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JAPANESE AND KOREAN ART

New York 18 April 2018

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JAPANESE AND KOREAN ART

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Wednesday 18 April 2018
at 10.00 am (Lots 1-151)

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Friday	13 April	10.00 am - 5.00 pm
Saturday	14 April	10.00 am - 5.00 pm
Sunday	15 April	10.00 am - 5.00 pm
Monday	16 April	10.00 am - 5.00 pm
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13/03/2018

CHRISTIE'S

JAPANESE AND KOREAN ART

1

AN EARTHENWARE VESSEL WITH SCULPTURAL RIM

LATE JOMON PERIOD (5TH-3RD CENTURY BCE)

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, the results of the report on Thermoluminescence Analysis no. N118c26 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot
9¼ in. (23.5 cm.) wide

\$20,000-30,000

Based on the most recent scientific research, it is believed that the manufacturing of the Jomon vessels started around 15,000 BCE. 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), pls. 3 and 4.



another view





2

AN EARTHENWARE SMALL CENSER

JOMON PERIOD (1000-300 BCE)

With pierced upper portion resembling an abstracted human head with triangular cuts suggestive of eyes and knob-form applied-clay nose, the cylindrical stem suggestive of a neck; the crown surmounted by a rectangular knob pierced with a hole, the sides cut with oval apertures allowing access to the inner chamber for burning incense or oil, the results of the report on Thermoluminescence Analysis no. N118c28 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot

4½ in. (10.3 cm) high

\$4,000-6,000

For another vessel with incised dots and small protrusions of very similar form in the Asian Art Museum of San Francisco, see Yoshiko Kakudo, *The Art of Japan: Masterworks in the Asian Art Museum of San Francisco* (Asian Art Museum of San Francisco and Chronicle Books, 1991), pl. 4. The catalogue entry remarks that the vessel is assumed to be a censer but its precise use is not known.

3

A HANIWA EARTHENWARE HEAD OF A WARRIOR

LATE KOFUN PERIOD (6TH-7TH CENTURY)

The head pleasingly tilted to one side wearing a rectangular-slab headpiece surmounted by a decorative loop and with a bead necklace around the neck, painted on the face in reddish brown pigment that is repeated on the tops of the loops, the results of the report on Thermoluminescence Analysis no. N118c27 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot

10½ in. (26.7 cm.) high

\$15,000-25,000

For a similar head in the Asian Art Museum of San Francisco dated 400-55 CE, see Yoshiko Kakudo, *The Art of Japan: Masterworks in the Asian Art Museum of San Francisco* (Asian Art Museum of San Francisco and Chronicle Books, 1991), pl. 14.



ANONYMOUS (MID-12TH CENTURY)**AVAIVARTIKACAKRA SUTRA (ABIBATCHISHAKYO), THE DISCOURSE OF THE WHEEL OF IRREVERSIBILITY FROM ENLIGHTENMENT, FROM THE JINGOJI TRIPITAKA**

Sealed in red on first sheet of text *Jingoji* (Jingoji Temple)
 Handscroll; gold and silver ink on indigo paper in decorated paper wrapper in gold and silver ink on indigo paper with title slip in gold; gilded metal roller ends, 22 sheets comprising frontispiece illustration and text
 10½ x 468 in. (25.6 x 1188 cm.)

\$30,000-40,000

PROVENANCE

Jingoji Temple, Nara Prefecture, Japan

The sutra is a discourse on the complicated concept of irreversibility from enlightenment. The literal meaning of *avaivartikacakra* is “the wheel that does not roll back.” In simple terms, this refers to the advanced stage at which a bodhisattva possesses the irreversible certainty of attaining the highest level of enlightenment. The bodhisattva must comprehend the lack of essence of persons and things and have visions that represent undefiled introspection.

The red rectangular seal stamped on the first text sheet indicates that this sutra was one of 5,400 scrolls comprising the complete Buddhist canon, known in Sanskrit as the *Tripitaka* and in Japanese as the *Issaikyo*. The *Jingoji ryakki* (Abbreviated history of Jingoji) records that Retired Emperor Toba (r. 1107-23) sponsored the compendium around 1149, the date that appears on some of the wooden sutra axles in the set. Historians have postulated that Toba intended to dedicate them on his pilgrimage to Kumano Shrine in 1153. After Toba's death in 1185, his son, the former emperor Goshirakawa (r. 1155-58), presented the scrolls to Jingoji, a temple

on Mount Takao northwest of Kyoto, when he moved there after abdicating his throne. In the eighteenth century, 4,722 scrolls were inventoried at Jingoji. In the nineteenth century, hundreds from the set were sold to finance repairs to the temple; others were stolen. 2,317 scrolls of the original set, designated Important Cultural Properties, remain at Jingoji.

As is obvious from the sutra here, the *Jingoji Tripitaka* exemplifies the highest standard of sutra production in gold and silver ink on colored paper. Gold ink was believed to be emblematic of the radiant light of the Buddha, the silver ruled lines to revere his teachings and the indigo-dyed paper to symbolize a lapis lazuli Buddha world. Transcribing and sponsoring sutras were believed to accrue merit and to enhance one's chances for rebirth in Buddha's paradise. Each of the scrolls opens with a frontispiece illustration of the Buddha teaching the Dharma below a frieze of jagged mountains symbolizing Vulture Peak, the ancient site of Rajagaha, present-day Rajgir, Bihar State, India, a favorite retreat of the Historical Buddha Shakyamuni. The sutras are enclosed in indigo-dyed paper wrappers designed with feather-like floral scroll (*J. hosoge karakusa*) picked out in gold and silver against a silver ground. The wood scroll axles have gilded metal terminals engraved with a fish-roe pattern.

For other manuscripts from the *Jingoji Tripitaka* that can be viewed online, access Miho Museum; The Art Institute of Chicago (accession no. 2008.157); Princeton University Art Museum (y1959.121); The Metropolitan Museum of Art (1975.268.17); and the Minneapolis Institute of Art (2015.79.21). The Minneapolis sutra, in the Mary Griggs Burke Collection at the museum, is published in Miyeko Murase, *Japanese Art: Selections from the Mary and Jackson Burke Collection* (New York: The Metropolitan Museum of Art, 1975), p. 42.



佛告阿難如來至真等正覺何因讚揚菩薩
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A CARVED WOOD FIGURE OF AMITABHA (AMIDA NYORAI)

LATE HEIAN PERIOD (12TH CENTURY)

Carved and assembled from cypress wood in *warihagi zukuri* technique and modeled as the Amitabha Buddha standing, the right hand raised in *vitarkamudra* and the left held in *dhyanamudra*, the hair arranged in small, snail-shaped spiral curls (*rahotsu*), wearing robe open at the torso and falling in pleats, the body applied with lacquer, with additional carved wood lotus platform and detachable gilt-wood nimbus
32 $\frac{3}{4}$ in. (83.5 cm.) high including the stand

\$100,000–200,000

The sculpture represents Amitabha, known in Japanese as Amida Nyorai, Buddha of Infinite Light. The Pure Land (Jodo) tradition in Japan emphasizes the salvific powers of Amida; incantation of the Buddha's name can invite divine intercession and devotion in life can insure rebirth in Amida's Western Paradise. By the early eleventh century, it was increasingly believed that only the compassion of Amida could override the cycle of rise, decline and fall—the concept of *mappo*, meaning the end of the Law that would devolve into ten millennia of moral degradation and strife. By Japanese calculation, this would coincide with the year 1052. Devotees among the upper classes commissioned sculptures and paintings showing the arrival of Amida and attendants to welcome the spirits of the dying. Given its scale, it is likely that the figure here graced a private altar.

The figure exudes an elegant serenity characteristic of the sculptural treatments of the late 12th century. Amida's divinity is emphasized by gentle idealization. The figure is slender and delicate with robes carved in rhythmic folds. The hands are held in the *vitarkamudra*, the thumb and index fingers forming circles symbolic of perfection in the gesture of appeasement and teaching of the Buddha's Law.







ANONYMOUS (LATE 16TH-EARLY 17TH CENTURY)**BIRDS AND FLOWERS IN AN IDEALIZED LANDSCAPE**

Four sliding doors (*fusuma*) mounted as four-panel screen; ink, color and gold on paper

59 $\frac{7}{8}$ x 170 $\frac{1}{2}$ in. (152.1 x 433 cm.)

\$80,000–120,000

PROVENANCE

Private collection, Japan

When the present owner acquired this painting, it was mounted as four large sliding doors (*fusuma*). There are traces of small door handles in several places. Likely this was originally part of a commission for a much larger panorama stretching around a room in a palace, temple or castle.

The Kano school was adept at producing large-scale paintings of this type for architectural interiors, first for the abbot's quarters of Zen temples and then for the grand audience halls of castles of the military elite. Their prosperous studios had the cultural authority to attract major patrons over many generations. As with most murals, this work lacks signature and seals and we will never know the name of the artist. The restrained, quiet mood and conservative brushwork, as well as a flattening of forms, suggests a Kano workshop of the late sixteenth or early seventeenth century perpetuating Muromachi models; sixteenth-century forms persisted without much change well into the early Edo period. The foreground bamboo at the left is modest in size, unlike the monumental, writhing trees that stretch across the entire picture surface in the newer, Momoyama style initiated by Kano Eitoku.

The idealized landscape of flowers and birds of the four seasons draws on the past. There are lingering traces of a Ming interpretation of Southern Song “axe-cut strokes” in the manner of Xia Gui (act. c. 1195–1230), but the rock formation is more stylized here, without the volumetric modeling of the earlier Muromachi prototypes. A twisted tree limb reaches out from the left, silhouetted in a manner that recalls Southern Song models such as Ma Yuan. The artist combines bright mineral pigments favored

in Japanese-style painting for the foreground with ink painting in Chinese style in the distance. The banks and hills of the middle distance and far background appear in light ink, creating the illusion of recession in space.

In the right foreground, we see reeds (autumn) and water plants and white water lilies. At the center, red and white peonies signify summer. And to the left is a blossoming star magnolia (*Magnolia Stellata*) of late spring, as well as horsetail ferns. We peek at snow-covered red camellia through a perforation in a rock at the far left of the second panel from the left, confirming a New Year's trope. A bamboo grove anchors the composition at the left. The avian contingent that enlivens the scene includes two peacocks (the female in subdued color, the male brilliant in green and blue), two green parrots, Mandarin ducks, sparrows, finches and longtailed birds. Minute brushwork describing the birds and blossoms contrasts with the heavier strokes used in rocks and trees. The four seasons was an important painting subject for the Kano school. The rhythmical distribution of motifs here recalls Motonobu's sliding doors of 1513 for the Daisen-in Temple in Kyoto. The inclusion of exotic flora and fauna of all four seasons was associated in medieval Japan with the blessings of Amida's paradise in the Pure Land, a concept that cut across sectarian lines and appealed to all status groups.







SOGA CHOKUAN (ACT. C. 1596-1615)

TETHERED BIRDS OF PREY

Sealed *Kosen*, *Taira Chokuan* and circular seal *Shinyo*; calligrapher jar seal and seal *Shoteki* (Itto Shoteki; 1533-1606)

Twelve paintings mounted as a pair of six-panel screens; ink, light color and ground-shell gesso (*gofun*) on paper
48¾ x 20¾ in. (122.8 x 52.3 cm.) each

Twelve Poems transcribed in Chinese “respectfully written by Yataishi [Itto Shoteki]”

Right screen (panels from right to left)

1. “White Hawk” by Liu Yuxi (772–842); 2. “Painting the Hawk in a Valley” by Huang Tingjian (1045–1105); 3. Untitled poem on hawk hunting a rabbit by He Ning (898–955); 4. Untitled poem on bird with golden eyes; 5. Untitled poem on hawk by Zhang Lei (1054–1114); 6. “Painted Hawk” by Du Fu (712–770)

Left screen

1. Untitled poem by Cui Xuan (Tang dynasty); 2. “Poem on a Caged Hawk” by Liu Zongyuan (773–819); 3. “A Strong Wind Blowing from the West in the Eighth Month” by Li Bai (701–762); 4. Poem on hawks chasing sparrows referring to Zichan (d. 522 BCE), ruler of the state of Zheng; 5. “Releasing a Hawk” by Bai Juyi (772–846); 6. Untitled poem on bird with golden eyes and prey

(2)

\$100,000–200,000

PROVENANCE

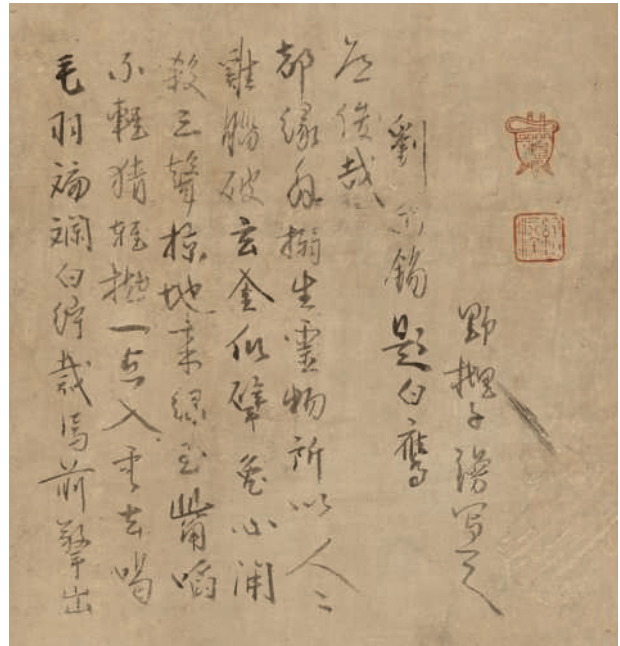
Matsui Nobuyoshi

PUBLISHED

Takeda Tsuneo et al., eds., *Fuzokuga* (Genre painting); *Kobufuzoku* (Shogunal pursuits), vol. 12 of *Nihon byobue shusei* (Compendium of Japanese screens) (Tokyo: Kodansha, 1980), p. 116, nos. 1, 2.

These screens have come to light after a long period of obscurity. Scholars have known of them, but not where they were. In the art journal *Kokka* (no. 1399, 2012), Inabata Rumiko mentions them as “missing” in her discussion of Chokuan hawk screens bearing the rare rectangular seal *Kagawa* present here; she lists eleven Chokuan works with this seal. Images of the screens are preserved in black and white as individual paintings in the archives of Tobunken, the Tokyo National Research Institute for Cultural Properties, which gives the provenance of Matsui Nobuyoshi; when the photographs were taken is unknown (Tobunken archive nos. 21079–90 and 21167 [seals], accessible online).

The calligraphy on each panel is by Itto Shoteki (also written Ichito Joteki with variant life dates 1539–1612), a Rinzaï Zen master who led an austere life in the countryside near Nansoji Temple, a branch temple of Daitokuji in Kyoto, located in the Kai region (modern Sakai City, Yamanashi Prefecture). His most famous student was the monk Takuan Soho (1573–1645), who received his Dharma transfer (*inka*) from Shoteki in 1604. A painting inscribed and sealed by the monk Itto Shoteki on a portrait of Linji Yixuan (d. 886), the 11th patriarch of the Chan (Zen) Linji (Rinzaï) sect, is in the Freer Gallery of Art (F1905.269).



Calligraphy by Itto Shoteki

Like the calligrapher Itto Shoteki, the artist Soga Chokuan lived in the Sakai district, south of present-day Osaka. His paintings of birds of prey catered to the warrior elite, who saw the bird imagery as a symbol of military prowess. Even in their formal poses, the artist gives the birds the sense of pent-up energy that obviously attracted him. Chokuan, and his follower Chokuan II (Nichokuan; act. early to mid-17th century), claimed to descend from the fifteenth-century painter Soga Jasoku, a bit of varnishing disputed today in the limited history known about them. Chokuan II continued in the specialty of his mentor (some say father) and there is a pair of screens of hawks and plum trees that is inscribed by Takuan Soho, the pupil of Itto Shoteki, the calligrapher here (see Yoshiaki Shimizu, ed., *Japan: The Shaping of the Daimyo Culture 1185–1868* [Washington, DC: National Gallery of Art, 1988], pl. 129). For a single Chokuan painting of a tethered hawk, see Kitagawa Hiroshi, ed., *Tenchijin: Naoe Kanetsugu to sono jidai NHK taiga dorama tokubetsuten / “Tenchijin”: The Life and Times of Naoe Kanetsugu, Introducing the Background of NHK’s Taiga Drama* (Tokyo: Suntory Museum, 2009, pl. 161 (“Tenchijin” was a 2009 drama about the warrior/aesthete Naoe Kanetsugu [1560–1619] broadcast by NHK of the novel of the same name by Masashi Hisaka). See also, Nara Prefectural Museum of Art, *Soga Chokuan Nichokuan no kaisha / Paintings of Soga Chokuan and Nichokuan* (1989).





NAGASAWA ROSETSU (1754-1799)

ANIMALS AND FIGURES

Signed *Rosetsu sha* and sealed *Gyo in, inkyo, Nagasawa* and *Gyo* (twice)
Twelve paintings mounted as a pair of six-panel screens; ink and slight color on paper

Inner panels 50³/₈ x 22¹/₈ in. (128.1 x 56 cm.); first and sixth outer panels 50³/₈ x 21¹/₈ in. (138 x 53.7 cm.)

(2)

\$100,000–150,000

PUBLISHED

Kokka 1113 (1988): 32–37, pls. 7, 8.

Rosetsu, along with Soga Shohaku and Ito Jakuchu, was at the cutting edge of his times. The three were known as the “Three Eccentrics,” which meant painting in a highly individualistic manner, but was also related to character. Rosetsu, for example, was known as something of an argumentative hothead and his behavior and excessive drinking are part of the background that adds to the enjoyment of his pictures.

The son of a low-ranking samurai, he decided early on to study with Maruyama Okyo in Kyoto, but soon opened his own studio, discarded his teacher’s careful realism, and went on to become a pioneer of modernist expressionism. He died on an outing to Osaka at the age of only forty-six—some say an envious rival put poison in his boxed lunch. Others tell of him slitting his throat due to financial troubles. What is certain is that he was unusually confident and relished novelty, with a streak of vulgarity. He was quick-witted, versatile and had exceptional technical skill.

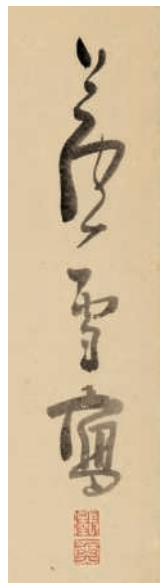
Rosetsu creates mischievous, comical birds and beasts with attitude and character. They seem to wink at us. Some panels are paired so as to suggest a diptych—the monkey and moon, for example. The

subject of monkey and moon is a venerable Zen theme reaching back to the Muromachi period: the unenlightened monkey often reaches out for the moon, symbol of enlightenment. However, this monkey may have other things on its mind. The pale-gray ink ground painted around areas of white paper such as the moon and the monkey is the result of mixing animal glue with the ink.

The cormorant is mounted opposite small fish leaping out of the water. On the rope attached to the fisherman’s basket, a bee accented with a bit of color adds a humorous contrast in scale.

Elsewhere, some geese have laid a conspicuous egg, and puppies are feasting on a lobster, its feelers cleverly mirrored in the two long twisting branches overhead. The cheerful puppies are clumped together, a powerful image anchoring the far edge of the screen.

The wet ink wash defining the flattened rock on which the sparrows perch is very similar to the hills in Rosetsu’s *Red Cliff* screens in the Nezu Museum, Tokyo. The screens offered here date from the late 1790s. By around 1798, the artist abbreviates, and almost eliminates, the third stroke in the grass radical that sits on top of “Ro” (葦) in his signature.











VARIOUS PROPERTIES

9

NAGASAWA ROSETSU (1754-1799)

OWL AND MOON

Signed *Rosetsu* and sealed *Nagasawa* and *Gyo*, the calligraphy signed *Sessai*, sealed *Yuhisai*, *Minagawa Gen in* and *Hakukyo* (Minagawa Kien; 1734-1807)
Hanging scroll; ink and slight color on paper
48 $\frac{1}{8}$ x 10 $\frac{3}{8}$ in. (122.3 x 26.3 cm.)

\$4,000-6,000

The Confucian scholar, painter and writer Minagawa Kien, who inscribed this painting, was a close friend of Rosetsu. Once, collaborating on a handscroll with bamboo painted by the Zen monk So Doi, Rosetsu added flora and fauna. Kien inscribed the scroll, saying, “Each time Rosetsu produced a motif, he would go to the monk’s residence and request a drink, altogether at least forty or fifty, before completing the scroll.”

Kien and Rosetsu supposedly gathered people at a temple in the Gion precinct, where Rosetsu would paint and Kien would add the inscriptions. Buyers came from all over to purchase the works, and the two artists had money to spend on drinking and brothels. Kien sponsored so-called “Exhibitions of New Calligraphy and Painting” twice a year, featuring several hundred works by Kyoto artists competing for notice. Rosetsu stood out at these events, thanks to his bizarre submissions, including a painting of five hundred figures on a paper scroll measuring only three centimeters.

In the early twentieth century, the art historian Aimi Kou described Rosetsu as follows: “Mentally and physically dynamic in every respect and with a life full of drama, he is the kind of person who would make enough material for a one-act play at the Imperial Theater.” (Translated by Aaron Rio in *Lineage of Eccentrics: Matabei to Kuniyoshi* by Nobuo Tsuji [Kaikai Kiki Co., Ltd., 2012].)



10

ITO JAKUCHU (1716-1800)

ROOSTER AND BRANCH

Signed *Heian Jakuchu sei*; sealed *To Jokin in* and *Jakuchu koji*
 Hanging scroll; ink, color and powdered-shell gesso (*gofun*) on silk
 15¾ x 21⅝ in. (40.2 x 55.5 cm)

\$10,000–20,000

Jakuchu grew up in a prosperous merchant household in Kyoto's Nishiki-koji district, at the center of a bustling fish and vegetable market. A devout Buddhist with no interest in commerce or the pleasure quarters, he took up painting full time in his mid-thirties and was obsessively absorbed in his work for over half a century. As for his subject matter, it seems that he raised chickens at home. They play a significant role in his oeuvre.

His white rooster is considered an early work, because the artist was not yet painting on the reverse of the silk (*ura-saishiki*), a technique

he introduced later to create more vibrant colors. Some of the white pigment (*gofun*) has either fallen off or been removed during cleaning.

This painting is said to have belonged to the well-known American scholar Richard Lane (1926–2002), who lived in Kyoto and whose collection of Japanese art is now in the Honolulu Museum of Art. (For a brief biography of Lane, see *Impressions*, the journal of the Japanese Art Society of America, no. 26 (2004) www.japaneseartsoc.org.)

SOGA SHOHAKU (1730-1781)*IMAGINARY CHINESE LANDSCAPE*

Signed *Soga Shohaku Kiyu zu* and sealed *Dasokuken Shohaku* and *Kishinsai*

Twelve paintings mounted as a pair of six-panel screens; ink on paper
 Inner panels 54³/₈ x 22¹/₈ in. (138 x 56 cm.); first and sixth outer
 panels 54³/₈ x 21¹/₈ in. (138 x 53.7 cm.)

(2)

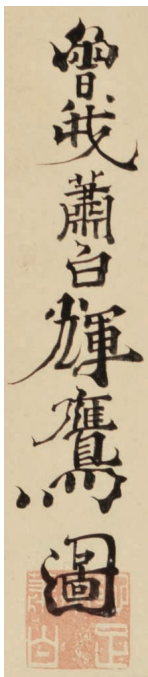
\$80,000–120,000

PROVENANCE

Ebiya Jinbei, 1821

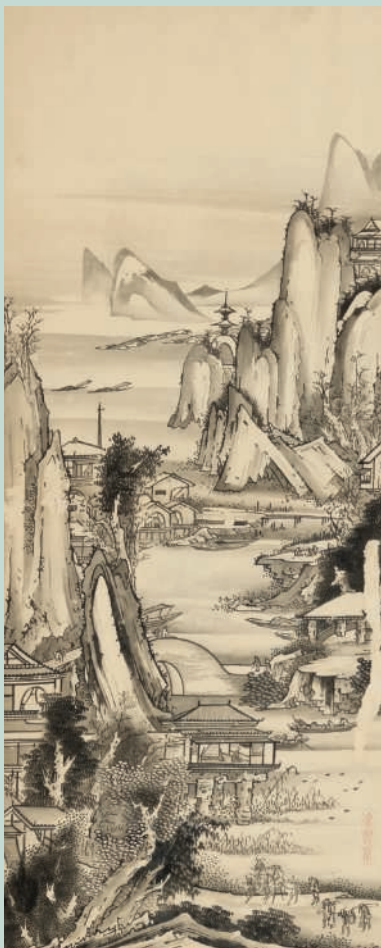
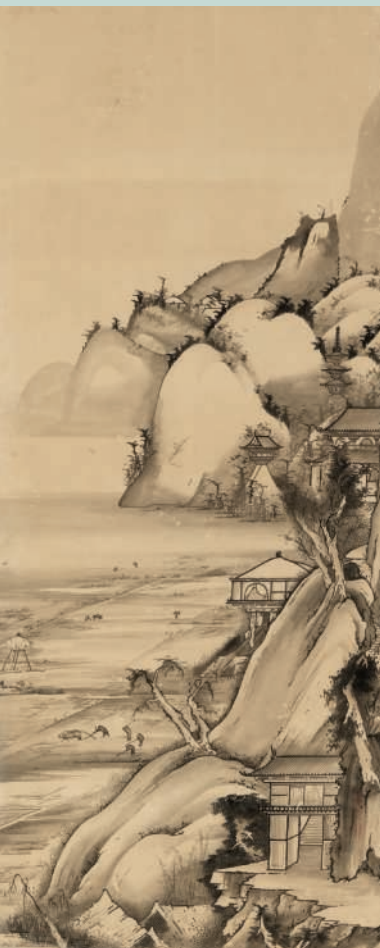
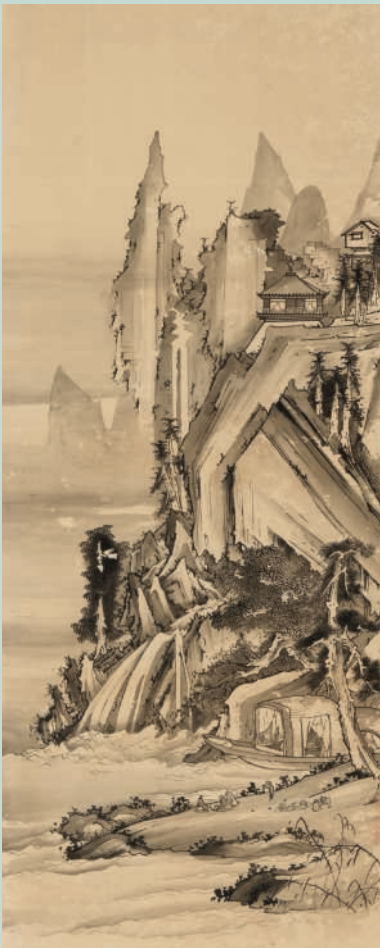
This pair of screens with twelve bizarre Chinese landscapes is from the late period of the artist's career, what we might call his mannerist, "El Greco" phase. The figures appear perversely small, the spiky mountains are unbelievably tall—the effect is dark, unsettling, and fascinating, not to mention fantastic. His late work is characterized by increased delicacy and suppleness of line. Rocks, architecture and trees are deconstructed in a cubist manner. The Japanese art historian Tsuji Nobuo, who has taken up the cause of the Edo eccentrics, refers to Shohaku's idiosyncratic, expressionist style. His rocks, trees and mountains—these things, according to Tsuji, "are not of this world, but rather constitute a desolate landscape of the mind" (Tsuji, *Lineage of Eccentrics: Matabei to Kuniyoshi* [Kaikai Kiki Co. Ltd., 2012].)

