

# JAPANESE AND KOREAN ART

New York 19 March 2019



CHRISTIE'S



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# JAPANESE AND KOREAN ART

TUESDAY 19 MARCH 2019

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Tuesday 19 March 2019  
at 10.00 am (Lots 201-363)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Thursday	14 March	10.00 am - 2.00 pm
Friday	15 March	10.00 am - 2.00 pm
Saturday	16 March	10.00 am - 5.00 pm
Sunday	17 March	1.00 pm - 5.00 pm
Monday	18 March	10.00 am - 5.00 pm

Front Cover:  
Lot 281

Back Cover:  
Lot 286

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13/03/2018

# CHRISTIE'S





201

**UTAGAWA HIROSHIGE (1797-1858)**

*Asakusa Kinryuzan (Kinryuzan temple, Asakusa)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, published by Uoya Eikichi

14<sup>3</sup>/<sub>8</sub> x 9<sup>5</sup>/<sub>8</sub> in. (36.5 x 24.4 cm.)

\$6,000-8,000

The Kinryuzan Temple in Asakusa, also known as Sensoji, is one of the most famous sites of Edo and Hiroshige depicted this temple in many of his works. In this print, we see the serene snow scenery of the *Nio mon* (Guardian Gate) and five-storied pagoda in the distance and *Kaminarimon* (Thunder Gate) with a large lantern in front. The temple retains the busy, festive atmosphere of the Edo period.



202

**UTAGAWA HIROSHIGE (1797-1858)**

*Oji shozoku enoki omisoka no kitsunebi (New Year's Eve foxfires at Nettle Tree, Oji)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, published by Uoya Eikichi

14<sup>3</sup>/<sub>8</sub> x 9<sup>5</sup>/<sub>8</sub> in. (36.5 x 24.4 cm.)

\$4,000-6,000

For more about this image, see lot 210.



203

**UTAGAWA HIROSHIGE (1797-1858)**

*Fukagawa Susaki juman-tsubo* (juman-tsubo [10,000-acre] plain at Susaki, Fukagawa)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, published by Uoya Eikichi

14<sup>3</sup>/<sub>8</sub> x 9<sup>5</sup>/<sub>8</sub> in. (36.5 x 24.4 cm.)

\$8,000–12,000

*Jumantsubo*, the Japanese equivalent of 33 hectares, was the name of an area located at the southeast of Edo. This area was reclaimed in the 1720s in order to expand the residential capacity of Edo. In this print, Hiroshige emphasizes the dramatic contrast between the flying eagle and the desolate winter landscape.



204

**UTAGAWA HIROSHIGE (1797-1858)**

*Ryogoku hanabi* (Fireworks, Ryogoku)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, published by Uoya Eikichi

14<sup>3</sup>/<sub>8</sub> x 9<sup>5</sup>/<sub>8</sub> in. (36.5 x 24.4 cm.)

\$6,000–8,000

The firework displays at the Ryogoku Bridge were among the most popular summer pleasures of Edo residents since 1733, when the first official fireworks were commissioned by the eighth Tokugawa Shogun, Yoshimune, to commemorate citizens who had died in a cholera epidemic. The memorial, including a display of fireworks, became an annual observance.







205

**UTAGAWA HIROSHIGE (1797-1858)**

*Meguro Taikobashi yuhi no oka (Drum bridge and Setting-sun hill, Meguro)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, published by Uoya Eikichi

14 $\frac{3}{8}$  x 9 $\frac{7}{8}$  in. (36.5 x 24.4 cm.)

\$3,000–5,000

Travelers en route to the Fudo Temple in Meguro, south Edo, cross a small stone bridge in heavy snow. The bridge was given its name 'Drum Bridge' due to its unusual shape.

For another impression in the Museum of Fine Arts, Boston see [www.mfa.org](http://www.mfa.org) accession number 21.9512.



206

**UTAGAWA HIROSHIGE (1797-1858)**

*Fukagawa kiba (Timber yard, Fukagawa)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, published by Uoya Eikichi

14 $\frac{3}{8}$  x 9 $\frac{7}{8}$  in. (36.5 x 24.4 cm.)

\$3,000–5,000



207

**UTAGAWA HIROSHIGE (1797-1858)**

*Horikiri no hana shobu (Iris garden, Horikiri)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, published by Uoya Eikichi

14 $\frac{3}{8}$  x 9 $\frac{5}{8}$  in. (36.5 x 24.4 cm.)

\$4,000–6,000



208

**UTAGAWA HIROSHIGE (1797-1858)**

*Kameido ume yashiki (Plum garden, Kameido)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, published by Uoya Eikichi

14 $\frac{3}{8}$  x 9 $\frac{5}{8}$  in. (36.5 x 24.4 cm.)

\$12,000–18,000

Umeyashiki is the name of a plum garden on the bank of the Sumida River that drew large numbers of visitors to enjoy the view and scent of the blossoming trees in early spring. Hiroshige's striking design places the trunk and branches of a plum tree boldly in the foreground. The shape of this particular tree led to it becoming known as Resting Dragon Plum (*Garyubai*), because its branches grew so long they re-entered the earth. The viewer is obliged to look through the branches of the tree and of those behind to see a group of visitors to the garden admiring the blossoms from behind a fence. The unusual and dramatic vantage point and bold use of color are characteristics that inspired 19th-century artists such as Vincent van Gogh, Claude Monet and James McNeill Whistler and in many cases dramatically influenced their work. This particular print was acquired by van Gogh and inspired him to such an extent that, along with *A Sudden Show over Ohashi and Atake* by Hiroshige, he produced his own version in oil, *Flowering Plum Orchard (after Hiroshige)*, 1887, now in the Van Gogh Museum, Amsterdam.





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**UTAGAWA HIROSHIGE (1797-1858)**

*Ohashi Atake no yudachi (Ohashi bridge, sudden shower at Atake)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, published by Uoya Eikichi

14¼ x 9¾ in. (36.2 x 24.8 cm.)

\$12,000-18,000

One of Hiroshige's most well-known prints shows pedestrians crossing the Ohashi Bridge are taken by surprise by a sudden downpour of rain. On the shoreline to the far left, almost completely obscured by the rain are the Atake and Honjo districts, with the roofs of the sheds housing the shogun's boats just visible. Only thirty years after its publication, an impression of this print made its way into the collection of Vincent van Gogh, inspiring him to paint his 1887 oil and canvas version *Bridge in the Rain (after Hiroshige)*, 1887, which is now in the van Gogh Museum, Amsterdam, immortalizing the print into the Western canon of art forever. For another impression in the Museum of Fine Arts Boston, accession number 34.292, go to: <https://www.mfa.org/collections/search>





210

**UTAGAWA HIROSHIGE (1797-1858)**

*Oji shozoku enoki omisoka no kitsunebi (New Year's Eve foxfires at Nettle Tree, Oji)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga* and published by Uoya Eikichi.

14½ x 9¾ in. (35.9 x 23.8 cm.)

\$10,000-20,000

In the evening of New Year's Eve, foxes with flame-like phosphorescence gather under the tree of hackberry tree in a gathering called *Shozoku enoki* near Oji Inari (Fox) Shrine in Edo. After purifying 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 this series. In this print, Hiroshige intentionally outlined the foxes on the ground sharply and precisely while other elements are treated indistinctly in the dark of night which emphasizes the fantastical atmosphere of this work.



211

**UTAGAWA HIROSHIGE (1797-1858)**

*Yodogawa (Yodo River)*

Woodblock print, from the series *Kyoto meisho* (Famous places of Kyoto), signed *Hiroshige ga*, published by Kawaguchiya Shozo

10 x 15½ in. (25.4 x 38.4 cm.)

\$8,000–12,000



212

**UTAGAWA HIROSHIGE (1797-1858)**

*Arashiyama mankai (Cherry blossoms of Arashiyama)*

Woodblock print, from the series *Kyoto meisho* (Famous places of Kyoto), signed *Hiroshige ga*, published by Kawaguchiya Shozo

10¼ x 15¾ in. (26 x 39.1 cm.)

\$8,000–12,000



213

**UTAGAWA HIROSHIGE (1797-1858)**

*Okute*

Woodblock print, from the series *Kisokaido rokujukyu tsugi no uchi* (The sixty-nine stations of the Kisokaido [Kiso Road]), signed *Hiroshige ga*, published by Iseya Rihei (Kinjudo)

9⅝ x 14⅜ in. (24.4 x 36.5 cm.)

\$8,000–12,000



214

**UTAGAWA HIROSHIGE (1797-1858)**

*Karuizawa*

Woodblock print, from the series *Kisokaido rokujukyū tsugi no uchi* (The sixty-nine stations of the Kisokaido [Kiso Road]), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido)  
9¼ x 14¼ in. (23.6 x 36.2 cm.)

\$8,000–12,000



215

**UTAGAWA HIROSHIGE (1797-1858)**

*Mochizuki*

Woodblock print, from the series *Kisokaido rokujukyū tsugi no uchi* (The sixty-nine stations of the Kisokaido [Kiso Road]), signed *Hiroshige ga*, published by Iseya Rihei (Kinjudo)  
9½ x 14¾ in. (24.1 x 37.1 cm.)

\$8,000–12,000



216

**UTAGAWA HIROSHIGE (1797-1858)**

*Nagakubo*

Woodblock print, from the series *Kisokaido rokujukyū tsugi no uchi* (The sixty-nine stations of the Kisokaido [Kiso Road]), signed *Hiroshige ga*, published by Iseya Rihei (Kinjudo)  
9¾ x 14½ in. (24.8 x 36.8 cm.)

\$6,000–8,000





217

**UTAGAWA HIROSHIGE (1797-1858)**

*Soshu Enoshima iwaya no zu* (View of the cave on Enoshima island in Sagami province)

Woodblock print, from the series *Honcho meisho* (Famous places of the main island [of Japan]), signed *Idhiryusai Hiroshige ga*, published by Fujiokaya Hikotaro (Shogendo)  
8¾ x 13⅞ in. (22.2 x 35.2 cm.)

