* Hineno type neck guard, the *fukigaeshi* (turned-back portions) with double dyed leather grass and sea weed patterns, with gilt *hon moji mon* (family badges) in roundels, iron *sabi-nuri* (lacquered in simulation of rust) iron *menpo* (mask) with detachable nose, red-lacquered lips, silver lacquer teeth, with bristling moustache, with four tier *yodare-kake* (bib)

Additional parts: seven tasset skirt of five tiers, the lower with a gold-lacquered cladding, gold lacquered *chu-sode* (medium shoulder guards), russet iron *hyotan* (gourd) sleeves, gold lacquered *Iyo haidate* and russet iron *shino sune-ate*

\$4,000-6,000

**PROVENANCE:**

Private collection, Japan

**EXHIBITED:**

Nagoya Castle Museum, "Kabuto musha no haresugata (warrior's fashion)," Oct 4-Nov 4, 1997

**LITERATURE:**

Nagoya Castle Museum, ed., *Kabuto musha no haresugata* (warrior's fashion), exh. cat. (Nagoya: Nagoya Castle Museum, 1995). pl. 21. (helmet)



61A

**A KAWARI KABUTO (EXOTIC HELMET)**

MOMOYAMA PERIOD (LATE 16TH CENTURY)

A *zunari* (head-shaped) three plate iron of 'yaro-to' (rough fellow's head) shape with boar's bristle forming the hair with a tied top-knot, the *mabisashi* of a further plate of red-lacquered iron forming a high forehead, *maedate* (fore-crest) of two opposed carp of wood with gold foil, a four tier gold-lacquered *Hineno shikoro* (neck guard) of close red-laced *itazane* (plain iron sheet), single sheet iron red-lacquered *reisei* (fierce style) *menpo* (face mask) with gold-lacquered teeth, vestiges of a bristle moustache

\$5,000-7,000

**PROVENANCE:**

Private collection, Japan

**EXHIBITED:**

Nagoya Castle Museum, Nagoya, "Musha mamori no dezain (The design of warrior and protection)," Oct 7-Nov 6, 1995, "Tenka heno yume-Shingen, Kenshin, Nobunaga (The dream of unification of the country-Shingen, Kenshin, Nobunaga)" Oct 8-Nov 8, 1993 and "Tokubetsu chinretsus, kabuto to..... (Special exhibition-helmet &.....)," Dec 23, 1988-Jan 16, 1989

**LITERATURE:**

Nagoya Castle Museum, ed., *Musha mamori no dezain* (The design of warrior and protection), exh. cat. (Nagoya: Nagoya Castle Museum, 1995). pl. 57. *Tenka heno yume-Shingen, Kenshin* (The dream of unification of the country-Shingen, Kenshin, Nobunaga), exh. cat. (Nagoya: Nagoya Castle Museum, 1993). pl. 65. and *Tokubetsu chinretsus, kabuto to.....* (Special exhibition-helmet &.....), exh. cat. (Nagoya: Nagoya Castle Museum, 1988). no. 3.

62

**A KAWARI KABUTO (EXOTIC HELMET) WITH WINGS**

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

A tall *toppei* (rounded cone shape) russet iron helmet of *Nanban* (Southern Barbarian - foreign) style, of three plates joined with ridges seated within riveted iron bands with irregularly-shaped borders of stylized sea waves, a further such band around the base of the helmet bowl, iron *hachimanza* (decorative surround to the aperture at the crown) of symmetrical foliate form from which a sphere and spike fixture rises to support a red horsehair plume, gold-lacquered *maedate* (fore-crest) of a *chigai-sumikiri kaku mon* (badge of linked squares with cutaway corners), *wakidate* (lateral crests) at the rear in the form of large insect's wings with fine translucent textile, iron riveted *mabisashi* (brim) with two cutaway arcs for vision, four tier black lacquered (plain sheet) iron *shikoro* (neck guard), the lower tier clad with crinkled leather, the *fukigaeshi* (turned-back portions) with twig-like strips of gold lacquer

\$35,000-40,000



63

**A KAWARI KABUTO (EXOTIC HELMET)**

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

A black lacquered exotic helmet, the crown rising to the crest of a wave, *wakidate* (side crests) in the form of clam shells lacquered black on the outside and gold in the inside, the *mabisashi* (brim) embossed with eyebrows and a wrinkled forehead, a four tier *shikoro* (neck guard), *fukigaeshi* (turned back portions) with gold lacquer *mukae-hiragi* (holly leaf) *mon* (badges)

\$65,000-75,000





**A HANAITO ODOSHI NIMAI-DO GUSOKU (BLUE AND PURPLE LACED TWO-PIECE CUIRASS ARMOR)**

EDO PERIOD (17TH CENTURY), HELMET SIGNED SOSHU JU IETSUGU SAKU



The armor comprising:

**Helmet** [*kabuto*]: a forty-two plate russet iron *sujibachi* (ridged helmet) with gilt *fukurin* (edging), each plate with fifteen *zaboshi* ('rounded rivets seated on floral washers), three tier *hachimanza* (decorative surround to aperture at crown, iron *maedate-kake* (fore-crest fixture), gilt copper *maedate* of a stylized character 'Yama' (mountain), the central vertical line in the form of a *ken* (double edged Buddhist sword), rounded iron *mabisashi* (brim) with gilt *fukurin*

**Neck guard** [*shikoro*]: four-tiered purple *kebiki-odoshi* (close - laced) *shittsuke-zane* (plae simulating individual scales) *Hineno* type neck guard, the *fukigaeshi* (turned-back portions) with gilt *yama mon* (family badges) in roundels

**Face mask** [*menpo*]: black lacquered iron *menpo* (mask) with detachable nose and red-lacquered upper lip section with bristling moustache, five tier *yodare-kake* (bib) of *kittsuke-zane*-laced with purple

**Cuirass** [*nimai-do*]: the two-piece cuirass of blue *kebiki odoshi* (close lacing) of alternate black lacquered iron and leather *hon kozane* (individual scales), the *munaita* (upper breast section) and *ushiro tate-age* (upper back section) together with the *waki-ita* (under-arm pieces) and the *watagami* (shoulder strap) of *shittsuke-zane* (sheet iron in simulation of hon-kozane), *manchiru* (mantle - shoulder covering) blue brigandine

**Skirt** [*kusazuri*]: seven tasset skirt of five tiers, of *hon-kozane* with close purple lacing

**Sleeves and shoulder guards** [*kote* and *sode*]: black lacquered blue laced *hon-kozane chu-sode* (medium shoulder guards)' red *hishinui* (decorative knots) on the lower tier, black lacquered iron *hyotan* (gourd) sleeves

**Thigh protector and lower leg guards** [*haidate* and *sune-ate*]: black-lacquered *kawara haidate* (roof tile type sane), russet, three-splint corrugated black lacquered iron *shino-suneate* with buff leather-covered brigandine *tate-age* (knee covers).

\$10,000-20,000

**PROVENANCE:**

Private collection, Japan

**EXHIBITED:**

"Tokubetsu ten bushi no hokori - yoroi (Special exhibition: The pride of warrior - armor)," Gifu City Museum of History, Gifu, April 15-May 22, 2005 (helmet)

**LITERATURE:**

Nagoya Castle Museum, ed., *Musha mamori no dezain* (The design of warrior and protection), exh. cat. (Nagoya: Nagoya Castle Museum, 1995). pl. 29. (helmet)



**A BLUE-LACED NIMAIDO GUSOKU (ARMOR)**  
EDO PERIOD (19TH CENTURY)

The armor comprising:

**Helmet** [*kabuto*]: a russet iron *ichimai kabuto* (single sheet helmet) with embossed *hachimanza* (decorative component at the apex of the helmet bowl) and *shinodare* (arrow-shaped decorative strips), wide *mabi-sashi* (peak) with three large round rivets, the *maedate* (forecrest) of a gilt circle pierced with a cusp with *chigai-ken* (crossing swords)

**Neck guard** [*shikoro*]: five-tier *manju-jikoro* (neck-guard) of black-lacquered iron *kittsukezane* (sheets simulating individual scales), the *fukigaeshi* (turn-backs) clad with dyed leather and with gilt oak leaf *mon* (badges) within circles

**Face mask** [*menpo*]: a russet iron *menpo* (half mask) signed *Mito Myochin ki Yoshiomi*, with detachable nose, deeply-wrinkled cheeks, with four-tier *yodare-kake* (bib) of matching *kittsukezane*

**Cuirass** [*do*]: the six-section russet iron *do* (cuirass) with a central embossed roundel dragon above stylized waves around the lower edge, *munaita* (upper breast section) of one black-lacquered and one russet iron sheet laced together, *agemaki no kan* (ring for attachments) on embossed bat on the back

**Skirt** [*kusazuri*]: seven tassets each five tiers

**Sleeves and shoulder guard** [*kote* and *sode*]: russet iron *hyotan-gote* (sleeves), the *tekko* (hand covers) with applied oak leaf *mon*, seven-tier *sode* (shoulder guards)

**Thigh protector and lower leg guards** [*haidate* and *sune-ate*]: black lacquered *haidate*, russet iron plate *sune-ate* (lower leg guards), the hinged knee sections each embossed with the stylized character *tora* (tiger in the zodiac)

\$20,000-30,000

In the mid-nineteenth century, the lord of the Tokugawa Mito clan, Tokugawa Nariaki, invited prominent Myochin-school armorers in Aizu province to promote the armaments of the Mito clan. Myochin-school armorers were known for their skill at forging and tempering steel. The artist who signed this work, Myochin Yoshiomi, became a pupil of the Mito Myochin school in 1844 and made the iron parts of armor.

For the signed helmet by the same artist, see Sasama Yoshihiko, ed., *Shin kachushi meikan* (New directory of armorers) (Tokyo: Ribun shuppan, 2000), p. 300.