Shohaku was a skilled ink painter during an era bursting with creativity: his contemporaries in Kyoto were Ito Jakuchu, Maruyama Okyo and Ike Taiga, among others. They seem tame in comparison. Very little is known of Shohaku's biography, but he is thought to have been from a merchant family in Kyoto and he died at the age of fifty-two. He is described as very odd and bohemian in his behavior, a madman, frequently drunk and generally disrespectful of authority. However, he may have secretly delighted in playing the misfit. His work fell out of favor in Japan but was rediscovered and appreciated at the end of the nineteenth century by Americans living in Japan such as William Sturgis Bigelow. The largest collection of his paintings—over fifty—is in the Museum of Fine Arts, Boston, where the artist's monumental and grotesque *Dragon in Clouds* recently emerged from storage and caught the attention of the artist Takashi Murakami.











12

UTAGAWA HIROSHIGE (1797-1858)

SUNSHU KIYOMIGASEKI
(KIYOMIGASEKI BEACH IN SURUGA PROVINCE), FROM THE SERIES
HONCHO MEISHO (FAMOUS PLACES OF THE COUNTRY [JAPAN])

Signed *Ichiryusai Hiroshige ga*, published by
Fujiokaya Hikotaro (Shogendo)
9¼ x 14¼ in. (23.2 x 35.9 cm.)

\$2,500-3,500



13

UTAGAWA HIROSHIGE (1797-1858)

AMANOHASHIDATE, FROM THE
SERIES *HONCHO MEISHO* (FAMOUS
PLACES OF THE COUNTRY [JAPAN])

Signed *Ichiryusai Hiroshige ga*, published by
Fujiokaya Hikotaro (Shogendo)
8¾ x 13¾ in. (22.5 x 34.9 cm.)

\$2,500-3,500



14

UTAGAWA HIROSHIGE (1797-1858)

OSAKA TENPOZAN (MOUNT TENPO,
OSAKA), FROM THE SERIES *HONCHO
MEISHO* (FAMOUS PLACES OF THE
COUNTRY [JAPAN])

Signed *Ichiryusai Hiroshige ga*, published by
Fujiokaya Hikotaro (Shogendo)
9¼ x 14¼ in. (23.5 x 36.2 cm.)

\$2,500-3,500

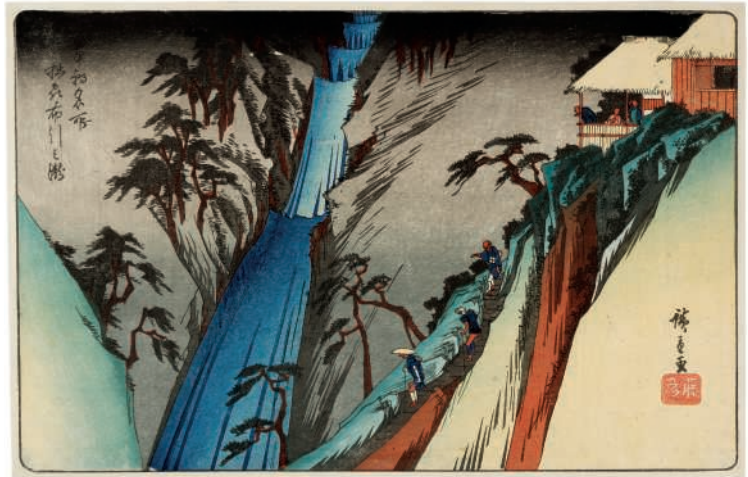
15

UTAGAWA HIROSHIGE (1797-1858)

SESSHU NUNOBIKI NO TAKI
(NUNOBIKI WATERFALL IN SETSU
PROVINCE), FROM THE SERIES
HONCHO MEISHO (FAMOUS PLACES
OF THE COUNTRY [JAPAN])

Signed *Ichiryusai Hiroshige ga*, published by
Fujiokaya Hikotaro (Shogendo)
9 $\frac{1}{8}$ x 14 in. (23.2 x 35.6 cm.)

\$2,500–3,500



16

UTAGAWA HIROSHIGE (1797-1858)

HAKONE TOJIBA NO ZU (HOT SPRING,
HAKONE), FROM THE SERIES
HONCHO MEISHO (FAMOUS PLACES
OF THE COUNTRY [JAPAN])

Signed *Ichiryusai Hiroshige ga*, published by
Fujiokaya Hikotaro (Shogendo)
8 $\frac{7}{8}$ x 13 $\frac{3}{8}$ in. (22.5 x 35.2 cm.)

\$2,500–3,500



17

UTAGAWA HIROSHIGE (1797-1858)

SANSHU HORAIJI GYOJAGOE
(PILGRIMS CLIMBING UP THE
MOUNTAIN TEMPLE HORAIJI, MIKAWA
PROVINCE), FROM THE SERIES
HONCHO MEISHO (FAMOUS PLACES
OF THE COUNTRY [JAPAN])

Signed *Ichiryusai Hiroshige ga*, published by
Fujiokaya Hikotaro (Shogendo)
9 $\frac{1}{8}$ x 14 in. (23.2 x 35.6 cm.)

\$2,500–3,500





19

UTAGAWA HIROSHIGE (1797-1858)

ASAKUSA KINRYUZAN (KINRYUZAN TEMPLE, ASAKUSA), FROM THE SERIES *MEISHO EDO HYAKKEI* (ONE HUNDRED VIEWS OF FAMOUS PLACES OF EDO)

Signed *Hiroshige ga*, published by Uoya Eikichi
14 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in. (35.9 x 24.8 cm.)

\$3,000-4,000



18

UTAGAWA HIROSHIGE (1797-1858)

ASAKUSA TAMBO TORI NO MACHI MODE (ASAKUSA RICE FIELDS DURING THE COCK FESTIVAL), FROM THE SERIES *MEISHO EDO HYAKKEI* (ONE HUNDRED VIEWS OF FAMOUS PLACES OF EDO)

Signed *Hiroshige ga*, published by Uoya Eikichi
13 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in. (35.2 x 23.5 cm.)

\$3,500-4,500



PROPERTIES OF A PRIVATE COLLECTOR (LOTS 20-21)

20

UTAGAWA HIROSHIGE II (1829-1869)

BIKUNI BASHI SETCHU (BIKUNI BRIDGE IN SNOW), FROM THE SERIES *MEISHO EDO HYAKKEI* (ONE HUNDRED VIEWS OF FAMOUS PLACES OF EDO)

Signed *Hiroshige ga*, published by Uoya Eikichi
14 $\frac{3}{8}$ x 10 in. (37.3 x 25.4 cm.)

\$8,000-12,000

21

UTAGAWA HIROSHIGE (1797-1858)

FUKAGAWA SUSAKI JUMANTSUBO (SUSAKI AND THE JUMANTSUBO PLAIN NEAR FUKAGAWA), FROM THE SERIES *MEISHO EDO HYAKKEI* (ONE HUNDRED VIEWS OF FAMOUS PLACES OF EDO)

Signed *Hiroshige ga*, published by Uoya Eikichi
14½ x 9¾ in. (36.8 x 24.8 cm.)

\$10,000-15,000



ANOTHER PROPERTY

22

UTAGAWA HIROSHIGE (1797-1858)

OJI SHOZOKU-ENOKI OMISOKA NO KITSUNEBI (NEW YEAR'S EVE FOXFIRES AT NETTLE TREE, OJI), FROM THE SERIES *MEISHO EDO HYAKKEI* (ONE HUNDRED VIEWS OF FAMOUS PLACES OF EDO)

Signed *Hiroshige ga*, published by Uoya Eikichi
14¾ x 9⅝ in. (36.5 x 24.4 cm.)

\$15,000-25,000

In the evening of the New Year's Eve, foxes with the flame-like phosphorescence gather under the tree of hackberry tree called *Shozoku enoki* near Oji Inari shrine in Edo. After tidying up themselves under this tree, foxes visit Oji Inari shrine to receive the divine message for the New Year's Day. This is the sole work depicting a fantastical subject from the series of One hundred views of famous places of Edo.





PROPERTIES OF A PRIVATE COLLECTOR (LOTS 23-24)

23

UTAGAWA HIROSHIGE (1797-1858)

*SUMIDAGAWA HASHIBA NO WATATASHI
KAWARAGAWA (HASHIBA FERRY AND TILE KILNS,
SUMIDA RIVER), FROM THE SERIES MEISHO EDO
HYAKKEI (ONE HUNDRED VIEWS OF FAMOUS PLACES
OF EDO)*

Signed *Hiroshige ga*, published by Uoya Eikichi
14½ x 10½ in. (36.8 x 25.7 cm.)

\$15,000-25,000

PROVENANCE

Henri Vever (1854-1942), Paris
Hayashi Tadamasu (1853-1906)

Two boats loaded with passengers cross in the middle of the Sumida River. The Hashiba Ferry, also called Shirahige no watashi, was the oldest ferry in Edo (Tokyo) near the Shirahige Bridge. The plume of smoke that dominates the design exudes from the kilns producing Imado ware, famous for tiles and pottery toys. The use of the wood grain from the wood block and color shading under the boats, seagulls and on the smoke characterize early impressions of this print.



24

UTAGAWA HIROSHIGE (1797-1858)

MITSUMATA WAKARE NO FUCHI ("FAIRWELL DEEP" AT MITSUMATA), FROM THE SERIES *MEISHO EDO HYAKKEI* (ONE HUNDRED VIEWS OF FAMOUS PLACES OF EDO)

Signed *Hiroshige ga*, published by Uoya Eikichi
14½ x 10 in. (36.8 x 25.4 cm.)

\$15,000-25,000

This is a view of Mount Fuji from the widest point of the Sumida River, where there is a small island (nakasu), forming a fork between the Sumida and Hakoziaki Rivers. This area also was a dividing pool between fresh water and tidewater. This island surrounded with reeds was famous for moon-viewing in summer time and was reclaimed to build a new pleasure quarter in the early 1770s. The tri-colored title cartouche and distinct gradation of Mount Fuji, haze and reeds on water indicate that this is a very early impression.



25

VARIOUS PROPERTIES

25

UTAGAWA HIROSHIGE (1797-1858)

AWA, NARUTO NO FUHA (WIND AND WAVES AT NARUTO, AWA PROVINCE), FROM THE SERIES *ROKUJUYOSHU MEISHO ZUE* (PICTURES OF FAMOUS PLACES IN THE SIXTY-ODD PROVINCES)

Signed *Hiroshige hitsu*, published by Koshimuraya Heisuke

14 x 9¼ in. (35.6 x 23.5 cm.)

\$8,000–12,000

26

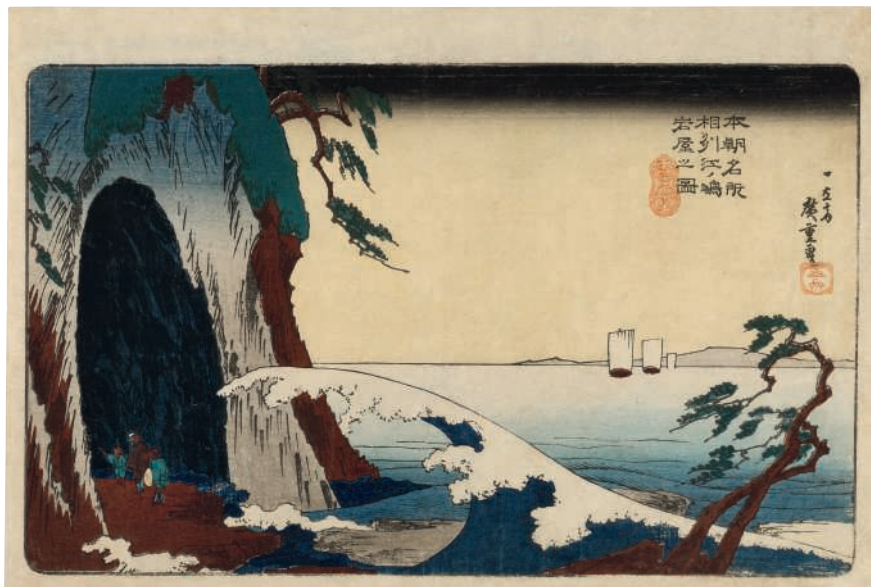
UTAGAWA HIROSHIGE (1797-1858)

SOSHU ENOSHIMA IWAYA NO ZU (VIEW OF THE CAVE ON ENOSHIMA, SAGAMI PROVINCE), FROM THE SERIES *HONCHO MEISHO* (FAMOUS PLACES OF THE COUNTRY [JAPAN])

Signed *Ichiryusai Hiroshige ga*, published by Fujiokaya Hikotaro (Shogendo)

9½ x 14½ in. (24.4 x 36.2 cm.)

\$2,500–3,500



26



27

27
UTAGAWA HIROSHIGE (1797-1858)
NAGAKUBO, FROM THE SERIES
KISOKAIDO ROKUJUKYU TSUGI NO
UCHI (THE SIXTY-NINE STATIONS
 OF THE KISOKAIDO ROAD)

Signed *Hiroshige hitsu*, published by
 Koshimuraya Heisuke
 9 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in. (25.1 x 37.5 cm.)

\$6,000–8,000

28
UTAGAWA HIROSHIGE (1797-1858)
OI, FROM THE SERIES *KISOKAIDO*
ROKUJUKYU TSUGI NO UCHI (THE
 SIXTY-NINE STATIONS OF THE
 KISOKAIDO)

Signed *Hiroshige ga*, published by
 Takenouchi Magohachi and Iseya Rihei
 9 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in. (23.2 x 35.9 cm.)

\$10,000–20,000

PROVENANCE
 The Perrine Family Collection



28



29

UTAGAWA HIROSHIGE (1797-1858)

KANBARA YORU NO YUKI (EVENING SNOW, KANBARA),
FROM THE SERIES *TOKAIDO GOJUSAN TSUGI NO UCHI*
(THE FIFTY-THREE STATIONS OF THE TOKAIDO)

Signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido)
9 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in. (23.8 x 36.5 cm.)

\$15,000-25,000

Heavy snow covering the slope of Kanbara in the evening. The snowflakes falling on trees, houses and mountains quietly. This scene is known to be an imaginary scene created by Hiroshige as it rarely snows in Kanbara, the small village by the seashore of Shizuoka Prefecture. In this impression, there are some extra details shown between the lines of legs of the man at further right which are completely cleaned out in the later impressions.



30

UTAGAWA HIROSHIGE (1797-1858)

SHONO HAKUU (HEAVY RAIN, SHONO), FROM THE SERIES TOKAIDO GOJUSAN TSUGI NO UCHI (THE FIFTY-THREE STATIONS OF THE TOKAIDO)

Signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido)
 9¼ x 14⅛ in. (23.5 x 35.9 cm.)

\$15,000–25,000

The rows of bamboo in the distance bend low in the heavy wind and dark rain. Travelers are surprised by a sudden downpour of rain and protect themselves with straw hats and raincoats, near the town of Shono in Ise province. The umbrella held by a man in the town of Shono bears the publisher's name Takenouchi and *Gojusan tsugi* (fifty-three stations), as part of the series title of this print.



31

KITAGAWA UTAMARO (1753?-1806)

OGIYA HANAOGI (THE COURTESAN HANAOGI OF THE OGIYA) WITH HER CAT, FROM THE SERIES SEIRO ROKKASEN (SIX FLOWERS OF THE YOSHIWARA)

Signed *Utamaro hitsu*, published by Tsutaya Jusaburo
14¼ x 10¼ in. (35.9 x 25.7 cm.)

\$15,000-25,000

PROVENANCE

Werner Schindler (1905-1986)



32

KITAGAWA UTAMARO (1753?-1806)

KINTARO AND YAMAUBA

Signed *Utamaro hitsu*, published by Tsutaya Jusaburo
14³/₄ x 10 in. (36.5 x 25.4 cm.)

\$15,000-25,000

Although Yamauba is the mythological devil woman, in his art Utamaro always transformed her into a beautiful women who plays with her young son, the strong boy Kintaro. Up to fifty designs by Utamaro are known on this subject, implying that there was sufficient public demand to support so many works.¹

1. See Asano Shugo and Timothy Clark, *The Passionate Art of Kitagawa Utamaro*, (London and Tokyo, 1995), text to cat. 386



33

KATSUSHIKA HOKUSAI (1760-1849)

KOZUKE SANO FUNABASHI NO KOZU
(PONTOON BRIDGE AT SANO, KOZUKE
PROVINCE: ANCIENT VIEW), FROM
THE SERIES *SHOKOKU MEIKYO KIRAN*
(WONDROUS VIEWS OF FAMOUS
BRIDGES IN ALL THE PROVINCES)

Signed *Zen Hokusai Iitsu hitsu*, published by
Nishimuraya Yohachi (Eijudo)
10 x 14⁵/₈ in. (25.4 x 37.1 cm.)

\$20,000-30,000



34

KATSUSHIKA HOKUSAI (1760-1849)

ONO NO KOMACHI, FROM THE SERIES
HYAKUNIN ISSHU UBA GA ETOKI (THE
HUNDRED POEMS AS TOLD BY THE
NURSE)

Signed *Zen Hokusai Manji* and with red seal
manji, published by Nishimuraya Yohachi
(Eijudo)
9⁷/₈ x 14¹/₂ in. (25.1 x 36.8 cm.)

\$15,000-25,000



35

KATSUSHIKA HOKUSAI (1760-1849)

GONCHUNAGON SADAIE [TEIKA],
FROM THE SERIES *HYAKUNIN ISSHU*
UBA GA ETOKI (THE HUNDRED
POEMS AS TOLD BY THE NURSE)

Signed *Zen Hokusai Manji*, published by
Nishimuraya Yohachi (Eijudo)
10¹/₈ x 14⁷/₈ in. (25.7 x 37.8 cm.)

\$15,000-25,000

36

KATSUSHIKA HOKUSAI (1760-1849)

TOTOMI SANCHU (IN THE MOUNTAINS, TOTOMI), FROM THE SERIES *FUGAKU SANJUJUROKKEI* (THIRTY-SIX VIEWS OF MOUNT FUJI)

Signed *Zen Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo)
9 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in. (25.1 x 37.8 cm.)

\$5,000-7,000



37

KATSUSHIKA HOKUSAI (1760-1849)

BUYO TSUKUDAJIMA (TSUKUDA ISLAND IN MUSASHI PROVINCE), FROM THE SERIES *FUGAKU SANJUJUROKKEI* (THE THIRTY-SIX VIEWS OF MOUNT FUJI)

Signed *Zen Hokusai Iitsu hitsu* and published by Nishimuraya Yohachi (Eijudo), blue outline
10 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in. (25.7 x 37.5 cm.)

\$13,000-15,000



38

KATSUSHIKA HOKUSAI (1760-1849)

TOKAIDO KANAYA NO FUJI (MOUNT FUJI SEEN FROM KANAYA ON THE TOKAIDO ROAD), FROM THE SERIES *FUGAKU SANJUJUROKKEI* (THE THIRTY-SIX VIEWS OF MOUNT FUJI)

Signed *Zen Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo)
10 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (25.7 x 34.6 cm.)

\$5,000-7,000



KATSUSHIKA HOKUSAI (1760-1849)

KANAGAWA OKI NAMI URA (IN THE WELL OF THE GREAT WAVE OFF KANAGAWA), FROM THE SERIES FUGAKU SANJUJUROKKEI (THIRTY-SIX VIEWS OF MOUNT FUJI)

Signed *Hokusai aratame itsu hitsu*, published by Nishimuraya Yohachi (Eijudo)

9¾ x 14¾ in. (24.8 x 37.5 cm.)

\$150,000-200,000

When he was living in a cottage in Rodin's garden and serving as private secretary to the sculptor, the poet Rainer Maria Rilke (1875–1926) discovered Hokusai. So taken by Hokusai's *Thirty-six Views of Mount Fuji* and illustrated book *One Hundred Views of Mount Fuji*, Rilke composed *Der Berg* ("The Mountain," 1906–07) in homage. "Each image at the moment it was needed," he concludes, as much an appraisal of Hokusai's work as evidence of an evolution in his own that was coming about by looking at art that shattered his preconceptions.

In the Well of the Wave off Kanagawa has been doing just that since it was introduced to Europe in the mid-nineteenth century—a glorious history that needs no introduction here. Exhibitions devoted to Hokusai attract record-breaking crowds on the strength of this one image among the thousands he produced. Introduced as a playful element on a beauty print he designed in his teens, waves pervade his repertoire, and antecedents for *Wave off Kanagawa* appear in several of his prints from the early 1800s, thirty years before this one came out around 1831. Hokusai was then in his seventies and in need of financial and artistic sustenance; his wife had died and he and his daughter—collaborator, Oi, were forced out of their home by the impecunious habits of Hokusai's grandson. "No money, no clothes, barely enough to eat," wrote Hokusai. The remedy: *The Thirty-six Views of Mount Fuji*, in which the publisher Nishimuraya Yohachi (Eijudo) saw commercial potential. It proved so successful that several editions were printed, which accounts for the variety of coloration one encounters in the blue water and sky and the black gradation above the horizon of the "Great Wave."

Here, the gradation occupies a rough half-circle up into the arc of the wave, allowing the dots of foam to stand out more than they do in some impressions where the shading is more pronounced. The season is early spring, when the crest of Mount Fuji is saturated with snow. The time is dawn, indicated in this impression by pale pink undersides of the cumulus clouds and by the lingering darkness expressed by the charcoal hand-shading (*bokashi*). The waves are in three shades of blue, very pronounced in the crests. Another print with this blue scheme is in the Hagi Urugami Museum (see *Yamaguchi Kenritsu Hagi Bijutsukan Urugami Kinenkan meihinten: Yakimono ga suki ukiyoe mo suki / Ceramics and Ukiyo-e: Masterpieces from the Hagi Urugami Museum* [Tokyo: Nezu Museum, 2013], pl. 172). See also, "Katsushika Hokusai: The Great Wave," series 3, episode 6 of "Private Life of a Masterpiece," broadcast by the BBC in March 2009 and a thorough introduction to this print by a team of scholars; Hokusai is the sole non-European (Whistler counting as British) artist in the company of da Vinci, Picasso, Goya etc.



The "waves that are claws" that Van Gogh saw in this image is, as wave scientists have now explained, a series of cresting waves that end in hooks, known as fractal waves. The astonishing aspect of Hokusai's treatment is how closely it resembles the actual wave. Experts are divided as to whether he saw one of these rogue waves or heard about one from fisherman. An essay of interest to anyone engaged with this print is accessible online: Julyan H. E. Cartwright and Nakamura Hisami, "What Kind of a Wave is Hokusai's *Great Wave Off Kanagawa*," *Notes and Records of The Royal Society* 63 (2009): 119–35. They, and others, pinpoint the scene as outside the



mouth of Tokyo Bay in seas known for rough water. Mount Fuji is visible from this position as Hokusai has it: far away, so it looks small. The boats are heading away from Edo (Tokyo), speeding to meet fishermen with fresh catches of bonito, a springtime delicacy that sold for high prices in the capital. There are eight boatmen to skulk the boats, rather than the more usual four, suggesting that they intend a round trip. Whether they manage, hunkered down over their oars, to slice through the wave like surfers or be pummeled by it is, of course, the captivating mystery of the drama.

After Hokusai, Rainer Rilke encountered Cézanne. His suite of letters, on blue paper, to his wife meditate on what Cézanne called “la réalisation,” the intense recognition of reality through experience, the capture of “the thing” and the thrill of nature’s ever-changing presence. Rilke believed that he has been able to recognize “the turning point” in Cézanne’s paintings, a pivot Hokusai may have understood from his own progression toward his goal of imbuing every line and every dot with a life of its own.



40

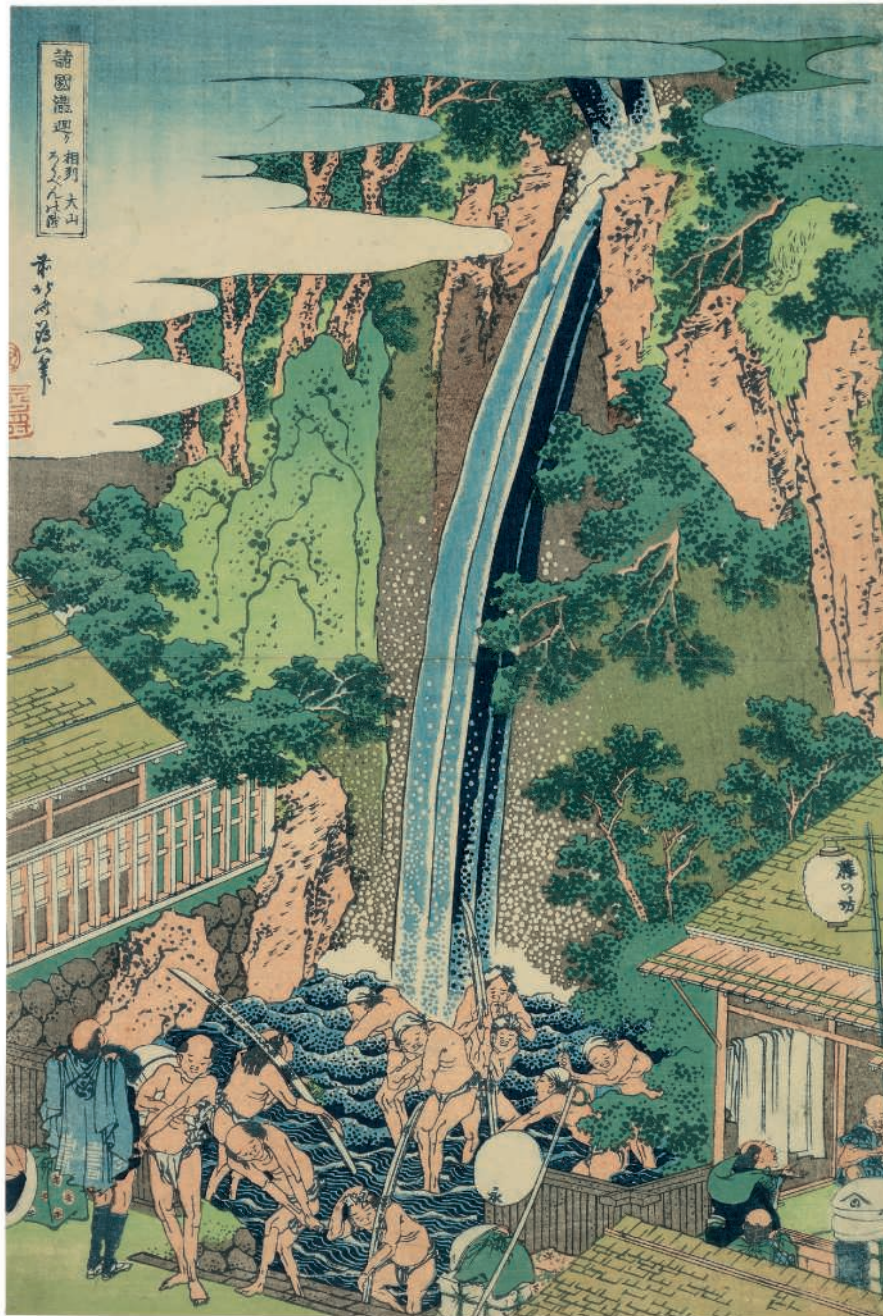
KATSUSHIKA HOKUSAI (1760-1849)

MANPUKU WAGOJIN (THE GODS OF CONJUGAL DELIGHTS), C. 1821

Illustrated book, 3 vols; ink and color on paper; narration featuring the protagonists Otsubi and Osane
 Cover: 8¾ x 6¼ in. (21.9 x 15.9 cm.)

(3)

\$15,000-25,000



41

KATSUSHIKA HOKUSAI (1760-1849)

SOSHU OYAMA ROBEN NO TAKI (ROBEN WATERFALL, OYAMA, IN SAGAMI PROVINCE), FROM THE SERIES *SHOTOKU TAKI MEGURI* (A JOURNEY TO THE WATERFALLS OF THE VARIOUS PROVINCES)

Signed *Zen Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo)

14½ x 9¾ in. (36.8 x 24.8 cm.)

Roben Waterfall was named after a famous Buddhist priest from Nara period, Roben who founded Oyama Temple in Soshu province (present day Kanagawa Prefecture). During the eighteenth century, the pilgrimage to this temple became very popular among Buddhists in Edo. Here, a group of pilgrims purifying themselves before they visit the temple at the top of mountain. Some pilgrims who already visited the temple are resting at the small cottage by the waterfall.