\$8,000-12,000



218

**UTAGAWA HIROSHIGE (1797-1858)**

*Soshu shichichirigahama* (The Seven-league Beach in Sagami province)

Woodblock print, from the series *Honcho meisho* (Famous places of the main island [of Japan]), signed *Idhiryusai Hiroshige ga*, published by Fujiokaya Hikotaro (Shogendo)  
8⅝ x 13⅞ in. (21.9 x 35.2 cm.)

\$6,000-8,000



219

**UTAGAWA HIROSHIGE (1797-1858)**

*Sunshu Fujigawa watashibune no zu* (View of a ferry boat on the Fuji River, Suruga province)

Woodblock print, from the series *Honcho meisho* (Famous places of the main island [of Japan]), signed *Idhiryusai Hiroshige ga*, published by Fujiokaya Hikotaro (Shogendo)  
8¾ x 13 ⅞ in. (22.2 x 35 cm.)

\$4,000-6,000



220

**UTAGAWA HIROSHIGE (1797-1858)**

*Hawk on pine branch wrapped with red ivy*

Woodblock print, signed *Hiroshige hitsu*, sealed *Ichiryusai*

13½ x 4½ in. (34.3 x 11.4 cm.)

\$3,000-5,000

The Chinese poem in the upper right may be transliterated in Japanese as *Tesshi joyo / ryu da no gotoshi*, meaning “Pine branches are strong, many layered and curled.” Other blue-ground impressions of the print are in the Museum of Fine Arts, Boston and RISD Museum, accessible online.



221

**UTAGAWA HIROSHIGE (1797-1858)**

*Tsuchiyama haru no ame (Spring rain, Tsuchiyama)*

Woodblock print, from the series *Tokaido gojusan tsugi no uchi* (The Fifty-three stations of the Tokaido)

Signed *Hiroshige ga* and published by Takenouchi Magohachi (Hoeido)

9½ x 14¾ in. (24.1 x 36.5 cm.)

\$2,000-3,000





222

**UTAGAWA HIROSHIGE (1797-1858)**

*Shono hakuu (Driving rain, Shono)*

Woodblock print, from the series *Tokaido gojusan tsugi no uchi* (The Fifty-three stations of the Tokaido), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido)

9½ x 14¾ in. (24.1 x 36.5 cm.)

\$15,000-25,000

Along with Kanbara: Evening Snow, this print is among Hiroshige's masterpieces. Here travellers and two porters carrying a client in a *kago* [traveling chair] are forced to run through a sudden and heavy rainstorm near the town of Shono in Ise Province.

The umbrella of the figure on the right has two inscriptions: *Takenouchi*, the publisher of the series, and *Gojusan tsugi* (Fifty-three Stations), part of the title of the series. Thatched roofs of houses are visible on the right through the diagonal rain. Further adding to the sense of drama are the dark rows of trees bent low by the wind across the background.





223

**UTAGAWA HIROSHIGE (1797-1858)**

*Kanbara*

Woodblock print, from the series *Tokaido gojusan tsugi no uchi* (The Fifty-three stations of the Tokaido), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido)  
 9 1/4 x 14 in. (23.2 x 35.6 cm.)

\$15,000-25,000

Heavy snow is falling on the background hills and village of Kanbara, located in Shizuoka Prefecture by the sea. This is an imaginary scene as it rarely snows in that area.

There is an off-register impression of “Ohashi Bridge,” one of the principal designs of Hiroshige’s *One Hundred Views of Famous Places in Edo*, in the Hagi Uragami Museum that is now considered to be a trial version that was corrected before the initial edition was released (see *Ceramics and Ukiyoe: Masterworks from the Hagi Uragami Museum* [Tokyo: Nezu Museum, 2013], no. 188). The off-register of the printed line around the right slope here may indicate that it too is a prototype printed before the first edition.



224

**UTAGAWA HIROSHIGE (1797-1858)**

*Fan print (uchiwa-e) of Full moon, morning glories and autumn flowers*

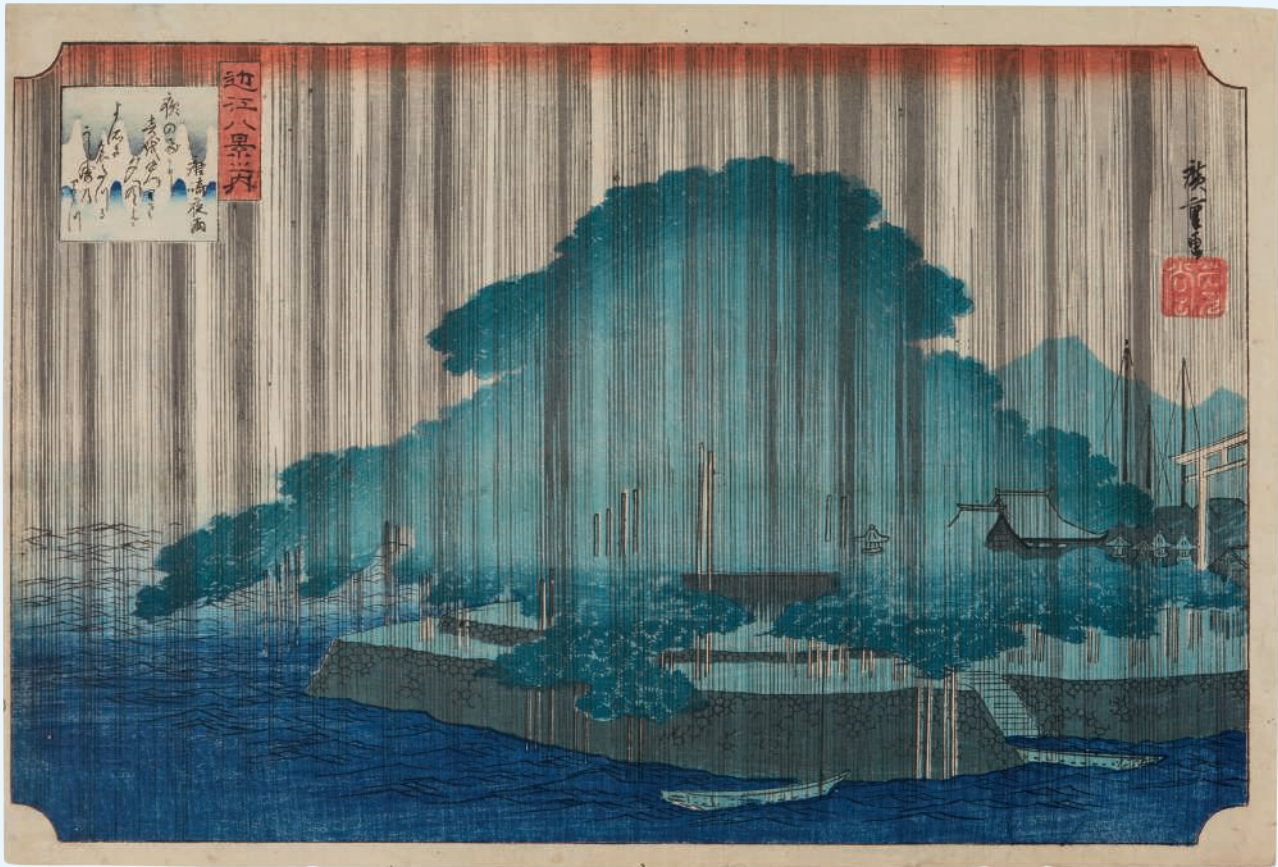
Woodblock print, signed *Hiroshige ga*  
8 $\frac{5}{8}$  x 11 $\frac{5}{8}$  in. (21.9 x 29.5 cm.)

\$35,000–55,000

Autumn flowers and morning glories illuminated under a bright full moon. The blue *bokashi* (color grading) around the moon emphasizes the poetic atmosphere of this work.

Along with landscape print, Hiroshige is also known for his masterworks of *kacho-e* (prints of birds and flowers), especially in *uchiwa-e* (fan print) format. *Uchiwa-e* were produced to be mounted as fans, so only limited number of works have survived today. Most of the surviving works are believed to be originally from sample books owned by fan sellers and tend to be in early impression and good condition.





225

**UTAGAWA HIROSHIGE (1797-1858)**

*Karasaki no yao (Night rain, Karasaki)*

Woodblock print, from the series *Omi hakkei no uchi* (The eight views of Omi [Lake Biwa]), signed *Hiroshige ga*, published by Yamamotoya Heikichi (Eikyudo), a joint publication with Takenouchi Magohachi (Hoeido) 9¾ x 14¾ in. (24.8 x 36.5 cm.)

\$15,000-25,000

The series *Omi hakkei*, depicting the beautiful river scenery around Lake Biwa, was modeled after the Chinese classic painting “Eight Views of the Xiao and Xiang.”

Karasaki has been famous since the Heian period for its ancient pine tree supported by wood stakes. Variant printings of this design, in particular the concentration of rain and darkness, are known. This variant (*kawarizuri*) with green grating on the pine tree is thought to be rare.