**AN IROIRO ODOSHI NI-MAI DO GUSOKU (VARIEGATED LACING TWO-PIECE CUIRASS ARMOR)**

EDO PERIOD (17TH CENTURY)

The armor comprising:

**Helmet** [*kabuto*]: black lacquered sixty-two plate *suji bachi* (ridged helmet) with signature *Nobuie saku*, and *kao* (personal emblem), with date *Tenbun sammen sangatsu kichijitsu* (an auspicious day in 1534), with gilt *shinodare* (four sets of pendant arrow shaped decorative pieces), a gilt ring at the rear for an *agemaki* (decorative silk bow), octagonal cusped gilt *hachimanza* (decorative surround to aperture at the crown), the cusps divided by piercings with eight different blossoms in relief on a *nanako* ('fish-roe') ground, with four upper tiers of chrysanthemum profile of gilt, silver and *shakudo*, the bowl with four *hibiki-no-ana* (small holes adjacent to protruding rivets with vestiges of textile), *mabisashi* (brim) with grass pattern around a central section with seaweed pattern, gilt *fukuri* (edging) engraved with scrolling

**Neck guard** [*shikoro*]: *manju shikoro* (neck guard) of *kebiki-odoshi* (close-laced) gold-lacquered *shittsuke-zane* (plate in semblance of individual lamellae), the lower tier with gilt *hasso-gane* (decorative metal pierced strips) on which gilt fan and moon mon (family badge), *yuen-nari no soeita* (cusped gilt fittings) at the ends of the lower tier, with *fukigaeshi* matching the *mabisashi* and with gilt mon of fan and moon, *kuwagata-dai* (fixture for stylized horns) of *shakudo* pierced and carved with chrysanthemums on a gilt base with two round-headed rivets, central mon, gilt copper *kuwagata*, *maedate* (fore crest) of *minogami* (fabulous turtle with a tail) of wood, black, red, and gold lacquer

**Face mask** [*menpo*]: russet iron *ressei* style *menpo* (lower face mask) with red lacquered lips, silvered teeth, and spreading moustache, the nose section detachable, three-tier *yodare-kake* with *mon* on the lower tier

**Cuirass** [*nimai-do*]: two-piece cuirass with *shittsuke-zane* of variegated close lacing of pale green, purple, and blue, two-tier *kobire* of *shittsuke-zane*, around the waist with decorative profile, and areas of black lacquered on a polished orange lacquer ground, gilt *hasso-kanagu* to the *mune-ita* (upper breast section) and *ushiro tate-age*

(upper section at rear), with gilt ring for the large red *agemaki* bow, the *watagami*, with hinged covers for the connections to the *munaita* in the form of *myoga* (Japanese ginger)

**Sleeves and shoulder guards** [*kote* and *sode*]: sleeves black-lacquered iron *shino-gote* (splint sleeves), the splints longitudinally corrugated, on the upper arms two black lacquered iron plates with applied gilt flowering plum boughs, *chu-sode* (medium shoulder guards) matching the other laced components, *kusazuri* (skirt) of three tasset to front and four to rear five in five tiers, under the central tasset a blue and gold brocade silk pouch with *hanabishi* (stylized flower) and *kotubuki* character (longevity)

**Thigh protector and lower leg guards** [*haidate* and *sune-ate*]: thigh protector an *Iyo haidate* with rectangular plates lacquered alternatively in black and gold sets of five forming chequered squares, lower leg guards of *shino* (splint) type matching the sleeves

**Signal baton** [*saihai*]: paper signal baton with red-lacquered haft

**Gloves** [*tebukuro*]: pair of gloves with embossed *mon*

**Scabbard supports** [*koshi-ita*]: two sword scabbard supports with braid cords

**Box**: in its armour box with paper label 'Lord Yoshitada', and the Akita Bijutsu Club auction number 7.

**Documents**: various documents relating to the ownership by the daimyo Satake Yoshitake and the purchase of the armour in 1927 in an Akita Art Club auction, illustrated in the catalogue

\$100,000-150,000

**PROVENANCE:**

Satake Yoshitada (1695-1715)

Satake Family, Akita Prefecture

**EXHIBITED:**

Akita Bijutsu Club, "Akita ko uritate tenran" (Auction preview of the armor collection of Marquis Satake family), 1927.9.14-15.

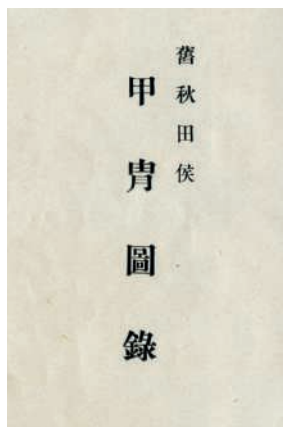
**LITERATURE:**

Akita Bijutsu Club, *Akita ko kacchu zuroku* (Catalogue of armor collection of the Marquis Satake family) (Akita: Akita Bijutsu Club, 1927), no. 7.

The Satake family descended from the Heian period Minamoto no Yoshimitsu, who was given land in Mutsu province and Satake village in Hitachi province during the Heiji disturbances of the eleventh century. The family continued through to the end of the Edo period through various changes in fortune, but always prominent in military and political activities. But although they did not take part in the battle of Sekigahara (1600) the family had served Hideyoshi and were in close communication with Ishida Mitsunari whose forces were defeated by Tokugawa Ieyasu in that battle. In retribution for this Ieyasu sent the Satake to far-off Akita in Dewa province as Tozama, and reduced their income from 700,000 koku to around 200,000 koku.

Yoshitada (1695 - 1715) became the fourth generation daimyo of Kubota Han in Dewa, one of the four domains held by the Satake. He was introduced to the shogun Tokugawa Tsunayoshi at the age of 8 years in 1703, and following his father's death in the same year, inherited the title. In 1711 the shogunate permitted him to leave the Satake mansion in Edo and take up residence in Kubota castle in the family domain in Dewa province (Akita). There he worked hard to revive the economy of the domain with tree plantation, attempts to re-open old copper mines, and various social reforms, but to little avail. His efforts were thwarted by his Edo mansion being burned to the ground. He died at the young age of just twenty, but is remembered for his nobility of character.

The highly decorative yet entirely functional armour is in keeping both with the gorgeous fashions of the Genroku era (1688 - 1704), and with the position of the Satake as one of the oldest and warlike samurai clans. It is most likely that he wore the armour in 1711 when he entered Kubota castle for the first time. The family *mon* of an open fan with the emblem of the moon was in use from the Heian period until the abolition of the samurai system in the Meiji period, and is recorded in the Azuma Kagami of 1189.



The present armor illustrated in the catalogue of armor collection of the Marquis Satake family, Akita, 1927, no. 7.







THE PROPERTY OF A PHILADELPHIA GENTLEMAN

67

**AN HAMMERED IRON INCENSE BURNER**

EDO PERIOD (19TH CENTURY), SIGNED *MYOCHIN MUNEKATSU*

Finely hammered and formed as a lotus flower and leaves, the body chiseled with lotus petals, the pierced cover with seed pods, applied with a removable iron liner, signature on base

5¼ in. (13.3 cm.) high

\$4,000–6,000

**PROVENANCE:**

Robert C. Eldred Auctioneers, Massachusetts, August 1979

In Buddhist belief, the lotus symbolizes purity because it emerges from the mud unstained.



ANOTHER PROPERTY

68

**A HAMMERED IRON VASE**

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SOBI* (YAMADA SOBI; 1871-1916)

The oviform vase with short everted neck, finely hammered in low relief with a heron in water by reeds, signature on base

15¼ in. (38.7 cm.) high

With an original wood box (*tomobako*)

\$32,000–35,000

Sobi is the son of Yamada Munemitsu (?-1908), a ninth-generation armorer, who learned metal-hammering in a Myochin-school studio. He was particularly skilled at forging objects from a sheet of iron.



inscription on reverse of the lid

PROPERTY FROM A PRIVATE COLLECTION

69

**AN IRON ARTICULATED MODEL OF A PRAWN**  
MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY),  
ISHIKAWA MUSABURO

The iron prawn finely constructed of numerous hammered plates joined together; the claws open, the body bends and eyes, antennae, limbs and fins are all articulated

Body 5 in. (12.7 cm.) long

With original wood box titled *tetsusei kawaebi*  
(iron prawn) on the lid and signed and sealed  
*Muneaki* (Ishikawa Musaburo) on the reverse

\$8,000-10,000



THE PROPERTY FROM A PRIVATE COLLECTOR

70

**AN IRON ARTICULATED MODEL OF A SNAKE**  
20TH CENTURY, SIGNED *MUNEYOSHI* (TANAKA  
TADAYOSHI; ?-1958)

The russet-iron snake constructed of numerous hammered plates joined inside the body, the head incised with scales and fitted with a hinged jaw opening to reveal a movable tongue, gilt eyes; signature on underside of jaw

3 5/8 in. (90.5 cm.) long

\$10,000-15,000

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





# IMPORTANT ARTICULATED MODELS OF INSECTS

VARIOUS PROPERTIES

**71**

## **A SET OF TEN ARTICULATED SOFT-METAL INSECTS**

EARLY 20TH CENTURY, EACH SIGNED *MUNEYOSHI* (TANAKA TADAYOSHI; ?-1958)

Each insect constructed of numerous hammered parts jointed together with movable wings, limbs or antennae, each finely detailed and patinated in silver, gold, *shibuichi*, *shakudo* and/or copper; signature on body

The largest (Asian swallowtail butterfly):  $4\frac{7}{8}$  in. (12.4 cm.) wide, the smallest (rhinoceros beetle): 2 in. (5 cm.) long (10)

\$90,000–120,000

### **PROVENANCE:**

Private collection, Japan

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





ASIAN SWALLOWTAIL BUTTERFLY



DRAGONFLY



PRAYING MANTIS



ASIAN LONGHORN LOCUST





RHINOCEROS BEETLE



STAG BEETLE



LONGHORN BEETLE



KATYDID



GRASSHOPPER



CARPENTER BEE



72

**AN ELABORATE SOFT-METAL AND BRONZE SCULPTURE**

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SHOAMI KATSUYOSHI SEN* (CARVED BY *SHOAMI KATSUYOSHI*; 1832-1908) ON AN INLAID SILVER RESERVE

Constructed as a large lotus with long stalks, flower, buds, leaves and root, finely worked in gold, silver, *shakudo*, *shibuichi*, copper and gilt with a swallow perched and seeking for a tadpole on a lotus root, the life-like tadpole, swallow and clam finely carved and chiseled, the hammered leaves richly finished with inlaid gold, the mottled surface resembles the natural texture of the lotus leaves and root, signature on base

18 in. (45.7 cm.) high

With original wood box titled *Kobo tsubame kaerugo* (lotus, swallow and tadpole) on the front side of the lid, signed *Shoami Katsuyoshi* and cursive monogram on the reverse

\$70,000-90,000

**PROVENANCE:**

Private collection, Okayama Prefecture, Japan

The fragile balance between peace and violence (see notes for lot 73) is also quietly apparent in Katsuyoshi's original work, the manufacture of decorative metal sword fittings such as *tsuba*, or sword guards. He made the most sumptuous and delicately colored metal inlay pieces for the mountings of the terrifying swords with which the Tokugawa period samurai intended to face the threat



of Western interference in their way of life. This fragile co-existence of beauty and violence was given full play in his works of natural subjects like the present swallow perched on a lotus and eyeing a tadpole, his intended prey. A small number of similar pieces with Katsuyoshi's own characteristic coloring of leaves are known in museum's collections, but an equally fascinating piece in the Khalili Collection (No. 7 in Vol. I) of a swallow hunting for insects among lotus leaves shows the same underlying deadliness in the beauty of nature, and the richness of the artist's colored metal palette.

The early seventeenth century enlightened swordsman and artist Miyamoto Musashi expressed a similar concept in the swordsman's dictum of 'movement in unmoving' in his masterpiece of a shrike on a twig while an oblivious caterpillar moves along the twig below him. Like Katsuyoshi, Musashi also was born in Mimasaka, and it is most likely that Katsuyoshi would have known the painting.