\$5,000-7,000



若佛
心華
萬一
年
明

KATSUSHIKA HOKUSAI (1760-1849)**LU ZHISHEN, BANDIT HERO FROM THE CHINESE NOVEL OUTLAWS OF THE MARSH**Signed *Katsushika Hokusai Iitsu hitsu*, sealed *Katsushika*

Hanging scroll; ink and color on silk

41½ x 16⅝ in. (105.5 x 42.4 cm)

Wood storage box sealed *Seiso Ozu shi shinsho zo fukuki* for Ozu Keizo (1804-1858)

\$200,000-300,000

PROVENANCE

Private collection, Japan

Ozu Keizo (1804-1858)

EXHIBITED

“Hokusai: Beyond the Great Wave,” British Museum, 25 May-13 August 2017

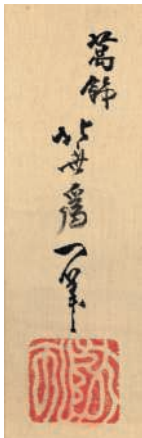
“Hokusai: Fuji o koete,” Abeno Harukas Museum, Osaka, 6 October-19 November 2017

“Hokusai ten (Hokusai exhibition) / Hokusai: Siebold & Hokusai and His Tradition,” exhibited at the following venues:

Edo-Tokyo Hakubutsukan, 4 December 2007-27 January 2008

Nagoya-shi Bijutsukan, 9 February-23 March 2008

Hagi Uragami Museum, 5 April-18 May 2008

PUBLISHEDNaito Masato, ed., *Hokusai nikuhitsu ga no sekai* (Tokyo: Takarajimasha, 2017), p. 101.Timothy Clark, ed., *Hokusai: Beyond the Great Wave* (London: Thames & Hudson in collaboration with the British Museum, 2017), cat. no. 121.*Hokusai: Fuji o koete* (Osaka: Abeno Harukas Museum, 2017), cat. no. 120.Asano Shugo, et al., *Hokusai ketteiban (Bessatsu taiyo, Nihon no kokoro 174)* (Tokyo: Heibonsha, 2010), cat. p. 152.*Hokusai ten (Hokusai exhibition) / Hokusai: Siebold & Hokusai and His Tradition*, organized by Tokyo Metropolitan Foundation for History and Culture, Edo-Tokyo Museum, Tokyo Shinbun et al., text by Matthi Forrer et al. (Tokyo: Tokyo Shinbun, 2009), cat. no. 202, p. 259.Kobayashi Tadashi, “Katsushika Hokusai hitsu *Kansho zu*,” *Kokka* 1213 (Dec. 1996): 27.

A red seal on the wood storage box (fig. 1) for this painting identifies its original owner as Ozu Keiso (Hisatari; 1804-1858). Ozu was from a successful family of merchants who operated shops in Edo and in the Kansai area, Kyoto to Osaka. He was a dedicated bibliophile who enjoyed composing poetry, having committed himself to the study of Japanese literature at the age of 14 under the tutelage of Motoori Haruniwa (1762-1801), the son of the eminent scholar of *kokugaku* (Japanese studies), Motoori Norinaga (1730-1801). Ozu and the Motoori were related: after the death of his elder brother, Motoori Norinaga succeeded to the family line of Ozu. Norinaga himself was born in Matsusaka in Ise province (now Mie Prefecture), where Ozu Keiso kept a summer house. Keiso named his library Nishinoso Bunko after that Ise retreat. The celebrated 20th century filmmaker Ozu Yasujiro was a descendant of the same family.

The connection between Ozu Keiso and Hokusai draws tighter on account of Ozu's close friendship and literary affiliation with Takizawa Bakin (1767-1848), the distinguished novelist, poet, critic and scholar. Bakin and Hokusai enjoyed a lucrative collaboration, Bakin contributing the text and Hokusai the illustrations, on the serial *Shinpen Suiko gaden* (Illustrated new edition of *Outlaws of the Marsh*), 1805-38, until the two had one of several falling outs over artistic differences. Hokusai prevailed; a new author was hired and the series ran to 91 volumes (Hokusai handed the job of illustrations to his pupil Taito II for volumes 62-91). The fifth illustration in volume one of this book shows the same bandit depicted in the painting here: contorted body, the fingers of one hand spread wide, the other gripping the same cylindrical staff. (Accessible online, see *Shinpen Suiko gaden*, vol. 1, recto page 7, British Museum, 1979,035,0.536, JH. 536, image 5.) Jack Hillier uses this illustration as an example of the “virile and energetic compositions” that make up *Shinpen Suiko gaden* in *The Art of Hokusai in Book Illustration* (Sotheby Parke Bernet; University of California Press, 1980), no. 55. Bakin also inscribed works by Hokusai, notably a painting in the British Museum entitled *Tametomo on the Demons' Island* of 1812 (BM 1881.12-10,01747, JP 1479, accessible online; see also, Gian Carlo Calza, et al., *Hokusai* [London and New York: Phaidon Press, 1999], pl. IV.27.).

Hokusai and Bakin collaborated on eighteen books, and though Bakin frequently groused in his letters and diaries that Hokusai tended to re-arrange Bakin's concepts for the designs “just to be contrary,” he acknowledged that Hokusai was the best at illustrating his scenes. Hokusai, in turn, complained of Bakin's dictatorial nature, but their artistic relationship obviously bore fruit.



Perpetually out of money and lodgings, despite the high salaries paid Hokusai (of which Bakin also complained), the artist even lived with Bakin for a time. It is logical that Ozu Keiso would have been part of that fraternity given their mutual interests.

What is assumed to be the preliminary drawing for the painting of Lu Zhishen here is in the collection of the Minneapolis Institute of Art (fig. 2). The pose is effectively identical and there are three birds flying overhead. The red seal on the sketch is too blurred to identify. There is also a Hokusai handscroll of all 108 heroes of *Outlaws of the Marsh* in the Freer Gallery, dated circa 1829 (Freer Gallery, F1914.142, accessible online).

Outlaws of the Marsh, frequently translated as *The Water Margin*, is a Chinese epic of the 1300s that details the exploits of 108 bandit heroes who join against the corrupt government of the Song dynasty. Eventually, they are pardoned and make peace with the emperor, who sends them off to quell revolts against the realm; two-thirds of them die in these campaigns. In the painting here, Hokusai illustrates Lu Zhishen (Kaosho Rochishin in Japanese), one of the favorite protagonists of the novel. The story of Lu takes up chapters 3 to 7 of *Shuihu zhuan*, the title in Chinese. “Water Margin” refers to the margins of Liangshan Marsh, where the bandits came together.

Lu Zhishen stands for strength, justice and loyalty—but he is also a brute with a comic touch, not unlike a kabuki character to which this painting has a parallel in its verve and exaggeration. Lu is a monk who does not know the Buddhist scriptures and settles scores with his iron monk’s staff. The Chinese text calls attention to the “tin tip” of his staff that Hokusai has delineated here. Before he has left his monastery to join the outlaws, Lu gets drunk one night and staggers back to the temple. In his haze, he imagines that the immense guardian figure at the gate is disapproving of him, so he smashes the sculpture’s head. A Hokusai-school ink drawing of this scene is in The Metropolitan Museum of Art (56.121.40, accessible online). In the present painting, Hokusai alludes here to another episode in which he uproots a giant tree in a show of strength against two men plotting to kill another hero of the tale, Lu’s friend Lin Zhong. The gnarled trunk of the tree lies helpless below his tensile body. The catalogue entry of the British Museum exhibition cited above remarks that the small, fleeting sparrows are a parody of Lu’s opposition. Lu survives the campaigns ordered by the Song emperor, yet he dies at the end back at his mountain monastery; the monk who eschewed the teachings dies an enlightened soul. Hokusai, who was obsessed with symbolism and longevity in a fortunately long life, may have sympathized with these words of



Fig. 1. Red seal on the box

Lu Zhishen in the play “A Leopard Monk Returns to the Laity of His Own Accord:”

All I want is
To flee from the right and wrong of the red dust,
Perch quietly on a verdant ridge,
Where a little cell suits me well—a low paper window,
Hemmed around with a bamboo fence.
My carefree body fallen into a sound and undisturbed sleep,
Impoverished cassock and begging bowl untainted by rank smells,
A plain life in friendship with mountains and clouds,
After all, how long is a human life?

(Translated by Stephen H. West and Wilt L. Idema, *Monks, Bandits, Lovers, and Immortals: Eleven Early Chinese Plays* [Hackett Publishing, 2010], p. 345.)



Fig. 2. Katsushika Hokusai. Man Brandishing a Long Staff, ca. 1825. Drawing; ink on paper. 38 x 17 7/8 in. (96.5 x 45.4 cm). Minneapolis Institute of Art, Bequest of Richard P. Gale 74.1.202. Photo: Minneapolis Institute of Art

KATSUSHIKA HOKUSAI (1760-1849)*DAIKOKU*

Signed *hachiju-hachi rojin manji hitsu* (painted by old man Manji at age 88), sealed *Hyaku*

Hanging scroll; Ink and color on paper

22 $\frac{3}{4}$ x 11 $\frac{1}{4}$ in. (57.5 x 29.5 cm.)

\$20,000–40,000

PROVENANCE

Private collection, Japan

PUBLISHED

Naito Masato, ed., *The world of Hokusai paintings (Hokusai nikuhitsu ga no sekai)* (Tokyo: Takarajimasha, 2017), p. 39.

Daikoku, or Daikokuten is originally known as Mahakala, one of the Tantric guardian deities known as the primary Wisdom Protector of Tibetan Buddhism, as well as a meditational deity. While he has many different forms, he is typically depicted with a wrathful appearance. In Japan this deity is considered as protector of farming and commerce and one of the Seven Gods of Good Fortune. In a much less fearsome form, this deity was popular during the Edo period.

It is known that Hokusai worked on this subject several times, including the *surimono* print of Daikoku Lifting Rice Bales and Chickens in the collection of Museum of Fine Arts, Boston (fig. 1).



Fig 1. Surimono print of Daikoku by Hokusai in the Collection of the Museum of Fine Arts, Boston.



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44

**A PORCELAIN WINE CUP, NABESHIMA WARE,
OKAWACHI, HIZEN PROVINCE**

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

Rising from a short, circular foot and flaring to the wide rim, decorated with stylized flowers in enamels of red, yellow and turquoise over the colorless glaze and in cobalt pigment under the glaze

2½ in. (6.4 cm.) high

\$10,000-15,000



45

**A PORCELAIN WINE CUP, NABESHIMA WARE,
OKAWACHI, HIZEN PROVINCE**

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

Rising from short, circular foot and flaring to the wide rim, decorated with a scrolling floral pattern in enamels of red, yellow and turquoise over the colorless glaze and in cobalt pigment under the glaze above four spaced roundels of underglaze blue above a double ring in blue above the foot, the interior applied with the colorless glaze

2 ¾ in. (7 cm) high

\$10,000-20,000

EXHIBITED

Hosomi Museum, Kyoto, "Kumio Yuji korekushon Sengai to Nabeshima: Bi to mukiao, bi to tanoshimu / The Paintings of Sengai and Nabeshima Ceramics from the Yuji Kamio Collection: Coming Face to Face with Beauty," 2014.10.4-12.14.

PUBLISHED

Arakawa Masaaki, ed., *Nabeshima: Kumio Yuji korekushon / Nabeshima: Yuji Kamio Collection* (Tokyo: Kumio Yuji, 2014), pl. 12.

For another cup with the decoration here, see Kudo Yoshiro, *Nabeshima* (Tokyo: Ribun Shuppan, 2005), pl. 229.



46

**A PORCELAIN DISH, NABESHIMA WARE, OKAWACHI,
HIZEN PROVINCE**

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

Designed on the interior in cobalt pigment under colorless glaze and in overglaze enamels of red, turquoise and accents of yellow with two jars in a carrying basket and a stand of red peonies and jonquils within a border of linked, heart-shaped heads of auspicious fungus around the flat rim, the high ring foot painted in underglaze blue with a comb-tooth pattern, the exterior painted in underglaze blue with three clusters of tasseled coins

7 $\frac{7}{8}$ in. (20 cm) diameter; 2 $\frac{1}{8}$ in. (5.4 cm) high

\$25,000–35,000

PUBLISHED

Arakawa Masaaki, ed., *Nabeshima: Kumio Yuji korekushon* / *Nabeshima: Yuji Kamio Collection* (Tokyo: Kumio Yuji, 2014), pl. 3.



47

**A PORCELAIN DISH, NABESHIMA WARE, OKAWACHI,
HIZEN PROVINCE**

EDO PERIOD (LATE 17TH CENTURY)

Decorated in underglaze blue and enamels of red, green, turquoise and yellow over clear glaze with a scrolling peony design, the *tsubabuchi* rim with a band of lappets, the reverse with cash motif and comb design to the foot rim

8½ in. (20.6 cm.) diameter

\$60,000–80,000

48

**A PORCELAIN DISH, NABESHIMA WARE, OKAWACHI,
HIZEN PROVINCE**

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

Designed on the interior in cobalt blue under the colorless glaze with branches of fruiting peaches reserved on two circular bands of cresting-wave pattern (*sekigaiha*) encircled by a ring of celadon glaze at the rim, the exterior decorated in underglaze blue with three tasseled coin sprays and the raised foot ring with a comb-tooth band

8½ in. (20.6 cm) diameter; 2 ½ in. (5.6 cm) high

\$30,000–40,000



EXHIBITED

The Kyushu Ceramic Museum, “Nabeshima ten: Waga kuni yuitsu no kanyo Nabeshima sono shutsugen kara shuen made” (Exhibition of Nabeshima: Sole official Nabeshima kiln from its origins to its cessation), 1996.8.8–9.22.

The Kyushu Ceramic Museum, “Nihon no seiji kinsei kara gendai made” (Japanese celadon from the early modern period to the present), 1989.9.30–11.5.

Kanagawa Prefectural Museum, “Tokubetsuten Nabeshima hanyo kara gendai made” (Special exhibition of Nabeshima: From the provincial public kiln to today), 1987.9.20–11.15.

PUBLISHED

Arakawa Masaaki, ed., *Nabeshima: Kumio Yuji korekushon / Nabeshima: Yuji Kamio Collection* (Tokyo: Kumio Yuji, 2014), cover illustration and pl. 15.

Kudo Yoshiro, ed., *Nabeshima ten: Waga kuni yuitsu no kanyo Nabeshima sono shutsugen kara shuen made* (Exhibition of Nabeshima: Sole official Nabeshima kiln from its origins to its cessation) (Saga: The Kyushu Ceramic Museum, 1996), pl. 59.

The Kyushu Ceramic Museum, ed. *Nihon no seiji kinsei kara gendai made* (Japanese celadon from the early modern period to the present) (Saga: The Kyushu Ceramic Museum, 1989), pl. 127.

Kanagawa Prefectural Museum, ed., *Tokubetsuten Nabeshima hanyo kara gendai made* (Special exhibition of Nabeshima: From the provincial public kiln to today) (Kanagawa Prefectural Museum, 1987), pl. 125.

49

**A BLACK AND RED LACQUERED
WOOD SQUARE TRAY, NEGORO
WARE**

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

Shallow, with upright sides and flat rim,
applied on the interior with red lacquer
revealing the underlayers of black lacquer in
streaks and patches, the flat base applied with
black lacquer

1 x 12³/₄ x 12³/₄ in. (2.5 x 32.4 x 32.4 cm)

\$5,000–7,000

PROVENANCE

Acquired from Setsu Gatodo, Tokyo in the
1960s

EXHIBITED

Urushi Museum, “Special Exhibition
commemorating the 10th Anniversary of
Urushi Museum, Nikko,” 2008.10.6–11.10

PUBLISHED

*Special Exhibition commemorating the 10th
Anniversary of Urushi Museum, Nikko*
(Tochigi: Urushi Museum, 2008), exh. cat.
no. 29.



VARIOUS PROPERTIES

50

**A BLACK AND RED LACQUERED
WOOD BOX AND COVER, NEGORO
WARE**

EDO PERIOD (17TH CENTURY)

Rectangular, with overhanging cover,
applied with red lacquer with generous
streaks of the black underlayer visible, the
underside of the cover, lower interior and
flat base black lacquer

3¹/₂ x 8³/₈ x 12¹/₈ in. (8.6 x 21.2 x 30.6 cm)

\$5,000–7,000





51

A BLACK AND RED LACQUERED WOOD STEM TABLE (TAKATSUKI), NEGORO WARE

MOMOYAMA PERIOD (DATED 1533)

With square, flat surface cut with notched corners that is balanced on a cylindrical, tapered stem rising from a wide, splayed foot; the base, stem and underside of the tray applied with black lacquer and the square top with red lacquer with visible flecks of the black-layer underlayer; inscribed on the base in red lacquer *Tenmon ninen hachigatsu* (eighth month, second year of Tenmon era, corresponding to 1533), *Daiho jinja* (Daiho Shrine) and the indication this object is “one of six”

10¾ in. (27.3 cm) high

\$6,000–8,000

PROVENANCE

Daiho Shrine
Todoroki Takashi (1938–2016), Tokyo

EXHIBITED

Miho Museum, “Negoro: Efflorescence of Medieval Japanese Lacquerware, 2013 Autumn Special Exhibition,” 2013.9.1–11.15.

PUBLISHED

Negoro: Efflorescence of Medieval Japanese Lacquerware, 2013 Autumn Special Exhibition (Miho Museum and Kyoto Shinbun, 2013), cat. no. 22.

A nearly identical stem table dated 1540–50 in the collection of the National Gallery of Victoria, Australia, is published online under “*Negoro Lacquer: A Special Display of Negoro Lacquer Celebrating the Shared Passion and Philanthropy of Mr. S. Baillieu Meyer AC and Sir Roderick Carnegie AC*” (accession number 2008.243).



Inscription on base

A MASSIVE BLACK AND RED LACQUERED WOOD HANGING EWER, NEGORO WARE

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

Round, with tall, curving walls and with extended u-shaped spout, fitted with four opposing loop rings of copper to accommodate cords to suspend the ewer, each metal loop secured below the rim of the vessel with four round-head nails that are not visible on the smooth lacquer interior; the inner and exterior surfaces covered predominantly with red lacquer with intrusions of black lacquer, more pronounced in five streaks and small dots of black in the well of the basin and in one large streak on the exterior wall; the raised foot ring encircling a shallow recessed base applied with black lacquer; inscribed on the flat base in black lacquer *Todaiji* (the temple Todaiji) and illegible date

19 $\frac{5}{8}$ in. (50.7 cm.) diameter

\$30,000-40,000

PROVENANCE

Todaiji Temple, Nara Prefecture

Todoroki Takashi (1938-2016), Tokyo

Todoroki Takashi (1938-2016) was a famous connoisseur of Asian art, especially known for his great collection of Korean ceramics, Buddhist art and Negoro lacquer ware.

The functional, geometric forms and warm, monochromatic color of Negoro vessels give them a universal appeal. Today, art connoisseurs around the world appreciate Negoro, and for good reason. The name Negoro derives from the name of an extensive Buddhist temple complex, Negoro-dera, in the Katsuragi Mountains in Wakayama Prefecture, where such wares were once produced in large quantities. This ewer is believed to have been suspended to serve hot water in a temple. It is an exceptionally large example of its type and no other Negoro ewer with metal loop rings is known.



Todoroki Takashi with his favorite works.

© Heibonsha. 1994



THE MEIJI AESTHETICS:

SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION
(LOTS 53-77)

明心匠治：亞洲私人收藏明治時代精品

Inspired by the extraordinary craftsmanship and sophisticated uniqueness of Meiji-period Japanese art, the owner of these pieces determined in the 1990s to build a private collection of masterworks in a range of media that is now one of the most important of its type in the world. Like so many collectors who expand and winnow their collections as their tastes change, his intention here is to offer others the opportunity to own works that have attracted him for so long.

The Meiji era (1868–1912) represents an outpouring of intellectual and artistic diversity that was unsurpassed by anything in Japan before or since. After two centuries of shogunal rule and isolation from the rest of the world, except for strictly controlled trade with Portuguese, Dutch and Chinese merchants, the country made a headlong plunge into modernity. The government dispatched missions to the West to study government administration, educational systems, transportation, industrial production—in short, any aspect needed to participate in the international community as an equal. Art was deemed a viable export to expand domestic industry and, in turn, to bring into Japan much needed foreign currency. One need only think of the sensation Japanese art caused in the 1870s in Europe and America and its influence on European

日本明治時代藝術巧奪天工，匠心獨運，本珍藏主人為之深受啟發，自九十年代起展開收藏鑑賞之旅，及後度藏愈豐，品種琳琅滿目，至今成為該類別全球數一數二之私人珍藏。收藏家往往隨著個人品味變化，而對藏品不斷梳理。本珍藏主人亦然，相信藝術珍藏聚散有時，如今借此良機公諸同好，讓其鍾情經年的名品佳器，遇上一位有緣人。

明治時期（1868—1912）社會在思想及藝術創作方面，皆湧現紛繁稠沓的多樣性，可謂史無前例，猶勝後世。在此之前，日本經歷了接近兩個世紀的幕府統治及鎖國政策，期間僅容許與葡萄牙、荷蘭及中國受嚴密監控下的有限貿易。惟此狀況結束後，國家隨即大步跨進現代化的一頁。明治政府派遣使者到西方學習行政、教育、交通與工業等系統——簡單而言，即所有能夠參照國際社會運作模式的範疇，皆有所涉獵。當時藝術被視為一種有利可圖的出口貿易，能擴充本地生產，同時為國庫帶來非常渴求的外幣資金。另一方面，日本藝術於1870年代在歐美地區所掀起之風潮，以及對歐洲繪畫、版

painters, printmakers, glass makers, jewelers, poets, composers, architects and the style Art Nouveau. And Meiji art was more than an opening door to the Western world, it also liberated the definition of art in Japan. By employing highly skilled traditional artisans in new ways, placing classical elements in a new setting of art making and encouraging individual innovation, the period fostered a revitalization of Japan's long and proud history of art. Among the most concerted efforts the government undertook was to safeguard the cultural heritage of Japan, inventorying collections, establishing a cultural ministry and designating the nation's treasures. Several of the objects here were exhibited in newly established domestic exhibition and international world's fairs. Japan may also be said to have rediscovered the ties it had already built for centuries with its neighbors that was voiced by Okakura Kakuzo's (1863–1913) notion "Asia is One," reflected in a number of symbolic pieces in the collection here. "It is in Japan alone," he wrote, "that the historic wealth of Asiatic culture can be consecutively studied through its treasured specimens" (Okakura, *Ideals of the East: The Spirit of Japanese Art*, 1904). In this special year that marks the 150th anniversary of the Meiji Restoration, we invite you to enjoy the beauty of such a remarkable, splendid period of Japan

畫、玻璃、珠寶、詩歌、音樂、建築及新藝術運動（Art Nouveau）風格等方面之影響，可謂嘆為觀止。然而，明治藝術不僅象徵與西方接軌的新時代，更把日本藝術本身的定義徹底解放。聘用大量受傳統訓練的匠師製作新形式藝術、在嶄新的創作模式下注入古典元素，以及鼓勵個人化的大膽革新，皆使日本源遠流長、燦爛輝煌的藝術史得以復興。明治政府功勞有緒，最為人稱頌的莫過於積極保護日本的文化遺產、為藝術珍藏建立紀錄系統、開設文化省廳，還有篩選國寶。是次精選藏品，部分曾展出於當時國家新辦的展覽，甚至在世界博覽會上有所亮相。日本與鄰國文化千百年來交流緊密頻繁，有說明治時代隨著岡倉覺三（天心）之「亞洲一體論」，重燃起一股東洋的覺醒，並且蔚然成風。是次不少富代表性的藏品，正好反映出如此思潮。「單單在日本，已能透過研究其奇珍異寶中連貫地讀出無比豐富的亞洲文化史。」（岡倉覺三，《東洋的理想》，1904年）今年正值明治維新一百五十週年，我們謹藉此機會誠邀閣下一同回顧這個璀璨時代之瑰麗風采。



53

A WOOD FIGURE OF AVALOKITESVARA (KANNON)

TAISHO PERIOD (DATED 1916), SIGNED *CHOUN* (YAMAZAKI CHOUN; 1867-1954)

Seated in meditative pose on a rocky outcropping indicated by the rough carving below the smooth, flowing robe, the clasped hands and ends of the sleeves delicately suggested, signature on base

6¼ in (15.7 cm) high

With an original wood box titled *Kannon taishi*, signed and cyclically dated *Taisho hinoe tatsu nen junigatsu sake* (made in December 1916) *Choun* and sealed *Choun*

\$15,000-25,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition." 2011.7.8-2012.1.8. cat. p. 49.

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 130-131.

Yamazaki Choun was the second recipient, in 1952, of one of Japan's highest honors, Person of Cultural Merit (Bunka Korosha). Established in 1951, the annual prize recognizes an individual for outstanding contributions to Japanese culture.

Choun enjoyed a long career and is more remembered as one of the most eminent sculptors of the early twentieth century. At his first exhibition, he was discovered by Takamura Koun (1852-1934), who took him on as an apprentice in his Tokyo studio the next year. Choun was keen to learn Western techniques to achieve realistic representation in sculpture. He was one of the first Japanese

artists to employ the Pointing Machine, using calipers, to transfer a plaster cast into wood sculpture. He found that the precision of the instruments allowed him to imbue his sculptures with more realistic expression than could be created through the traditional manner of wood carving.

In 1907, Choun cofounded the Nihon Chokokukai (Japan Society of Sculptors) with Okakura Tenshin (1862-1913) and several prominent sculptors, including Yonehara Unkai (1869-1925) and Hiragushi Denchu (1872-1979). They preferred themes adapted from Japanese mythology and history over Buddhist iconography, encouraging an assimilation of Western and Japanese aesthetics that represents the modernization of Japanese sculpture in the early twentieth century.

Choun participated in international and national exhibitions, among them the Japan-British Exhibition, London, 1910, and the Panama-Pacific Exposition in San Francisco, 1915. His 1914 wood figure of a schoolgirl reading, now in the Walters Art Museum (61.183), was published by Harada Jiro in his review of the Panama-Pacific exhibition with the title "Tribute to a Dead Classmate" (Harada Jiro, "Japanese Art at the Panama-Pacific Exposition," *The International Studio* 57, no. 227 [Jan. 1916]: 175). Choun was appointed an Artist to the Imperial Household (Teishitsu Gigeiin) in 1934.

大正時代 1916年 木雕觀音像 款: 朝雲 (山崎朝雲)





54

A WOOD MODEL OF A BOY AND DOG

MEIJI PERIOD (DATED 1896), SIGNED SHUNMEI (SHIMAMURA SHUNMEI; 1853-1896)

Carved as a young boy making his dog jump to beg for a biscuit he holds in one hand, two other biscuits in the hand tucked behind his waistband, the boy posed tip-toe in his sandals to stand as tall as he can be above the dog

9½ in. (24.2 cm)

With original wood box titled and stand with matching inventory label with number

\$15,000-25,000

PROVENANCE

Emperor Meiji (1852-1912)

Emperor Taisho (Yoshihito; 1879-1926)

Prince Takamatsu (Nobuhito; 1905-1987) as of 9 September 1914

EXHIBITED

The Second Chokokai ten (The Second Japan Sculptors' Society exhibition), Tokyo, 1896.9

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 120-121.

According to documents within and labels on the wood storage box of the sculpture, it entered the collection of Emperor Meiji in 1896. An inscription on the box says it was exhibited and purchased by the emperor Meiji at the Chokokai (Japan Sculptor's Society) exhibition in September 1896, the year the carver Shimamura Shunmei died. When the Meiji emperor died, it passed to his son, the succeeding Emperor Taisho. On September 9, 1914, the sculpture was presented to Nobuhito, Prince Takamatsu, the third son of Emperor Taisho. It was given to an unnamed individual on November 4, 1987, eight months after Prince Takamatsu's death on February 3 of that year.

Shimamura Shunmei was a highly skilled carver and founding member of the Nihon Chokokai, the Japan Sculptors' Society. Shunmei also participated in Japan's Domestic Industrial Exhibitions (Naikoku Kangyo hakurankai) between 1881 and 1895. His work was chosen for the Japanese pavilion at the World's Columbian Exposition in Chicago in 1893.