The poem in the square cartouche reads:

*Yo no ame ni/ oto o yuzurite/ yukaze o/ yoso ni tatsuru/  
Karasaki no matsu*

*Yielding to the sound in the evening rain and drawing near to the evening wind, he grows famous: the pine tree of Karasaki*

226

**UTAGAWA HIROSHIGE (1797-1858)**

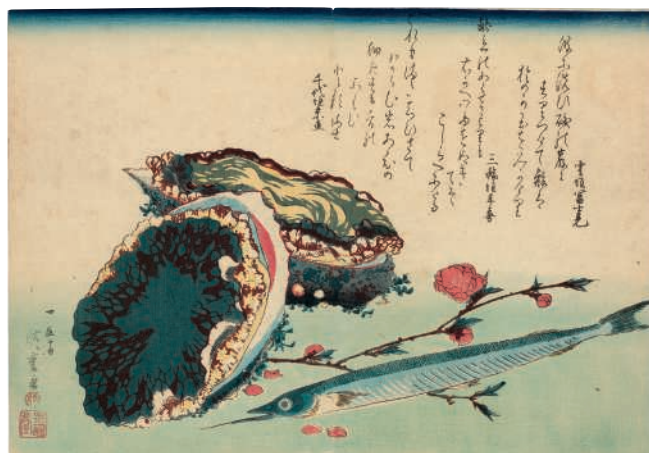
*A complete set of the untitled series of large fish (Uozukushi)*

Woodblock prints, an album comprising 20 prints from an untitled series of fish, signed *Hiroshige hitsu* and published by Nishimuraya Yohachi (Eijudo)

1. Black Sea Bream, Small Sea Bream, Asparagus Shoots, and Sansho Pepper
2. Carp
3. Halibut, Plaice, and Wild Cherry
4. Mullet, Asparagus, and Camellia
5. Sweet Sea Bream, Mebaru, and Horseradish
6. Mackerel, Crab, and Morning Glory
7. Sea Bream and Sansho Pepper
8. Flying Fish, Ishimochi, and Lily
9. Akodai, the rock-fish and Bamboo Grass
10. Bonito and Saxifrage
11. Abalone, Needlefish, and Peach Blossoms
12. Gurnards, Flatfish, and Bamboo Grass
13. Striped Sea Bream, Rock-trout, and Nandina
14. Scorpionfish, Isaki, and Ginger
15. Flatheads and Eggplant
16. Horse Mackerel, Freshwater Prawns, and Seaweed
17. Yellowtail, Blowfish, and Plum Blossoms
18. Lobster and Shrimp
19. Sea Bass, Golden-eyed Sea Bream, and Shiso
20. River Trout

9 $\frac{7}{8}$  x 14 $\frac{1}{4}$  in. (25.1 x 36.2 cm.) each

\$20,000-30,000









**UTAGAWA HIROSHIGE (1797-1858)**

*Rokujuyoshu meisho zue (Pictures of famous places in the sixty-odd provinces)*

Woodblock prints, the complete set comprising 70 prints including table of contents, mounted in an album, each signed *Hiroshige ga*, published by Koshimuraya Heisuke  
15 x 10½ in. (38.1 x 26.7 cm.)

\$40,000-60,000

To capitalize on the great success in the 1830s of Hiroshige's landscape series of the *Tokaido* and *Kisokaido* roads, the publisher Koshimuraya Heisuke embarked on the ambitious project that resulted in *Sixty-odd Views of the Provinces*, released between 1851 and 1853. He engaged Hiroshige to design single views of famous spots in each of Japan's sixty-eight provinces, which are identified in the title cartouche of each print. The complete set, as here, has a table of contents, the sixty-eight views and an extra print of the Year-end Festival at Asakusa, Edo.

About ten years later, the American artist James McNeill Whistler used his own prints from *Sixty-odd Views* in staging the Irish model Joanna Hifferman as a Japanese courtesan for his painting *Caprice in Purple and Gold*. The woman sits on the floor wrapped in oriental-style robes beside a Japanese folding screen; her attention is focused on a single sheet from *Sixty-odd Views of the Provinces*, while others are strewn around her (James McNeill Whistler [1834-1903]. *Caprice in Purple and Gold: The Golden Screen*. 1864. Oil on panel. 50.1 x 68.5 cm framed. Freer Gallery of Art, Smithsonian Institution, Washington, DC, Gift of Charles Lang Freer, F1904.75a) (fig. 1).



Fig.1 *Caprice in Purple and Gold: The Golden Screen*. 1864. Oil on panel. Freer Gallery of Art, Smithsonian Institution, Washington, DC, Gift of Charles Lang Freer, F1904.75a).







VARIOUS PROPERTIES

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**KATSUSHIKA HOKUSAI (1760-1849)**

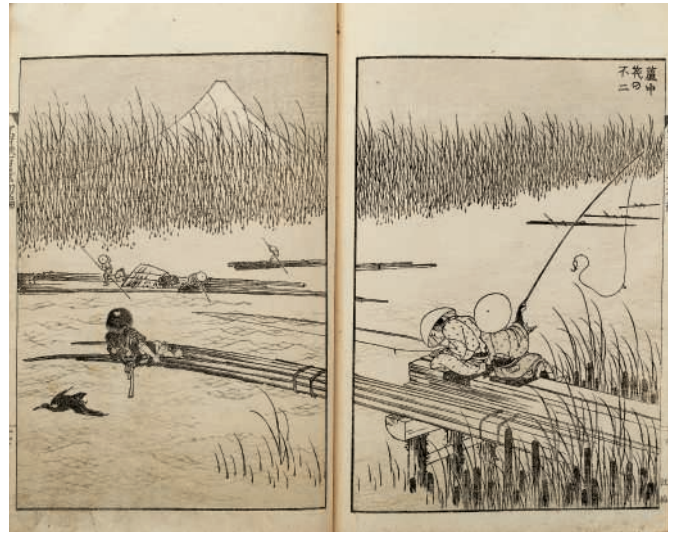
*Fugaku hyakkei (One hundred views of Mount Fuji), 1834-35; ca. 1849 (vol. 3)*

Woodblock-printed illustrated book; ink on paper; 3 volumes; vols. 1 and 2 pink embossed paper covers with printed falcon-feather title slips; vol. 3 orange red paper cover with printed title slip now blue; block cutters Egawa Tomekichi (vols. 1, 2) and Egawa Sentaro (vol. 3); published in Nagoya by Eirakuya Toshiro (Tohekido) and in Edo by Kadomaruya Jinsuke, Nishimuraya Yuzo and Nishimuraya Yohachi (Eijudo) and others, vols. 1, 2; published in Nagoya by Eirakuya Toshiro (Tohekido) and others, vol. 3; artist's signature *Hokusai litsu aratame gakyo rojin Manji hitsu* (drawn by the former Hokusai litsu changing his name to Manji, the old man crazy about drawing at 75 [vol. 1] and 76 [vol. 2]); preface by Ryutei Tanehiko (1783-1842)

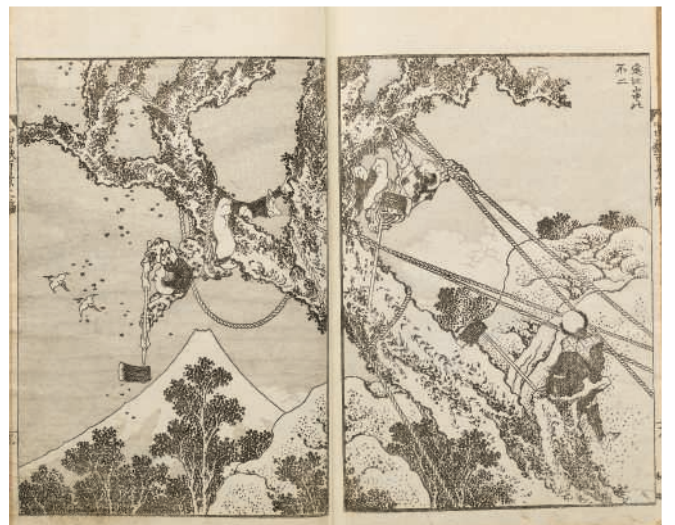
*fukurotojibon* (pouch binding); *hanshibon*  
8 $\frac{7}{8}$  x 6 $\frac{1}{8}$  in. (22.5 x 15.6 cm.)

\$70,000-90,000

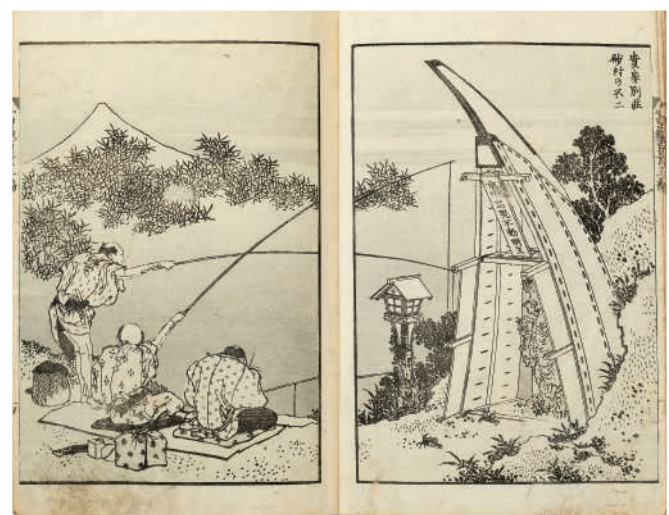
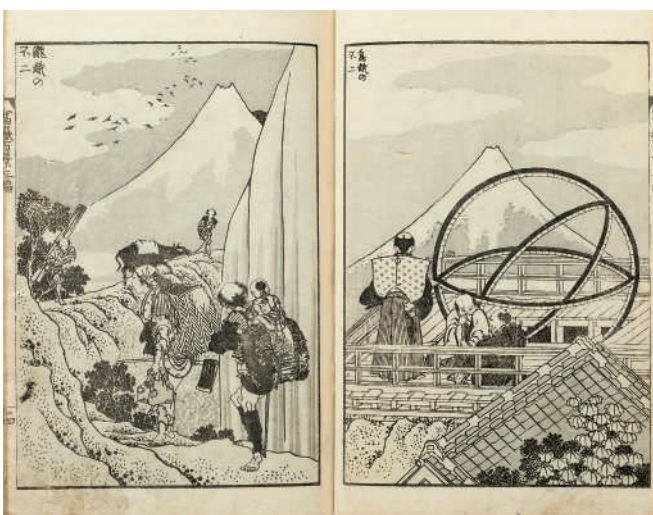
Among the many publications in English that address *One Hundred Views of Mount Fuji*, Hokusai's masterpiece of book illustration, see the following for cataloguing, images and commentary: Henry Smith, *Hokusai: One Hundred Views of Mount Fuji* (New York: Braziller, 1988); Roger S. Keyes, *Ehon: The Artist and the Book in Japan* (The New York Public Library in association with The University of Washington Press, Seattle and London, 2006), cat. no. 54 (notes on page 286 give complete cataloguing and edition details); British Museum curatorial comments to accession number 1979,0305,0.454.1, accessible online; Timothy Clark, ed., *Hokusai: Beyond the Great Wave* (The British Museum; Thames and Hudson, 2017); and Timothy Clark "One Hundred Views of Mount Fuji" PDF accessible online.