73

**A LARGE SOFT-METAL-INLAID SILVER INCENSE BURNER**

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SHOAMI KATSUYOSHI SEN* (CARVED BY SHOAMI KATSUYOSHI; 1832-1908), SEALED *KATSUYOSHI*

The incense burner cast in sections as a rooster perched on a drum supported on a stand, finely worked in gold, silver, *shibuichi*, *shakudo*, copper and gilt, the life-like rooster dynamically cast and chiseled, the *shibuichi* body of the drum resembling the wood grain with gilt details, the sides designed with a coiled dragon inlaid in gold, *shakudo* and copper, and applied with *shakudo* rivets; incised signature on base and the gilt seal on body

16½ in. (41.9 cm.) high

With double wood box inscribed and certified by Sato Kanzan in August 1959

\$90,000-120,000

**PROVENANCE:**

Private collection, Okayama Prefecture, Japan



The artist Shoami Katsuyoshi (1832 - 1908) ranks high among the greatest of the Meiji period metalworkers. As a boy he had started metalwork making sword fittings under his father Nakagawa Katsutsugu, a retainer of the Tsuyama Matsudaira family of Mimasaka province. He later married into the Shoami family of Mimasaka. His elder brother Nakagawa Issho went to Edo and studied there under Goto Ichijo, but Katsuyoshi remained in Mimasaka thus later to forgo the honors which accrued to the group of metalworkers established in Tokyo during the Meiji period. But his work was to become highly prized both in Japan and at international expositions, and it remains so today.

The subject of a cockerel on a drum harks back to a period of peace in ancient China when it is said the drums of war had fallen silent allowing cockerels to roost upon them. The humor in it lies in that the quiet drum still had the potential to sound even as the apparently peaceful human race at the time were ever able to take up arms over a quarrel. But the cockerel would sound aloud every morning to announce that he was ever ready for the day and to establish his predominance over his rivals. It is as if the drum was quietly tolerating the rashness of the crowing. The cockerel had always been associated with the Shinto religion since it wakes to greet the rising sun, revered as the Deity Amaterasu no Okami, the ancestress of the Japanese Imperial Line. Since Shinto had been re-established as the State Religion under the Emperor Meiji, the metaphor of cockerel and silent drum might be thought of as perhaps a veiled, or subconscious statement of Japan's confidence in her newly emerging nationalism as expressed through the excellence of Meiji period metalwork.



authentication by Sato Kanzan dated 1959

74

**A LARGE BRONZE MODEL OF AN ELEPHANT**  
MEIJI PERIOD (LATE 19TH CENTURY)

Naturalistically cast as an elephant with tusks finished in gilt silver, gilt eyes, wearing the elaborate beaded and tasseled harness, saddle with flying angels (*tennyo*) and back cloth with floral scrolls, supporting a lotus throne on his back

35½ in. (90 cm.) long  
With a wood base

\$10,000-15,000





**A SOFT-METAL-INLAID SHIBUICHI  
MODEL OF A DANCER**

MEIJU - TAISHO PERIOD (EARLY 20TH  
CENTURY), SIGNED MORITSUGU  
(TAKAGAWA MORITSUGU) AND SEALED  
SEN IN GILT INLAY

Finely cast and chiseled as a *gagaku* dancer, wearing a mask of *Ranryo-o* with a dragon head-ornament on tip and holding a gold stick in the right hand, the details elaborately inlaid in gold, silver, copper and *shakudo*, the robes of the dancer embellished with various motifs including roundels of a coiled dragon and stylized clouds, the dynamic movement indicated by the flowing long robe and tassels; the signature underside of robe

11 in. (27.9 cm.) high

With original wood box titled *oborogin sei junkin zogan iri Ranryo-o okimono ikko* (A pure gold inlaid *Oborogin* figure of *Ranryo-o*), signed *Takagawa Moritsugu saku* (Carved by Takagawa Moritsugu) and *Ikoma sei* (made by Ikoma company)

\$20,000-30,000

*Ranryo-o* is one of the *gagaku* performances based on the story of a handsome Chinese Prince Lan Ling Wang from Northern Qi Dynasty.

Although little is known about the artist Takagawa Moritsugu, this work shows the skillful techniques of the artist using various type of colorful soft metals.

For a similar work by Unno Shomin exhibited in the Third National Industrial Exposition which won the first prize and now in the collection of Sannomaru Shozokan, see *Kogei no seiki - Meiji no okimono kara gendai no art made (KOGEI - a View of a Century of Modern Japanese Crafts)* (Tokyo: The Asahi Shinbun Company, 2003), pl. 35.





76

**A PAIR OF SATSUMA MINIATURE VASES**

MEIJI PERIOD (LATE 19TH CENTURY), BOTH SIGNED *MEIZAN SEI*

Each vase of cylindrical form, decorated over the crackled transparent glaze in polychrome enamels and gilt with two shaped panels, one depicting children playing games, the other with pavilions in snow-covered landscapes; gilt seal on base

3 in. (7.5 cm.) high each

(2)

\$4,000–6,000



77

**A PAIR OF SATSUMA MINIATURE VASES**

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

Each vase of tapering form, decorated over the crackled transparent glaze in polychrome enamels and gilt with a festival procession of children, some carrying palanquins; gilt seal on base

3½ in. (9 cm.) high each

(2)

\$6,000–8,000

78

**A SOFT-METAL-INLAID SHIBUICHI BOX**

MEIJI PERIOD (LATE 19TH CENTURY), INLAID GOLD SEAL MARK *MORITOSHI* (UNNO MORITOSHI; 1834-1896)

The box rectangular, the lid chiseled and inlaid in gold, silver, copper and *shakudo* with a sage and a boy attendant in a bamboo grove with fine details, the sides with scrolling flowers on a gold background; seal on lid

4 x 3 x 2 in. (10.2 x 7.6 x 5.1 cm.)

\$5,000–7,000



79

**A SOFT-METAL-INLAID BRONZE VASE**

MEIJI PERIOD (LATE 19TH CENTURY), STAMPED ON THE BASE *KIRYU KOSHO KAISHA SEI* (MADE BY THE FIRST JAPANESE MANUFACTURING AND TRADING COMPANY) BENEATH THE "DOUBLE-MOUNTAIN" MARK OF THE COMPANY

The ovoid form with short neck, decorated in gold, silver, copper and *shakudo* with leaves and a butterfly; seal on base

10¼ in. (26 cm.) high

\$6,000–8,000







detail

80

**A LARGE SILVER PRESENTATION BOWL**

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED SHIGEMITSU (HIRATA SHIGEMITSU; 1855-1926)

The deep oval bowl with foliate rim on four feet, the body hammered and deeply carved with stylized paulownia flowers, foliage and peacock feathers, each side applied with a *ho-o* bird realistically carved in high relief, gilt eyes, the feet with further paulownia, signature and seal *jungin* (pure silver) on base

27 1/8 in. (69 cm.) wide

\$30,000-40,000

**PROVENANCE:**

Private collection, France

Hirata Shigemitsu was one of the most prominent metal-hammering craftsmen of the Meiji period. He produced work mainly for the Imperial Household and also exhibited regularly in international exhibitions. With Kurokawa Eisho (1854-1917), Hirata initiated the metal-hammering division of the Tokyo Chokokai (Tokyo Society of Metal Artists), founded in 1887.

For a pair of silver vases by Hirata Shigemitsu in the collection of the Imperial Household, see *The Era of Meiji Bijutsu-kai and Nihon Kinko Kyokai*, in *Meiji bijutsu saiken I* (Reappraisal of Meiji Art I) (Tokyo: Museum of the Imperial Collections, Sannomaru Shozokan, 1995), no. 27.

81 No Lot



PROPERTY FROM A PRIVATE COLLECTION

82

**A SOFT-METAL-INLAID SHAKUDO INCENSE BURNER**

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *ITTEISAI SHIGENOBU KOKU* AND SEALED *OZEKI SEI*

Of ovoid form set on three feet, the lid and body chiseled and inlaid in gold, silver, *shakudo* and copper with *Enma* (The King of Hell), the lid with a finial of a man on a raft crossing the Sanzu River, with a removable silver liner; signature on body and seal on base

4½ in. (11.5 cm.) high  
With a fitted wood box

\$40,000–60,000

In China, from the time apocryphal texts were written and illustrated in the 10th century, the cult of the Ten Kings of Hell became one of the most popular in Buddhism.

The deceased meets the Ten Kings of Hell one after the other during the three years between death and reincarnation. Each king examines the deeds of the dead and passes judgment; in the end the deceased is sentenced to one of the six realms of rebirth, those of gods, men asuras, animals hungry ghosts, or beings in hell.

This idea of the Ten Kings of Hell was widely spread in Japan in the end of Heian period and it became one of popular religious art subjects.



83

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

MEIJI PERIOD (LATE 19TH CENTURY),  
SIGNED *SHIGENOBU, SHIGENOBU SEN*  
(CARVED BY ONOSAWA SHIGENOBU) AND  
SEALED *OZEKI SEI* (MADE BY OZEKI)

The ovoid vase with long tapered neck, designed with two *shibuichi* panels elaborately inlaid in gold, silver, *shakudo* and *shibuichi* with swimming carp under trailing branches of wisteria, the lobed mouth rim inlaid in gold and copper with stylized wisteria, all against a silver body depicting roundels of dragon, phoenix and flowers, signatures on the panels and seal on base

9½ in. (24.1 cm.) high

\$50,000-60,000

**EXHIBITED:**

Yokohama Museum of Art, "DAI KAI-KO: The Art of the period of opening the Port of Yokohama from Tokugawa Era to Meiji," September 19–November 23, 2009

**LITERATURE:**

Yokohama Museum of Art, ed., *DAI KAI-KO: The Art of the period of opening the Port of Yokohama from Tokugawa Era to Meiji* (Yokohama: Yokohama Museum of Art, 2009), no. 108.

Murata Masayuki, ed., *Bakumatsu Meiji no kinko / Japanese metalwork of the late Edo and Meiji periods, Rokusho 32* (Kyoto: Maria Shobo, Ltd., 2007), p. 76.



84

**AN INLAID IRON JAR AND COVER**

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *NIPPONKOKU KYOTO JU KOMAI SEI*

Of globular form on tripod feet, inlaid in gold, silver, *shibuichi*, *shakudo* and copper *nunomezogan* and *takazogan* with three roundels depicting the scenes from the *Taiheiki* [Chronicle of the Great Peace], each panel encircled by a band of *hanabishi*, all against a ground with *ho-o* birds and scrolling floral foliage, the base and feet with stylized flowerheads and scrolling foliage, the cover with two dragons amongst clouds, the finial with butterflies and chrysanthemums; signature on base

14 in. (35.7 cm.) high

\$40,000-60,000

These scenes are recorded in the *Taiheiki* [Chronicle of the Great Peace] (1372) telling of the *Nanbokucho Senso* [Wars of the Southern and Northern Courts] (1334-1396) following attacks on the samurai government in 1333 by the forces of the Emperor Godaigo (1288 -1339) in order to restore Imperial rule in place of the Bakufu. Kusunoki Masashige and Masatsura were the supporters of the Southern Imperial Court and fought to gain power for the Emperor. After a number of changes of fortune, the Shogun's Northern Court under the leadership of Ashikaga Takauji eventually drove the Emperor Godaigo into exile at Yoshino to establish a government by the samurai class with a cadet branch Emperor seated in the North of Kyoto. The situation persisted through the 14th century and up to 1868, when Imperial rule was restored.