明治時代 1896年 木雕童子愛犬像 款:俊明(島村俊明)





55

**A WOOD MODEL OF THE CHINESE MASTER BO YA
PLAYING THE ZITHER**

MEIJI PERIOD (CA. 1900), SIGNED *UNKAI TO* AND SEALED
(YONEHARA UNKAI; 1869-1925)

Sculpted as an old man sensitively playing the zither alluding to the
Legend of the Broken Strings

11 in. (28 cm)

\$15,000-25,000

EXHIBITED

Second *Nihon Chokokai ten* (Japan Sculptors Society exhibition), listed
as exhibited in September 1-30, Meiji 43 (1900) in *Taishoki bijutsukan
rankai sakuhin mokuroku* (Index of works of art exhibited in the [Meiji
and] Taisho period)

Preparatory Office of the National Headquarters of Taiwan
Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional
Arts Festival Special Exhibition," 2011.7.8-2012.1.8. cat. p. 60.

"Meiji Kogei: Amazing Japanese Art," cat. no. 35, shown at the
following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the
Arts Museum), 2016.9.7-10.30

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum),
2017.4.22-6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi
/ Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National
Taiwan Normal University Research Center for Conservation of
Cultural Relics, 2013), pp. 136-139.

The sculpture alludes to the story known as the Legend of the
Broken Strings. It concerns the scholar Bo Ya and his younger
friend Zhong Ziqi of the Warring States period (475-221 B.C.).
According to the legend, Boya was an accomplished *qin* player.
But it was not until he met the woodcutter Zhong Ziqi that he
found a listener who truly understood his music. The two became
fast friends, and when Zhong died, Boya broke his strings and
refused to ever play again. The camaraderie of these two men is
commemorated by the phrase *zhi-yin*, "to know music", which is a
metaphor for close friendship.

明治時代 約1900年 木雕伯牙弄琴擺件 款：雲海 印：米原雲海



56

AN INCENSE CONTAINER IN THE FORM OF A MONKEY

TAISHO PERIOD (DATED 1920), SIGNED SOKO (RIYAMA YONEJIRO;
1868-1935)

Charmingly carved as a seated monkey looking upward and holding
one very long arm as if pointing at the unseen moon, the body of
the monkey separating at the waist to reveal the round container for
incense within

6 in. (15.2 cm) high

With original wood box dated and signed *Taisho kanoé saru* (1920)
Soko dojin saku (made by Soko) and sealed Soko

\$6,000-8,000

EXHIBITED

“Odoroki no Meiji kogeï / Meiji Kogeï: Amazing Japanese Art,” cat.
no. 27, shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the
Arts Museum), 2016.9.7-10.30

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25

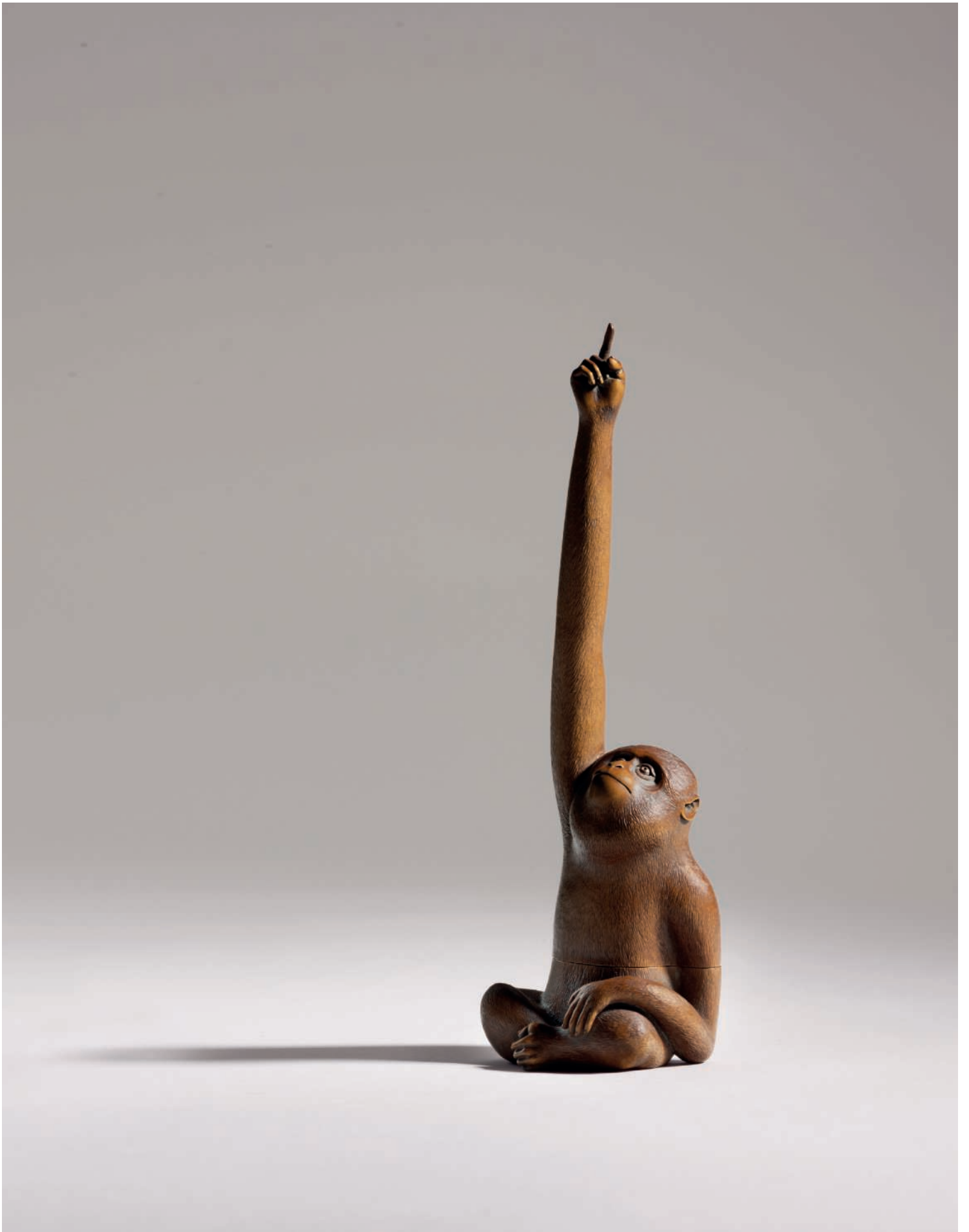
Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum),
2017.4.22-6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi
/ Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National
Taiwan Normal University Research Center for Conservation of
Cultural Relics, 2013), p. 152.

大正時代 1920年 指月猴香盒 款: 藻晃 (利山米次郎)







57

A WOOD MODEL OF A SKULL

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED *MASANORI*

Realistically carved as a skull with chiseled cranial cracks and hollows, the lower jaw separately carved and serves as the ornament

2 $\frac{3}{8}$ in. (6.1 cm) high x 3 $\frac{1}{2}$ in. (9 cm)

\$1,000–2,000

明治/大正時代 二十世紀早期 木雕骷髏頭擺件 款: 正則





58

A CARVED WOOD MODEL OF A SNAKE

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED SUKEYUKI (IZUMI SUKEYUKI; 1838-1920)

Naturalistically carved as a snake coiling itself, the scales finely chiseled with high polish, the eyes inlaid in amber, signature on underside of the body

4¾ in. (12.1 cm.) long

With an original wood box titled and signed *hebi koku* (carved snake) *Hotei Sukeyuki nanaju-o koku* (carved by Sukeyuki at age 70) and sealed

\$5,000–7,000

明治時代 十九世紀末 木雕蛇擺件 款: 亮之 (蟾亭亮之)



59

A CARVED WOOD MODEL OF A SNAKE AND SKULL

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *DAI NIHON SUKEYUKI* (IZUMI SUKEYUKI; 1838-1920)

Realistically carved in single-block technique (*ichiboku-zukuri*) as a skull with a snake entwined around it, the details finely carved and incised, the snake applied with a movable tongue, signature on reverse side

4 in. (10.2 cm.) high

\$8,000-12,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition." 2011.7.8-2012.1.8. cat. p. 57. "Meiji Kogei: Amazing Japanese Art," cat. no. 98, shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), 2016.9.7-10.30

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum), 2017.4.22-6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 126.

Weathered skulls are emblematic of the evanescence of life, a memento mori that fascinated an artist steeped in the culture of Zen Buddhism. This subject was often called *nozarashi* and especially favored by the samurai class as they were meant to be prepared for death at any time.

Izumi Sukeyuki lived in the town of Bamba in Omi province; present day Shiga Prefecture. He was a master carver of family Buddhist altars and on a visit to Hida-Takayama, he was impressed by the work of Sukemizu, who carved models and netsuke, and he then decided to begin carving similar works. Sukeyuki was good at carving skull, snake and toad and he won a prize at the World's Columbian Exposition, Chicago in 1893.

明治時代 十九世紀末 木雕白骨觀擺件 款：大日本亮之造（泉亮之）





60

A WOOD NETSUKE OF A SCHOLAR'S PAVILION

EDO PERIOD (EARLY 19TH CENTURY), SIGNED *HORAKU*

Of oblong section, carved as a mountain retreat nestled in rocks and pines and with scholars engaged in various leisurely pursuits in the interior

1 in. (2.5 cm) high x 1½ in. (3.9 cm)

\$3,000–4,000

江戸時代 十九世紀早期 山房文人根付 款: 寶樂



61

A WOOD MODEL OF A CARP SWALLOWING A FROG

MEIJI PERIOD (LATE 19TH-EARLY 20TH CENTURY), SIGNED *SUKEKAZU*

Realistically carved with incised details in deep brown and black finishes to render the textured scales of the carp and the knobby skin of the frog

12 in. (29.7 cm) long

\$4,000–6,000

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 122.

明治時代 十九世紀末/二十世紀初 蛙鯉擺件 款: 亮一



62

A WOOD NETSUKE OF A MASK CARVER

MEIJI PERIOD (DATED 1908), SIGNED *JOSO TO* (JOSO; 1855-1910), INSCRIBED *SENPAI SAKUHIN MOSU* (RESPECTIVELY CARVED AFTER MY MASTER) AND DATED *MEIJI TSUCHINOE SARU SHOKA* (EARLY SUMMER 1908)

Seated, his face with a quizzical expression, pausing in his work of carving the mask of the character Hyotoko
1 1/8 in. (3 cm) high

\$2,000-3,000

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 440.

明治時代 1908年 木雕面具匠人根付 款: 摸先輩作品 時明治戊申初夏 如藻刀 (宮崎如藻)



another view

63

A WOOD NETSUKE IN THE FORM OF CHESTNUTS

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED *SOKO KOKU* (MORITA SOKO; 1879-1943)

The flesh of the opened nut with a naturalistic matte finish and the husk polished in a smooth, shiny brown
1 1/4 in (3.3 cm) long

\$6,000-8,000

EXHIBITED

“Meiji Kogei: Amazing Japanese Art,” cat. no. 31, shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), 2016.9.7-10.30

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum), 2017.4.22-6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 441.

明治/大正時代 二十世紀早期 栗根付 款: 藻己 (森田藻己)



64

A LACQUERED BAMBOO PIPE CASE

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *HASHIICHI*
(HASHIMOTO ICHIZO; 1817-1882)

Carved and lacquered to imitate a hollowed section of bamboo with natural vertical striations and stipples of black lacquer to simulate the skin of the tree, fitted with a gold cord attachment
9 in. (22.8 cm) approx. long

\$3,000-4,000

EXHIBITED

“Meiji Kogei: Amazing Japanese Art,” cat. no. 45, shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), 2016.9.7-10.30

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum),
2017.4.22-6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 466.

Edo native, Hashimoto Ichizo was lacquerer of scabbard for Japanese swords. In the 1870s, after swords were officially prohibited in Japan, he started to make lacquer works in different forms. He was especially known for the technique of *takenuri*, or lacquer imitating bamboo which he invented. For a lacquer vase in bamboo design by Ichizo dated 1880, in the Tokyo National Museum, see Tokyo National Museum et al., *Arts of East and West from World Expositions* (Tokyo, 2004), pl. I-114.

明治時代 十九世紀末 漆木竹型煙管筒 橋本市藏



65

A MINIATURE IMITATION-BRONZE TEA SCOOP (CHAGO)

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

Of oblong shape with one tapered end as if for pouring and with oblong, raised foot, lacquered below the rim with contiguous floral lozenges in gold and black lacquer simulating soft-metal inlays in a ground of matte grey imitating patinated bronze, the lacquer technique of *seidonuri*, the interior designed with incised scrolling flowers

2½ in. (5.5 cm) long

\$6,000–8,000

明治時代 十九世紀末 袖珍仿響銅漆茶匙 款: 是真 (柴田是真)



66

AN IMITATION-METAL LACQUER BOWL

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

Deep and round on a flat base and designed to simulate the patina of metal with a finish of mottled brown and black with flushes of silver in the lacquer technique of *sahari-nuri*, imitating the metal patina *sahari*, an alloy of copper, tin and lead; the body of the bowl of pressed paper accounting for its lightness

5 in. (12.7 cm.) diameter

With an original wood box titled *Sahari utsushi* (Made in *sahari*, imitation copper alloy), signed *Zeshin sei* and sealed

\$20,000-30,000

EXHIBITED

National Palace Museum, “The Arts and Cultures of Asia,” 2004. cat. no. 43.

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, “Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition.” 2011.7.8-2012.1.8. cat. no. p. 122. “Meiji Kogei: Amazing Japanese Art,” cat. no. 43. shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), 2016.9.7-10.30

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum), 2017.4.22-6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), no. pp. 364-365.

The 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 developed the technique of using lacquer as a painting medium which gives an impression of richness and three-dimensionality. The lacquer painting of *Bonsai* in the collection of Metropolitan Museum, shows Zeshin’s skillful brushwork and various texture with lacquer (fig. 1.)

Sahari is an alloy of copper, tin and lead that was used traditionally for flower containers and trays for Buddhist rituals and for vases, vessels and trays adapted for the practice of tea. Zeshin invented the technique of lacquer with a *sahari* finish, or *sahari-nuri*, to imitate the irregular and oxidized surface of the metal prototypes. Here, he adds a further twist by making the bowl of pressed paper, extremely light in contrast to the heavy metal bowl one would expect to encounter. The lacquer historian Takao Yo has explained that microscopic examination of Zeshin’s *sahari-nuri* shows it to be a mixture of metal powders resulting in colors “somewhere between” those of his lacquer imitations of patinated bronze (*seido-nuri*) and of silvered copper (*shibuichi-nuri*).

江戸/明治時代 十九世紀中葉 仿響銅漆鉢 款: 是真 (柴田是真)



Fig.1. Lacquer painting by Zeshin in the collection of Metropolitan Museum, NewYork



Inscriptions on the box



67

A LACQUER THREE-CASE INRO

MEIJI PERIOD (19TH CENTURY), SIGNED *ITCHO* AND SEALED
KAWANOBE (KAWANOBE *ITCHO*; 1831-1910)

Designed with one flying egret and four other egrets perched on a branch of a pine tree next to a leafing red maple, the reverse with two egrets flying above the top of a single tall pine; the details executed in gold lacquer of various hues with fine-line and polished accents on a silvery ground dusted with *kinpun* gold powder, the interior cases *nashiji*

3 $\frac{3}{8}$ x 3 $\frac{1}{8}$ in. (8.5 x 7.8 cm.)

\$20,000-30,000

EXHIBITED

National Palace Museum, "The Arts and Cultures of Asia," 2004. cat. no. 23.

"Meiji Kogei: Amazing Japanese Art," cat. no. 108. shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), 2016.9.7-10.30.

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25.

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum), 2017.4.22-6.11.

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 458-459.

This is the sole known example to date of a lacquer inro by Kawanoabe Itcho.

Itcho apprenticed to the eminent Koami family of lacquerers when he was twelve years old. The Koami family made lacquers for the Tokugawa family, many commissioned for special occasions. All generations of the family share the high level of skill and reverence for traditional techniques. Itcho was appointed an Imperial Household Artist (Teishitsu gigeiin) in 1896 and around this time he spent ten years making a gold-lacquer chest in traditional style with a lavish all-over pattern of chrysanthemums for the imperial household. For his chest in the Imperial Household Collection, see Nakagawa Chizaki, *Meiji no kogei* (Meiji art craft), *Nihon no bijutsu*, no. 41, (Shibundo, 1969), pl. 20. In 1897, he became a professor at the Tokyo School of Fine Arts (the present Tokyo University of the Arts), established only a decade earlier with a department of lacquer art. For examples of his work in the Tokyo National Museum, the Ishikawa Prefectural Museum and the MOA Museum, see Arakawa Hirokazu, *Kindai Nihon no shikkogei* (Japanese lacquer art of recent times) (Kyoto: Kyoto Shoin, 1985), pls. 42-44.

明治時代十九世紀 群鷺蒔繪印籠 款：一朝 印：川之邊（川之邊一朝）



Signature and seal



68

A HAMMERED IRON MODEL OF A HARE

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

The seated hare finely hammered from a sheet of iron, signature on base

7½ in. (19.1 cm.) long

With an original wood box titled *tetsu tsuiki usagi* (hammered iron hare) and signed *Sobi saku*, sealed *Yamada Sobi*

\$30,000-40,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition." 2011.7.8-2012.1.8. cat. pp. 228-229.

"Meiji Kogei: Amazing Japanese Art," cat. no. 86, shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), 2016.9.7-10.30.

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25.

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum), 2017.4.22-6.11.

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 228-229.

Yamada 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 the technique of *tetsu uchidashi* (hammered iron) for producing three-dimensional, sculptural works from a single ingot of iron. He participated in many exhibitions and received thirty-five prizes at national and international expositions, including the 1904 St. Louis Exposition, 1905 Belgium World Exposition and 1909 Seattle World Exposition.

He was under consideration as Artist to the Imperial Household (Teishitsu gigeiin) but he died before the announcement of these designations.

明治時代 十九世紀末 鐵兔擺件 款: 宗美 (山田宗美)



Inscriptions on the box



69

AN INLAID SILVER VASE

MEIJI PERIOD (EARLY 20TH CENTURY), SIGNED *ROKUJU ICHI O SHUKYO KOKU* (CARVED BY TSUKADA SHUKYO [1848-1918] AT THE AGE OF 61) AND SEALED *SHIN* ON BODY, SIGNED *YOSHIKATSU* (KUROKAWA YOSHIKATSU; 1867-1949) ON BASE

The ovoid vase with long tapered neck, finely carved and inlaid in gold with two *minogawa* (an auspicious turtle trailing seaweed) and waves, the body engraved with a poem

12 in. (30.5 cm.) high

With an original wood box signed *Shukyo kinkoku* (made by Shukyo) and sealed *Shinyu sai Tsukada Shukyo no in* (seal of Tsukada Shukyo)

\$15,000-25,000

EXHIBITED

National Palace Museum, “The arts and Cultures of Asia,” 2004. cat. no. 55.

“Meiji Kogei: Amazing Japanese Art,” cat. no. 77, shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), 2016.9.7-10.30

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum), 2017.4.22-6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 198-199.

Tsukada Shukyo had been schooled in painting by Shibata Zeshin (1807-1891) and in metalwork by Kano Natsuo (1828-1898). His art name Shinyusai is composed of the character ‘*Shin*’ from Zeshin, and ‘*yu*’ from Natsuo as tribute to his great teachers. Shukyo gave a demonstration of his metal carving techniques to the Emperor Meiji and was appointed as an Artist to the Imperial Household (Teishitsugigeiin) in 1913.

明治時代 二十世紀早期 銀鍍金龜紋長頸瓶 塚田秀鏡





70

A SHIBUICHI TRIPOD INCENSE BURNER

TAISHO PERIOD (DATED 1915 SPRING), SIGNED KAGAWA KATSUHIRO SAKU (1853-1917) AND SEALED IN GILT EIRAKU

The tripod body encircled by a band finely chiseled with a motif of hares and lotus leaves, the domed lid chiseled and pierced, applied with a removable silver liner, signature on base

4¾ in. (12.1 cm.) diameter

With an original wood box titled *Oborogin sei koro* (*Shibuichi* incense burner), signed and dated *Taisho kinoto-u shoshun* (1915 Spring) *teishitsugigein Kagawa Katsuhiro saku* (made by Kagawa Katsuhiro, Imperial Household Artist) and sealed *teishitsugigein Kagawa Katsuhiro*, accompanied with a *tokubetsu kicho kodogu* certificate issued by the N.B.T.H.K., dated Showa 55 (1980)

\$30,000-40,000

PROVENANCE

Fujoan Collection

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition." 2011.7.8-2012.1.8. cat. p. 78.

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 201.

An Edo (later Tokyo) native, Katsuhiro apprenticed as a boy to a carver of Noh masks before studying drawing under Shibata Zeshin and metalworking under Nomura Katsumori and the eminent Kano Natsuo. A frequent participant in national and international exhibitions, he was appointed a professor at the Tokyo School of Fine Arts in 1903. Like his mentor Natsuo, Katsuhiro joined the elite membership of Teishitsu Gigein (Artists to the Imperial Household) in 1906, insuring him important commissions, exposure and recognition.

Katsuhiro is known as a master of *katakiri-bori* technique (sculpting with oblique cuts of the chisel in simulation of brush strokes) showing extremely delicate lines and graceful figures on this work.

大正時代 1915年春 隴銀三足香爐 款: 大正乙卯初春香川勝廣作
印: 永樂





71

A SOFT-METAL-INLAID *SHIBUICHI* INCENSE BURNER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SHOMIN* (UNNO SHOMIN; 1844-1915) ON GOLD PLAQUE

The incense burner constructed in sections in the form of an *Oi* (monk's portable shrine), the mid-section elaborately inlaid in gold, silver, copper, *shakudo* and *shibuichi* with scrolling leaves on a bamboo mesh background inlaid in *shakudo*, the silver lid pierced with geometric motifs, applied with a removal silver liner, signature on base

4 $\frac{7}{8}$ in. (12.4 cm.) high

With a wood box inscribed that this incense burner was presented at Hayama Imperial Villa in February 1920, in recognition of loyal service

\$60,000–80,000

PROVENANCE

An Imperial gift, February 1920

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition." 2011.7.8–2012.1.8. cat. p. 65. "Meiji Kogei: Amazing Japanese Art," cat. no. 73, shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), 2016.9.7–10.30

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12–12.25

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum), 2017.4.22–6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 196–197.

Unno Shomin is one of the greatest of the Meiji-Taisho period metal artists. He was born in the castle town of Mito (present-day Ibaraki Prefecture), and from the age of nine studied under his uncle Unno Yoshimori (Bisei) and Hagiya Katsuhira (1804–96), both leading makers of sword fittings of the Mito school. He was taught painting by Adachi Baikei and calligraphy by Take Sojiro during his years in Mito. Then with the name Motohira (using one of the characters from Katsuhira's name), in 1871, he went to work in Tokyo. In 1890, Shomin was appointed to the Tokyo School of Art (present-day Tokyo University of the Arts), where he was to work with Kano Natsuo (1828–1898).

Shomin won prizes at the first, second and several later Domestic Industrial Exhibitions. His work is considered second only to that of Kano Natsuo, who strongly influenced him, and is thought to have produced joint works with Shomin. Like Natsuo, Shomin was honored as a Teishitsu Gigeiin (Imperial Household Artist) in 1896. Shomin exemplifies the transition of the traditional metalworker from the manufacture of sword fittings to that of decorative objects. He assumed the name Shomin in reference to the great metalsmith Yokoya Somin (1670–1733), who is credited with the perfection of *katakiri-bori* (sculpting with oblique cuts of the chisel in simulation of brush strokes). The *katakiribori* chisel work of the present lot is particularly characteristic of Shomin, reflecting both his early study of calligraphy and Natsuo's influence.

明治時代 十九世紀末 臚銀錯金銀雕背籠型香爐 款: 勝珉 (海野勝珉)







72

A BRONZE MODEL OF A BADGER DISGUISED AS A PRIEST

TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED *JOUN SAKU* (OSHIMA JOUN; 1858-1940)

Cast as the legendary raccoon-faced dog, commonly called a badger in Western parlance, wearing the robes and holding the beads of a priest, turning around in the guise of an itinerant priest to deceive unsuspecting passersby, the details finely chiseled and the eyes partially inlaid in gilt and *shakudo*, signature on underside 9½ in. (23.2 cm.) long

\$5,000–7,000

EXHIBITED

“Meiji Kogei: Amazing Japanese Art,” cat. no. 91, shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), 2016.9.7–10.30

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12–12.25

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum), 2017.4.22–6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 255.

大正時代 鑄銅狸款: 如雲 (大島如雲)



73

A SHIBUICHI MODEL OF HOTEI

MEIJI-TAISHO PERIOD (EARLY 20 TH CENTURY), SIGNED JOUN
(OSHIMA JOUN; 1858-1940)

Finely cast, chiseled as Hotei seated and holding a staff to carry the bag of treasures over his shoulder, the staff cast separately, signature on underside
5 1/8 in. (13 cm.) high

\$8,000-12,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition." 2011.7.8-2012.1.8. cat. p. 96.

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 254.

Hotei is modeled on Qici, a mendicant Chinese monk in Zhejiang province, who was mentioned in a tenth-century collection of legends about Zen priests. By the twelfth century, when he was introduced to Japan, he had become the archetypal jolly vagabond. In the late sixteenth century, a time of civil wars, he became associated with prayers for peace. Images of Hotei were displayed in private homes as emblems of good fortune. Eventually, he was absorbed into Japanese popular religion as one of the Seven Gods of Good Luck.

Oshima Joun was born in Edo and learned lost-wax casting under his father. In 1881, he exhibited his collaborative work with Takamura Koun (1852-1934) at the "Dainikai Naikoku Kangyo Hakurankai" (The Second National Industrial Exposition). He gained a post at the Tokyo School of Fine Arts in 1892.

明治/大正時代 二十世紀早期 隴銀鑄金擔荷如來像 款: 如雲 (大島如雲)

74

A KAGAMIBUTA NETSUKE WITH SOFT-METAL PLATE

MEIJI PERIOD (LATE 19TH CENTURY), PLATE SIGNED NATSUO (KANO NATSUO; 1828-1898)

The round, thick metal plate with *shibuichi* finish and chiseled with a carp leaping from a rippling stream
1½ in. (3.8 cm) diameter

\$4,000-6,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, “Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition.” 2011.7.8-2012.1.8. cat. p. 66.

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 456.

明治時代 十九世紀末 鑲銀片雕游鯉根付 款: 夏雄刻 (加納夏雄)



75

A CARVED GOLD NETSUKE OF THREE WISE MONKEYS

SHOWA PERIOD (DATED 1937), SIGNED MORIYOSHI (KOBAYASHI MORIYOSHI)

Finely carved as three wise monkeys seated on leaves and covering the others' eyes, ears or mouth, eyes inlaid in *shakudo*, the details finely chiseled, signature on base
1⅞ in. (2.9 cm.) long

\$4,000-6,000

EXHIBITED

“Meiji Kogei: Amazing Japanese Art,” cat. no. 120, shown at the following venues:
Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum),
2016.9.7-10.30
Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25
Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum), 2017.4.22-6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 454-455.

Tokyo based artist Moriyoshi was a son of Kobayashi Moriaki who learned metal-work under Unno Yoshimori (1864-1919). He was active in the Taisho and Showa periods and is known for metal works worked in gold, silver and *shibuichi* (copper alloy).

昭和時代 金雕三不猴根付 款: 盛良 (小林盛良)



another view



76

A CLOISONNÉ ENAMEL JAR AND COVER

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

The globular jar decorated in polychrome cloisonné enamels and silver wires with two five-claw dragons on a deep blue ground, the lid set with a silver chrysanthemum finial, the lid, shoulder and area around the foot designed with stylized flowers, signed on a silver tablet mounted on the base, silver rims
3⅜ in. (8.6 cm.) high

\$20,000-30,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition." 2011.7.8-2012.1.8. cat. p. 169. "Meiji Kogei: Amazing Japanese Art," cat. no. 62, shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), 2016.9.7-10.30

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum), 2017.4.22-6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 384.