(another view)











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**KATSUSHIKA HOKUSAI (1760-1849)**

*Koshu Mishimagoe (Mishima Pass in Kai province)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo) 9 $\frac{7}{8}$  x 14 $\frac{1}{4}$  in. (25.1 x 36.2 cm.)

\$4,000-6,000



230

**KATSUSHIKA HOKUSAI (1760-1849)**

*Onden no suisha (Waterwheel at Onden)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo) 10 $\frac{1}{8}$  x 15 in. (25.7 x 38.1 cm.)

\$10,000-20,000



231

**KATSUSHIKA HOKUSAI (1760-1849)**

*Bushu Fujimigahara (Fujimigahara ["Fuji-viewing fields"] in Owari province)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai) and published by Nishimuraya Yohachi (Eijudo) 10 $\frac{1}{4}$  x 15 $\frac{1}{8}$  in. (26 x 38.4 cm.)

\$7,000-9,000



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

232

**KATSUSHIKA HOKUSAI (1760-1849)**

*Soshu Hakone no kosui (Hakone Lake in Sagami Province)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo) 10 x 14 $\frac{1}{4}$  in. (25.4 x 37.8 cm.)

\$10,000-15,000



VARIOUS PROPERTIES

233

**KATSUSHIKA HOKUSAI (1760-1849)**

*Nobotoura (Coast of Noboto [in Shimosa province])*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo) 10 $\frac{1}{8}$  x 14 $\frac{1}{4}$  in. (25.7 x 37.8 cm.)

\$15,000-20,000



234

**KATSUSHIKA HOKUSAI (1760-1849)**

*Buyo Tsukudajima (Tsukudajima island in Musashi province)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo) 10 x 14 $\frac{3}{4}$  in. (25.4 x 37.5 cm.)

\$15,000-20,000





**KATSUSHIKA HOKUSAI (1760-1849)***Gaifu kaisei (Fine wind, clear weather) ["Red Fuji"]*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu* (drawn by Iitsu, changed from Hokusai), published by Nishimuraya Yohachi (Eijudo) 14 $\frac{7}{8}$  x 10 in. (37.8 x 25.4 cm.)

\$90,000–120,000

Despite the omnipotence of the “Great Wave” (see lots 242 and 246), the Japanese, and most connoisseurs, find “Red Fuji” the centerpiece of Hokusai’s *Thirty-six Views of Mount Fuji*. It, like its variant “Fuji over lightning,” is the only design without human element in a set otherwise devoted to activities in familiar places, presided over by the sacred mountain. The scene here is late summer or early autumn on the eastern side of the volcano. Dawn is breaking over the Pacific Ocean, flushing the slopes, here printed in brick red and brownish saturations at the crown. The fine wind of the title is blowing from the south, penetrating cumulus clouds that the Japanese liken to a shoal of small fish. The great off-center triangle of the mountain reduces the tree line to a peppering of blue dots. Unusual in Japanese depictions of sky, the air is a wide swath of Berlin blue pigment, a novelty import in the 1830s, that gradually darkens to the top. In this impression, the printer has gone for dramatic effect with measured fuss, using the natural grain of the wood block for contour and contrast.

With utmost simplicity of shapes and palette, Hokusai delivers not verisimilitude but a sensation of the majesty and supernatural power that inspired his personal devotion to Mount Fuji, as is obvious from his countless drawings of it that culminate in his 1834 book *One Hundred Views of Mount Fuji* (see lot 228). Unlike other prints in the series in which he uses perspective to link the foreground human scene to the background theme, Mount Fuji, his emphasis on two-dimensionality is deliberate: it accentuates both the symbolic aspect and the visual drama. Much has been said about the influence of this design on Western painters a few generations later, in particular the parallel between Cézanne/Mont Sainte Victoire and Hokusai/Fuji. Both artists revered a mountain for its cultural and physical significance. While they invented unique combinations of form to express it, the mode is abstraction that defies age. For the astonishing variety of printings of “Red Fuji,” one is commended to comparably fine impressions in museum collections accessible online.











236

**KATSUSHIKA HOKUSAI (1760-1849)**

*Sunshu Katakura chaen no Fuji (Mount Fuji from the tea plantation of Katakura in Suruga province)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo) 10¼ x 15 in. (26 x 38.1 cm.)

\$6,000-8,000



237

**KATSUSHIKA HOKUSAI (1760-1849)**

*Minobugawa ura Fuji (Mount Fuji beyond the Minobu river)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo) 10¼ x 15½ in. (26 x 38.4 cm.)

\$15,000-20,000



238

**KATSUSHIKA HOKUSAI (1760-1849)**

*Onmayagashi yori Ryogokubashi no sekiyo wo miru*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo) 10¾ x 15 in. (26.4 x 38.1 cm.)

\$12,000-22,000



239

**KATSUSHIKA HOKUSAI (1760-1849)**

*Shojin tozan (Groups of mountain climbers)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo)  
10 x 10 $\frac{3}{4}$  in. (25.4 x 27.3 cm.)

\$15,000-20,000



240

**KATSUSHIKA HOKUSAI (1760-1849)**

*Mikawa no Yatsubashi no kozu (Eight-plank bridge in Mikawa province, classic view)*

Woodblock print, from the series *Shokoku meikyo kiran* (Wondrous views of famous bridges in all the provinces), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo)  
9 $\frac{7}{8}$  x 14 $\frac{5}{8}$  in. (25.1 x 37.1 cm.)

\$2,000-3,000



241

**KATSUSHIKA HOKUSAI (1760-1849)**

*Yamashiro Arashiyama Togetsukyo (The "Reflected Moon Bridge" at Arashiyama in Yamashiro province)*

Woodblock print, from the series *Shokoku meikyo kiran* (Wondrous views of famous bridges in all the provinces), signed *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo)  
10 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (27.6 x 20 cm.)

\$7,000-9,000







242

**KATSUSHIKA HOKUSAI (1760-1849)**

*Kanagawa oki nami ura (Under the well of the Great Wave off Kanagawa) ["Great Wave"]*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame iitsu hitsu* (drawn by Iitsu, changed from Hokusai), published by Nishimuraya Yohachi (Eijudo)

9¾ x 15 in. (24.8 x 38.1 cm.)

\$40,000-60,000





243

**KATSUSHIKA HOKUSAI (1760-1849)**

*Bushu Tamagawa (The Tama "Jewel" River in Musashi province)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo) 10 x 14<sup>3</sup>/<sub>8</sub> in. (25.4 x 36.5 cm.)

\$20,000-30,000

The Jewel River in Musashi Province (Musashi Tatsukuri) is known as one of the Six Jewel Rivers (Mu Tamagawa) often depicted as a subject of allusive picture (*mitate-e*) of beauties by many artists.

This river is written in a poem by an unknown poet contained in vol. 14 of the *Man'yoshu* (Collection of a Myriad Leaves), the anthology of classic verse written before 760:

*Tamagawa ni sarasu tetsukuri sarasarani / mukashi no fude to sarani omowazu*

*When I bleach the softest hand-made cotton in the Jewel River, I recall the love letter I once wrote to you.*



244

**KATSUSHIKA HOKUSAI (1760-1849)**

*Totomi sanchu (In the Mountains of Totomi Province)*

Woodblock print, from the series *Fukagu sanjurokkei* (Thirty-six views of Mount Fuji), *saki no Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo)  
9 $\frac{3}{8}$  x 14 $\frac{3}{8}$  (24.4 x 36.5 cm.)

\$18,000-20,000





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

245

**KATSUSHIKA HOKUSAI (1760-1849)**

*Gohyaku Rakanji Saizaido (The Sazai Hall of the temple Gohyaku Rakanji, "Five Hundred Arhat temple")*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai iitsu hitsu* (drawn by iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo) 10<sup>3</sup>/<sub>8</sub> x 15<sup>1</sup>/<sub>8</sub> in. (26.4 x 38.4 cm.)

\$10,000-15,000

The scene shows regular people taking in the panorama from the viewing platform of the Sazai Hall of the Five-hundred Rakan Temple. For most of them, the balcony, at a height of three stories, was as high up as they had ever been. The temple was erected by shogunal grant in Honjo, the newer, eastern district of Edo, surrounded by fields. Getting there was going to the end of the line, but it was a top tourist destination. The main attraction of five hundred wood sculptures was an imaginary re-creation of the assembly of arhats (*rakan* in Japanese) who attained enlightenment while listening to the Buddha preach on Vulture Peak. Though the temple had no parishioners, it had ample funding to mount donation-drawing festivals, as well. Twenty years after Hokusai made this image, the Sazai Hall was toppled by an earthquake.

# THE GREAT WAVE AND THE WEST



Fig. 1. Katsushika Hokusai (1760–1849), *Boats Rowing Through Waves* (*Oshiohuri Hato tsusen no zu*) from an untitled group of Western-style views. William S. and John T. Spaulding Collection, Museum of Fine Arts, Boston, 21.6678. Photograph © 2019 Museum of Fine Arts, Boston

Hokusai was obsessed by wave imagery throughout his long career, but *The Great Wave*, his best-known print and an icon of Japanese art and design, has dazzled generations of Western artists, not to mention collectors. Less well known is the fact that Hokusai himself took inspiration from the West, specifically from eighteenth-century Dutch imagery in imported manuals on perspective and from colleagues who worked in Western style. He became interested in linear perspective and Western techniques early in his career.