VARIOUS PROPERTIES

85

**A PAIR OF MIXED-METAL-INLAID IRON VASES**

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *IKKOKU* (KASHIMA IKKOKU II; 1846-1925)

Each oviform vase with everted neck on four shaped feet, finely chiseled and inlaid in gold, silver, copper and *shakudo* with a squirrel amongst grape vines, above lappets and a band of stylized baby

dragons to the foot, the neck with lappets of stylized foliage, archaic style feet with scrolling clouds

18½ in. (47 cm.) high

With wood bases and fitted boxes

(2)

\$60,000-80,000

86 No Lot





THE PROPERTY OF A PHILADELPHIA GENTLEMAN

87

**A SMALL CLOISSONNÉ ENAMEL VASE**

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED KYOTO NAMIKAWA (WORKSHOP OF NAMIKAWA YASUYUKI; 1845-1927)

The compressed bulbous body with a long tapering neck, decorated in polychrome enamels and silver wires with purple hanging wisteria against a black ground, signature on a silver tablet mounted on base; silver rims

3¾ in. (8.7cm.) high

\$6,000-8,000

**EXHIBITED:**

Fogg Art Museum, on loan, 1971



PROPERTY FROM A PRIVATE COLLECTION

88

**A CLOISSONNÉ ENAMEL JAR AND COVER**

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED KYOTO NAMIKAWA (WORKSHOP OF NAMIKAWA YASUYUKI; 1845-1927)

The ovoid jar decorated in polychrome enamels and silver wires with bamboo, chrysanthemums and flying sparrows on a purple ground, the lid set with a silver chrysanthemum finial, signature on a silver tablet mounted on base

4 in. (10.2 cm.) high

\$25,000-30,000

**LITERATURE:**

Murata Masayuki, ed., *Kyoto Cloisonné: The Works of Namikawa Yasuyuki* / The Kiyomizu Sannenzaka Museum Collection (Kyoto: Tankosha, 2008), no. 49.



THE PROPERTY OF A PHILADELPHIA GENTLEMAN

89

**A CLOISSONNÉ ENAMEL VASE**

MEIJI PERIOD (LATE 19TH CENTURY), SEALED SAKIGAKE (WORKSHOP OF NAMIKAWA SOSUKE; 1847-1910)

The bulbous body with a long tapering neck, decorated in polychrome enamels and gold and copper wires with sprays of poppy on a gray ground changing to pale blue at the top; *shakudo* rims

9¾ in. (24.8 cm.) high

\$8,000-10,000

**PROVENANCE:**

Hartman Rare Art, New York, January 1976.

VARIOUS PROPERTIES

90

**A CLOISSONNÉ ENAMEL BOX AND COVER**

MEIJI PERIOD (LATE 19TH CENTURY), SEALED SAKIGAKE (WORKSHOP OF NAMIKAWA SOSUKE; 1847-1910)

The plum form box and cover decorated in gold and silver wires and partly wireless (*musen*) enamels with a branch of blossoming plums, on a right gray ground changing to pale blue, *shakudo* rims, inlaid silver seal on base

3½ in. (7.9 cm.) wide

\$25,000-35,000





91

**A CLOISSONNÉ ENAMEL TRAY**

MEIJI PERIOD (LATE 19TH CENTURY), SEALED SAKI/GAKE  
(WORKSHOP OF NAMIKAWA SOSUKE; 1847-1910)

The oval tray decorated in gold and silver wires and partly in wireless (*musen*) enamels, designed with a flying duck, clouds and a full moon, inlaid silver mark on base; *shakudo* rim

12¼ in. (31.1 cm.) wide

\$35,000-45,000

Namikawa Sosuke pioneered a pictorial style of cloisonné enameling as early as 1881, when his panels for the Second National Industrial Exposition at Ueno Park, were exhibited in the Art section. Other cloisonné workshops were confined to the Industrial section. Sosuke became an Imperial Craftsman together with Namikawa Yasuyuki (1845-1927).

The elegant oval form with perfect composition and the *sumi-e* (ink painting) like technique of this work show the highest quality of the enamel work in a pictorial style.



**A CLOISONNÉ ENAMEL VASE**

MEIJI PERIOD (LATE 19TH CENTURY),  
SIGNED KYOTO NAMIKAWA (WORKSHOP OF  
NAMIKAWA YASUYUKI; 1845-1927)

The slender double gourd jar decorated in polychrome enamels and silver wires with two five-claw dragons with flame on a deep purple ground, the neck and foot designed with floret patterns, signature on a silver tablet mounted on base; silver rims

9 in. (22.9 cm.) high

\$150,000–250,000

**PROVENANCE:**

Acquired from a Midwest collection formed in the 1920s.

For a similar work in the Kiyomizu Sannenzaka Museum Collection, see Murata Masayuki, ed., *Kyoto Cloisonné: The Works of Namikawa Yasuyuki* (Kyoto: Tankosha, 2008), no. 62.



93

**A LARGE CLOISSONNÉ ENAMEL JAR**

MEIJI PERIOD (LATE 19TH CENTURY),  
SIGNED KYOTO NAMIKAWA (WORKSHOP OF  
NAMIKAWA YASUYUKI; 1845-1927)

Of globular form with short everted neck,  
decorated in polychrome enamels and  
silver wires with various chrysanthemums  
and butterflies on a black ground, the neck  
and mouth with bands of floret patterns,  
signature on a silver tablet mounted on base;  
silver rims

6 ¾ in. (17.2 cm.) high

\$150,000-250,000

Among the remarkable Japanese masters of the art of cloisonné enameling, Namikawa Yasuyuki stands out. Namikawa represented Japan in a number of international expositions, winning prizes at the International Exhibition, Philadelphia, celebrating America's Centennial in 1876, and the Exposition Universelle, Paris, in 1900. Together with the unrelated Namikawa Sosuke, Yasuyuki was appointed Artist to the Imperial Household (Teishitsu gigeiin), the two enamellers so honored. This exquisite vase demonstrates the delicacy of design and skill of wirework and enameling for which the Namikawa workshop was and is justly famous.



## FOUR TREASURES OF KOREAN BUDDHIST ART (LOT 94–97)

Transmitted from China in the 4th century, Buddhism quickly took root in Korea and, despite its foreign roots, would become an influential political, religious, and cultural force during the Three Kingdoms (57 BC–AD 668) and subsequent Unified Silla (668–935) periods. The earliest Korean sculptures, which date to the late 4th or early 5th century, occur in gilt bronze and fired clay and closely follow contemporaneous Chinese models. By the 7th century, distinctive Korean styles and iconographic types had emerged, evinced by National Museum of Korea’s renowned gilt bronze sculpture representing the Pensive Bodhisattva Maitreya (National Treasure no. 83).

In AD 660 the Silla Kingdom (57 BC–AD 668) conquered Baekje (18 BC–AD 660) and in 668 vanquished Goguryeo (37 BC–AD 668), establishing the Unified Silla Dynasty and politically unifying the peninsula. Buddhism enjoyed state patronage during the Unified Silla period. In fact two of Korea’s greatest architectural monuments, Bulguk-sa and Seokguram Grotto, were created in the Silla capital, modern Gyeongju, under royal patronage between 751 and 774; extant today, both temples were added to the UNESCO World Heritage List in 1995.

With its right hand in the *abhaya-mudra*, or gesture of “do not fear”, and its left hand in the *varada-mudra*, or boon-giving gesture, the gilt bronze Standing Buddha (lot 95) likely represents either the Historical Buddha Shakyamuni or the Buddha Amitabha in preaching mode. Created in the 8th century, this sculpture boasts a full, round face, domed *ushnisha*, and clinging robes that reveal the body’s form, features that recall those of contemporaneous Chinese sculptures. In fact, the 8th-century Chinese style—the mature style of China’s Tang dynasty (618–907)—is termed an International Style because it strongly influenced the sculptural traditions of Korea and Japan. Despite its similarities to Tang sculptures, this Buddha definitely is Korean as revealed most compellingly by its fully open back, presumably left open for technical reasons of casting. The backs of early Chinese gilt bronze sculptures, by contrast, are always closed. Other, more subtle, characteristics also identify this sculpture as Korean: the head that is large in proportion to the body, and the shoulders that are narrow in proportion to the head. The face too is distinctively Korean in style, with small mouth, high cheekbones, and long narrow eyes set under bulging eyelids and beneath arching eyebrows that are partly incised. In eighth-century Korean bronze Buddhas, a pronounced zigzag pattern animates the drapery in the triangular area where the hips join the abdomen; this slightly mannered surface texturing is virtually always present in eighth-century, Korean bronze Buddhas, just as it is typically absent in related Chinese sculptures.

Chinese sculptors began to cast iron images of the Buddha during the Tang dynasty, with Korean sculptors following suit during

the ninth century, late in Unified Silla, and continuing through the Goryeo Dynasty (918–1392). The large cast iron heads we see today (lot 94) likely graced seated images of the Buddha. Stylistically descended from eighth-century images, the distinctive facial features of such iron images become even more pronounced, their cheekbones high, their cheeks fleshy, their narrow eyes deep-set under arched brows and heavy lids. That the small, snail-shell curls of hair fully cover the *ushnisha*, rather than stopping short of its crest, dates this sculpture to the Goryeo Dynasty, just as the very prominent *cudamani*, or “crown jewel”—the unembellished ellipse below the *ushnisha*—likely points to the sculpture’s 9th- to 10th-century date. Not meant to be seen, the raw surfaces of such Chinese and Korean cast iron sculptures were covered with gesso and then painted and gilded. The small pits on the Buddha’s right cheek, which are original to the casting, thus would not have been visible when the sculpture was under worship.

With the establishment of the Goryeo Dynasty in 918, Korea’s capital moved north to Gaegyeong (modern Gaeseong, in today’s North Korea). Named the state religion, Buddhism flourished during Goryeo, the period’s most notable works of art being the famous celadons and the rare, meticulously painted Buddhist scrolls representing Buddhas and bodhisattvas. Like the sumptuous paintings, gilt bronze sculptures from the Goryeo era also boast rich embellishment. The 13th- or 14th-century gilt bronze image of Seated Bodhisattva Avalokiteshvara (lot 96) sports bracelets and armlets, for example, not to mention elaborate necklaces from which descend stands of beads that encircle the abdomen. The crown atop the deity’s head not only symbolizes the bodhisattva’s status as a spiritual prince but holds the small representation of Amitabha Buddha that identifies this as a representation of Avalokiteshvara.

Succeeding Goryeo in 1392, the Joseon rulers established their capital at Hanyang (modern Seoul) and espoused Neo-Confucianism as the state philosophy, pushing aside Buddhism, which sometimes was treated harshly. The 1560 painting of the Assembly of Buddha Shakyamuni on Vulture Peak (lot 97) is a testament to a short-lived revival of court patronage of Buddhism by Queen Munjeong (1501–1565), who was the consort of King Jungjong (1488–1544; r. 1506–1544) and was named Dowager Queen when her son, Myeongjong (1534–1567; r. 1545–1567), ascended the throne in 1545. Painted in gold on purple-dyed silk, the painting recalls the exquisite sutras of the Goryeo and early Joseon periods, their frontispieces painted, and their texts brushed, in gold, all on indigo-, or occasionally purple-, dyed paper.