明治時代 十九世紀末 掐絲琺瑯雙龍紋蓋瓶 款: 京都並河 (並河靖之)

77

A PAIR OF CLOISONNÉ ENAMEL IMPERIAL PRESENTATION VASES

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

Each vase of tapering ovoid form with high chamfered shoulder and slightly flared neck, decorated in polychrome enamels and silver wires with rooster, hen, chick and autumn flowers and grasses on a pale gray ground changing to pale green at the bottom, applied with white sixteen-petal chrysanthemum crests of the Imperial Household on the neck, the shoulder with stylized flower motifs on a green ground, signature on base, gilt rims

16 $\frac{3}{8}$ in. (42.9 cm.) high each

(2)

\$100,000-200,000

EXHIBITED

National Palace Museum, Taiwan, "The arts and Cultures of Asia," 2004. cat. no. 48.

"Meiji Kogei: Amazing Japanese Art," cat. no. 60, shown at the following venues:

Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), 2016.9.7-10.30

Hosomi Bijutsukan (Hosomi Museum, Kyoto), 2016.11.12-12.25

Kawagoe Shiritsu Bijutsukan (Kawagoe City Art Museum), 2017.4.22-6.11

PUBLISHED

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 389-391.

Together with Namikawa Yasuyuki, Sosuke was appointed as a Teishitsu Gigeiin (Imperial Artist) in 1896. Sosuke pioneered a pictorial style of cloisonné enameling also known as 'wireless cloisonné' in around 1879, in which the usual wires are either absent or invisible. He was able to merge different colors and shades together giving the impression of brush painting, although he also often used some wire to enhance the composition. Although Sosuke often depicted illustrations by well-known painters, such as Watanabe Seitei (1851-1918), he was a great artist in his own right. He is perhaps best known for the thirty-two cloisonné plaques for the audience room of the Geihinkan (formerly the Akasaka Detached Palace) that he completed shortly before his death after ten years work.

This type of vases with chrysanthemum crests of the Imperial Household were often presented from the Emperor or Imperial Household as an Imperial Gift during the Meiji period. For a pair of presentation vases by the same artist with an identical design in the Khalili collection, see *Enamel, vol. 3 of Meiji no Takara/Treasures of Imperial Japan: The Nasser D. Khalili Collection of Japanese Art*, Oliver Impey and Malcolm Fairley, gen. eds. (London: The Kibo Foundation, 1995), no. 88.

明治時代 十九世紀末 御製掐絲琺瑯秋草群雞圖對瓶 濤川惣助





VARIOUS PROPERTIES

78

**A WICKER AND LACQUERED WOOD
WRITING BOX (SUZURIBAKO) AND
STATIONERY BOX (RYOSHIBAKO)**

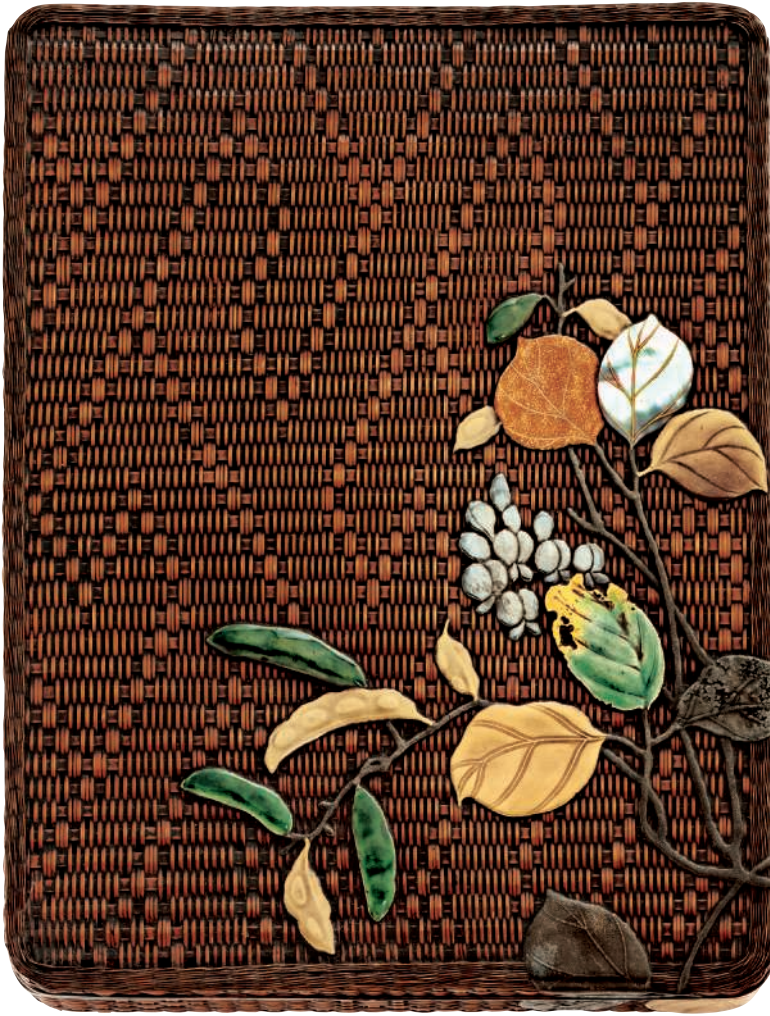
EDO-MEJI PERIOD (19TH CENTURY)

Decorated en suite with wicker outer surfaces applied in high relief with colored lacquer and mother-of-pearl leaves and vines with seed pods, on the writing box, and with fruiting gourds on the stationery box, the twisting stems and leaves continued on the lower exteriors, the lacquer designed to simulate pewter and enameled metal; the writing box decorated in gold and pewter colored lacquer on the underside of the lid with grasses and the full moon on a shiny brownish black ground and the lower box fitted with a rectangular inkstone and lozenge-form water dropper in a copper saucer; the stationery box applied on the interior with brownish black lacquer, rims and bases of both boxes matching black

Writing box 10 $\frac{1}{8}$ x 7 $\frac{3}{8}$ x 2 in. (25.7 x 19.5 x 5.1 cm); stationery box 15 $\frac{7}{8}$ x 11 $\frac{5}{8}$ x 4 $\frac{5}{8}$ in. (40.4 x 29.5 x 11.8 cm)

(2)

\$16,000–18,000







79

A BAMBOO BASKET FOR FLOWER ARRANGEMENT

SHOWA PERIOD (20TH CENTURY), SIGNED *SHOUNSAI ZO* (UEDA SHOUNSAI; 1897-1990)

Woven with intersecting bamboo plaits and vertical ribs formed from arrow shafts, with short handle of bamboo root and cylindrical bamboo liner

14 $\frac{1}{8}$ in. (35.9 cm.) high

With an original box titled *Yadake chikkon tetsuki tsuten kabin* (bamboo arrow tall vase with bamboo root handle), signed and dated *Showa nedoshi shoshu Shounsai zo*, sealed *Shoun*

\$5,000-7,000

Ueda Shounsai apprenticed to Tanabe Chiku'unsai I (1877-1937), one of the most important bamboo artists working in the first half of the 20th century in Osaka Prefecture. Shounsai used some lacquered bamboo arrow shafts to construct vertical lines on this basket which is the technique originally developed by Chiku'unsai III (1941-2014).

80

A LARGE BAMBOO, RATTAN AND LACQUER CABINET DESIGNED AS A PRIEST'S BACKPACK (*Oi*)

MEIJI PERIOD (DATED 1911), SIGNED *HOSAI SAKU KORE* [IIZUKA KIKUJI; HOSAI II (1872-1934)]

Plaited in a herringbone pattern in the form of the backpack used by mountain ascetic priests when traveling, with hinged doors and interior fitted with removable shelf and floor lacquered in red and black, side walls and ceiling later lined with gold paper; accompanied by a small lacquered bamboo and rattan footed stand and miniature woven knot suggestive of a paperweight; signed and cyclically dated on back leg *Tame Kondo kun* (For Mr. Kondo) *Kanoto-i shoto* (Meiji 44; 1911, early winter) *Hosai saku kore* (Hosai made this) 33 $\frac{1}{8}$ x 22 $\frac{7}{8}$ x 20 $\frac{1}{2}$ deep in. (84 x 58 x 52 deep cm)

\$10,000-15,000

At the Tokyo Taisho Exhibition (Tokyo Taisho hakurankai) in 1914, the artist who made this cabinet received the Silver Medal for a bamboo "Monk's Backpack" (*Oi*) and three baskets. The Japanese government sponsored the artist's submission of an "*Oi*-form

Cabinet" (*Oigatakikyoku* 笈形器局) for the accoutrements of *sencha* brewed-tea practice that earned Hosai II an honorable mention in the 1925 Paris Exposition Internationale des Arts Décoratives et Industriels Modernes.

Iizuka Hosai II was the eldest son of the bamboo maker Iizuka Hosai I (Hoo; 1851-1916) of Tochigi Prefecture. In 1910, Hosai II left the countryside for Tokyo, where he regularly participated in exhibitions, helping pave the way for successive generations, including his younger brother, the renowned Rokansai (1890-1958), and Hosai II's nephew, "Living National Treasure" Iizuka Shokansai (1919-2004), to be recognized as artists in bamboo, not as industrial artisans. Rokansai and Hosai II were instrumental in the founding of the Wood and Bamboo Craft Society (Nihon Kogei Bijutsu Kai) to promote the acceptance of bamboo artists in the national exhibitions restricted to painters and sculptors.

Though trained in the classical style of "Chinese things" (*karamono*), Hosai II moved in a more individual direction by producing objects more specific to Japan, such as the inventive backpack cabinet here. Also evident is his mastery of plaiting, especially the herringbone pattern created by the technique of twill plaiting in which strips of material cross in opposite directions.





•81

A LOZENGE-FORM LACQUER BOX WITH REMOVABLE TRAY

MEIJI PERIOD (LATE 19TH CENTURY)

Designed in gold *takamaki-e*, *hiramaki-e*, and various embellishments, such as *kinpun*, *togidashi* and *kirigane* and fine lines in *tsuregaki*, with cherry trees flowering in the hills of Yoshino in springtime, the blossoms rendered in delicate inlays of gilt and silver; the cover of the box en suite with a stream flowing from the upper left section of the lid and continuing onto the sides of the lower box; the underside of the lid with further flowering cherry trees and hills, the removable tray matching those of the box and cover; the rim of the cover mounted in silver
4 $\frac{5}{8}$ in. (11.6 cm.) high

\$3,000–4,000



82

AN ELABORATE LACQUER AND SILVER PORTABLE SMOKING SET WITH SCENES OF KYOTO

MEIJI PERIOD (EARLY 20TH CENTURY)

Designed as a square lacquer box with hinged silver handle fitted with two drawers and a tobacco container of silver set into a removable lacquer deep drawer, fitted with a removable silver brazier at the top and moulded with two side brackets to accommodate a horizontally placed pipe; the decoration in gold lacquer with numerous lacquer accents depicting famous places of Kyoto: Kinkakuji Golden Pavilion, Kiyomizudera Temple, Shimogamo jinja Shrine and a scene along the Hosukawa River
10 $\frac{3}{4}$ in. (27.5 cm) to upright handle x 7 $\frac{1}{2}$ x 6 $\frac{5}{8}$ in. (19 x 16.8 cm)

\$8,000–12,000



83

A FIVE-TIER STACKING LACQUER SQUARE BOX

MEIJI PERIOD (LATE 19TH CENTURY)

Square, with deeper lower tray, three trays of slightly smaller height and top tray of even less height fitted with a shallow, flat cover, decorated overall in gold and silver lacquer with black and gold lacquer accents with large chrysanthemum blossoms of different varieties, in low relief or polished down, on a dense *nashiji* ground repeated on the interiors of the trays; rims silver
1 3/4 x 9 x 8 3/8 in. (34.2 x 22.8 x 21.3 cm)

\$6,000–8,000



84

A LACQUER WRITING BOX (SUZURIBAKO)

MEIJI PERIOD (LATE 19TH CENTURY)

Square, with overall design of striated clouds and sprinkles of gold and silver cut leaf to resemble the decorative endpapers of a sutra or handscroll, additionally embellished with a poem inlaid in gilt and silver characters, designed in dense *nashiji*, *togidashi*, *takamaki-e* and *kirikane* with a stream, rocks and the outlines of two hills, fitted with a rectangular inkstone and a gilded metal water dropper in the form of a fruiting gourd set into a removable tray
1 7/8 x 9 1/8 x 8 1/8 in. (4.7 x 23.3 x 20.7 cm)

\$6,000–8,000



PROPERTY FROM A JAPANESE PRIVATE COLLECTION

85

A BLACK AND GOLD LACQUER WRITING BOX (SUZURIBAKO)

EDO PERIOD (18TH-19TH CENTURY)

Square, with canted corners, designed in various techniques of gold and silver lacquer, including *takamaki-e*, *hiramaki-e*, *nashiji* and *togidashi* with imagery symbolic of Kasuga Shrine in Nara, the cover with a deer and autumn grasses and striated clouds, the underside of the cover with a bird flying over a tree against the full moon, fitted with a rectangular inkstone and oblong copper water, the rims metal
2 x 8 x 8 5/8 in. (4.3 x 20.5 x 21.8 cm)

\$7,000–9,000



86

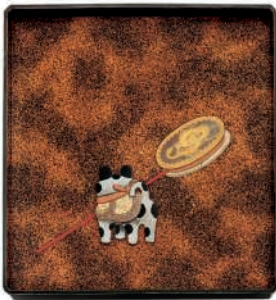
A LACQUERED WOOD WRITING BOX (SUZURIBAKO)

MEIJI PERIOD (LATE 19TH CENTURY)

Designed with boy's toys principally in gold and silver *takamaki-e* with various gold lacquer and *nashiji* accents with a hobby horse and mouse on the cover on a glossy black ground and on the underside of the lid on a *nashiji* ground with a spotted puppy and rattle, fitted in the lower interior with an implement tray, inkstone and gilded copper water dropper

9 x 8 1/2 x 4 3/4 in. (20.8 x 21.5 x 4.3 cm)

\$7,000–9,000



87

A GOLD LACQUER WRITING BOX (SUZURIBAKO)

EARLY 20TH CENTURY

Lavishly decorated in *takamaki-e* on a rich *nashiji* ground with accents of *togidashi*, *kirigane* and silver lacquer with an autumn scene of country huts, the leaves of the surrounding maple trees inlaid in gilded and silver metal, the underside of the lid designed in the same techniques with a rustic retreat in a grove of pines, a thatched-roof gate, bands of mist and an inlaid-silver half moon, a *nashiji* ink-cake holder with silver mounts cast with foliage, two brushes, a paper pricker and a knife, and with a water dropper of soft metals cast in the outline of overflowing wicker baskets of petals, the rims silver

1 7/8 x 10 7/8 x 9 5/8 in. (4.8 x 27.6 x 24.5 cm)

\$10,000–20,000





88

A WOOD HANGING PLAQUE OF MOUNT FUJI

TAISHO PERIOD (DATED 1921), SIGNED *KOUN TO* (TAKAMURA KOUN; 1852-1934)

The smooth surface incised with the outline of the crest of Mount Fuji with very faint vertical indentation below the crest to indicate snow and repeated in short, horizontal recesses below, the reverse uncarved, silk cord for suspension

9 $\frac{3}{8}$ in. (23.9 cm.) diameter

With an original wood box signed and dated *Taisho ju kanoto-tori nen junigatsu kichijitsu* (auspicious day in December 1921) *Takamura Koun koku kore* (Carved by Takamura Koun), sealed *Taka Koun in* and *Takamura*

\$5,000-6,000



Inscription on the box

89

A WOOD FIGURE OF BODHIDHARMA (DARUMA)

EDO PERIOD, SIGNED *OKYUDO MASAYOSHI TO* (MASAYOSHI; ?-1865)

The bodhisattva, dressed in signature cowl and robe, shown standing in bare feet and looking upward and holding a *nui* scepter in the hands, suggested by the bulge under the robe; polished to a high sheen

11 in. (28 cm) high

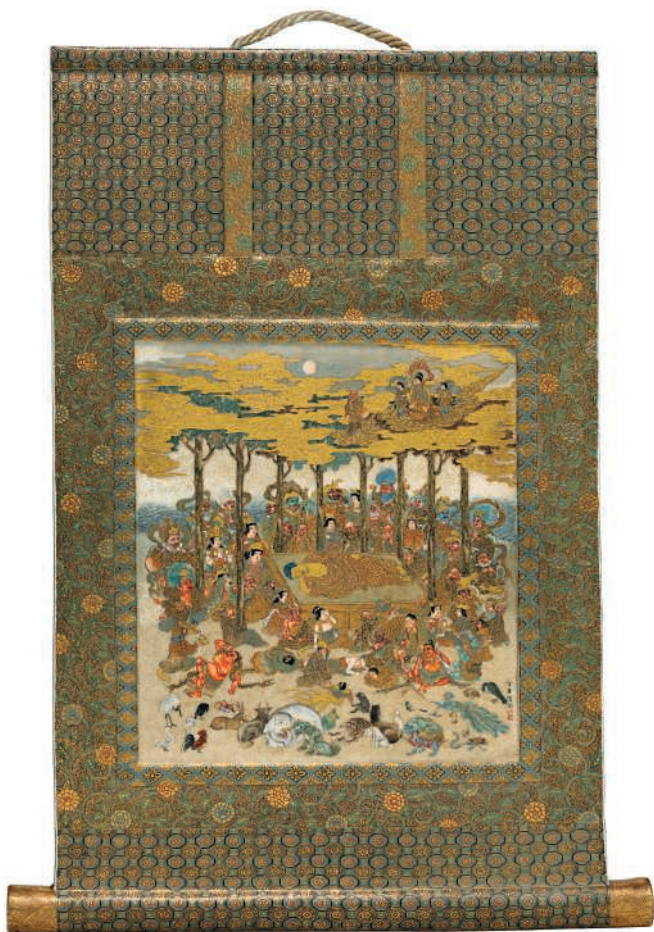
\$6,000-8,000

PROVENANCE

Ito Kinrei, Yokohama, purchased the sculpture in Meiji 43 (1910), 3rd month (inscription on wood storage box)

Masayoshi was an Edo sculptor known for netsuke and some display objects (*okimono*), as here. For a wood lion (20 cm long), see Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 148-49. See also, Tokyo Geijutsu Daigaku Bijutsukan (Tokyo University of the Arts Museum), *Odoroki no Meiji kogei / Meiji Kogei: Amazing Japanese Art* (Tokyo: Bijutsu Press, 2016), p. 226.







•90

FOUR ELABORATE EARTHENWARE COMMEMORATIVE PLAQUES

MEIJI PERIOD (1904), SIGNED SEKKO SHA, WATANABE SEKKO, MARKED HODODA AND WITH SHIMAZU CREST

Each designed as a miniature hanging scroll (*kakemono*) with simulated silk brocade mounts executed in polychrome enamels; three in matching mounts with respective images of *The Sixteen Arhats with Gama sennin and Tekkai sennin*; *Fujin, Raijin, The Seven Gods of Good Fortune (Shichifukujin) and Startled Humans*; and *Hell Scene: Enma, King of Hell, Presiding over a Skeleton Forced to Look in the Mirror of Past Deeds at His Past Life as a Fisherman Netting Fish*, each signed on the obverse *Sekko sha* with two red seals and signed on the reverse *Watanabe Sekko*; also with inscription on the reverse of *Hell Scene* dated Meiji 37 (1904) stating that the plaques commemorate the Russo-Japanese War (1904–5) and with mark of the Hododa workshop and names of additional Hododa artisans and the Shimazu family crest associated with earthenware of the Satsuma type. The fourth plaque with image of *The Death of the Buddha (Shaka nehan)*, signed on the obverse *Sekko kinsha sha* and with two red seals, signed on the reverse *Wada Hogetsu saku* and with Hododa workshop mark and Shimazu crest.

Three matching plaques 15 ¾ x 9 ½ in. (39.6 x 25 cm; roller end to roller end 29.2 cm) each approx.; *Death of Buddha* plaque 15 ½ x 9 ¾ in. (39.5 x 24.7 cm; roller end to roller end 28.8 cm)

(4)

The inscription in gold enamel in a reserve on the reverse of the *Hell* plaque indicates that the set commemorates the Russo-Japanese War; the date within the reserve is Meiji 37, or 1904, the year the war began on February 8. The Japanese army mounted a surprise attack on Russia after Russia reneged on an agreement to withdraw its troops from the Manchurian Peninsula. Japan was victorious in 1905, cementing its control over Korea; Manchuria was restored to the Chinese.

The plaques were made by the Hododa ceramic workshop of Yokohama, a concern that was founded by a former tea merchant by the name of Hododa (also Hodota) Takichi. *The Exhibition of the Empire of Japan Official Catalogue* of the Louisiana Purchase Exposition in St. Louis in 1904 lists “Hodota Takichi of Sakai-cho, Yokohama” as displaying “mantle ornaments, pitchers, flower vases” and other table wares. The shop was among other merchants catering to foreign visitors arriving in the port of Yokohama.

\$8,000–12,000



•91

A CHISELED SILVER VASE

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *RYUBUNDO ZO*

With bulbous body with a long flaring neck and set on bracket feet, the body finely hammered and chiseled with three *kirin* and waves, signature on base

11¼ in. (29.8 cm.) high

\$4,000-6,000



•92

A PORCELAIN VASE WITH HANDLES

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *TAKEUCHI SEI* (TAKEUCHI CHIBEI)

Ovoid form with short flared neck, the porcelain body decorated in gilt simulating gold inlaid metal work with the thousand of cranes, applied with two metal ring handles of lion masks, with a metal base and liner, signature on base

7⅞ in. (19.4 cm.) high

\$1,000-2,000

Takeuchi Chubei was a cloisonné artist from Aichi Prefecture who was well-known for his cloisonné works on porcelain. His works were exhibited and awarded in the *Naikoku Kangyo Hakurankai* (National Industrial Expositions).



93

A PAIR OF SILVER PRESENTATION VASES

SHOWA PERIOD (C. 1927), SEALED UNNO KIYOSHI IN (UNNO KIYOSHI; 1884-1956) AND HATTORI SEI

Of high-shouldered ovoid form, each worked in relief and inlaid with birds, one with a pair of pheasants perched on a branch of an oak tree in leaf and one with a pair of ravens on a branch of pine against the full moon, finished in gold, and with gilt details; the acorns gilded and the heads and feathers of the pheasants copper and silver, the ravens silver and copper; each vase with square seal in a gilt reserve *Unno Kiyoshi in* and stamped on the base *jungin Hattori sei* (pure silver, produced for Hattori) and with engraved dedicatory inscription 14 $\frac{3}{8}$ in. (36.6 cm.) high each

\$20,000-30,000

PROVENANCE

Baron Morimura Kaisaku (Ichizaemon VII; 1839-1919)

The engraved dedication on the base of each vase states that they were presented to Baron Morimura Kaisaku (Ichizaemon VII) by the Oji Streetcar Company (Oji Denki Kido Kabushiki Kaisha) in December 1927. Morimura Kaisaku was the second son of Morimura Ichitaro (Ichizaemon VI; 1837-1919), co-founder with his brother Toyo (d. 1899) of Morimura Brothers (Morimura Kumi). Morimura Brothers prospered from a ceramics exporter and merchant bank into the international concern it is today with interests in banking, raw materials for ceramics, chemicals, metals, plastic and construction.

- (2) The artist responsible for the masterful chiseling on these vases is Unno Kiyoshi, an Imperial Court Artist (Teishitsu Gigeiin) and “Living National Treasure” (Important Intangible Cultural Asset; Juyo Mukei) as of 1955.



94

**A SMALL CLOISSONNÉ ENAMEL
INCENSE BOX (KOGO)**

MEIJI PERIOD (EARLY 20TH CENTURY),
SIGNED KYOTO NAMIKAWA (WORKSHOP OF
NAMIKAWA YASUYUKI; 1845-1927)

Enameled with a spray of pink flowers
outlined in gold wire, the branch gold
wire, on a green ground continued on the
lower exterior, the interiors turquoise blue
enamel and the rims gilded metal, small
square impressed seal on base in foil-backed
turquoise enamel

2¼ in. (5.6 cm) diameter; 1 in. (2.5 cm) high

\$4,000–6,000



95

**A SHIBUICHI INCENSE BOX AND
COVER**

21ST CENTURY, SIGNED MORIHITO
(KATSURA MORIHITO)

The circular box finely inlaid in gilt with a
playing mantis, signature on lid
3½ in. (8.9 cm.) diameter

With an original wood box signed *Fumaian
Katsura Morihito*

\$6,000–8,000



96

**A SOFT-METAL-INLAID IRON BOX
AND COVER**

MEIJI PERIOD (LATE 19TH CENTURY),
SIGNED ICHIRYUSAI ZO

Of irregular form, the lid chiseled and inlaid
in gold, silver, copper, *shakudo* and *shubuichi*
with birds, flowers and boys, the sides with
scrolling flowers, signature on lid
6¼ in. (15.9 cm.) long

\$3,000–4,000

97

A SOFT-METAL-INLAID SHIBUICHI INCENSE BURNER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SHINYA KOKU*
(CARVED BY SEKIGUCHI SHINYA; 1877-1932) AND SEALED *SHIN*

Of ovoid form set on three feet, the body chiseled and inlaid in gold and *shakudo* with cormorants, reeds and fishing boat with a lantern, details finely chiseled, with a removable silver liner, rims silver, signature and seal on body

4 1/8 in. (10.5 cm.) high

With an original wood box titled *ukai no zu koro* (incense burner with a scene of cormorant's fishing) and signed *Sekiguchi Shinya zo* and sealed

\$18,000-22,000

Sekiguchi Shinya was born in Tokyo as the son of the celebrated metalworker Sekiguchi Ichiya, who himself was under the tutelage of Goto Ichijo (1791-1876). Shinya studied painting with Hashimoto Gaho (1835-1908) and exhibited at the fourth Naikoku Kangyo Hakurankai (National Industrial Exposition) in 1895.



•98

A SOFT-METAL-INLAID SHUBUICHI INCENSE BURNER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED....*KOKU* AND SEALED *SHU*

Of ovoid form set on three feet, the pierced silver lid designed with clouds and body inlaid in gold, silver, *shakudo* and *shubuichi* with a phoenix and clouds, with removable silver liner, signature on body

5 7/8 in. (14.9 cm.) high

\$2,000-3,000





•99

**A CRYSTAL SPHERE ON A PATINATED
BRONZE STAND**

MEIJI PERIOD (LATE 19TH CENTURY)

Finely cast as two demons (*oni*) supporting a crystal ball, one finished in *shibuichi* and another in reddish patina, both applied with gilt bracelets
Stand 5½ in. (14 cm.) high

\$1,000-2,000



•100

**A PARCEL-GILT BRONZE AND
TRANSLUCENT ENAMEL INCENSE
BURNER**

MEIJI PERIOD (LATE 19TH CENTURY)

Constructed in sections and designed in two colors of bronze and gilt with a seated *Nio* (guardian king) supporting a large incense burner with a coiling dragon on top, the hexagonal mid section designed in transparent green enamels with flowers and birds
14¾ in. (37.1 cm.) high

\$3,000-4,000

•101

A SOFT-METAL-INLAID BRONZE JAR

MEIJI PERIOD (LATE 19TH CENTURY), SEALED KAKO (SUZUKI CHOKICHI; 1848-1919) BENEATH THE "DOUBLE-MOUNTAIN" MARK OF THE KIRYU KOSHO KAISHA (THE FIRST JAPANESE MANUFACTURING AND TRADING COMPANY)

Of ovoid form with short neck, decorated in gold, silver, copper and *shakudo* with a goose and kingfisher flying above lotus pond, details finely carved and chiseled, seal on base
10.½ in. (26.7 cm.) high

\$3,000-4,000

PUBLISHED

Joe Earle, *Flower Bronzes of Japan* (London, 1995), pl. 85.