The starting point for Hokusai is his 1805 woodblock print of a tsunami-like wave cresting ominously over three small cargo boats in a print that predates *The Great Wave* by thirty years (fig. 1). Mindful of the latest fashions, he was obviously imitating a Dutch copperplate engraving, complete with perspective and simulated roman script. He even imitated a Western frame and wrote the title horizontally. Shiba Kokan (1747–1818) made etchings as early as the 1780s and brought the *vue d'optique* into the Japanese arena. By the early years of the nineteenth century, Hokusai was translating the effects of copperplate into the medium of woodblock prints. For a detailed review of this subject, see Timon Screech, “The Meaning of Western Perspective in Edo Popular Culture,” *Archives of Asian Art*, vol. 47 (1994).

This experimentation with Western notions appears most obvious in a schematic study in spatial recession in the *Hokusai Manga*, in 1815 (fig. 2). Here, Hokusai demonstrates rules of Western linear perspective to create space and depth, with large objects placed conspicuously in the foreground. In a 1998 exhibition catalogue devoted to Western influence on Hokusai, Matthi Forrer pointed out that Hokusai takes the role of a teacher in this example, showing his students how to divide the space into three equal horizontal parts (*mitsuwan*), two-thirds of which are taken up by the sky, one-third by the earth. On the left-hand page, he demonstrates the application of this scheme by drawing a house complete with windows—also adding the principle scheme of converging lines—a nearby tree rising





Katsushika Hokusai, *Kanagawa oki nami ura* (*Under the well of the Great Wave off Kanagawa*) (see the following lot)

high in the foreground, a tree farther away being much smaller, thus demonstrating how the principles of Western perspective should be applied. (Nihon Keizai Shibunsha, eds., *Hokusai–Tozai no kakehashi: botsugo 150-nen kinen / sokanshu / Hokusai Bridging East and West: in commemoration of the 150th anniversary of the artist's death* [Tokyo, 1998], 191–92)

Hokusai adopted these principles only when he wanted, and only if they were meaningful to his design, as in the case of *The Great Wave* in 1830.

Christine M. E. Guth noted in her book *Hokusai's Great Wave* (Hawai'i University Press, 2015) that the novel isolation of a single giant wave linked to Mount Fuji resonated at a time of sociocultural and political anxieties—a time of preoccupation with vulnerability to foreign incursions. For a review of Guth's book by Bruce Coats, see *Impressions* 37 (2016) ([www.japanesartsoc.org](http://www.japanesartsoc.org)). Guth also addressed the topic in “Hokusai’s Geometry,” in *Review of Japanese Culture and Society*, vol. 20, *The Culture of Translation in Modern Japan* (Dec. 2008), 120–22. She points out that Hokusai knew about Western rule and compass, but the value of the European referent was largely symbolic, mediated through his own craft. For him, “Western knowledge did not function as external dominant, but rather as an accommodation to preexisting practices and tacit knowledge systems.” Circles, squares and triangles form the infrastructure of his prints in the celebrated series “Thirty-six Views of Mount Fuji.”

Forrer calls *The Great Wave* “harvesting time.” Hokusai’s earlier pedantic experiments with optical devices and linear perspective—Mount Fuji as a vanishing point and a large wave in the foreground—are now integrated naturally into a design that remains unmistakably Japanese.



Fig. 2. Katsushika Hokusai (1760–1849), General Instruction for the Application of the Rules of Western Perspective, from the album *The Sketches of Hokusai*, vol. 3 (*Hokusai manga*). Edo period, 1815. Collection of Mitsuru Uragami.

246

**KATSUSHIKA HOKUSAI (1760-1849)***Kanagawa oki nami ura (Under the well of the Great Wave off Kanagawa) ["Great Wave"]*

Woodblock print, signed *Hokusai aratame Iitsu hitsu* (drawn by Iitsu, changed from Hokusai), from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), published by Nishimuraya Yohachi (Eijudo) 10 $\frac{1}{4}$  x 15 in. (25.7 x 38.1 cm.)

\$200,000-300,000

**PROVENANCE**

Drs. Seymour and Sylvia Fried, Englewood

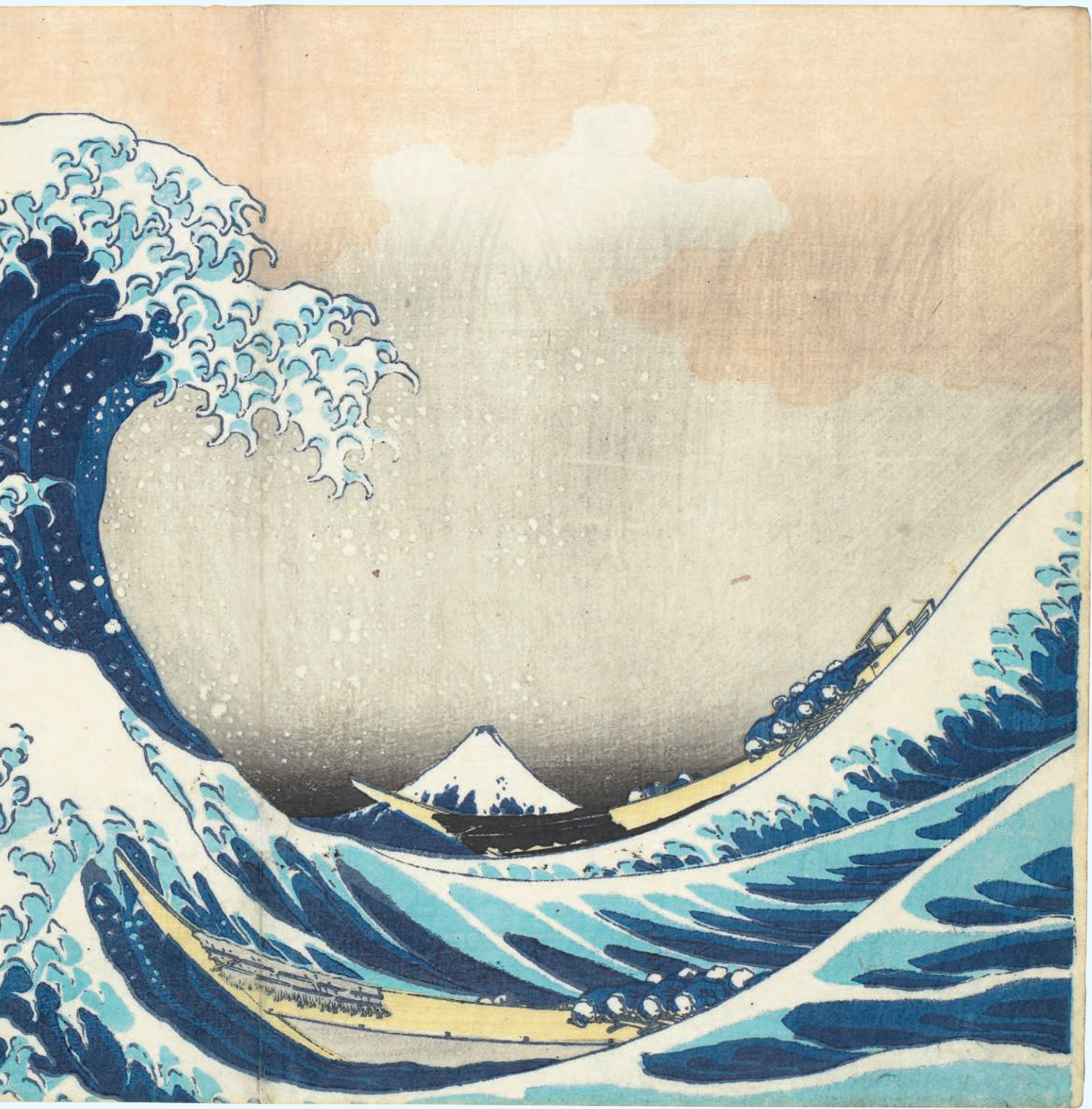
*In the Well of the Wave off Kanagawa* has been making waves since it was introduced to Europe in the mid-nineteenth century—a glorious history that needs no introduction here. Exhibitions devoted to Hokusai attract record-breaking crowds on the strength of this one image among the thousands he produced. 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.

Introduced as a playful element on a beauty print he designed in his teens, waves pervade Hokusai’s 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 Thirty-six Views of Mount Fuji*, in which the publisher Nishimuraya Yohachi (Eijudo) saw commercial potential, 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.”

The season is early spring, when the crest of Mount Fuji is saturated with snow. The time is dawn. 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 skull 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.











VARIOUS PROPERTIES

247

**KATSUHIKA HOKUSAI (1760-1849)**

*Senju hanamachi yori chobo no Fuji (Fuji Seen in the Distance from the Senju Pleasure Quarter)*

Woodblock print, from the series *Fugaku sanjurokkei* (The Thirty-six Views of Mount Fuji), signed *Saki no Hokusai Iitsu hitsu*, published by Nishimura Yohachi (Eijudo)

9 $\frac{3}{8}$  x 14 $\frac{3}{8}$  in. (24.4 x 36.5 cm.)

\$10,000–20,000

The scene shows a part of a procession of retainers of a feudal lord, their guns wrapped in red cloth, passing through Senju, the first station on the Nikko Road, which ran northeast of Edo. From the color of the fields and the snowcap of Mount Fuji, the season is late autumn. Some of the samurai have turned their heads to take in the view. In the middle distance is the privately run pleasure district of Senju enclosed by a wood fence.



## KATSUSHIKA HOKUSAI (1760-1849)

*Sei Shonagon*

Woodblock print, from the series A True Mirror of Chinese and Japanese Poems (*Shiika shashinkyō*), signed *zen Hokusai Iitsu hitsu*, published by Moriya Jihei, circa 1833  
19¾ x 8⅞ in. (50.2 x 22.5 cm.)

\$7,000–9,000

This print depicts a scene from the story of Moshokun (Meng Chan-kun). On fleeing from a neighboring kingdom he arrived at the frontier barrier at night only to find a notice that it would be opened at cock-crow. One of his retainers climbed up a tree and feigned the crowing of a cock setting all the other cocks in the neighborhood crowing. Thereupon the guards, thinking that dawn had arrived, unlocked and opened the gate through which Moshokun passed to the security of his native state of which he was the prince.