Robert D. Mowry  
Alan J. Dworsky Curator of Chinese Art Emeritus,  
Harvard Art Museums, and Senior Consultant, Christie’s



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

94

**A LARGE CAST IRON HEAD OF BUDDHA**  
GORYEO DYNASTY (9TH - 10TH CENTURY)

The large head finely cast, with eyes cast down and the mouth closed, the hair in tight curls over the *ushnisha*, an *urna* at the center of forehead, the wide neck cast with a double fold and ending in an irregular edge

19¾ in. (50.2 cm.) high

With metal stand

\$20,000-30,000

EXHIBITED:

Birmingham Museum of Art, 1997-2006

For a similar work in the collection of Detroit Institute of Arts, accessible online at <http://www.dia.org/object-info/6a273d45-9763-4a76-9a2e-894cc9124a81.aspx?position=1>



95

**A GILT-BRONZE STANDING FIGURE OF SHAKYAMUNI BUDDHA**

UNIFIED SILLA DYNASTY (8TH - 9TH CENTURY)

Cast in the front with drapery falling from the chest to ankles in u-shaped folds and with a pair of elongated folds below the waist to indicate the legs of the figure; the back hollow with two pegs at the edges of the shoulders

6½ in. (16.5 cm.) high  
With wood box

\$30,000–40,000

**EXHIBITED:**

Yamato Bunkakan, Nara, “Tokubetsuten higashi ajia no kondobutsu airashiki hotoketachi—Chugoku, Kankoku, Nippon” (Special exhibition of gilt-bronze Buddhist sculptures of East Asia—Appealing Buddhist sculptures of China, Korea and Japan), 1999. 10.2—11.14

**LITERATURE:**

Yamato Bunkakan, ed., *Tokubetsuten higashi ajia no kondobutsu airashiki hotoketachi—Chugoku Kankoku Nippon* (Special exhibition of gilt-bronze Buddhist sculptures of East Asia—Appealing Buddhist sculptures of China, Korea and Japan), exh. cat. (Nara: Yamato Bunkakan, 1999), pl. 44.

The Unified Silla period from the late seventh through the ninth centuries was one of political stability when an international style held sway throughout East Asia. This shakya-muni shown here is cast with an entirely open back which is a characteristic of the later part of the Unified Silla period gilt-bronze figures.





**A GILT-BRONZE SEATED FIGURE OF  
BODHISATTVA AVALOKITEŚVARA  
(GWANSE'EUM BOSAL)**

GORYEO DYNASTY (13TH-14TH CENTURY)

Cast as a seated figure with the right hand raised in *vitarkamudra*, and the left hand resting at the center, dressed in a skirt with a scarf draped around the shoulders, over the arms and across the front of the crossed legs, the chest and arms adorned with various jewelries, the hair gathered up into a high coiffure adorned with an elaborate head-ornament

8½ in. (21.6 cm.) high

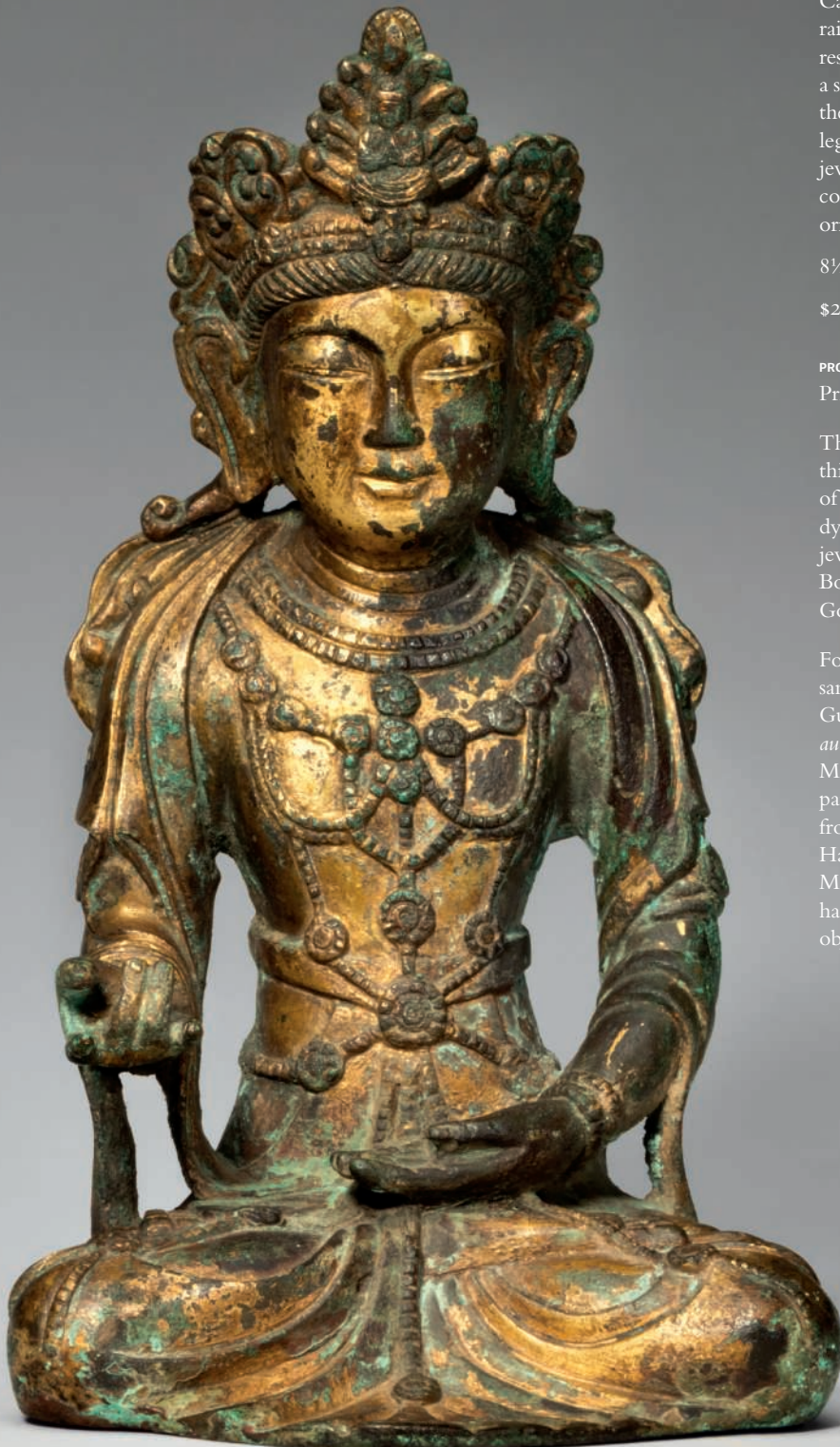
\$25,000–30,000

**PROVENANCE:**

Private collection, Japan

The high and relatively wide cheekbones of this work shown here are the characteristics of the Buddhist sculptures from the Goryeo dynasty. The elaborate crown and various jewelry also resemble in the depictions of Bodhisattva Avalokiteshvara paintings from Goryeo dynasty.

For a similar gilt-bronze figure from the same period in the collection of Musée Guimet, see Pierre Cambon, *L'Art Coréen au Musée Guimet* (Paris: Réunion des Musées Nationaux, 2001), pl. 28; For a painting of Bodhisattva Avalokiteshvara from Goryeo dynasty in the collection of Harvard Art Museums/Arthur M. Sackler Museum, accessible online at <http://www.harvardartmuseums.org/collections/object/303631?position=24>





**ANONYMOUS (DATED 1560)***The Assembly of Buddha Shakyamuni*

Dedicated by Queen Munjeong (1501–1565)

Hanging scroll; ink and gold on purple silk

40 x 23¾ in. (101.6 x 60.3 cm.)

With wood box inscribed and dated *Taisho kinoe tora natsu*

(Summer of 1914)

\$40,000–60,000

**PROVENANCE:**

Private collection, Japan

This elegant and meticulous painting of the Buddha Assembly is executed in gold on dark purple silk. In the upper center the Buddha Shakyamuni is prominently represented on a high lotus throne under a lotus canopy. His left hand rests in his lap, the fingers showing dharmacakra mudra (preaching gesture) and the other with downward-stretching fingers makes bhumisparsa-mudra (the earth-touching gesture of enlightenment). He is surrounded by a host of thirty-two divinities. On the top of the painting the very small figures of the Buddhas of the Ten Directions arrive on clouds in two groups, amongst more auspicious clouds and flowers.

The attendants symmetrically grouped on either side of Shakyamuni include devas in the top row, followed by the ten disciples led by the elderly Kashyapa and the youthful Ananda immediately next to Shakyamuni, and then the Eight Great Bodhisattvas. Below Shakyamuni are the bodhisattvas Manjushri, holding a *nyai* sceptre, and Samantabhadra, with a long-stemmed lotus on which rests his attribute, a book. The Four Heavenly Kings appear in the lowest. Except for the two cardinal Bodhisattvas, all figures press their hands together in the prayer-like anjali-mudra, the gesture of reverence.

An inscription, written in gold and set within a rectangular frame, appears in the lower center. It can be translated as follows:

In the sixth month of the 39th year of the Gajeong reign [1560, during China's Jiajing reign], with this I, the Great Dowager Queen of Seongyeol Inmyeong (Majestic Brightness and Benevolent Intelligence), respectfully made a painting in pure gold of the Assembly at the Vulture Peak, *Yeongsan-hoe do*, for His Majesty the King's longevity and freedom from illness for a long time (ten-thousand years) and that his sons and grandsons may flourish. [It is] mounted splendidly and [ready] prepared for dotting of opening [the eyes] in the temple for the retribution of five eyes [of humans, devas, wisdom, dharma-truth and Buddha], endlessly doing obeisance and remedying ignorance with efficacy. By means of this superior cause I wish His Majesty longevity of ten-thousand years. May his golden branch [the royal lineage] be transported to heaven and never broken. Also may the Great Dowager Queen Seongyeol Inmyeong [reach] the karma of her longevity without illness for ten-thousand years. By this means Buddha's mirror shines inexhaustibly inside this red [i.e. painting]. Respectfully inscribed.

This inscription gives the vital clues that the subject of this painting is the Assembly on the Vulture Peak where Shakyamuni preached

the Lotus Sutra, a core text of Mahayana Buddhism, that the date is the 39th year of the reign of China's Jiajing Emperor (1560), and that the donor is the Seongyeol Inmyeong Daewang Daebi. The preaching (the Lotus Sutra) and earth-touching (the enlightenment) hand gestures indicate that the central Buddha is Shakyamuni, the Historical Buddha.

The Dowager Queen Seongyeol Inmyeong, known as Queen Munjeong (1501–1565), came from the distinguished aristocratic Yun clan. She was selected for the court and became the Consort of King Chungjong (r. 1506–1544), then Dowager Queen when her young son (Myeongjong r. 1545–1567) was enthroned at the age of twelve. The Dowager Queen was a devout Buddhist. With the help of the esteemed monk Bo U (1515–1565), she revived Buddhism which was heavily disadvantaged, even suppressed by, Neo-Confucian Joseon officials. During her *de facto* rule of the court and the country, a considerable number of Buddhist temples were restored, monks were reinstated through the *docheopje* monk certification system, and Buddhist ceremonies were frequently held. She was the foremost royal patron of Buddhism during the Joseon dynasty (1392–1910).