A semi-governmental corporation, Kiryu Kosho Kaisha (The First Japanese Manufacturing and Trading Company) was founded in 1873 after the great success of the Japanese exhibit at the Vienna World Exhibition. The company employed a number of leading bronze artists, such as Suzuki Chokichi (1848-1919), to produce purely decorative bronzes for the international market.

During the Meiji period, Chokichi successfully exhibited in many of the international expositions and won prizes. He was also famous for creating images of birds of prey, most notably for his *Twelve Hawks* exhibited to great acclaim at the World's Columbian Exposition in Chicago in 1893. He was appointed as an Artist to the Imperial Household (Teishitsu Gigeiin) in 1896.



•102

A SOFT-METAL-INLAID MODEL OF A ROOSTER ON A DRUM

TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED *KATSUHIRA KOKU*
(MADE BY KATSUHIRA)

Constructed in sections as a rooster perched on a drum supported on a stand, finely inlaid in gold, silver, copper, *shakudo* and gilt, the life-like silver rooster finely chiseled and signed *Shigenobu*, the drum resembling wood grain and designed with vines, the sides designed with a coiled dragon hammered and inlaid in gold, and applied with *shakudo* rivets, signature on base
13 $\frac{3}{8}$ in. (34 cm.) high

\$5,000-7,000

This may be the work by Hagiya Katsuhira II (Suzuki Tetsusuke; 1859-1941), one of the grandsons of a prominent maker of sword fittings of the Mito school, Hagiya Katsuhira (1804-1886). Although little is known about the artist, this work shows the skillful technique of using various types of colorful soft metals characteristic of metal artists of Mito school.

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 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.







103

A PATINATED BRONZE MODEL OF A REARING HORSE AND MONKEYS

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SEALED *GURAKUAN* AND *YOSHITOYO* (FUJII YOSHITOYO)

Naturalistically cast and patinated as a rearing horse, the body of the horse finished in gilt silver and covered with a long knotted cloth elaborately decorated in gilt with crests and stylized butterflies, two monkeys pulling the horse's harness, seals on base 1 5/4 in. (40 cm.) high

\$10,000-15,000

In Chinese mythology, the depiction of a monkey and horse conveys the message “may you immediately be conferred the rank of marquis” or “may you immediately be appointed to a high-ranking position.” This motif would have been used to confer good wishes to those hoping to advance quickly into officialdom.

PROPERTY OF A ROYAL HOUSE

104

A SILVER INCENSE BURNER OF AN EGRET

MEIJI PERIOD (LATE 19TH CENTURY)

The silver incense burner finely cast and chiseled in the form of an egret perched on a large lotus leaf, the back of the egret opening to reveal the interior, the eyes embellished with inlaid gilt and *shakudo* 1 1 5/8 in. (29.5 cm.) high

\$10,000-20,000





VARIOUS PROPERTIES

105

AN ELABORATE SOFT-METAL-INLAID IRON INCENSE BURNER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *MITSUTAKA* (KAJIMA IKKOKU II; 1846-1925) AND *HIGASHIYAMA* (HIGASHIYAMA MOTONOBU), SEALED *MOTONOBU*

The iron incense burner with two handles set on three winged-lion feet, designed with two panels elaborately inlaid in gold, silver, *shibuichi*, *shakudo* and copper with flowering peonies on one side, magnolia and cherry on the other side, the lid, handles and body finely inlaid in gold and silver *hirazogan* with florets and roundels of birds and flowers, this lid set with a finial of a lion holding a jewel, 7⁷/₈ in. (20 cm.) high

\$140,000-160,000

The iron incense burner engraved, sculpted and inlaid in gold, silver and colored metal alloys with various flowers using a variety of metalworking techniques. It is a collaborative work of two metal artists exhibiting in the Meiji period.

Kajima Ikkoku II (1846-1925) was the eldest son of Kajima Mitsuyuki (?-1882), who was originally from Kawagoe, Saitama Prefecture. He became skilled in the traditional metalwork techniques, especially known for his technique of *numome zogan* (fine damascene work). This technique had been developed in the early 17th century for use on iron arms and armor. The iron *tsuba* made with *numomezogan* were the specialty of a number of makers in Kyushu, and several schools in Kyoto from the 17th century onward. However, none of the early Edo period works could compare in technical excellence and elegance of composition with Ikkoku's works. He exhibited in the third Naikoku Kangyo Hakurankai (The National Industrial Exposition) in 1890 and he was awarded a gold medal in the Japan-British Exhibition held in London in 1910.

Higashiyama Motonobu was born in Mito province and originally made sword fittings. Although little is known about this artist, this work shows the skillful techniques of artists using various types of precious soft metals.



A SILVER KETTLE AND COVER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED AND DATED *MIZUNOE UMA NATSUBI* (SUMMER 1882) *ZOROKU ZO* (MADE BY HATA ZOROKU; 1823-1890)

The compressed globular form with a spout, the body finely cast and applied with handle, the lid decorated with embossed floral motif and set with a flower bud finial, signature on base

7⅞ in. (18.1 cm.) high

With an original wood box titled *hojushiki ginbin* (round shaped silver kettle), signed and dated *Zoroku zo* 1882

\$40,000-60,000

Hata Zoroku was a Meiji master in cast metal in the lost-wax technique. He learned metalwork techniques in the studio of Ryubundo in Kyoto. He was especially renowned for his works inspired by archaic Chinese bronzes. A boom in Japanese collectors with antiquarian interests spurred craftsmen such as Hata Zoroku to focus on the study and replication of Chinese antiquities during the Meiji period.

Hata produced works for the Imperial Household and it is known that he made the gold Imperial seal and national seal by order of the

Imperial Household in 1873. He was under consideration as Artist to the Imperial Household (Teishitsu Gigeiin). He died several days before the announcement of these designations in 1890.

For bronze works by Zoroku 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), pp. 40-41.



Inscriptions on the box



another view



107

A SILVER ARTICULATED MODEL OF A LOBSTER

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

The silver lobster constructed of numerous hammered plates jointed inside the body, the body bends and the eyes, antennae, limbs, fins and legs move, the details finely carved and chiseled, signature on underside of fin

Body 8 $\frac{1}{2}$ in. (21.9 cm.) long

With original wood box titled *Ise ebi* (lobster), and signed *Muneyoshi* and sealed *Heian kinko* and *Muneyoshi in*

\$15,000-25,000

This is the work of a Tanaka Tadayoshi, a modern metal artist active in the Taisho and Showa periods and known for his articulated sculptures. 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. A very large number of metal pieces from the Edo to modern period bear the name Muneyoshi, from the Myochin lineage of metalworkers, but among them lobsters are rare.

Ise ebi (spiny lobster) was one of the preferred subjects of Japanese art as the spiny and hard shell of lobster looks like elaborate Samurai's armor. The characters of *ebi* 海老 in Japanese literally means 'old man of ocean' which represents longevity. For this reason, the spiny lobster is also considered as auspicious and often served as *osechi ryori* (special cuisine for New Year).



Inscriptions on the box







108

AN IRON ARTICULATED MODEL OF A CARP

EDO PERIOD (18TH-19TH CENTURY), ATTRIBUTED TO MYOCHIN YOSHIHISA

The iron carp constructed of numerous hammered plates jointed inside the body, the body bends and fins move, the details of fins and scales finely chiseled, eyes inlaid in *shibuichi*

14 $\frac{3}{8}$ in. (36.5 cm.) long

With wood box inscribed *Matsudaira sama gohairyo* (received from the lord of Matsudaira clan)

\$40,000-60,000

PROVENANCE

Matsudaira Family

The Myochin family are the best-known among armor makers of Japan, with branches spread throughout the country active from around the 16th century until the Meiji Restoration in 1868. During the relatively peaceful Edo period (1615-1868), armor was used only for a show of military strength by the feudal lords in their annual processions to and from the capital, Edo, and the demand for new armors decreased. But the Myochin family managed to maintain a share of the dwindling market by making more and more technically excellent armors with eye-catching embossed motifs of deities, lions, and dragons. They were able to open branch schools in a number of provinces and their fame spread throughout Japan. Traditional Japanese armor has helmet, face mask, the cuirass and sometimes arm and leg protection of hammered and shaped separate iron plates all individually shaped and riveted together. These and other components are carried on a flexible body of rows of small plates laced together loosely with silk braid so as to allow freedom of movement. The technology for making such armor together with the characteristics of flexibility combined with strength were adapted by the Myochin makers for extraordinary articulated iron model animals such as the present carp, doubtless in order to display their skill and spread the family name. It is likely such models would have been displayed proudly by their well-established samurai owners, as indeed a helmet or even a whole armor might be displayed, in the alcove in the formal room in a house.

109

A SILVER ARTICULATED MODEL OF A CARP

EARLY 20TH CENTURY, SIGNED KOZAN (TAKASE KOZAN; 1869-1934) WITH CURSIVE MONOGRAM (KAO)

The silver carp constructed of numerous hammered plates jointed inside the body, the body bends and whiskers, eyes, mouth and fins move, the details of fins finely chiseled, the eyes finished with gilt, signature on a silver tablet mounted on underside

10 $\frac{3}{8}$ in. (26.4 cm.) long

With an original wood box titled *koi* (carp), signed and sealed *Kozan*

\$40,000-60,000



110

AN IRON ARTICULATED MODEL OF A TOAD

EDO PERIOD (18TH-19TH CENTURY), SIGNED *ECHIZEN JU MYOCHIN YOSHIHISA SAKU* (MADE BY MYOCHIN YOSHIHISA)

The small russet-iron toad finely constructed of hammered plates jointed inside the body, the limbs move, the details finely hammered and decorated with stripes inlaid in gold, eyes inlaid in *shakudo*, signature on underside of the body

1 $\frac{5}{8}$ in. (4.1 cm.) long

With a wood box titled *Echizen ju Myochin Yoshihisa saku bunchin* (paperweight made by Myochin Yoshihisa)

\$35,000-45,000



111

AN IRON ARTICULATED MODEL OF A LARGE SNAKE

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

The russet-iron snake constructed of numerous hammered plates jointed 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

64½ in. (162.9 cm.) long

\$100,000-200,000

Together with dragons and lobsters; snakes were probably the subject most suited to the Myochin artists, being perfect examples of the application of the concept of flexibility; which is so central to Japanese linked iron plate armor. There are fine examples in museum collections that date from the Edo period, some of which, such as the two pieces in the Victoria and Albert Museum, London, and another in The Kiyomizu Sannenzaka Museum, Kyoto, are simply signed *Myochin saku* under the belly. Many bear the names of Myochin adopted by later artists, such as the snake in the collection of the British Museum signed *Muneyoshi*, and another in the Tokyo National Museum with the same signature.





112

ANONYMOUS (17TH CENTURY)

*THE BATTLES OF YASHIMA AND ICHINOTANI FROM
THE TALE OF THE HEIKE*

Pair of six-panel screens; ink, color, silver gold and gold leaf on paper
26³/₈ x 101⁵/₈ in. (67 x 258.1 cm.)

(2)

\$25,000–35,000

This pair of screens is depicting the final two battles of the Genpei Wars, fought between the Minamoto (Genji) and Taira (Heike) clans in the 1180s. The right screen shows the battle in the spring of 1184 at Ichinotani (near present-day Kobe). The battle begins with the charge of the Minamoto troops down the Hiyodori Pass, at the top of the second panel. The Taira are driven from their improvised fortress and escape into overloaded boats. When the Taira were defeated in the naval engagement at Dannoura in 1185, Taira no Tokushi threw herself into the sea, holding the boy emperor Antoku (1178–1185) in her arms. She survived but the boy perished.

After their defeat in 1184, the Taira retreat to Yashima, on the coast of the island of Shikoku. In 1185, a Minamoto squadron arrives and forces the Taira out to sea, as shown on the left screen. For a nearly identical left-hand screen, see *Arts of Japan: The John C. Weber Collection*, edited by Melanie Trede with Julia Meech (Berlin: Museum of East Asian Art, National Museums in Berlin, 2006), pl. 38. The left screen is also very close in composition to a pair in the Saitama Prefectural Museum of Art attributed to the workshop of Kano Mitsunobu (1565–1608) and dated to the Genna era (1615–24).



113

A SAIGA BACHI KABUTO (SAIGA STYLE HELMET BOWL)

EDO PERIOD (19TH CENTURY), SIGNED *GEISHU SHIN MUNEHARU SAKU* (MYOCHIN MUNEHARU)

Helmet [*kabuto*]: an eight-plate iron *saigabachi* (saiga style helmet) in *zunari* (head-shaped) form, the *mabisashi* (brim) with prominent *uchidashi* (hammered) eyebrows

Neck guard [*shikoro*]: the four-tier *manju-jikoro* (neck guard) and the *fukigaeshi* (turn-backs) of brown lacquer

Accompanied by a certificate as Kicho Shiyo (valuable material) by the Nihon Katchu Bugu Kenkyu Hozon Kai (Society for the Research and Preservation of Japanese Armor) number 1207 issued on 12 November 2017

\$15,000–25,000

PROPERTIES FROM AN ASIAN PRIVATE COLLECTION (LOTS 114-118)

114

A KAWARI KABUTO (ECCENTRIC SHAPED HELMET)

EDO PERIOD (19TH CENTURY), SIGNED *SAKONSHI SHIGEYUKI SAKU*

Helmet [*kabuto*]: The four-plate russet-iron helmet bowl of *eboshi* (court cap) form finely decorated with two dragons in gilt and silver *nunome zogan* (damascene work), sweeping expansive *mabisashi* (brim)

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

\$15,000–25,000

PUBLISHED

Sasama Yoshihiko, ed., *Shin kachushi meikan* (New directory of armorers) (Tokyo: Ribun shuppan, 2000), p. 104.



115

A SAIGA BACHI KABUTO (SAIGA STYLE HELMET BOWL)

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

Helmet [*kabuto*]: a six-plate iron *saigabachi* (Saiga style helmet) with three tier *hachimanza* (decorative component at the apex of the helmet bowl) with *mabisashi* (brim), the gold lacquer *maedate* (forecrest) in the form of bellflower crest, gold lacquer *yokodate* (side crests) in the form of shark's fin

Neck guard [*shikoro*]: four-tier *manju-jikoro* (neck guard) of black lacquered iron, the *fukigaeshi* (turn-backs) clad with gilt lacquer crest of bellflower

\$20,000–30,000

EXHIBITED

Okayama Prefectural Museum, “Meito hyakuto ten: hensen to sono isho” (One hundred helmet masterworks: Motifs and stylistic development), 1990.4.26–5.27.

PUBLISHED

Meito hyakuto ten: hensen to sono isho (One hundred helmet masterworks: Motifs and stylistic development), exh. cat. (Okayama: Okayama Prefectural Museum, 1990), no. 43.



116

AN AKODA NARI KABUTO (HELMET)

EDO PERIOD (18TH CENTURY), SIGNED JURYO MITSUNORI

Helmet [*kabuto*]: a six-plate lacquered iron *akoda nari* (swelling towards the back) helmet with elaborate eleven-tier *hachimanza* (decorative component at the apex of the helmet bowl) with wide *mabi-sashi* (brim) with three large round rivets, the brim designed with clouds, waves and Sanskrit character that represents Amida Nyorai (Amitabha) in *shibuichi* (copper alloy)

Neck guard [*shikoro*]: four-tier *manju-jikoro* (neck-guard) of brown-lacquered iron, the *fukigaeshi* (turn-backs) clad with dyed leather and with *shibuichi* (copper alloy) *mon* (badges)

\$13,000–15,000





117

**A KAWARI KABUTO (ECCENTRIC SHAPED HELMET)
WITH A FACE MASK**

EDO PERIOD (17TH-18TH CENTURY)

Helmet [*kabuto*]: Five-plate iron bowl covered with a lacquer structure formed as a butterfly, the antennae and body of the butterfly raised relief and the wings protruding from the back of the helmet, prominent eyebrows hammered up from the bowl above the peak

Neck guard [*shikoro*]: four-tier *manju-jikoro* (neck guard) with blue lacing, the *fukigaeshi* (turn-backs) clad with gold lacquer

Face mask [*menpo*]: a lacquered iron *menpo* (half mask) with detachable nose, deeply-wrinkled cheeks, with four-tier *yodare-kake* (bib) of *kittsukezane*

\$25,000-35,000



118

A SUJIBACHI KABUTO (RIDGED HELMET)

EDO PERIOD (17TH-18TH CENTURY), SIGNED MYOCHIN MUNESUKE

Helmet [*kabuto*]: A thirty-plate russet iron *sujikabuto* (ridged helmet), with four-tier *hachimanza* (decorative component at the apex of the helmet bowl), sweeping expansive *mabisashi* (brim) with *shakudo* (copper alloy) edging, the forecrest of a gilt and lacquered wood two-horned *shikami* beast

Neck guard [*shikoro*]: five-tier *manju-jikoro* (neck-guard) of gold lacquered iron *kittsukezane* (sheets simulating individual scales), the *fukigaeshi* (turn-backs) clad with dyed leather

Face mask [*menpo*]: a russet iron *menpo* (half mask) of *Kanura* (Garuda) with detachable nose, with four-tier *yodare-kake* (bib) of matching *kittsukezane*

The face mask of this helmet is forged as the head of the half-bird half-human god Garuda (Karura in Japanese). In Hindu mythology, he is the eagle-like vehicle and emblem of Vishnu, preserver of the universe. Garuda appears in Buddhist mythology as a protector of the Dharma Law.

Myochin Munesuke (1642-c. 1735), whose name appears on the helmet here, aggrandized his lineage with the *Myochin rekidai zofuku*, a list of supposed ancestors tracing back several centuries. The Myochin flourished, founding branch schools in the provinces.

\$40,000–50,000



ANOTHER PROPERTY

119

A PURPLE LACED DOMARU YOROI (ARMOR)

EDO PERIOD (19TH CENTURY), FACEMASK SIGNED *MYOCHIN MUNEYASU*

The armor comprising:

Helmet [*kabuto*]: The iron sixty-two-plate ridged helmet with the gilt *hachimanza* (decorative fixture at the central aperture) of four tiers, the wide *mabisashi* (brim) of leather clad with gilt rims, *maedate* (forecrest) of an iron hammered grimacing *shikami* head and gilt copper *kuvagata* (stylized horns)

Neck guard [*shikoro*]: The *kasa-jikoro* (umbrella-shape neck guard) of three-tier *hinkozane* of lacquered wood plates, the wide *fukigaeshi* (turn-backs) clad with leather with scrolling flower applied with gilt crest of *omodaka* (water plantain) leaves

Facemask [*menpo*]: The russet iron *menpo* (facemask) with detachable nose and bushy long moustache, signed *Myochin Muneyasu*, applied with the *ase-nagashi* (sweat hole) and *odayori no kugi* (cord hooks) under the chin

Cuirass [*do*]: The *domaru* (cuirass) with *honkozane* of purple lacing, the *munaita* (breast section) also clad with leather with flowers, the *kusazuri* (skirt) in five tiers each applied with two gilt crests of *omodaka* (water plantain) leaves

Shoulder guards and sleeves [*sode* and *kote*]: The *sode* (shoulder guard) of six tiers, the top tier clad with leather with flowers and gilt rims, each shoulder guard with three gilt crests of *omodaka* (water plantain) leaves, the *kote* (sleeve) of iron *gohon shinogote* (five splints)

Thigh protector and lower leg guards [*haidate* and *sune-ate*]: The *kozane haidate* with black-lacquer plates, the iron *gomaizutsu suneate* (leg guard with five plates) decorated in silver inlay with stylized clouds

\$100,000-200,000

PROVENANCE

Mori Family, by repute

The classic style armor, *O-yoroi* was developed for use in mounted combat during the Heian period (AD794-1185) when the bow was a leading weapon. The large *tehen no ana* (aperture at the crown of the helmet), although arising from the method of construction using riveted plates, was originally used to fix the helmet on the head by means of the topknot. The large *fukigaeshi* and *o-sode* could be presented to the opponent as shields against his arrows, which service was also provided by the two pendant breast pieces. All early armors were composed of rows of *hon-kozane* (individual scales) laced together with silk braid, and some armors had double layers of such. Several hundred small scales would be used on the cuirass alone, either of hardened leather, iron, or alternating those materials. They were lacquered over in rows, and linked vertically by silk braid.

The custom of making armors in classic style for both ceremonial and ritual use dates from the late Muromachi period (1392 - 1604), but was universal among the daimyo (provincial lords) during the Edo period (1604 - 1868). Such ritual armors were very expensive and worn only on certain occasions like the annual passage in and out of the capital city, Edo, but often displayed on festive occasions or dates in respect of ancestors. The custom continued even after the end of the Edo period when armor no longer fulfilled a practical function.





KOREAN ART
(LOTS 120-151)



ART OF DEVOTION:

A SELECTION OF KOREAN BUDDHIST BRONZES

Transmitted from China in the fourth century, Buddhism quickly took root in Korea and, despite its foreign origins, became an influential political, religious, and cultural force during the Three Kingdoms 三國時代 (57 BC–AD 668) and subsequent Unified Silla 統一新羅 (668–935) periods. The earliest Korean sculptures, which date to the late fourth or early fifth century, occur in gilt bronze and fired clay and closely follow contemporaneous Chinese models. By the seventh century, distinctive Korean styles and iconographic types had emerged.

In AD 660 the Silla Kingdom 新羅 (57 BC–AD 668) conquered Baekje 百濟 (18 BC–AD 660) and in 668 vanquished Goguryeo 高句麗 (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 佛國寺 and Seokguram Grotto 石窟庵, were created in the Silla capital, modern Gyeongju 慶州, under royal patronage between 751 and 774.

Chronologically diverse, this group of seven gilt-bronze sculptures offers an instructive introduction to Korean Buddhist sculpture of the seventh and eighth centuries. Including six Buddhas (lots 122, 123, 124, 125, 127, 128) and one bodhisattva (lot 120), the group's varied iconography offers insight into the important Buddhist deities of the period and their identifying characteristics.

“Buddha” means “the Enlightened One”. The Buddha is an individual who attained enlightenment and entered into nirvana 涅槃. Presented in the guise of a monk, the Buddha may be shown standing or seated and always displays a benevolent countenance. He wears a monk's robes and is typically shown barefoot and without jewelry. His distended earlobes, which resulted from the heavy earrings he wore in his youth as a crown prince, symbolize his rejection of worldly life and his embrace of the religious life. He may be represented with a shaven pate (lot 127) or with short hair arranged either in wavy locks or in small, snail-shell curls (lots 122, 124, 128). The sutras 佛經, or sacred scriptures, state that he bears the “32 Marks of a Great Man”; those typically portrayed are the urna 白毫, or circular mark at the center of the forehead, the webbed fingers and toes, and the ushnisha, or foding 佛頂, which is the cranial protuberance atop his head that symbolizes the expanded wisdom that he gained at his enlightenment. In fact, the ushnisha is the Buddha's diagnostic iconographic feature, as no other being bears that characteristic. The texts also state that the Buddha's body is radiant and thus emits light.

“Bodhisattva” 菩薩 means “Enlightened Being”. A bodhisattva (lot 120) is a benevolent being who has attained enlightenment but who has postponed entry into nirvana in order to assist other sentient beings in gaining enlightenment. Once all sentient beings have achieved enlightenment, they—and all bodhisattvas—will become Buddhas. Bodhisattvas are presented in the guise of an Indian

prince of old, a reference to Siddhartha Gautama's 喬達摩悉達多 (traditionally, c. 563–c. 483 BC) worldly status before he became the Buddha Shakyamuni 釋迦牟尼佛. Richly attired, bodhisattvas are represented with long hair often arranged in a tall coiffure, or bun, atop the head; a crown sometimes surrounds the high coiffure, as in this example. Bodhisattvas wear ornamental scarves, dhotis of rich silk brocade, and a wealth of jewelry that includes necklaces, armlets, bracelets, and anklets. Like Buddhas, bodhisattvas are shown with distended earlobes, but, unlike the Buddhas, they often wear earrings.

Mahayana Buddhism 大乘佛教, which was the school followed in China and Korea, sees the Historical Buddha Shakyamuni not only as a deity but as one of a host of Buddhas, all of whom are considered deities. The Buddhas most frequently worshipped and portrayed in Korea are Shakyamuni 釋迦牟尼佛, Amitabha 阿彌陀佛, and Bhaisajyaguru 藥師佛 (the Medicine Buddha). Individual Buddhas generally are identified by the mudra in which they hold their hands. (A ritual hand gesture, a mudra—手印 or 印相—symbolizes a particular action, attitude, or power of a deity.) Both Shakyamuni and Amitabha often hold their hands in a preaching gesture known as the abhaya-vara-mudra, in which the right hand is raised, palm outward, in the gesture of “do not fear” 施無畏印, and the left hand is lowered, palm outward, in a gift-giving gesture 與願印 (lots 122, 128). Although those two Buddhas may share the identical abhaya-vara-mudra, making precise identification difficult in the absence of an inscription or other iconographic symbol, Amitabha's hands often are positioned with the thumb and one finger of each hand touching to form a circle (lots 123, 125, 127); in such mudras the particular fingers touching the thumb indicate the level of paradise on which Amitabha is preaching (or, in other instances, the level of paradise on which he is meditating). Bhaisajyaguru, the Medicine Buddha, is most easily recognized by the small, spherical medicine jar he holds in his left hand (lot 124).

Bodhisattvas emblemize Buddhist virtues; they may be presented individually but typically are associated with particular Buddhas. Bodhisattva Avalokitesvara, the Bodhisattva of Compassion—who is known in Chinese as Guanyin Pusa 觀音菩薩 and in Korean as Gwanse'eum Bosal 觀世音菩薩—is a spiritual emanation of Amitabha and thus is identified by the small image of Amitabha that appears at the front of the deity's crown (lot 120).

A gilt bronze base originally accompanied each of these sculptures. Although the bases of many Korean sculptures have been lost, four of the present sculptures retain their original bases (lots 122, 123, 124, 128) though it must be noted that the elaborate lower portion of the base of lot 123—i.e., that portion of the base below the double-lotus base on which the Buddha stands—is a more recent addition to the sculpture. Short tenons—in some cases, a single tenon (lot 120)—project downward from the soles of the feet of those sculptures that



were cast separately from their bases; the tenons were fitted into small openings in top of the base to secure image and base together (lots 120, 125, 128). Additional short tenons often project laterally from the backs of the sculptures to hold in place the mandorla, or full-body halo, that also originally accompanied each piece (lots 120, 122, 123, 128); in other cases, a circular depression might have accommodated a strut from a mandorla to stabilize the ensemble (lot 127).

Most Korean, Buddhist, gilt-bronze sculptures are hollow cast (lots 120, 122, 123, 124, 127). The few solid-cast sculptures are typically very thin when viewed in profile, and their backs tend to be flat and without articulation or embellishment (lot 128). The hollow-cast sculptures may be open at the bottom (lot 127), but they more often have openings in the back, some with a circular opening in the back of the head (lot 125), others with one, two, or three circular, almond-shaped, or elongated U-shaped openings in the back (lots 122, 123, 124, 125), and yet others with fully open backs (lot 120). The open and unornamented backs would have been concealed from view by the mandorla, which would have rested on the lotus base and likely been aligned with and secured to the sculpture via a tenon or strut.

Earlier sculptures—i.e., from the mid-seventh century—typically have slender bodies, oval faces, disproportionately large hands, perhaps to emphasize the mudras, and an abundance of drapery (lot 127). Those from a few decades later have somewhat more rounded faces, short necks, and drapery that falls in a series of descending arcs; in addition, they typically stand on relatively simple bases, in this case a base with a single register of downward-pointing lotus petals (lot 128). Mature Unified Silla Buddhas have full, round faces, a large domed ushnisha, small snail-shell curls of hair, and robes that fall in a rhythmic pattern of descending arcs (lot 124). Fully mature Unified Silla Buddhas appear fleshy, and the robes generally fall in elongated ovals over the thighs. More complex than those of earlier decades, the bases often rise in several tiers, the periphery of the lowest tier foliated to suggest an open lotus blossom (lot 122). In addition, the drapery of some eighth- and ninth-century Korean Buddhas falls in a slight S-, or zigzag, configuration just below the abdomen, in the triangular area where the hips join the abdomen and sometimes continuing downward between the legs (lots 123, 125); the angular line is more pronounced in some images (lot 123), less so in others (lot 125). Frequently present in eighth- and ninth-century, Korean, gilt bronze Buddhas, this slightly mannered surface texturing is typically absent in the related Chinese sculptures from the same era.