Sei Shonagon composed a poem alluding to this story; *Yo o komete tori no sorane wa hakarutomo, Yo ni Ousaka no seki wa yurusaji* which roughly translates “Though in the depth of the night, by the feigned crowing of the cock, some may be deceived, yet at Ousaka’s gate this shall never be allowed.”







249

**SUZUKI HARUNOBU (1725?-1770)**

*Allusive picture (mitate-e) representing Ariwara no Narihira's journey to the east*

Woodblock print, signed *Harunobu ga*  
 8½ x 11 ¼ in. (21.6 x 28.6 cm.)

\$4,000-6,000

*Tales of Ise* is a tenth-century poem-tale, with 125 incidents and over 200 poems. A certain man from the capital, thought to be the poet Ariwara Narihira, sets out with his friends toward the east in search of a province in which to settle. At Mount Fuji—shown here on the left corner—he comments that the shape of the mountain resembles a salt cone. The courtly lover and his companions next come to a mighty river flowing between the provinces of Musashi and Shimosa. They draw together on the bank, thinking of home. The ferryman interrupts their gloomy thoughts urging them to board quickly. They are all wretched, thinking of the women they have left behind in the capital.



250

**SUZUKI HARUNOBU (1725?-1770)**

*Burning love letters*

Woodblock print, signed *Harunobu ga*  
10 $\frac{7}{8}$  x 8 in. (27.6 x 20.3 cm.)

\$8,000–12,000



251

**SUZUKI HARUNOBU (1725?-1770)**

*Two beauties*

Woodblock print, from an untitled series on The Six Jewel Rivers  
(Mutamagawa), signed *Suzuki Harunobu ga*  
11 x 8 $\frac{1}{4}$  in. (27.9 x 21 cm.)

\$12,000–18,000

The poet who composed the verse in the cloud reserve above the scene is given incorrectly as the eleventh-century poet Lady Sagami, for the poem is by Minamoto no Toshiyori (ca. 1055–1129). In its online entry for a related print by Harunobu using the same poem and poet-attribution, The Metropolitan Museum of Art, New York (MMA acc. no. JP 3021) clarifies that the poem is by Toshiyori and provides this translation by Miyeko Murase:

*Matsukaze no/ oto dani aki wa/ sabishiki ni/ koromo utsu nari*

*The autumn wind over the pines sounds forlorn In the loneliness,  
the sound of fulling cloth at Tamagawa.*





252

**SUZUKI HARUNOBU (1725?-1770)**

*Komuso (itinerant monk with basket hat), Uzuki (the Fourth Month)*

Woodblock print, from the series *Fuzoku shiki Kasen* (Fashionable Poetic Immortals in the Four Seasons), signed *Suzuki Harunobu ga* 11¼ x 8½ in. (21.6 x 28.6 cm.)

\$15,000-25,000

The online entry for another impression in The Metropolitan Museum of Art, New York (JP 1634) identifies the poem in the cloud reserve as number 136 in a collection of seven hundred poems compiled by Lord Shirakawa around 1265 (*Shirakawa-dono shichihyakushu*). The translation of the poem, by an anonymous poet, is by John T. Carpenter:

*hito mo toe / saku ya uzuki no/ kocho ni nitaru hana zakari / yado no kakine o*

*Let everyone know that now in the fourth month, the deutzia flowers in bloom resemble butterflies covering a hedge in the garden.*





253

**SUZUKI HARUNOBU (1725?-1770)**

*A Beauty by a veranda*

Woodblock print, from an untitled series of One Hundred Poems by One Hundred Poets (*Hyakunin isshu*), signed *Suzuki Harunobu ga*  
 10 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (27.6 x 20 cm.)

\$12,000–18,000

Allusive picture (*mitate-e*) to a poem by Gotokudaiji no Sadaijin (Fujiwara no Sanesada) represented by a scene of a woman enjoying the moon from a veranda. The poem by Fujiwara no Sanesada (1139–1191) has been translated by Joshua Mostow in his *Pictures of the Heart: The Hyakunin issu in Word and Image* (University of Hawaii Press, 1996):

*hototogisu/ nakitsuru kata o/ nagamureba he tada ariake no/  
 tsuki zo nokoreru*

*The hototogisu: when I gaze out towards where  
 was singing, all that remains is the moon, pale in the morning sky.*





254



255

254

**CHOBUNSAI EISHI (1756-1829)**

*Women admiring peony blossoms under a wisteria trellis*

Woodblock print, signed *Eishi zu*, published by Nishimuraya Yohachi (Eijudo)

14½ x 9¾ in. (35.9 x 24.8 cm.) each

\$12,000-16,000

255

**KITAGAWA UTAMARO (1753?-1806)**

*Mimeguri no dote (The embankment at Mimeguri)*

Woodblock print, triptych, signed *Utamaro hitsu*, published by Nishimuraya Yohachi (Eijudo)

15½ x 9¾ in. (39.2 x 25.1 cm.) each

\$7,000-9,000



256

**KITAGAWA UTAMARO (1753?-1806)**

*Okami-san (The merchant's wife)*

Woodblock print, from the series *Sakiwake kotoba no hana* (Variations of blooms according to their speech), signed *Utamaro hitsu*, published by Yamamura  
14¾ x 10 in. (37.5 x 25.4 cm.)

\$6,000-8,000



257

**KITAGAWA UTAMARO (1754-1806)**

*Beauties and a baby*

Woodblock print, signed *Utamaro hitsu*, published by Yamamoto Omiya  
15¼ x 10½ in. (38.7 x 25.7 cm.)

\$12,000-18,000





歌撰戀之部  
可々  
恋



奇磨筆  




PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

258

**KITAGAWA UTAMARO (1753?-1806)**

*Arawaruru koi (Obvious love)*

Woodblock print, an *okubi-e* (large-head portrait) of a woman in a pose suggestive of the title; silver mica highlights on hair comb, traces of mica on background, from the series *Kasen koi no bu* (Anthology of poems: The love section), signed *Utamaro hitsu* and published by Tsutaya Jusaburo (Koshodo)  
14<sup>7</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>4</sub> in. (37.8 x 24.8 cm.)

\$100,000–180,000

**PROVENANCE**

Huguette Berès (1914–1999), sold Sotheby's, Paris, *Collection Huguette Berès: Estampes, Dessins et Livres Illustrés Japonais (Seconde Vente)*, 25 November 2003, lot 156.  
Formerly in the collection of a Japanese institute

**LITERATURE**

Narazaki Muneshige, *Hizo ukiyoe taikan: Beresu korekushon / Ukiyo-e Masterpieces in Western Collections: Berès Collection* (Tokyo: Kodansha, 1991), pl. 52.  
Matsui Hideo, ed., *Ukiyoe no mikate: Geijutsusei shiryosei o tadashiku rikai suru / Ukiyo-e Arts Introducing by the Material & Technique* (Tokyo: Seibundo, 2012), cover and cat. no. 56.

A young woman looks down, presumably at a letter or other love token, distractedly fingering a hair pin. Strands of hair are suggestively curled at the nape and another two stick out. Her robe, tie-dyed with starfish, falls open over one breast. The image is one of five half-length portraits of women with hand or hands showing that comprise the set *Anthology of Poems: The Love Section* published in 1793–94. The title alludes to classical collections of poetry that are divided by theme and season into sections. Utamaro arranges them by subtitle: *Reflective Love, Deeply Hidden Love, Love That Meets Each Night, Obvious Love* and *Love That Rarely Meets*. The light cotton robe and round fan suggest summer.

This rare impression is thought to be earlier than a variant one that has a spray of primroses printed on the fan rather than the articulated fan ribs here. Asano Shugo and Timothy Clark illustrate the variant in the Musée Guimet, Paris in *The Passionate Art of*

*Kitagawa Utamaro* (London and Tokyo: British Museum Press and Asahi Shinbun, 1995), pl. 136. The impressions in *The Art Institute of Chicago* (1968.159) and *Museum of Fine Arts, Boston* (21.6414) also show the primrose fan. Another distinction between the impression here and the variant edition are the breaks in the keyblock line surrounding the title cartouche, implying that the block had worn by the time of the primrose-fan printing.

Huguette Berès, the previous owner of this print, was a major dealer of Japanese prints, drawings and books and of paintings and graphic art of the nineteenth-century French avant garde. She founded her gallery on the Quai Voltaire opposite the Louvre Museum, Paris in 1951. Among the many important exhibitions mounted at her gallery are “Utamaro Prints and Illustrated Books” of 1976; “Sharaku” of 1980; and “Au Temps des Nabis” of 1990.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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**KITAGAWA UTAMARO (1753?-1806)**

*Toko no ume (Plum of the bedchamber)*

Woodblock-printed book, illustrations by Kitagawa Utamaro, text by Shikitei Sanba, twelve erotic illustrations and six sheets of text originally bound as a book; separate original dark blue paper covers

7¼ x 10½ in. (18.4 x 25.7 cm.) each

\$12,000-18,000

**PROVENANCE**

Formerly in the collection of a Japanese institute

For commentary, transcriptions and bibliographic citations for the illustrated book, see the entry for the impression in the British Museum (1972.0724.0-7), accessible online. The remarks include that this book is distinct for its avoidance of the color red.







VARIOUS PROPERTIES

260

**TOSHUSAI SHARAKU (ACT. 1794-95)**

*Osagawa Tsuneyo II as Osan, Ippei's Elder Sister*

Woodblock print, signed *Toshusai Sharaku ga*, published by Tsutaya Juzaburo

14<sup>3</sup>/<sub>4</sub> x 9<sup>3</sup>/<sub>4</sub> in. (37.5 x 24.8 cm.)