This painting of Shakyamuni Assembly on Vulture Peak shares, with other known royally inscribed paintings, a similar style of Buddhist images, decorative patterns and a combination of two colours, background silk in dark royal purple and painting in gold: a number of paintings are dated some years later in 1565 and bear the inscription of her name Seongyeol Inmyeong Daewang Daebi. Most of those related paintings are in Japanese collections and in the National Museum of Korea; however, a Shakyamuni triad formerly in the Mary Jackson Burke collection is now in the Metropolitan Museum of Art, New York. These few paintings are all that from the staggering 400 images made on the occasion of the reconstruction of the royal temple Hoe'am-sa in Yangju, Gyeonggi Province.

Unlike the paintings of this slightly later, 1565, set, the 1560 date of this Shakyamuni Assembly on Vulture Peak suggests that the painting might have been executed for a private prayer hall in the royal temple, Bong'eun-sa in the capital Hanseong (present Seoul). The Queen Dowager had appointed Monk Bo U, her majesty's principal champion for the revival of Buddhism, as the Abbot of Bong'eun-sa in 1559.

Queen Munjeong (Seongyeol Inmyeong Daewang Daebi) was an unparalleled royal patron of Buddhism during the Joseon dynasty. Unfortunately the flourishing of Buddhism under her and Monk Bo U's patronage was short lived. With their deaths in 1565—following the 1565 death of the Dowager Queen, Bo U was killed in exile shortly thereafter—Buddhism never again experienced court patronage. In that context, this painting of Shakyamuni Assembly on Vulture Peak is a paramount example in the context of Joseon Buddhism and Buddhist art. Koreans had excelled in the production of Buddhist art for over a thousand years, ever since the introduction of Buddhism to Korea in the fourth century.

Note: Koreans had to use Chinese reign names from the Goryeo to Joseon period. Jiajing is a Ming reign name.

Youngsook Pak

Professor Emerita of Korean Art History

References can be found online at [www.christies.com](http://www.christies.com).





此像于宣和  
年間在明州  
下流寺  
寺主下流寺  
而善哉寺  
之頭最成  
山常國  
單備點  
于山門  
的於利  
司我  
主殿下  
本枝與  
亦  
下聖  
之  
佛  
謹啟



98

**A CELADON BOWL**

GORYEO DYNASTY (12TH CENTURY)

The deep bowl with lobed rim, molded with a central roundel of a fish, encircled by a scenery of lotus pond including ducks and Chinese children (*karako*), covered with a glaze of soft sea-green tone

8 in. (20.3 cm.) diameter

\$20,000–30,000

**PROVENANCE:**

Private collection, Japan

This beautiful bowl represents the peak of celadon wares from Goryeo Dynasty. Both the elegance of its potting and the artistry of its decoration mark it as one of the finest examples of celadon ware. The sharp molding technique and the color of the glaze on this work may indicate the close relationship with Yaozhou kiln in Northern Song Dynasty of China.

For a similar work in the collection of National Museum of Korea, see Hasebe Gakuji, *Korai no seiji*, vol. 29 of Toji taikai (Tokyo: Heibonsha, 1970), pls. 52 and 53; and accessible online at <http://www.museum.go.kr/site/eng/relic/search/view?relicId=1439>





**A PUNCH'ONG BOTTLE VASE**

JOSEON DYNASTY (15TH - 16TH CENTURY)

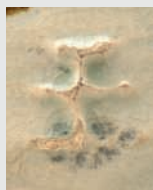
The ovoid body with flared neck set on a short circular foot, decorated with thick white slip and incised lines with two large fish with spiky fins and stylized water-weeds, applied with a glossy clear glaze, the body with two sealed characters, one possibly “king” and another unidentified, the foot unglazed

12¼ in. (31.1 cm.) high

\$140,000-160,000

This pear-shaped vase, also known as yuhuchunping, shows an exceptionally elegant form. The body is painted freely in iron-oxide with two humorous fish swimming. Because fish produce a large number of eggs, they symbolized prosperous of descendants, and this subject were frequently drawn as a representative design of ceramics from Joseon Dynasty.

For similar works with the same subject in the collection of National Museum of Korea, see Lee Sukyung, ed., *Masterpieces from the Dongwon Collection in the National Museum of Korea*, vol. 1 (Seoul: National Museum of Korea, 2012), pl. 55 and 56.



seal mark



**A BLUE AND WHITE PORCELAIN FACETED BOTTLE VASE**

JOSEON DYNASTY (MID-18TH CENTURY)

The octagonal form with slightly flared long neck, with circular hollow foot, painted in underglaze-blue with an autumn flower on each side, the body applied with a lustrous transparent overglaze

9½ in. (24.1 cm.) high

\$180,000–200,000

**PROVENANCE:**

Private collection, Japan

Possibly employed as a flower vase, possibly for serving wine, this long-necked bottle has a faceted body and a lightly flaring lip. Its front and back faces sport blossoming-plant décor.

Long-necked bottles were produced in a variety of Chinese wares during the Northern Song period (960–1127) and had appeared in Korea by the twelfth century as witnessed by a graceful Goryeo celadon example now in the collection of the Harvard Art Museums (1991.542). Such early examples, both Chinese and Korean, were circular in cross section, as were the related Korean bottles produced during the Joseon dynasty (1392–1910). Faceted bottles appeared in the seventeenth century, gained prominence in the eighteenth century, and continued through the end of the dynasty. Although this bottle was not made for religious use, the faceting of its body into eight sides is perhaps a distant, secularized reference to the Buddha's Eight-Fold Path, or *Paljeong-do*.

Korean potters began to produce blue-and-white ware—i.e., porcelain with designs painted in underglaze cobalt blue—as early as the fifteenth century, in imitation of Chinese porcelains of the early Ming period (1368–1644). Most extant Korean porcelains

from the sixteenth and seventeenth centuries feature designs painted in underglaze iron brown, but blue-and-white ware appeared in quantity again in the late seventeenth century and would dominate the later Korean ceramic tradition.

Seventeenth- and early to mid-eighteenth-century blue-and-white wares typically sport quiet floral designs of the type portrayed on this bottle (See: *In Blue and White: Porcelain of the Joseon Dynasty*, Seoul: National Museum of Korea, 2015, p. 122–123, nos. 79–80). Often termed orchids, blossoming plants of the type seen here more likely are dianthus, commonly known in English as pinks. The mistaken identification as orchids likely results from the long, grass-like leaves, which are common to both dianthus and certain types of orchids. In fact, the small blossoms with petals whose outer edges are ruffled identify these flowers as dianthus. Pinks often appear in ink paintings of the seventeenth and eighteenth centuries, as revealed by several paintings in the collection of the Harvard Art Museums (1980.95 and 1994.101).

The cobalt-blue of the best Chinese porcelains ranges from dark royal to navy blue, but that of the finest Korean porcelains wares typically is a pale, almost silvery, blue, as evinced by designs on this bottle. The decorative schemes on Chinese wares generally are continuous, stretching all the way 'round the vessel; by contrast, the decoration on Korean porcelains often is discontinuous, with discrete designs on the front and back but without decorative elements on the sides. The Korean wares' lack of borders—or, if used, very simple borders—stands in marked contrast to the elaborate top and bottom borders characteristic of Chinese wares. In addition, from the fifteenth century onward, the painting on the best Korean porcelains closely approximates that on paper and silk.

Robert D. Mowry

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detail from a "Spirit House" painting, lot 114, depicting an altar table set, with two blue-and-white vases holding flowers, other ceremonial utensils and offerings for the ancestral spirits







101

**A DRAGON TORTOISE-FORM STAND  
WITH CUP-FORM RESERVOIR**

JOSEON DYNASTY (19TH CENTURY)

The large water dropper modeled as a longevity tortoise with an integral extended reservoir base that is carved in low relief with clouds; the central circular reserve for the cup reservoir pierced with six small holes placed to resemble a floret through which flows the water into the body of the turtle water dropper and through the tortoise's mouth when tilted; both parts of the water dropper applied with a glossy transparent glaze

5½ in. (14 cm.) high

\$10,000–20,000

Another water dropper of this type was sold in these Rooms, 18 March 2014, lot 755.



102

**A LARGE WHITE PORCELAIN JAR**

JOSEON DYNASTY (18TH CENTURY)

Of lantern form set on a short circular foot and with tall, upright rim with flat mouth, decorated with a clear glaze of blue cast and variegated crackle, foot rim unglazed, kiln cracks on the base

13½ in. (34.3 cm.) high

\$20,000–30,000

For other jars see *Catalogue 14, Special Exhibition of White Porcelain Jars in Choson Period*, exh. cat. (Seoul: Ewha Womans University Museum, 1985), pl. 12; Kawasaki Hiroshi, *Hogen ni miru (Home kotoba): Hogen tambo noto yori* (A complimentary look at provincialism from journalistic notes on provincialism) *Mingei* 329 (1980.5.1): 38.

103

**A WHITE PORCELAIN BOTTLE VASE**

JOSEON DYNASTY (LATE 18TH CENTURY)

The globular body with tall neck set on a short circular foot, applied with a glossy transparent glaze

12¼ in. (31.1 cm.) high

\$30,000–40,000

For a similar bottle with incised motifs, see *Ho-Am mi sool kwan myung poom do rok / Masterpieces of the Ho-Am Art Museum* (Seoul: Samsung Art and Culture Foundation, 1982), pl. 85.



104

**A WHITE PORCELAIN TIERED BOX AND COVER**

JOSEON DYNASTY (18TH CENTURY)

The circular box composed of three stacking containers with a fitted slightly domed lid, set on a short right foot, applied with a glossy clear glaze

7¼ in. (18.4 cm.) high

\$60,000–80,000

For a blue and white porcelain tiered box and cover, see Itoh Ikutaro, eds., *Glory of Korean Pottery and Porcelain of the Yi Dynasty* (Osaka: Museum of Oriental Ceramics, Osaka, 1987), pl. 100.





105

**A BLUE AND WHITE PORCELAIN DRAGON JAR**

JOSEON DYNASTY (19TH CENTURY)

Of ovoid form with wide shoulders, tapered lower body and tall, cylindrical neck, painted in controlled outlines and washes of dark and medium cobalt underglaze with two animated dragons striding through clouds in pursuit of a flaming pearl, the clouds unusually conceived as billowing clusters integrated with the dragons to suggest they surround the dragons in the sky, shorter decorative clouds drawn as curling ribbons and the neck and lower body ornamented with auspicious fungus-head-shaped cloud collars; restored breaks as described in the condition report.