The late seventh- and early eighth-century Chinese sculptural style—the mature style of China's Tang dynasty 唐朝 (618–907)—is termed an International Style because it strongly influenced the sculptural traditions of Korea and Japan. Beyond the openings in the backs of the sculptures, which are typically present in Korean gilt bronzes and characteristically absent in Chinese sculptures, other, more subtle, characteristics also distinguish Korean from Chinese sculptures. The heads of Silla sculptures are large in proportion to

the body, and the shoulders are narrow in proportion to the head. The faces, too, are distinctively Korean in style, with small mouth, high cheekbones, and long narrow eyes set under bulging eyelids and beneath arching eyebrows. Characteristic of Korean sculptures, the hands are elegantly posed in the proper mudras, and the Gandharan-type robes flow gracefully over the body, forming a harmonious, rhythmic pattern that enlivens the surface.

Although Korean Buddhist art—from architecture and sculpture to painting and sutra illumination to religious implements and other paraphernalia—took its initial inspiration from Chinese Buddhist art, once they had fully mastered Chinese iconography, styles, and techniques in the seventh century, Korean artists began to adapt those forms to meet the aesthetic needs and preferences of Korean temples and worshippers, indeed even of the royal court, the members of which were the era's most prominent and generous patrons. Thus, although it maintained close ties to its Chinese models, Korean Buddhist art stands apart from Chinese Buddhist art, assuming a style and aesthetic vision all its own.

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PROPERTY FROM THE SAKAMOTO FAMILY COLLECTION

120

A PARCEL-GILT BRONZE STANDING FIGURE OF A BODHISATTVA

THREE KINGDOMS PERIOD (7TH CENTURY)

The slender figure ornamented with a garland necklace across the neck and torso and drapery flowing in long, looping pleats from the waist and with remainders of further drapery that originally enwrapped the arms and that ends in an upward sweep above the feet, the head cast with protruding coil of braided hair below a raised crown with a small seated figure of Buddha; the back of the head cast in the round though hollow and the back with a deep recess and mounting pegs at the back of the neck and above the feet
5½ in. (12.8 cm) high

With wood box signed *Agyudo Sato gengen-o kyuzo* (Collection of Sato Chozan)

\$2,000–3,000

PROVENANCE

Sato Chozan (1888–1963) also known as Sato Gengen, the prominent Japanese sculptor from the early 20th century

PUBLISHED

Matsubara Saburo, *Kankoku kondobutsu Kenkyu* (Study of Korean gilt bronze Buddhist figures), 1985, p. 92 d.

This likely represents the bodhisattva Avalokitesvara and may have served as an attendant figure in a Buddha triad sculpture given its size.



VARIOUS PROPERTIES

121

A GILT-BRONZE STANDING FIGURE OF AVALOKITESVARA (GWANEUM)

UNIFIED SILLA DYNASTY (8TH CENTURY)

The bodhisattva posed on an integral lotus stand holding the identifying urn in the left palm and wearing drapery knotted at the waist and falling in narrow trails from the shoulders; the reverse of the figure with an oblong recess at the head and a long channel from neck to feet, a mounting peg between the shoulders
4¾ in. (11.6 cm) high

\$8,000–12,000

PROVENANCE

Private collection, Japan, acquired prior to 1930

122

A GILT-BRONZE STANDING FIGURE OF BUDDHA

UNIFIED SILLA DYNASTY (8TH CENTURY)

Hollow cast, with oval aperture at the back of the head and long, oblong aperture along the back, shown standing on a triple lotus platform with hands in *abhayamudra*, the gesture of besowing protection, and *varadamudra*, the gesture of compassion, and in drapery falling in u-shaped folds on the torso and in longer, oblong lower folds giving an indication of the upper legs below 4 $\frac{7}{8}$ in. (12.3 cm) high

\$10,000–20,000

PROVENANCE

Private collection, Japan, acquired prior to 1930



123

A GILT-BRONZE STANDING FIGURE OF BUDDHA

UNIFIED SILLA DYNASTY (8TH CENTURY)

Shown standing on an integral lotus plinth, in turn mounted on a gold lacquered-wood plinth, the hands held in *vitarkamudra*, the gesture of teaching the Dharma, the robes cast in tight loop folds with scalloped hem; the back hollow with two oblong apertures and remains of two mounting pegs 3 $\frac{7}{8}$ in. (9.6 cm) high

\$10,000–20,000

PROVENANCE

Private collection, Japan, acquired prior to 1930





PROPERTY FROM THE SAKAMOTO FAMILY COLLECTION

124

A GILT-BRONZE FIGURE OF *BHAISHAJYAGURU* (YAKSA YEORAE), BUDDHA OF HEALING

UNIFIED SILLA DYNASTY (8TH CENTURY)

Solid cast, with right arm raised in the *abhayamudra*, or the gesture of fulfilling the vow, and holding in the left hand the medicine bowl identifying the figure as the Buddha of Healing, the gilding on the body and back rich and bright; residue of mounting pegs at the back of the head and waist
3 $\frac{5}{8}$ in. (9.3 cm) high

PROVENANCE

Sato Chozan (1888–1963) also known as Sato Gengen, the prominent Japanese sculptor the from early 20th century

\$30,000–40,000



VARIOUS PROPERTIES

125

A GILT-BRONZE STANDING FIGURE OF BUDDHA

UNIFIED SILLA DYNASTY (8TH CENTURY)

Cast half-figure with a recess extending from the back of the head to the heels, shown frontally with legs slightly separated beneath the scalloped hem of the robe, the legs indicated by long, oval areas of the undulating drapery, the left hand in the gesture of protection and the right in the gesture of explaining the Dharma, *vitarkamudra*; large mounting peg at the back of the legs
7 in. (17.8 cm) high

\$15,000–25,000

PROVENANCE

Private collection, Japan, acquired prior to 1930

A GILT-BRONZE STANDING FIGURE OF BUDDHA

UNIFIED SILLA DYNASTY (8TH CENTURY)

Standing on an integral three-tier lotus plinth, the feet slightly apart, the head tilted slightly downward and the hands, now broken, likely originally held in the gestures of welcome and protection; the drapery cast in a slender column of u-shaped folds, overlapped at the chest; a crescent-shaped aperture at the back providing access to the hollow interior and an oblong aperture at the top back of the lotus plinth to accommodate a nimbus; the rich gilding continued on the reverse of the body

9 ¾ in. (24.8 cm) high

\$50,000–70,000

PROVENANCE

Private collection, Japan, acquired prior to 1930

Presented in the guise of a monk, this sculpture represents a Buddha 佛, as indicated by the robes, ushnisha, benevolent countenance, distended earlobes and small snail-shell curls of hair. The ushnisha 佛頂, the cranial protuberance atop the head, symbolizes the expanded wisdom that the Buddha gained at his enlightenment, and it serves as the Buddha's diagnostic iconographic feature. The gilded surface not only makes the sculpture appropriate for representing a deity but symbolizes the light that, according to the sacred texts, or sutras 佛經, radiates from his body.

Individual Buddhas generally are identified by the ritual gesture, or mudra—手印 or 印相—in which they hold their hands. Though damaged, the hands of this Buddha appear to have been positioned in the *abhayavaramudra*, a preaching gesture, in which the right hand is raised, palm outward, in the gesture of “do not fear” 施無畏印, and the left hand is lowered, palm outward, in the gift-giving gesture 與願印. The sculpture thus likely represents either Shakyamuni 釈迦牟尼佛 (the Historical Buddha) or Amitabha 阿彌陀佛 (the Buddha of Boundless Light), both of whom frequently hold their hands in that preaching gesture; with the fingers missing, however, and in the absence of an inscription or other iconographic symbol, precise identification is elusive.

Created in the eighth century, this Unified Silla-period 統一新羅 (668–935) sculpture has a full, round face, a large domed ushnisha, small snail-shell curls of hair, and clinging robes that reveal the body's form. Despite its similarities to Chinese sculptures from the Tang dynasty 唐朝 (618–907), this Buddha definitely is Korean, as revealed most compellingly by the opening in the back—a vertically oriented, almond-shaped opening in the middle of the back—which presumably was left there for technical reasons of casting. The backs of early Chinese gilt-bronze sculptures typically are closed. Whether or not such openings were covered, perhaps with a metal plate, remains unknown; however, if dedicatory religious objects were placed inside the sculpture's hollow interior, then the backs surely were closed to protect them. Whether open or closed, the back of

the sculpture was not meant to be seen and originally was concealed from view by a mandorla, or full-body halo.

Other, more subtle, characteristics also identify this sculpture as Korean: the head is large in proportion to the body and the shoulders 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. Characteristic of Korean sculptures, the arms are elegantly poised, and the Gandharan-type robes flow gracefully over the body, forming a harmonious, rhythmic pattern that enlivens the surface.

The cusped base on which the Buddha stands is quintessentially Korean, its foliations suggesting a stylized lotus blossom and its eight points emblemizing the Buddha's Eight Fold Path. The lower parts of such Unified Silla bases typically resemble small, low tables, the elongated quatrefoil openings separating one short leg from the next. An inverted lotus blossom rests atop the table and supports a short, waisted ring from which rises the upright lotus blossom on which the Buddha stands. In the style of eighth-century Korea, a small, stylized lotus leaf springs vertically from the tip of each of the inverted lotus blossom's petals.

A mandorla, the flamelike aureole suggesting divine light emanating from the image, originally accompanied this sculpture. Anchored by a tenon fitted into a horizontal slot in the top of the base behind the Buddha and secured in place by another tenon, now lost, that projected laterally from the back of the head, the mandorla would have concealed the back of the sculpture from view. The mandorla likely incorporated an openwork floral arabesque with a lotus blossom featured *en face* directly behind the Buddha's head. The gilt-bronze mandorlas associated with two Unified Silla-period sculptures in the National Museum of Korea, Seoul, suggest the appearance of this Buddha's original mandorla (see National Museum of Korea, *Sculptures of Unified Silla* [Seoul: National Museum of Korea, 2014], p. 49, no. 2-7, p. 133, no. 4-21).

Though they have lost their original bases and mandorlas, two gilt-bronze sculptures closely related to the present one are also in the collection of the National Museum of Korea, Seoul (see National Museum of Korea, *Sculptures of Unified Silla* [Seoul: National Museum of Korea, 2014], p. 78, nos. 3-2 [Deoksu-005514-00000] and 3-3 [Dongwon-001933-00000]).

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A GILT-BRONZE SEATED FIGURE OF BUDDHA

THREE KINGDOMS PERIOD-UNIFIED SILLA DYNASTY
(7TH CENTURY)

Seated *dhyanasana* with legs crossed in the pose of meditation and with the hands in the *vitarkamudra*, wearing distinctive drapery of narrow diagonal folds that end in scalloped layers at the hem, the reverse showing the slender back of the figure and a lappet-shaped section of drapery from the shoulder, the interior hollow; richly gilt overall save the coiffure

5 $\frac{5}{8}$ in. (14.3 cm) high

\$150,000–250,000

PUBLISHED

Matsubara Saburo, *Kankoku kondobutsu Kenkyu* (Study of Korean gilt bronze Buddhist figures), 1985, p. 82 a, b and c.

The ushnisha 佛頂, or cranial protuberance atop the head symbolizing the expanded wisdom gained at enlightenment, identifies this rare sculpture as an image of a Buddha, as do the elongated earlobes and monk's robes. Seated in *dhyanasana*, a yogic pose with legs crossed, the Buddha holds his proper right hand in a teaching mudra, raising it almost to the level of his chin, while resting his left hand on his left knee. (A ritual hand gesture, a mudra—手印 or 印相—symbolizes a particular action, attitude, or power of a deity.) The disproportionately large hands perhaps served to emphasize the mudra and associated symbolism of teaching. The positioning of the fingers of each hand—with the index finger touching and forming a circle with the thumb—suggests that this sculpture represents the Buddha Amitabha 阿彌陀佛, the Buddha of Infinite Light 無量壽, who presides over the Western Paradise, known in Korean as the Seobang-geukrang-jeongto 西方極樂淨土, and who was worshipped in Korea as early as the Three Kingdoms period 三國時代 (traditionally, 57 BCE–CE 668). In those mudras in which the thumb and one finger of each hand touch to form a circle—mudras characteristically associated with Amitabha—the particular fingers touching the thumb indicate the level of paradise on which Amitabha is preaching (or, in other instances, the level of paradise on which He is meditating).

This charming Buddha originally sat atop a gilt-bronze base, perhaps a simple rectangular block, or plinth, like that of a tiny, gilt-bronze image of a seated, meditating Buddha—just 4.9 cm in height—now in the National Museum of Korea

(Sinsu-000404-00000). As in the present sculpture, folds of drapery spill over the front of the base. Even closer in appearance is the small stone seated, meditating Buddha from Gunsu-ri, Buyeo 夫餘 軍守里廢寺址, now in the collection of the National Museum of Korea (fig. 1) (M-000435-00003), which also sits on an otherwise unadorned, rectangular block and whose voluminous drapery cascades over the front of the base. Alternatively, though less likely, this Buddha might have appeared on a base with a square, octagonal, or columnar shaft that rises from a downward-facing lotus blossom to support the seat on which the Buddha appears. Few original bases for early Korean gilt-bronze sculptures remain, but that of the gold, seated Amitabha Buddha recovered from the pagoda at the Hwangbok-sa Temple site, Gyeongju 慶州皇福寺址, and now in the collection of the National Museum of Korea, Seoul (Bongwan-014752-00000), suggests one type of base on which this Buddha originally might have rested. Just as an openwork mandorla appears immediately behind the gold Amitabha from Hwangbok-sa, so was this sculpture likely backed by a full-body halo of gilt bronze; indeed, a circular depression in the back of the Buddha's head and another in the center of the figure's back likely accommodated struts that secured the mandorla in place.

The Buddha's robes cover the proper left shoulder, cling tightly to the body and legs to reveal their form and position, and then tumble down in a symmetrical pattern of rounded drapery folds. Among Korean sculptures with copious drapery similarly falling below the Buddha's legs, the closest parallel is the small stone seated, meditating Buddha from Gunsu-ri mentioned above. In both cases, a wide C-shaped fold of drapery cascades downward in two tiers, its outer edges turning back on themselves, the wide



folds flanked on either side by smaller folds. Although sixth-century, northern Chinese Buddhist sculptures with voluminous drapery that terminates in so-called “swallow-tail” folds are well known in both stone and gilt bronze, parallels closer in style to Korean sculptures of this type can be found among the softly modeled sculptures from southern China, particularly from the Southern Liang dynasty 南梁 (502–557). A magnificent sandstone seated Buddha recovered from Wanfo Temple, Chengdu, and dated to the Southern Liang in the Sichuan Provincial Museum, Chengdu, has rounded drapery folds that easily could have inspired those of this gilt-bronze Buddha and of the small stone Buddha from Gunsu-ri. In fact, it is believed that in the sixth century many Chinese artisans from the area of Southern Liang, including sculptors, emigrated to Baekje, introducing their distinctive styles there. For contrast, a Korean, Three Kingdoms-period, gilt-bronze sculpture of a seated, meditating Buddha with drapery that terminates in angular, swallow-tail folds and that relates to Chinese sculptures of the Northern Wei period 北魏 (386–535) also appears in the National Museum of Korea (fig.2) (Sinsu-015055-00000).

Precise dating of this unusual sculpture remains elusive, though it probably dates to the seventh century, likely to the end of the Three Kingdoms period or beginning of the Unified Silla period 統一新羅 (668–935). The elongated oval face, tall ushnisha, shaven pate,

wide eyes, fleshy lips, and disproportionately large hands all point to a seventh-century date. In addition, the similarity of the figure to the small stone Buddha from Gunsu-ri—particularly the virtually identical cascading drapery folds—not only bolsters the attribution to the seventh century but suggests that the sculpture’s origin might have been in the Baekje Kingdom 百濟 (18 BC–AD 660), where the Gunsu-ri Buddha was sculpted.

The paucity of seventh-century, gilt-bronze sculptures from Korea gives this rare example special importance, as does its unusual and very charming style. In addition, this sculpture’s style, and particularly its cascading drapery folds, relates closely to that of the Shaka Triad 釈迦三尊像 in Horyu-ji Temple, Nara 奈良 法隆寺, a gilt-bronze sculpture sculpted by Tori Busshi 止利仏師 in 623, and thus stands as a reminder that just as Chinese sculptural styles were transmitted to Korea, so were Korean styles passed on to Japan.

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Fig.1. Meditating Buddha from Gunsu-ri, Buyeo, Collection of the National Museum of Korea



Fig.2. Gilt-bronze sculpture of a meditating Buddha, Collection of the National Museum of Korea





128

A SMALL GILT-BRONZE STANDING FIGURE OF A BODHISATTVA

UNIFIED SILLA DYNASTY (8TH CENTURY)

Solid cast, with flat back and flat reverse of the head, gilded in bright yellow gold on the face, body and splayed lotus plinth that is hollow on the underside

3½ in. (8.9 cm) high

\$1,500–2,000

PROVENANCE

Private collection, Japan, acquired prior to 1930

For a similar figure, see Matsubara Saburo, *Kankoku kondobutsu kenkyu: Kodai Chosen kondobutsu no keifu* (Study of Korean gilt-bronze Buddhas: The lineage of ancient Korean gilt-bronze Buddhas) (Tokyo: Yoshikawa Kobunkan, 1985), nos. a–e, p. 87.



129

ANONYMOUS (14TH-15TH CENTURY)

PRINTED MANUSCRIPT OF THE AVATAMSAKA SUTRA (HWAEUMGYONG; FLOWER SUTRA), VOLUME 80

Accordion album of one hundred-twenty leaves; ink on paper; Cover gold pigment on indigo-dyed paper;

Cover: 12¼ x 4¼ in. (31.1 x 10.8 cm.)

\$7,000–9,000

The commissioning of sutras in honor of one's family was a common practice in the Goryeo period and a means of accruing merit for the donor. The *Flower Sutra* is the central text for the Pure Land sect of Buddhism which invites rebirth in the Western Paradise of the Amitabha Buddha. For a similar printed manuscript in the collection of Leeum, Samsung Museum of Art, see *Leeum, Samsung Museum of Art: Traditional Art Collection* (Seoul: Leeum Samsung Museum of Art, n.d.), pls. 196–197.

光明名不斷如來種不思議智

合生蓮華謂不斷種性如

華表

普照十方一切世界

合上光照十方

與諸菩薩

佛故

一切如來灌頂之記當成正覺出興於

世

合知佛當出。二合風輪起處喻

佛子如來出現復有無上

大智光明名清淨離垢能成如來無漏無

盡智復有無上大智光明名普照能成

如來普入法界不思議智復有無上大



PROPERTY FROM A DISTINGUISHED COLLECTION

130

A SLIP-INLAID CELADON BOX AND COVER

GORYEEO DYNASTY (12TH-13TH CENTURY)

Round, with flat top, inlaid on the cover in iron and white slip with a flower spray encircled by a border of short, incised lines, covered overall save the inner rims and three spur marks on the base with a rich green celadon glaze

4½ in. (10.4 cm) diameter; 1¾ in. (4.5 cm) high

\$3,000–5,000

PROVENANCE

Ruth Dreyfus, no. 272.
Bluett & Sons, Ltd., London.
Arthur M. Sackler (1913–1987) Collections.
Else Sackler (1913–2000) Collection, and thence by descent within the family



ANOTHER PROPERTY

131

A CELADON GLAZED BOWL

GORYEEO DYNASTY (13TH CENTURY)

The deep bowl on a short circular foot, molded with scrolling leaves, covered with a glaze of soft sea-green tone

7⅞ in. (20 cm.) diameter

\$4,000–6,000

PROVENANCE

Herman Lindberg

EXHIBITED

Museum of Far Eastern Antiquities, Stockholm, "Korean Ceramics," 1966. February–April.

PUBLISHED

Museum of Far Eastern Antiquities, Stockholm, *Korean Ceramics*, exh. cat. (Stockholm: The Museum of Far Eastern Antiques, 1966), no. 31.



後藤真趣堂

THE PROPERTY OF GOTO SHINSHUDO

132

A SLIP-INLAID CELADON STONWARE BOWL

GORYEO DYNASTY (13TH CENTURY)

The large, round bowl inlaid on the interior in white and iron slip with a wide frieze of four cranes flying amongst white-slip clouds, the well inlaid with a central medallion of two confronted cranes within a *yo'i* fungus-head-shaped surround, decorated below the rim with a foliate band; the bowl inlaid on the exterior with four bands of decoration, successively from the raised ring foot with iron- and white-slip lappets, a band of carefully executed white flower scroll with black-slip details, a crane and cloud band and a foliate band matching that of the upper interior, finished with a glossy greenish glaze, three large spur marks on glazed base 8 in. (20.3 cm) diameter; 3 $\frac{3}{8}$ in. (9.8 cm) high

\$40,000–60,000

Korea's best-known ceramics, the celadon wares, were produced during the Goryeo dynasty (918–1392), an era of supreme artistic refinement. Vessels with designs inlaid in black and white slips, such as this exquisite bowl, typify thirteenth and fourteenth century Korean wares, while ones with molded, incised, or carved decoration epitomize those of the twelfth-century. Korean celadon glazes tend to be more transparent and also more bluish green than those of contemporaneous Chinese celadons. The finest Korean celadons rival their Chinese counterparts in terms of both artistic sophistication and technical achievement. Virtually similar bowl, dated as Goryeo Dynasty, appears in the collection of the National Museum of Korea, Seoul (Dongwon-001162-00000).

復藤真趣堂

THE PROPERTY OF GOTO SHINSHUDO

133

A BUNCHEONG MOON FLASK

JOSEON DYNASTY (15TH-16TH CENTURY)

With flattened body rising from a ring foot, decorated with white slip and incised on one side with a roundel of an overturned fish swimming in stylized waves and on the opposite side with a panel of abstract design and applied with a thin and glossy clear glaze 9.¼ in. (23.5 cm.) high

\$150,000-250,000

PROVENANCE

Yamamoto Hatsujiro (1887-1951), Osaka, acquired in April 1939
Acquired from Yamamoto family in the 1980s

EXHIBITED

Takashimaya Department store, Osaka, "Exhibition of Korean works of art," 1938.6.9-18.

Museum of Oriental Ceramics, "Exhibition of Punch'ong Ware of Yi Dynasty, Korea," 1984.4.28-7.3.

Ho-Am Art Gallery, "Treasures of the Early Choson Dynasty," 1996.12.14-1997.2.11.

"Soul of Simplicity: Ceramics of the Joseon Dynasty," shown at the following venues:

MOA Museum of Art, 2002.4.26-6.9.

Tochigi Prefectural Museum of Fine Arts, 2002.6.15-7.14.

Hagi Urugami Museum, 2002.9.7-10.27.

Museum of Oriental Ceramics, Osaka, 2002.2.2-12.8.

"Koyama Fujio, a Potter's Dream," shown at the following venues:

Museum of Oriental Ceramics, Osaka, 2003.4.5-5.18.

Nezu Institute of Fine Arts, Tokyo, 2003.5.24-6.29.

MOA Museum of Art, Atami, 2003.7.11-8.17.

Sato Memorial Art Museum Toyama, 2003.11.1-12.14.

Museum of Modern Ceramic Art, Gifu, 2003.12.20-2004.3.21.

PUBLISHED

Koyama Fujio, et al., *Korean Ceramics of the Yi Dynasty*, vol. 14 of *Sekai toji zenshu / Collection of World's Ceramics* (Tokyo: Zauho Press and Kawade Shobo, 1956), no. 26.

Tanaka Toyotaro, *Mishima* (Mishima wares of Korea), vol. 28 of *Toki zenshu* (Compendium of ceramics) (Tokyo: Heibonsha, 1962), no. 17.

Geijutsu shincho [A monthly Japanese art journal] 230 (1969): 98.

Koyama Fujio, *Kotto hyakuwa* (A hundred stories on antiques) (Tokyo: Shinchosha, 1977), no. 2.

Rhee Byung-chang, *Richo toji / Yi Ceramics*, in *Kankoku bijutsu shusen / Masterpieces of Korean Art* (Tokyo: privately published, 1978), no. 58.

Pak Cho, *Richo kogei to koto no bi* (The beauty of Yi-dynasty crafts and old pottery) (Tokyo: Toyo Keizai Nipposha, 1976); reprint (1984), no. 102.

Mishima henko ten / Exhibition of Punch'ong Ware of Yi Dynasty Korea (Osaka: Museum of Oriental Ceramics, 1984), no. 16.

Joseon cheongi kukpojeon: Widaehan munhwa yusan eul chajaseo / Treasures of the Early Choson Dynasty (Seoul: Samsung Art and Culture Foundation, Hoam Gallery; Yongin: Hoam Art Museum, 1996), no. 104.

Akanuma Taka, Ikutaro Itoh and Mabi Katayama, *Chosen no toji* (Korean ceramics), vol. 5 of *Yakimono meikan* (Compendium of ceramics) (Tokyo: Kodansha, 2000), pp. 39, 45 and 150.

MOA Museum of Art, Tochigi Prefectural Museum of Art et al., eds., *Kokoro no yakimono Richo Chosen jidai no toji / Soul of Simplicity: Ceramics of the Joseon Dynasty, Korea*, exh. cat. (Osaka: Yomiuri Shinbun, 2002), no. 22.

To no shijin Koyama Fujio no me to waza / Koyama Fujio: A Potter's Dream (Tokyo: Asahi Shinbun, 2003), no. 1.





Likely made for serving wine, this bottle with flattened, circular sides sports incised decoration on each face: a fish playfully swimming amidst rolling waves on one and an abstract, geometric pattern on the other. Stylized leaves and geometric designs enliven the two slender side panels. A shape frequently encountered in *buncheong* wares from the early Joseon 朝鮮 period (1392–1910), such bottles are known in Korean as *pyeonho* 扁壺, or flat bottles.

Korean potters had long made bottles, typically with a circular or globular body and either long or short neck. This new interpretation of the bottle shape seen here, with flattened sides, short neck and lightly flaring lip, was added to their repertory in the fifteenth century. Although they might have developed the form on their own, Korean potters also might have taken inspiration from the porcelain “moon flasks” that were introduced in fifteenth-century China. The Korean bottles have a short neck and lightly flaring mouth that facilitates pouring; the bottles are visually well-balanced, the short neck and flaring lip echoing the circular footing below. By contrast, Chinese moon flasks have a long neck that rises from the flattened body and two short, cloud-form handles that spring from the shoulder and connect to the midpoint of the neck, a feature absent and unneeded in the short-necked Korean bottles.

On what might arbitrarily be considered this bottle’s “front face,” a fish swims upside down in turbulent waters. Fish became a popular subject of Korean ceramic decoration in the Joseon period, particularly in *buncheong* ware. All parts of the narrow Korean peninsula are near water, so fish and other seafoods have been a staple of the Korean diet since antiquity. Though Korean potters might have devised the motif themselves, they also might have adopted the aquatic designs of Chinese Cizhou ware 磁州窯 or blue-and-white porcelain. Many Chinese ceramics were exported to Korea and Japan in the thirteenth and fourteenth centuries, as witnessed by the numerous artefacts recovered from the so-called Sin’an ship find—the remains of the Chinese merchant ship that sank in 1323 off the southwest coast of Korea, near present-day Sin’an in South Jeolla province 全羅南道新安郡, and that were scientifically excavated between 1976 and 1984. A twelfth-century, Cizhou-ware bowl with painted and incised decoration of fish and aquatic plants sold at Christie’s, New York, on 15 September 2016, lot 710 (*The Classic Age of Chinese Ceramics: The Linyushanren Collection*, Part II); such vessels could have stimulated visual interest in Korea and sparked the development of this subject, as could have porcelains from Jingdezhen, such as the fourteenth-century blue-and-white charger with fish and aquatic plant décor in the collection of the Freer Gallery of Art, Washington, DC (F1971.3).