\$50,000-70,000

The role played by Tsuneyo has been identified by the scholar Suwa Haruo. In the *Yakuwari banzauke* (List of theatrical roles) in the Diet Library he found two roles listed for Tsuneyo: one as "Ippei's sister, Osan" in the play *Koinyobo*, and the other as "Shizuka Gozen" in *Yoshitsune senbonzakura*. Both plays were performed at the Kawarazaki Theater the fifth month of 1794. The actor's name and the incorrect date *kinoe tora kugatsu* (ninth month) are inscribed on this print in ink.

For other impressions see Asano Shugo, Suwa Haruo and Yamaguchi Keizaburo, *Toshusai Sharaku: Gensundai zensaku hin* (Complete works of Toshusai Sharaku reproduced in actual sizes) (Tokyo: Shogakukan, 2002), pl. 26; Yamaguchi Keizaburo, *Sharaku*, vol. 7 of *Ukiyoe taikai* (Compendium of ukiyo-e) (Tokyo: Shueisha, 1973), pl. 26; Suzuki Juzo, *Sharaku*, in *Masterworks of Ukiyo-e*, vol. 2 (Tokyo and Palo Alto, Ca.: Kodansha, 1968), pl. 27, p. 59; Harold G. Henderson and Louis V. Ledoux, *The Surviving Works of Sharaku* (New York: E. Weyhe, 1939), p. 95.





洲齊寫繪  
繪師  
繪





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**UTAGAWA KUNISADA (1786-1865)**

*A woman playing with a porcelain toy*

Woodblock print, from the series *Atsurae ori toseijima*, signed *oju Toyokuni ga*, published by Miyakozawa  
14¼ x 10¾ in. (36.2 x 26.4 cm.)

\$5,000–7,000

**LITERATURE**

Sebastian Izzard, *Kunisada's World* (London: Japan Society, 1993), p.156, no. 76/1.

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**UTAGAWA KUNISADA (1786-1865)**

*A woman with a wind ornament*

Woodblock print, from the series *Atsurae ori toseijima*, signed *oju Toyokuni ga*, published by Miyakozawa  
14¾ x 9¾ in. (36.5 x 24.4 cm.)

\$5,000–7,000

**LITERATURE**

Sebastian Izzard, *Kunisada's World* (London: Japan Society, 1993), p.156, no. 76/2.



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**UTAGAWA KUNISADA (1786-1865)**

*Kanshojo*

Woodblock print, on a silver mica ground, from the series *Oatari kyogen no uchi* (Great performances), signed *Gototei Kunisada ga*, published by Kawaguchiya Uhei  
15 x 10 in. (38.1 x 25.4 cm.)

\$20,000–30,000

**EXHIBITED**

“Dai Ukiyo-e ten (Ukiyo-e: A Journey Through the Floating World),” exhibited at the following venues:

Tokyo Metropolitan Edo-Tokyo Museum, 2 January-2 March 2014  
Nagoya City Museum, 11 March-6 May 2014  
Yamaguchi Prefectural Museum, 16 May-13 July 2014

**LITERATURE**

*Dai Ukiyo-e ten* (Ukiyo-e: A Journey Through the Floating World) (Tokyo: Tokyo Metropolitan Edo-Tokyo Museum, 2014), exh. cat. no. 311.





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This series is considered a masterpiece of Kunisada's theatrical portraits. He captured actors' movements in dramatic close-ups using delicate lines that express depth by varying width. Exaggerated eyeballs, influenced by his master, Toyokuni (1769-1825), enhance the graphic impact of the compositions. Only a small number of impressions may have been published, judging by the limited number of extant copies and the absence of late editions. The use of mica backgrounds indicates Kunisada's and the publisher's sensitivity to the popular mood, a nostalgia for earlier prints. The publisher, Kawaguchiya Uhei, may have sought to relate this series to the *okubi-e* of actors by Toshusai Sharaku (active 1794-95) by using this expensive technique. This nostalgia may also have influenced the

choice of subject, actors famous for performances in the previous eight years.

Ichikawa Danjuro VII (1791-1859) plays the role of an exiled statesman pictured by Kunisada in the climax of the play. Learning that his rival, Fujiwara no Tokihira, has caused his fall at court and his exile, he transforms himself into a thunder god of revenge. In rage, his hair shaking wildly, his eyes exaggerated and glaring, he clenches a plum spray in his teeth, a motif associated with Sugawara no Michizane (845-903), the historical figure on whom the role is based.



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**UTAGAWA KUNISADA (1786-1865)**

*Moon and evening cherry blossoms in the northern pleasure district (Hokkoku tsuki no yozakura)*

Woodblock print, from an untitled series of landscapes, signed *Kochoro Kunisada ga* and published by Yamaguchiya Tobei (Kinchodo)

10¼ x 14¾ in. (25.7 x 37.5 cm.)

\$3,000-4,000

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**UTAGAWA KUNISADA (1786-1865)**

*Futamigaura akebono no zu (View of dawn at the "Wedded Rocks," Futamigaura)*

Woodblock print, signed *Kochoro Kunisada ga*, published by Yamaguchiya Tobei

9¾ x 14½ in. (25.1 x 36.8 cm.)

\$5,000-7,000





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**UTAGAWA TOYOKUNI (1769-1825) AND UTAGAWA TOYOHIRO (1773-1828)**

*Horinouchi Myohoji eho meiri no zu (New Year's pilgrimage to Myohoji temple in Horinouchi)*

Woodblock print, pentptych, signed *Toyokuni ga* and *Toyohiro ga*  
14 $\frac{5}{8}$  x 9 $\frac{7}{8}$  in. (37.1 x 25.1 cm.) each

(5)

\$2,000-3,000

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**UTAGAWA TOYOKUNI (1769-1825)**

*Furyu Namerikawa Aoto Saemon Fujitsuna (Fashionable Aoto Saemon Fujitsuna at the Nameri River), recounted by contemporary beauties with torches*

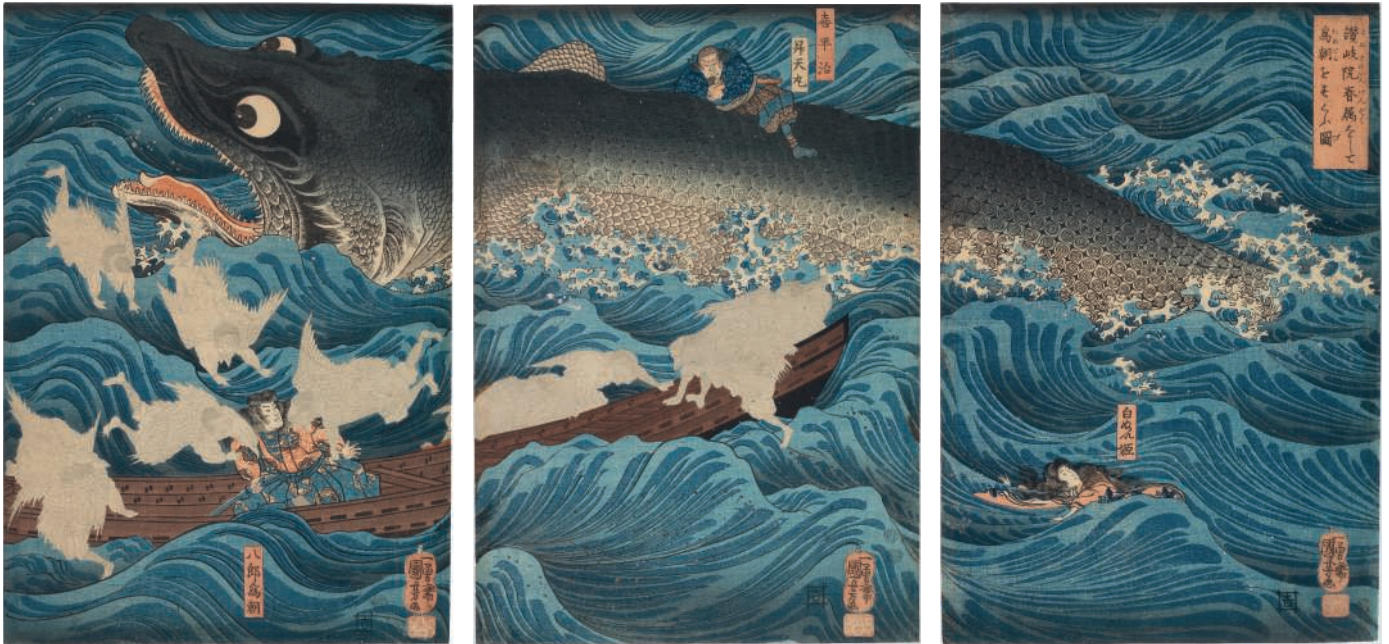
Woodblock print, triptych, signed *Toyokuni ga* and published by Iwatoya Kisaburo (Eirindo)

14 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in. (37.8 x 24.4 cm.) each

(3)

\$8,000-10,000





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**UTAGAWA KUNIYOSHI (1798-1861)**

*Sanuki no in kenzoiku o shite Tametomo o sukuu zu (Picture of Retired Emperor Sanuki sending allies [tengu] to rescue Tametomo)*

Woodblock print, triptych, signed *Ichiyusai Kuniyoshi ga* and published by Sumiyoshiya Masagoro  
 14 x 9<sup>5</sup>/<sub>8</sub> in. (35.6 x 24.4 cm.) each

\$8,000–10,000

The warrior Minamoto (Genji) no Tametomo (1139–70) was defeated in the Hogen rebellion (1156) fought between the factions of the retired Emperor Sutoku and Emperor Go-Shirakawa. As a result he was exiled to Izu, Oshima, but then escaped to Kyushu and formulated a plan to vanquish the Taira (Heike) clan. As part of this plan he set sail to Kyoto, but during the journey encountered a storm and was shipwrecked. He was then rescued by the retired Emperor Sutoku’s descendants and makes it ashore on the Ryukyu Islands.