18½ in. (46 cm.) high

\$15,000–20,000

106

**A BLUE AND WHITE PORCELAIN BOWL**

JOSEON DYNASTY (19TH CENTURY)

The circular deep bowl with extended rim, set on a short ring foot, decorated in underglaze-blue with a fish, water-weed and stylized clouds, exterior undecorated, applied with a clear glaze

11¼ in. (28.6 cm.) diameter

\$25,000–35,000



107

**A BLUE AND WHITE PORCELAIN JAR**

JOSEON DYNASTY (19TH CENTURY)

Of ovoid form with tapered lower body and tall, straight neck, decorated in underglaze-blue with scrolling flower, the shoulder with auspicious fungus-head-shaped cloud collars, the entire jar applied with a glossy transparent glaze

9½ in. (24.1 cm.) high

\$10,000–20,000





108

**A BLUE AND WHITE PORCELAIN GLOBULAR JAR**  
JOSEON DYNASTY (19TH CENTURY)

The globular body set on a short circular foot, decorated in underglaze-blue with a large phoenix flying and stylized clouds, applied with a glossy transparent glaze

9 in. (22.9 cm.) high

\$50,000–60,000

Phoenix with stylized clouds is one of the most popular subjects on blue and white wares from Joseon Dynasty. However it is very rare to have a large single phoenix designed all over the body as shown on this work here.

For a similar jar with the same design, see *In Blue and White: Porcelains of the Joseon Dynasty*, exh. cat. (Seoul: National Museum of Korea, 20140, pl. 175.



109

**A BLUE AND WHITE PORCELAIN BOTTLE VASE**  
JOSEON DYNASTY (19TH CENTURY)

The globular body with tall neck set on a short circular foot, decorated in underglaze-blue with a large phoenix flying and stylized clouds, applied with a glossy transparent glaze

12 in. (30.5 cm.) high

\$10,000–15,000



110

**A BLUE AND WHITE PORCELAIN JAR WITH A TIGER AND  
MYTHICAL LION (*HAETAE*)**

JOSEON DYNASTY (19TH CENTURY)

The ovoid form, vividly painted in underglaze-blue with a tiger and mythical lion (*haetae*), and clusters of scalloped clouds interspersed with smaller cloud ribbons, the neck and lower body with auspicious fungus-head-shaped cloud collars, the body applied with a lustrous transparent overglaze

16¾ in. (42.5 cm.)

\$150,000–250,000

**PROVENANCE:**

Private collection, North Japan, acquired in the 1930s.



another view





Used as storage vessels and occasionally as vases for monumental floral displays at banquets and ceremonies, such large, broad-shouldered, narrow-waisted jars were popular in Korea from the seventeenth through the nineteenth centuries. Some feature landscape decoration, while others sport floral designs, and yet others boast dragons, tigers, *haetae*, or other auspicious beasts. Made in the late eighteenth or first half of the nineteenth century, this jar features two striding felines—a tiger and another beast, sometimes called a lion, sometimes termed a *haetae*—each pursuing the other.

The jar's form doubtless finds distant inspiration in *meiping* vessels created in China during the Northern Song period (960–1127). Despite the poetic name meaning “plum vase”, *meiping* (Korean, *maebyeong*) vessels were not vases for the display of cut branches of blossoming plum but were elegant storage bottles for wine and other liquids. Korean potters of the twelfth and thirteenth centuries, during the Goryeo dynasty (918–1392), gave the *maebyeong* form its classic interpretation, with broad shoulders, narrow waist, and lightly flaring foot. In fact, the graceful Goryeo interpretation of the *maebyeong* echoes in *meiping* vessels created in China from the fifteenth century onward, during the Ming (1368–1644) and Qing (1644–1911) dynasties.

Crafted in both porcelain and *buncheon* stoneware, the *maebyeong* form persisted into the Joseon dynasty (1392–1910), following its own evolutionary path. Dated by inscription to 1489, a monumental blue-and-white porcelain jar with pine and bamboo décor in the collection of Dongguk University Museum, Seoul (National Treasure no. 176; See: *In Blue and White: Porcelain of the Joseon Dynasty*, Seoul: National Museum of Korea, 2015, p. 14, no. 3), reveals that by the late fifteenth-century the *maebyeong* vessel had been transformed from slender-necked bottle into wide-mouthed jar; it further reveals that in the transformation from bottle to jar, such vessels saw both an increase in size and a change in proportions, the shoulder becoming ever broader, probably to accommodate the wider mouth. As evinced by a porcelain jar embellished with a branch of fruiting grapevine painted in underglaze iron brown, the jar now in the collection of Ewha Women's University Museum, Seoul (National Treasure no. 107), seventeenth-century potters gave the jar form the robust interpretation that would continue through the end of the dynastic era. Unique to Korea, jars with bulging shoulders and gently curved side walls that descend to a constricted base were ubiquitous during the seventeenth, eighteenth, and nineteenth centuries. Formally termed *jun* in Korean, this jar shape is sometimes also called a “moon jar”—*dal hangari* in Korean—though that name technically should be reserved for large round jars whose globular shape recalls a full moon.

Seventeenth- and early eighteenth-century examples have a short, vertical neck and an exaggerated profile, with massive shoulders and constricted waist; of closely related form, those from the second half of the eighteenth century display a less exaggerated profile that incorporates a gentle S-curve, and they have a slightly higher neck; that classic form continues into the first decades of the nineteenth century. Jars from later in the nineteenth century, by contrast, exhibit a more mannered profile with narrower shoulders, an attenuated body, a beveled foot, and a tall, cylindrical neck.

The feline face, long vertical stripes, clawed paws, and long tail identify the beast with those markings as a tiger, or *horang'i* 虎 which is regarded as both a guardian that wards away evil spirits and a sacred creature that brings good fortune. Though not one of the Four Directional Deities, or *Sasin*—a term referring to the mythical animals guarding the four cardinal directions: Azure Dragon of the East, White Tiger of the West, Black Tortoise-and-Serpent of the North and Vermilion Bird of the South—the tiger has long been associated with Korea and Korean culture, and it figures in Korea's foundation mythology. In fact, the oldest Korean historical records that mention the tiger associate it with Dangun, Korea's legendary founding father. In blue-and-white jars and folk paintings, the tiger is often shown together with a pine tree, a magpie, or both (See *In Blue and White*, p. 137, no. 99, and pp. 210–213, nos. 176–180); its appearance together with another auspicious creature on this jar is somewhat unusual.

The other beast, which has a beard, a spikey mane, a bushy tail, furry shoulders and knees, and a repeating pattern of circles over its body is variously identified as a lion (Korean, *saja*), a *haetae*, or simply as auspicious creature. Known in Chinese as a *xiezhi*, the *haetae*—sometimes also called a *haechi* in Korean—traditionally has the body of a lion but is covered with scales. In fact, the repeating pattern of circles that embellishes this animal's coat might be read as scales. Inherently a just beast, the *haetae* is able to distinguish the good from the bad, and, because it is able to preserve law and order among the people, it stands as a symbol of law and justice. The *haetae* is traditionally described as a “righteous beast that rams the aggressive party when it sees a fight, and bites the party in the wrong when it hears an argument”. In Joseon times, *haetae* sculptures were believed to protect the capital from natural disasters. With their bearded faces, bushy manes and tails, and clawed paws, and coats embellished with small circles, the Joseon-period stone sculptures of *haetae* near Seoul's Gyeongbok Palace resemble the beast on this blue-and-white jar, permitting its tentative identification as a *haetae* (See <https://en.wikipedia.org/wiki/Xiezhi#/media/File:Haetaea.jpg>).

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111

**ANONYMOUS (MID 16TH CENTURY)**

*Horses beneath a willow tree*

Hanging scroll; ink and color on paper  
50½ x 20¾ in. (128.3 x 52.7 cm.)

\$8,000–10,000

**EXHIBITED:**

“Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi Joseon wangjo eui hoehwa wa libon: Sotasseu, Taiga, Jakeuchudo paeun ieut nara eui mi Paintings of Korea’s Joseon Dynasty and Japan: The Art of a Neighboring Kingdom That Inspired Sotatsu, Taiga and Jakuchu,” Tochigi Prefectural Museum, Nov 2–Dec 14, 2008; at the Shizuoka Prefectural Museum, Feb 17–Mar 29, 2009; at the Sendai City Museum, April 17–May 24, 2009; and at the Okayama Prefectural Museum, June 5–July 12, 2009

**LITERATURE:**

Tochigi Prefectural Museum et al., *Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi Joseon wangjo eui hoehwa wa libon: Sotasseu, Taiga, Jakeuchudo paeun ieut nara eui mi Paintings of Korea’s Joseon Dynasty and Japan: The Art of a Neighboring Kingdom That Inspired Sotatsu, Taiga and Jakuchu*, exh. cat. (Osaka: Yomiuri Shinbun Osaka Honsha, 2008), pl. 150.

Hashimoto Shinji, *Chosen ocho kaiga to Muromachi suiboku ga* (Paintings of Joseon Dynasty and Muromachi period), *Kokka* 1381 (Feb. 2010). fig. 7.

This painting shows the traditional style of horse paintings originally from Yuan Dynasty of China. However the unique depiction of the rock and road indicates it is by the artist from Joseon Dynasty.



112

**ANONYMOUS (LATE 17TH CENTURY)**

*Grapevine*

Hanging scroll; ink on paper

44¾ x 19¼ in. (113.7 x 48.9 cm.)

\$20,000–30,000

**EXHIBITED:**

“Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi Joseon wangjo eui hoehwa wa libon: Sotasseu, Taiga, Jakeuchudo paeun ieut nara eui mi Paintings of Korea’s Joseon Dynasty and Japan: The Art of a Neighboring Kingdom That Inspired Sotatsu, Taiga and Jakuchu,” Tochigi Prefectural Museum, Nov 2–Dec 14, 2008; at the Shizuoka Prefectural Museum, Feb 17–Mar 29, 2009; at the Sendai City Museum, April 17–May 24, 2009; and at the Okayama Prefectural Museum, June 5–July 12, 2009

**LITERATURE:**

Tochigi Prefectural Museum et al., *Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi Joseon wangjo eui hoehwa wa libon: Sotasseu, Taiga, Jakeuchudo paeun ieut nara eui mi Paintings of Korea’s Joseon Dynasty and Japan: The Art of a Neighboring Kingdom That Inspired Sotatsu, Taiga and Jakuchu*, exh. cat. (Osaka: Yomiuri Shinbun Osaka Honsha, 2008), pl. 140.

113 No Lot



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

114

**ANONYMOUS (19TH CENTURY)**

*Spirit house (gammo yeojae-do)*

Hanging scroll; ink and color on paper

44¾ x 33¾ in. (113.7 x 85.7 cm.)