In both China and Korea, the motif of fish swimming amidst aquatic plants was inspired by a passage in the Daoist classic *Zhuangzi* 莊子 (late 4th century BC), in which Zhuangzi, strolling along a river, observes, “See how the small fish come out and dart around where they please! That’s what fish really enjoy!” His companion Huizi 惠子 remarks, “You’re not a fish, so how do you know what fish enjoy?” Zhuangzi replies, “You are not I, so how do you know I don’t know what fish enjoy?” The potter’s free and skillful drawing on this bottle brilliantly conveys the convincing impression of a fish swimming against strong currents.

Done on both paper and silk, paintings of fish enjoyed a measure of popularity in China during the Song (960–1279) and Yuan (1279–1368) periods, just as they did in Korea during the Joseon dynasty.

The unique geometric pattern on the bottle’s other face defies precise explanation. Perhaps no more than an abstract, geometric pattern, the design might also be a highly stylized representation of a churning sea with roiling waves. A precedent for stylized waves occurs in the borders of many Chinese blue-and-white chargers of the fourteenth century that render rhythmically rolling waves as repeated concentric arcs set at angles to one other, as on the previously mentioned charger in the collection of the Freer Gallery of Art, Washington, DC (F1971.3). Other possible explanations for the incising on the reverse of the present jar await further research.

Like fish, water and waves attracted the attentions of both painters and ceramic decorators in the Song dynasty. Among Ma Yuan’s (c. 1160–c. 1225) most famous paintings are his *Twelve Studies on the Properties of Water* 馬遠十二水圖卷 now in the collection of the Palace Museum, Beijing. And selected Jizhou wares 吉州窯 (from the Jizhou kilns in Jiangxi province 江西省) from the Southern Song (1127–1279) and Yuan periods have all-over designs of rolling waves, such as a bottle in the collection of the Cleveland Museum of Art (1980.186) and a bottle with long neck in the collection of the Harvard Art Museums (2001.119).

Like their Silla 新羅 and Goryeo 高麗 forebears, Joseon potters excelled in the manufacture of ceramics, taking their cue from contemporaneous Chinese wares, but seldom copying them directly. Descended from Goryeo-period (918–1392) celadons 高麗青磁, Joseon-dynasty stonewares, known as *buncheong* wares 粉青沙器 rely on white slip for their decorative effects, the slip inlaid, incised, carved or painted. The glaze also descends from Goryeo celadons, but is only lightly colored and very thinly applied; as a result, *buncheong* wares typically appear gray rather than bluish green. In fifteenth-century examples, the slip is typically inlaid into the intaglio lines of repeating motifs stamped into the body. Later in the fifteenth century and into the sixteenth, potters typically coated most of the vessel’s surface with white slip, either applying it with a brush or dipping the vessel into the clay slurry; after the applied slip had stabilized, the ceramic decorators might incise the decoration through the white slip, exposing the underlying gray stoneware body, as in this magnificent bottle, or they might carve the decoration into a thickly applied coating of slip. Sixteenth-century *buncheong* wares characteristically are embellished with designs painted in iron-brown slip on the white slip ground. Most *buncheong* wares feature stylized floral décor, though some, like this rare bottle, depict a fish in swirling water or feature abstract patterns.

Seeing Korea as a stepping stone to China, the Japanese armies of the warlord Toyotomi Hideyoshi 豊臣 秀吉 (1536–1598) repeatedly invaded the peninsula between 1592 and 1598. The resulting warfare destroyed many of the *buncheong* kilns, essentially bringing to a halt the ware’s production. Tradition recounts that the retreating Japanese armies carried many *buncheong* potters home with

them to produce *buncheong*-style wares for Japanese clients, who greatly admired them as vessels for the Tea Ceremony. In fact, the influence of Korean *buncheong* ware lives on in Japanese ceramics made at the Karatsu 唐津焼 and Utsutsugawa 現川焼 kilns, which incorporate elements of the *buncheong* style in their slip-painted designs.

A *buncheong* bottle of related shape but with stylized peony design is in the Ataka collection of the Museum of Oriental Ceramics, Osaka (no. 00736). Similar *buncheong* flasks appear in the collection of the National Museum of Korea, Seoul, one of which has incised decoration of two fish, both right side up, but lacks both waves and the present bottle's geometric patterning (Deoksu-002963-00000). A pear-shaped bottle in *buncheong* ware in the Harvard Art Museums sports incised decoration of two fish, one right side up, one upside down, but lacks waves (1991.587). Though it finds related pieces in several well-known collections, the present bottle stands as a unique and exceptionally compelling example of *buncheong* ware.

Robert D. Mowry 毛瑞
 Alan J. Dworsky Curator of Chinese Art Emeritus
 Harvard Art Museums, and
 Senior Consultant, Christie's
 Robert D. Mowry 毛瑞
 哈佛大學藝術博物館亞洲部榮譽主任

1 For a famous Song-dynasty painting of fish, see “Fish Swimming Amidst Falling Flowers” 落花遊魚圖 attributed to Liu Cai 劉棻 (active, 1080–1120) in the collection of the St. Louis Art Museum (97:1926.1); for a Yuan-dynasty painting of fish, see “The Pleasure of Fishes” 魚樂圖卷 by Dongqin 周東卿 (active, late 13th century) in the collection of The Metropolitan Museum of Art, New York (47.18.10). For a Korean painting of a fish in rolling waves, see “Carp Leaping above White-Capped Waves” in the collection of the Harvard Art Museums (2000.347).



The present flask illustrated in the exhibition catalogue, Osaka, Museum of Oriental Ceramics, 1984, no.16



PROPERTY FROM THE SAKAMOTO FAMILY COLLECTION

134

A BUNCHEONG SLIP-DECORATED STONEWARE BOTTLE

JOSEON DYNASTY (15TH-16TH CENTURY)

Of flattened globular form rising from a high splayed foot to the cylindrical neck that ends in a rolled lip, cut in the white slip applied to the body with lotus arabesques with incised-line details and applied with a celadon-tinged clear glaze, the circular foot rim unglazed
8¾ in. (22.3 cm) high

\$80,000-100,000

PROVENANCE

Kochukyo Co. Ltd., Tokyo

Brushed slip and *sgraffito* carving are associated with the kilns of Cholla province in the southwest. The underglaze white slip is thickly applied over the heavily potted body and the design incised in relief to the ground, a contrasting grayish-green when the vessel is fired. The overglaze is thin and transparent with a faint greenish cast which can be more pronounced, as in this example, where the glaze is more thickly applied. These *buncheong* (literally, “powder green”) wares signaled a robust new era of ceramic design. The boldness of conception and spontaneity of these carved patterns has been admired consistently in Korea and Japan and in the West since the turn of the twentieth century.

For similar vessels see *Mishima henko ten / Exhibition of Punch'ong Ware of Yi Dynasty, Korea* (Osaka: Museum of Oriental Ceramics, 1984), nos. 24, 25; *Funsei saki ten / Punch'ong Ware of Choson Dynasty, Korea* (ibid, 1996), pls. 33-37; Byung-chang Rhee, *Masterpieces of Korean Art—Yi Ceramics* (Tokyo: privately published, 1978), no. 71; G. St. G. M. Gompertz, *Korean Pottery and Porcelain of the Yi Period* (London: Faber and Faber, 1968), no. 24A.





A BLUE-AND-WHITE PORCELAIN DRAGON JAR

JOSEON DYNASTY (LATE 18TH CENTURY)

Of well-proportioned ovoid form with high shoulders with tall, upright neck, expressively and expertly painted with an encircling frieze of a five-clawed dragon chasing a flaming jewel through scalloped clouds, rendered in pale to medium washes and lines of light to dark underglaze blue, the dragon panel bordered by upright lappets above the base and with a cloud collar and foliate band at the neck, finished with a glossy transparent glaze with variegated craquelure

10⁵/₈ in. (27 cm) high

\$30,000–40,000

Used as storage vessels or as vases for monumental floral displays at banquets and ceremonies, tall, 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 tigers, *haetae* 獬豸, or other auspicious beasts; the rarest and most desirable, however, feature majestic striding dragons and are known as *yongjun* 龍樽 (literally, “dragon jars”). A few such dragon jars display decoration brushed in underglaze iron brown, but most, like the charming example here, are painted in underglaze cobalt blue. Made in the eighteenth century, this jar, which stands only 27 cm in height, ranks amongst the smallest of such dragon jars, giving it a very special status, as most such jars measure more than 40 cm in height.

The jar’s form doubtless finds distant inspiration in *meiping* 梅瓶 bottles created in China during the Northern Song period (960–1127). Despite the poetic name meaning “plum vase,” *meiping* vessels were not vases for the display of cut branches of blossoming plum but were elegant storage bottles for wine and other liquids, though later collectors admittedly did sometimes press them into service as vases on special occasions, particularly when inviting learned friends of refined taste. By the late eleventh century, both Chinese and Korean *meiping* vessels—the name pronounced as *maebyeong* in Korean—had assumed the stately form we admire today. Korean potters of the twelfth and thirteenth centuries, during the Goryeo dynasty (918–1392), gave the 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 *buncheong* stoneware 粉青沙器, the *maebyeong* form persisted into the Joseon dynasty (1392–1910), following its own evolutionary path. By the late fifteenth century, the vessel changed from slender-necked bottle into wide-mouthed jar; in the transformation from bottle to jar, came both an increase in size and a change in proportions, the shoulder becoming ever broader, probably to accommodate the wider mouth. Seventeenth-century potters gave the jar form the robust interpretation that would continue through the end of the dynastic era and that we find so familiar today. 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.

Seventeenth- and early eighteenth-century examples have a short, vertical neck and an exaggerated profile, with massive shoulders and constricted waist; of related form, those from the eighteenth century, such as this jar, display a graceful profile that incorporates a gentle S-curve, and they have a slightly higher neck, a flat-cut foot, and a countersunk base. Jars from the nineteenth century, by contrast, exhibit a more mannered profile with narrower shoulders, an attenuated body, a beveled foot and a tall, cylindrical neck.

In the East Asian dualistic *yin-yang* 陰陽 interpretation of the universe, the dragon 龍 symbolizes the *yang* 陽, or male, principle, while the phoenix 鳳凰 represents the *yin* 陰, or female, principle. Associated with water, the auspicious dragon is typically paired with clouds, mist or rolling waves. Borrowed from the repertory of Buddhist art, the jewel—often termed a pearl and typically shown with tongues of flame—symbolizes transcendent wisdom. Developed in China but adopted by the Koreans, the motif of striding dragon and flaming jewel 龍珠纹 thus symbolizes the pursuit of wisdom, the motif likely first occurring in China in the Tang dynasty (618–907) and adopted in Korea in the Goryeo period. By the fifteenth century, the dragon, particularly the five-clawed dragon, had further come to symbolize the emperor in China and the king in Korea, just as the phoenix had come to emblemize the empress or queen.

As seen on this well-painted jar, rising, stylized lotus petals typically frame the lower edge of the so-called dragon-and-pearl composition, while descending lappets border its top and a stylized floral scroll encircles the neck. Eighteenth-century examples tend to be meticulously painted—note the careful articulation of the dragon’s scales and the precise description of its mane and horns—while those from the nineteenth century characteristically show more whimsical compositions and spontaneous brushwork.

Its bold form, vibrant brushwork, and silvery hued cobalt blue in light and dark tones make this an exemplary eighteenth-century dragon jar, while its small size places it into a virtual one-of-a-kind category.

Robert D. Mowry 毛瑞

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





136

A BLUE AND WHITE PORCELAIN BRUSH HOLDER

JOSEON DYNASTY (19TH CENTURY)

Cylindrical form with a recessed base, decorated in underglaze-blue with two flying cranes and stylized clouds, double lines at the mouth rim and base, applied with a glossy transparent glaze
4 $\frac{5}{8}$ in. (11.7 cm.) high

\$40,000-60,000



137

A BLUE AND WHITE PORCELAIN JAR WITH ANIMAL HANDLES

JOSEON DYNASTY (18TH CENTURY)

Rising from an inset, raised ring foot to an upright, circular neck, the body balanced by two slender loop handles moulded in the form of animals, the jar additionally decorated in cobalt blue underglaze with plantains on one side and with a stand of flowers on the opposite side above an irregular blue line encircling the lower body, the jar also applied with a clear overglaze
8 $\frac{1}{8}$ in. (25.6 cm) high

\$70,000–90,000

A jar of the same ovoid form and applied animalier handles sold Christie's, New York, *Korean Art*, 24 April 1997, lot 42





138

A SMALL 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 Chinese poem and a band with stylized thunderbolts, applied with a glossy transparent glaze
6⅞ in. (15.6 cm.) high

\$18,000–22,000

For other blue and white porcelain vases with poems, see Itoh Ikutaro, ed., *Glory of Korean Pottery and Porcelain of the Yi Dynasty* (Osaka: Museum of Oriental Ceramics, Osaka, 1987), pls. 82 and 83.

139

AN IRON-DECORATED WATER DROPPER

JOSEON DYNASTY (19TH CENTURY)

Modeled as the Diamond Mountains, known in Korea as the Geumgang mountains, decorated in iron-oxide, applied with a clear glaze

5¼ in. (13.3 cm.) high

\$15,000–25,000



140

A BUNCHEONG INCISED AND BRUSHED-SLIP STONWARE BOTTLE

JOSEON DYNASTY (15H-16TH CENTURY)

Of flattened globular form rising from a raised ring foot to the cylindrical neck and extended mouth, incised on the body with alternating panels of criss-crossed stylized blossoms and pointed petals below a lappet collar around the flattened shoulders, brushed overall with a thin application of white slip and finished with a transparent glaze

7½ in. (18 cm) high

\$10,000–15,000



141

A MOTHER-OF-PEARL-INLAID FOLIATE-SHAPED TRAY

JOSEON DYNASTY (17TH-18TH CENTURY)

Inlaid in the interior in mother-of-pearl with lotus arabesques on a black lacquer ground and varied on the black lacquer sides of the tray with two continuous bands of scrolling chrysanthemums, the foliate-shaped foot rim enclosing the base of black lacquer with streaks of red lacquer

17½ in. (43.4 cm.) long

With wood box inscribed *Karamono rinka raden kobon* (Chinese mother-of-pearl lobed tray for incense)

The motif of scrolling peony is one of the characteristics of the mother-of-pearl inlaid lacquer works from Joseon Dynasty and had been depicted on many of lacquer works. For a similar tray with the same design in the collection of Metropolitan Museum, see J. Watt, et al., *East Asian Lacquer: The Florence and Herbert Irving Collection*, 1991, p. 117, co. 152.

\$15,000-25,000



142

**A POLYCHROME WOOD MODEL OF AN ATTENDANT
FIGURE (*DONGJA*)**

JOSEON DYNASTY (19TH-20TH CENTURY)

Clasping in the hands a container of offerings, the inner robe white and the outer robe red with black edging, the head and hands white, the hair black with red accents at the bases of the topknots, the drapery on the reverse falling in three u-shaped, overlapping folds colored green and red
19½ in. (49.5 cm) high

\$12,000–15,000

This sculpture of a boy attendant is called Dongja in Korean. Dongja often depicted as a boy holding offerings to gods such as auspicious animals, fruits or flowers. For a similar sculptures in the collection of Brooklyn Museum, image accessible online (<https://www.brooklynmuseum.org/opencollection/objects/163443>)



143

A GILT-BRONZE ROYAL SEAL WITH LION (HAETAE) HANDLE

JOSEON DYNASTY (C. 1830-44)

Cast on the square base with six-character mark *Deok'on gongju ji in* (Seal of Princess Deokon [1828-1844]); with residue of red seal-paste in the recesses

Seal base 3½ x 3½ x 3⅜ in. high (8.9 x 8.9 x 8.6 cm)

\$20,000-30,000

Princess Deokun was the third daughter of the twenty-third Joseon king, Sunjo (1790-1834; r. 1800-34), and his queen, Sunwon (1789-1857). The lion, wearing the characteristic bell around his neck, is a benevolent creature in Korean culture that protects against natural disasters and ensures the rule of law. The lion, or *haetae*, appears as an architectural element seated, as here, on a rectangular or square plinth.

Other personal objects of Princess Deokon are published in *Joseon majimak Konju Togon Ka ui yumul / Exhibition of Costume Relics of the Last Princess Deokon and Her Royal Family from the Joseon Dynasty*, exhibition catalogue (Kyonggi-do Yongin-si: Tan'guk Taehakkyo Ch'ulp'anbu, 2012).



another view



seal impression



144

ANONYMOUS (LATE 19TH-EARLY 20TH CENTURY)

EIGHT PICTORIAL IDEOGRAPHS (MUNJADO)

Eight paintings mounted as a ten panel-screen;

ink, color and gold pigment on silk

34¼ x 13¾ in. (87 x 34.9 cm.) each

Reverse side with calligraphy by anonymous artist

\$8,000–12,000



145

ANONYMOUS (LATE 19TH-EARLY 20TH CENTURY)

EIGHT PICTORIAL IDEOGRAPHS (MUNJADO)

Eight paintings mounted as an eight panel-screen;

ink and color on paper

19 x 12½ in. (48.3 x 32.1 cm.) each

\$7,000–9,000



146

ANONYMOUS (LATE 19TH-EARLY 20TH CENTURY)

Tartar Hunt

Eight paintings mounted as an eight panel-screen;

ink and color on paper

3 1/2 x 16 3/8 in. (80 x 41.6 cm.) each

\$10,000–20,000



147

ANONYMOUS (19TH CENTURY)

CATS AND A PRAYING MANTIS

With two illegible seals

Hanging scroll; ink, color and gold on silk

18 1/4 x 13 3/8 in. (46.4 x 34 cm.)

\$4,000–6,000

For similar works, see *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), pls. 77–78.



148

ANONYMOUS (18TH-19TH CENTURY)

FLOWERS AND BUTTERFLIES

Hanging scroll; ink and color on paper
31³/₈ x 14³/₈ in. (77.2 x 36.5 cm.)

\$10,000-20,000

For a similar painting in a private collection in Japan, see *Richo kaiga* (Choson-period painting), exh. cat. (Nara:Yamato Bunkakan, 1996), pl. 23.



149

ANONYMOUS (18TH CENTURY)

FLOWERS, INSECTS AND A TOAD

Hanging scroll; ink and color on silk
20½ x 11¾ in. (52.1 x 28.9 cm.)

\$5,000–7,000

EXHIBITED

“Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi” (Paintings of Korea’s Joseon Dynasty and Japan: The Art of a Neighboring Kingdom that Inspired Sotatsu, Taiga and Jakuchu) shown at the following venues:
Tochigi Prefectural Museum, 2008.11.2–12.14
Shizuoka Prefectural Museum, 2009.2.17–3.29
Sendai City Museum, 2009.4.17–5.24
Okayama Prefectural Museum, 2009.6.5–7.12

PUBLISHED

Tochigi Prefectural Museum et al., *Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi* (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. 126.

ANONYMOUS (16TH-17TH CENTURY)

GATHERING OF RETIRED GOVERNMENT OFFICIALS

Hanging scroll; ink, color and gold on silk
 15 $\frac{7}{8}$ x 26 $\frac{1}{8}$ in. (40.3 x 66.4 cm.)

\$80,000–120,000

Rich with fascinating detail, this painting presents a group of seven retired government officials enjoying refreshments while listening to music and watching dancers perform. Known in Korean as *Giyeonghoedo* 耆英會圖 기영회도, such paintings portray the ceremonial meeting of a group of retired government officials who had attained posts of the second rank or higher and had reached the age of seventy or more years. The gentlemen sit on the floor of a capacious hall in a tiled-roof, government building, each accompanied by a seated female attendant and each with gaze fixed on the two female dancers performing in the lower portion of the hall's central bay. A female servant carrying a porcelain cup on a matching tray scurries across the center of the painting while another, also carrying a porcelain tray and cup, enters the hall at the bottom of the left bay, while yet another stands just outside the hall ready to pass along another tray and cup. Supported by four tall, slender poles, a festive white canopy shelters the figures on the veranda before the main hall as clouds scroll above. The figures seated on the veranda, who face the officials in the hall, include five male musicians wearing white robes and black hats and four females, likely additional musicians or entertainers. Two minor officials kneel under the canopy at the right, while at the left two female servants prepare refreshments, the one previously mentioned ready to pass along a

cup and tray and the other tending a brazier to the right of which stands a large wooden table laden with several long-necked bottles and two tall, blue-and-white jars serving as vases for flowers. The two figures in the lower left corner of the composition, to the left of the building and veranda, prepare yet more refreshments. As retired officials the gentlemen do not wear the brightly colored robes or rank badges of active officials; rather, they wear robes of silk appropriate to their station and black *jeongak bokdu* 展脚銃頭 전각복두 hats of woven horse hair; several also wear narrow, ribbonlike bands that appear at the collar and then reappear at one knee, the bands mostly in red but with one or two in gold. (Although the retired officials in *Giyeonghoedo* paintings typically wear robes of pink silk, the officials' robes in this painting appear pale white; perhaps the robes were intended to be white, but it's also possible they originally were pink but have lost their color.) The belts with plaques of jade, other hardstones, or gilt bronze attest to the status the retired officials once held. A small red lacquer table set with a cup and five dishes appears before each official. The blue-and-white jars with flowers on the foreground table exhibit the bulging shoulders, S-curve profile, and narrow waist of the quintessentially Korean jar form that was popular in the seventeenth and eighteenth centuries (compare lot 135 in the present sale).



Fig. 1. Anonymous, *Gathering of Retired Government Officials*, Joseon Dynasty in the collection of National Museum of Korea.



detail



Through such ceremonial meetings, Joseon-dynasty officials maintained fellowship with each other in retirement, a tradition that had begun at least as early as the sixteenth century and likely even earlier. Artists represented the gatherings in paintings which the participants subsequently passed on to their descendants. The compositions of such paintings are very similar from one to the next and include the same basic elements arranged as in this painting: a tiled-roof government hall with a white canopy over the veranda at the center of the composition, six or seven retired officials within the hall, individual lacquer tables set with dishes, varying numbers of musicians, dancers, and other entertainers, and servants preparing and serving food and drink. The few paintings more elaborately described might include a painted screen at the back of the hall, pines at the sides to frame the scene, and distant mountains at the top of the composition. Often done by artists from the court painting academy, such works typically are done in the fine-line, highly descriptive, and very detailed style of ceremonial court paintings and thus convey a solemn, formal, and very dignified air.

Two paintings in the collection of the National Museum of Korea, Seoul, that represent gatherings of retired officials, that are visually similar to this one, and that date to the mid-1580s indicate that such gatherings and associated paintings were well established by the second half of the sixteenth century (Dongwon-002910-00000 and Sinsu-014888-00000) (fig. 1). This painting thus extends a tradition that stretches back at least to the sixteenth century. Joseon-period portraits in the National Museum collection further reveal that retired officials often wore robes of pink silk, officials' belts with inset plaques, and officials' black, jeongak bokdu hats of woven horsehair with gat strips projecting laterally from the sides (Deoksu-003070-00000, Sinsu-014169-00000, and Deoksu-003836-00000).

Robert D. Mowry 毛瑞
Alan J. Dworsky Curator of Chinese Art Emeritus
Harvard Art Museums, and
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Robert D. Mowry 毛瑞
哈佛大學藝術博物館亞洲部榮譽主任

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

151

PARK SOOKEUN (1914–1965)

SCENE ON A VILLAGE STREET, 1962

Signed in *hangul* on obverse *Sookeun*; signed in pencil on reverse in roman print *Park Sookeun 1962* and in *hangul*, *Park Sookeun*

Oil on artist's board; original frame

11 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in. (29.5 x 27 cm)

\$200,000–300,000

In this small picture, Park compresses several vignettes, a woman walking holding the hand of a child, three men seated in conversation and two women selling vegetables in wide baskets—ordinary people going about ordinary life in the somber decades of the 1950s and 60s, following the Korean War (1950–53). Park was part of this life and deeply appreciated the quiet dignity of those he encountered, like the two women here required to work outside the home. The artist's son commented that his father would buy one vegetable from one vendor before moving onto the next so none would be disappointed.

During the Korean War, Park made a living painting portraits of GIs at an American army base near Seoul. Though his work was counter to his contemporaries working in Western avant-garde styles, he was accepted in regular art competitions, winning the

Grand Prize at the Korean Second National Exhibition in 1953. This did not ensure an easy life for the artist and his family; his fame as the quintessential painter of postwar Korea would not come until after his death of cirrhosis of the liver in 1964.

Although Park did not receive a formal art education, he dedicated himself to a painstaking technique of layering and scraping oil paint. The restricted grey, white and subtle color of his palette suits the simplicity and honesty he revered in his subjects. The gritty texture of his surfaces honors the granite tombs of the Goguryeo period (37BCE–668CE) that he encountered in northern Korea around 1940 and that fascinated him throughout his career. The direct, abstracted figuration and unadorned paint handling of his work convey the essence of human decency that motivated Park Sookeun and continues to resonate a century after his birth.



END OF SALE



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 any 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
 - 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 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 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.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his 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 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\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller 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 give notice to us 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - 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 probability 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 Post-Sale Services. 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 Post-Sale Services, whose details are set out in paragraph (d) below.

- 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 Post-Sale Services only.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - 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. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
 - For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

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, publically 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 may 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

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.

- (e) 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**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) 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
 - 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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.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 or contact us at ArtTransportNY@christie.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 Ψ 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 LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we are not to have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of 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. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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 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, 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.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

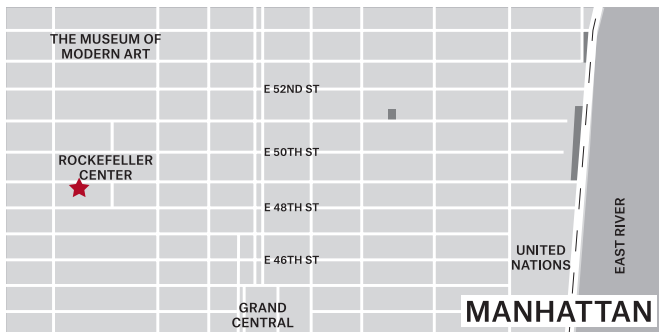
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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.

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 ◦ ♦.

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

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

Other Arrangements

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

♦

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.

Ψ

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

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.

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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.

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THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 8–11 May 2018

VIEWING

Begins 28 April 2018

CONTACT

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212.636.2000

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A JAPANESE FOLIATE DISH
KOKUTANI STYLE, EDO PERIOD (LATE 17TH CENTURY)
5 ¼ in. (14.5 cm.) diam.
\$4,000-6,000

CHRISTIE'S

INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2018

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
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HONG KONG

15 MAY

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LONDON, KING STREET

26 MAY

Asia 20th Century and Contemporary Art
(Evening sale)
HONG KONG

27 MAY

Asia Contemporary Art
(Day sale)
HONG KONG

27 MAY

Asia 20th Century and Contemporary Art
(Day sale)
HONG KONG

28 MAY

Chinese Contemporary Ink
HONG KONG

28 MAY

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

29 MAY

Fine Chinese Modern Paintings
HONG KONG

30 MAY

The Imperial Sale
Important Chinese Ceramics and Works of Art
HONG KONG

13 JUNE

Art d'Asie
PARIS

11 SEPTEMBER

Fine Chinese Paintings
NEW YORK

13&14 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

21 SEPTEMBER

First Open
SHANGHAI

21 SEPTEMBER

20th Century and Contemporary Art
SHANGHAI

6 NOVEMBER

Fine Chinese Ceramics and Works of Art
LONDON, KING STREET

24 NOVEMBER

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(Evening sale)
HONG KONG

25 NOVEMBER

Asia Contemporary Art
(Day sale)
HONG KONG

25 NOVEMBER

Asia 20th Century and Contemporary Art
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HONG KONG

26 NOVEMBER

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HONG KONG

26 NOVEMBER

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

27 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

28 NOVEMBER

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HONG KONG

12 DECEMBER

Art d'Asie
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住常觀察之未嘗見此身安諦任自順正法等
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以故不見以不見法则无所持知界虚空則
衍經藉諸想自然不有調戲无形清涼離心
无心心不可得設不可得則為道心而无去
來謙寂然行不有言說无所慕求於法如此