With wood box

\$6,000–8,000

115

**ANONYMOUS (LATE 19TH CENTURY)**

*Scholar's accouterments (Chaekgori)*

Eight paintings mounted as a eight panel-screen;

ink and color on paper

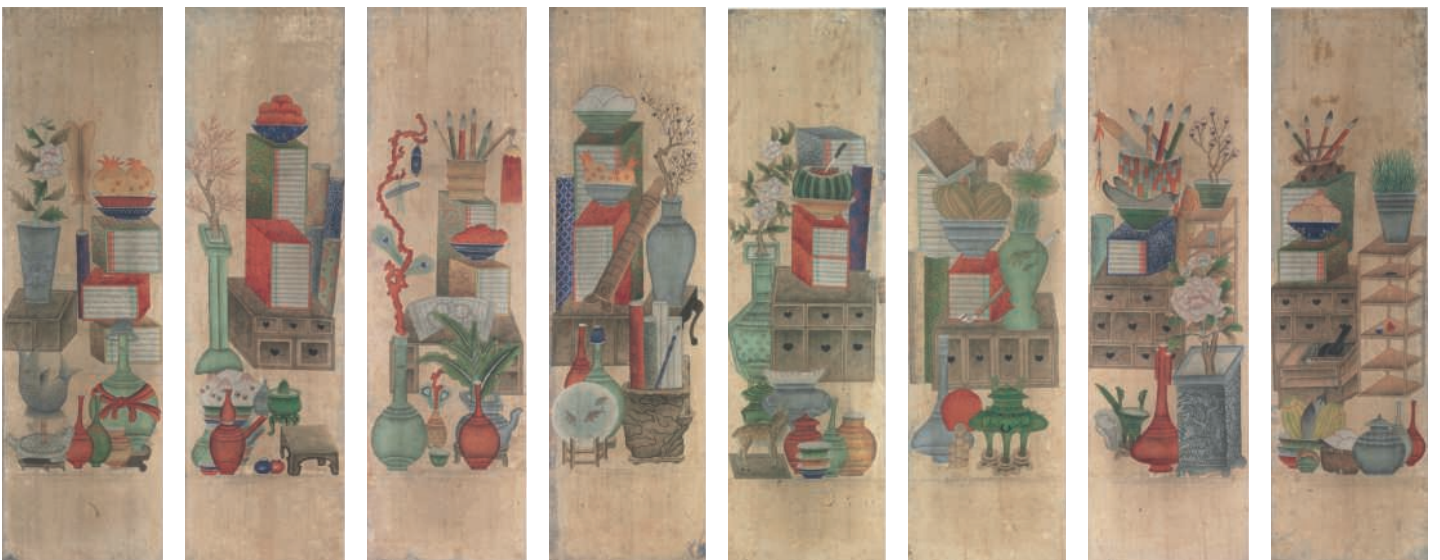
41¾ x 12 in. (106 x 30.5 cm.) each

\$15,000–20,000

The Chinese-style books on screens of this type are usually depicted closed, stacked in sets wrapped in slipcases. Joseon-dynasty scholars sat on thin cushions on the floor and worked at small, portable desks. *Chaekgori* is a Confucian theme, directly related to the scholarly aspiration of the landed gentry, the scholar-officials of the Joseon-dynasty government. Bookstack screens also were popular in the homes of commoners, where they symbolized the Confucian ideals of education and self-improvement.



114



115



**ANONYMOUS (18TH CENTURY)**

*A Complete View of the Two Provinces Hamgyeong-do and Pyeongan-do (Hampyeong ryangdo chongramdo)*

Ink and color on paper

41 x 69¼ in. (104.1 x 175.9 cm.)

With original paper cover titled and paper bag

\$30,000-40,000

The first two characters in the title refer to Hamgyeong-do and Pyeongan-do respectively. Both of those provinces are in the northern part of North Korea today and both border on China.

For a similar map in the collection of Musée Guimet, Paris, see *The Poetry of Ink - The Korean Literati Tradition 1392-1910* (Paris: Musée Guimet, 2005), pl. 113.



original cover and bag







VARIOUS PROPERTIES

117

**A RETICULATED WHITE PORCELAIN  
BRUSH HOLDER**

JOSEON DYNASTY (19TH CENTURY)

Cylindrical pierced form, molded with grape vine with incised details and applied with a transparent glaze; recessed base glazed, foot rim unglazed

4 in. (10.2 cm.) high

\$6,000–8,000



118

**A PUNCH'ONG STONEWARE BOTTLE**

JOSEON DYNASTY (15TH - 16TH CENTURY)

Of evenly proportioned ovoid form with tapered cylindrical neck ending in a wide, flared mouth and with raised, flared foot; the body applied with thick white slip incised with two fish around the lower body below three large lappets at the neck, the bottle also decorated with a green-tinged transparent glaze with high gloss and small crackle ending below the fish panel

12<sup>3</sup>/<sub>8</sub> in. (31.8 cm.) high

\$3,000–5,000



119

**A MOTHER-OF-PEARL INLAID LACQUER BOX**

JOSEON DYNASTY (19TH CENTURY)

The deep box with shallow, flush-fitting cover decorated with scrolling flowers of inlaid mother-of-pearl connected by arching stems of inlaid twisted wire, and additionally applied with brownish black lacquer, the interior lined with blue paper

16<sup>3</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>2</sub> in. (42.5 x 26 x 19.1 cm.)

With wood box

\$7,000–9,000

**PROVENANCE:**

Nakanoshima Chikuyotei, Osaka Prefecture, Japan

**EXHIBITED:**

Nara Prefectural Museum of Art, "Korai Richo no raden / Koryo and Choson mother-of-pearl," April 5–May 5, 1986

**LITERATURE:**

Kawada Tei and Takahashi Takahiro, eds., *Korai Richo no raden* (Koryo and Choson mother-of-pearl) (Tokyo: Mainichi Shimbunsha, 1986), pl. 41

Nara Prefectural Museum of Art, ed., *Korai Richo no raden* (Koryo and Choson mother-of-pearl) (Nara: Nara Prefectural Museum of Art, 1986), pl. 37



120

**A LARGE CARVED SOAPSTONE  
INKSTONE**

JOSEON DYNASTY (19TH CENTURY)

Rectangular, with lobed sun-shaped grinding slab and crescent-moon-shaped reservoir, the top surface deeply carved with the small figure of a fisherman by a stream surrounded by overhanging pines, grape vines and bamboo across the rest of the surface, the sides uncarved and the base flat

12<sup>1</sup>/<sub>4</sub> x 7<sup>3</sup>/<sub>4</sub> x 1 in. (31.1 x 19.7 x 2.5 cm.)

\$6,000–8,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

121

**A PAINTED-WOOD FIGURE OF A BOY  
ATTENDANT (*DONGJA*)**

JOSEON DYNASTY (19TH CENTURY)

Standing figure painted in green, red and white pigment with black details, wearing a robe and his hair in a braid, tucking a book under his right arm and holding a brush in his left hand, set on the plinth in the form of lotus flower

26 in. (66 cm.) high

\$12,000–15,000



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### CHINESE CERAMICS & WORKS OF ART

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### JAPANESE ART

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## NEW YORK

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### CHINESE CERAMICS & WORKS OF ART

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### CHINESE PAINTINGS

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### JAPANESE & KOREAN ART

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## PARIS

### ASIAN ART

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### ASIAN 20TH CENTURY & CONTEMPORARY ART

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## SAN FRANCISCO

### CHINESE CERAMICS & WORKS OF ART

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### CHINESE PAINTINGS

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### ASIAN 20TH CENTURY & CONTEMPORARY ART

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### ASIAN 20TH CENTURY & CONTEMPORARY ART

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### ASIAN 20TH CENTURY & CONTEMPORARY ART

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## TAIPEI

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### ASIAN 20TH CENTURY & CONTEMPORARY ART

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Yu-Shan Lu  
Elise Chen  
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### CHINESE PAINTINGS

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## TOKYO

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# 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** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- 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".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and 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 to the extent provided in paragraph I below.

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our 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 **condition** reports are not an alternative to examining a **lot** in person or seeking 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

- 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.
- 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** from auction 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

- 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.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report 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.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological 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 no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in our gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- 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 begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's 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);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

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

- 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 at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 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 require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

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

#### (c) Written Bids

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

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. 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 mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the

auction to get details of the outcome of your bid but 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 AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us.

The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

**catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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 auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- 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.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- 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, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) 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

- Immediately following the auction, you must pay the **purchase price** being:
    - the **hammer price**; and
    - the **buyer's premium**; and
    - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
  - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
    - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

#### (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

#### (iv) Bank Checks

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

#### (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

## 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 you.

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this,

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

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

## 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or

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

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. 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 at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **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 **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. 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, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or  
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, 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 I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM 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](http://www.christies.com).

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.  
**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



## SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

• **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 Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

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

### IMPORTANT NOTICES

#### △: 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 ◦ ◆.

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

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

### Other Arrangements

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

#### Bidding by parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of ..."

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

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

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

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE (CONTINUED)

## PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country.

**Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.**

## EXPLANATION OF CATALOGUING PRACTICE

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

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

### 1. OGATA KORIN

In our qualified opinion a work by the artist.

### 2. Attributed to OGATA KORIN\*

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

### 3. Circle of OGATA KORIN\*

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

### 4. School of OGATA KORIN\*

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

### 5. Style 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.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to Authorship. While the use of this term is based upon careful study and represents the opinion of experts, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term.

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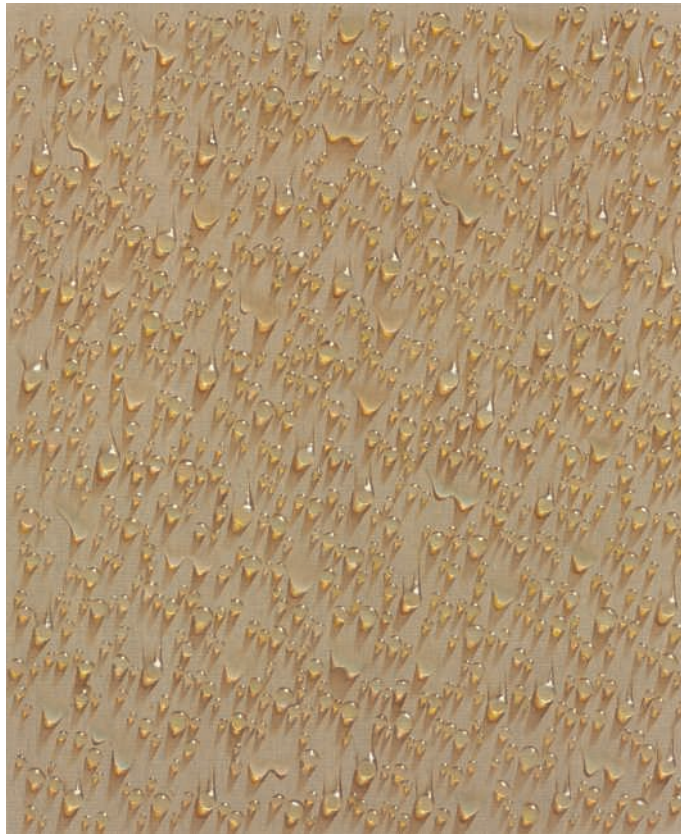
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KIM TSCHANG-YEUL (B. 1929)  
*Droplet*  
Oil on linen  
28¾ x 25⅝ in. (73 x 65 cm.)  
£40,000- 60,000

**ASOBI: JAPANESE & KOREAN  
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KITAGAWA UTAMARO (1753?-1806)  
Deeply Hidden Love (*Fukaku shinobu koi*) from  
the series *Anthology of Poems: The Love Section (Kasen koi nobu)*  
*Oban tate-e*: 38,6 x 24,4 cm.  
€ 80,000 - 100,000

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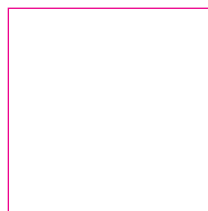
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