In this work, Kuniyoshi has ingeniously combined three episodes from the same story onto one triptych. On the left sheet is Tametomo adrift in his boat surrounded by descendants of retired

Emperor Sutoku who appear as *tengu* (mythical creatures in the form of half bird, half man), who have come to rescue him. The center sheet shows Kiheiji, Tametomo’s retainer, with Tametomo’s son in his arms, on the back of a giant crocodile-shark. At first the creature tried to kill them, but was pacified and rescued them from drowning. On the right sheet, Tametomo’s wife, Princess Shiranui, in an unsuccessful attempt to calm the storm has thrown herself into the waves as a sacrifice.

For another impression in the Museum of Fine Arts, Boston go to [www.mfa.org](http://www.mfa.org) accession number 11.26999–7001 and for another in the British Museum, go to: [www.britishmuseum.org](http://www.britishmuseum.org) museum number 1906,1220,0.1339.





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**UTAGAWA KUNIYOSHI (1798-1861)**

*Soma no furudairi ni Masakado himegimi Takiyasha yojutsu o motte mikata o atsumuru (In the ruined palace of [Taira] Masakado at Soma his daughter Princess Takiyasha uses sorcery to summon allies [the monster skeleton])*

Woodblock print, triptych, signed *Ichiyusai Kuniyoshi ga*, publisher's mark *Hachi*

14¾ x 29⅝ in. (37.5 x 75.3 cm.) each

\$15,000-25,000

This famous print is based on the book *Uto Yasukata chugiden* [Story on the Loyalty of Uto Yasukata], written by Santo Kyoden (1761-1816). The legend tells that Princess Takiyasha was the daughter on Taira no Masakado, who had died in the year 940 during an unsuccessful rebellion. At some point she and her stepbrother met Nikushisen, a spirit, whose powers helped them in forming a rebellion. They go to the Soma Palace (which belonged to their father) to enact their plan. However, a retainer of Minamoto Yorinobu, Oya Taro Mitsukuni, discovered the plot and finally defeated the princess and her stepbrother at the palace. In Kuniyoshi's depiction of this legend, the ghost appears dramatically as a giant skeleton, drawing back a torn bamboo blind to haunt Mitsukuni. The princess looks on, chanting a spell.





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**UTAGAWA KUNIYOSHI (1798-1861)**

*Minamoto Yoshitsune and his men attacked by ghosts of Heike warriors drowned at the Battle of Danoura, Benkei repelling them from the stern of the boat, derived from the Noh play Funa Benkei (Benkei in the boat)*

Woodblock print, triptych, signed *Idhiyusai Kuniyoshi ga* and published by Enshuya Hikobei  
 14 $\frac{1}{8}$  x 9 $\frac{5}{8}$  in. (35.9 x 24.4 cm.) each

\$20,000-30,000





This powerful design fills the space allowed by the triptych format to brilliant affect. This work depicts the ghosts of the Taira family exacting revenge upon Minamoto Yoshitsune (1159-89) following their brutal defeat during a historic battle at Daimotsu bay. The haunting ghosts of the Taira clan are silhouetted dramatically against a dark sky as they attack Yoshitsune's ship and the troops can be seen frantically lowering the boat's sails as the gigantic waves rise up ominously around them. The noh play Funa Benkei (Benkei in the Boat) recounts this episode, which eventually ends well for Yoshitsune and his men due to Yoshitsune's faithful retainer, the

warrior-priest Benkei, who stands at the back offers prayers to the gods of the sea, causing the angry ghosts to disappear, the storm to calm, allowing the ship to continue its travels.

This impression is thought to be an early impression as some of the ghosts are shown with its horns which disappear in the later variant editions. Another distinction between the impression here and the later variant editions are the details of the thin white lines on the dark blue wave.

For another early impression of this design, see Robert Schaap, *Heroes and Ghosts*, (Amsterdam, 1998), p.101





女科息田公海姫

芳平右

一丁場  
國士

印

印

馬才





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**UTAGAWA KUNIYOSHI (1798-1861)**

*The actor Ichikawa Danjuro as Jiraya fighting Orochimaru (played by Arashi Rikan II)*

Woodblock print, triptych, signed *Ichiyusai Kuniyoshi ga*, published by Kiya Sojiro

14 $\frac{5}{8}$  x 9 $\frac{7}{8}$  in. (37.1 x 25.1 cm.) each

\$30,000–40,000

The theater play of Jiraya is based on the famous book *Jiraya monogatari* (The story of Jiraya), written by Kanwatei Onitake, published in 1806. Jiraya, also known as Ogata Hiroyuki, was a ninja stealth master famous for his trick of charming a giant toad. Here, he is in the center of the design fighting with his rival Orochimaru, charmer of the giant snake.

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**UTAGAWA KUNIYOSHI (1798-1861)**

*Sanada no Yoichi Yoshihisa and Matano no Goro Kagehisa at the battle of Ishibashiyama in 1180*

Woodblock print, triptych, signed *Ichiyusai Kuniyoshi ga*, published by Yamaguchiya Tobei

15 $\frac{1}{8}$  x 10 $\frac{3}{8}$  in. (38.4 x 26.4 cm.) each

\$20,000–30,000





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**TSUKIOKA YOSHITOSHI (1839-1892)**

*Horyukaku ryoyu tsutomu (Two brave men on the roof of Horyukaku)*

Woodblock print, diptych, signed *Oju Yoshitoshi ga*, with artist's seal *Yoshitoshi no in*, published by Matsui Eikichi, 1885 (Meiji 18) 14<sup>5</sup>/<sub>8</sub> x 10 in. (37.1 x 25.4 cm.) each approx.

\$2,000-3,000

This is an illustration of an episode from Baikin's novel *Nanso Satomi hakkenden* (The tale of the eight loyal dogs of the house of Satomi), where Inuzuka Shino and Inukai Genpachi, unaware that they are brothers, fight each other on the roof of the Horyukaku pavilion of Koga castle.

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**UTAGAWA KUNIYOSHI (1798-1861)**

*Kikaku*

Woodblock print, from the series *Chuko meiyō kijin den* (Lives of remarkable people renowned for loyalty and virtue), signed *Ichiyusai Kuniyoshi ga*, published by Enshuya Matabei 14<sup>3</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>4</sub> in. (36.5 x 24.8 cm.)

\$2,000-4,000



275

**TSUKIOKA YOSHITOSHI (1839-1892)**

*Taira shokoku Kiyomori nyudo jokai (Taira no Kiyomori and skulls in snow)*

Woodblock prints, triptych, from the series *Shinyo Rokaisen* (Selected six ghost stories), signed *oju Yoshitoshi*, published by Funatsu Chujiro, 1882 14<sup>5</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>8</sub> in. (37.1 x 25.1 cm.) each approx.

\$2,000-3,000

This dramatic scene is taken from the *Heike Monogatari* (Tale of Heike), which tells of the feud between the Minamoto (Genji) and Taira (Heike) clans that was retold many times in plays and illustrations. Here, he places Kiyomori on a veranda looking over the skulls of his enemies.

Taira no Kiyomori (1118-1181) was the most powerful military aristocrat in Japan whose family dominated the imperial court. Kiyomori rivaled even the emperor Go-Shirakawa, who would later engineer the downfall of the Taira clan in 1185, four years after Kiyomori's death.





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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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**TSUKIOKA YOSHITOSHI (1839-1892)**

*Kura biraki (Opening the storehouse), Yamauba and Kintaro*

Woodblock print, signed Yoshitoshi, published by Akiyama Buemon 14 $\frac{5}{8}$  x 9 $\frac{7}{8}$  in. (37.1 x 25.1 cm.) each

\$4,000–6,000

**PROVENANCE**

Formerly in the collection of a Japanese institute

**EXHIBITED**

“Ukiyo-e Arts Spanning 250 years: Introducing the Matsui Collection”, Odakyu Museum, August 19 – September 6, 1998

**LITERATURE**

*Ukiyo-e Arts Spanning 250 years: Introducing the Matsui collection* (Tokyo: Odakyu Museum, 1998), cat. no. 181.  
Matsui Hideo, ed., *Ukiyoe no mikate: Geijutsusei shiryosei o tadashiku rikai suru / Ukiyo-e Arts Introducing by the Material & Technique* (Tokyo: Seibundo, 2012), cat. no. 170.

ANOTHER PROPERTY

**277**

**TSUKIOKA YOSHITOSHI (1839-1892)**

*Carp swimming below a hanging wisteria vine*

Woodblock print, signed Yoshitoshi, published by Akiyama Buemon, 1889 14 $\frac{3}{4}$  x 30 $\frac{1}{4}$  in. (37.5 x 76.8 cm.) each

\$15,000–20,000







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**TSUKIOKA YOSHITOSHI (1839-1892)**

*Tsuki hyakushi (One hundred aspects of the moon)*

An album comprising 100 prints from the series *Tsuki hyakushi* (One hundred aspects of the moon), including title page and table of contents (lacking memorial portrait of Yoshitoshi), signed *Yoshitoshi* and published by Akiyama Buemon, 1885-92  
14 x 10½ in. (35.6 x 25.7 cm.) each

\$50,000-70,000

This monumental series was produced by Yoshitoshi at the peak of his artistic maturity and is widely considered to be his most successful creation. The series of 100 prints covers an astoundingly

wide-ranging number of subjects drawn from Japanese and Chinese history and literature, Kabuki and Noh theatre, linked only by the moon which is present in each print. Although there is a tranquility to the series, there is a hauntingly beautiful undercurrent running throughout. It is said that collectors at the time would queue from before dawn to buy each new design as it was released, but still found that the edition sold out. See <http://www.fitzmuseum.cam.ac.uk/gallery/yoshitoshi/series/Moon.html>

Impressions of all designs are in many museum collections including the Museum of Fine Arts, Boston (go to [www.mfa.org/collections](http://www.mfa.org/collections)), the British Museum (go to [www.britishmuseum.org/research](http://www.britishmuseum.org/research)) and The Metropolitan Museum of Art, New York (go to [www.metmuseum.org/collection](http://www.metmuseum.org/collection)).



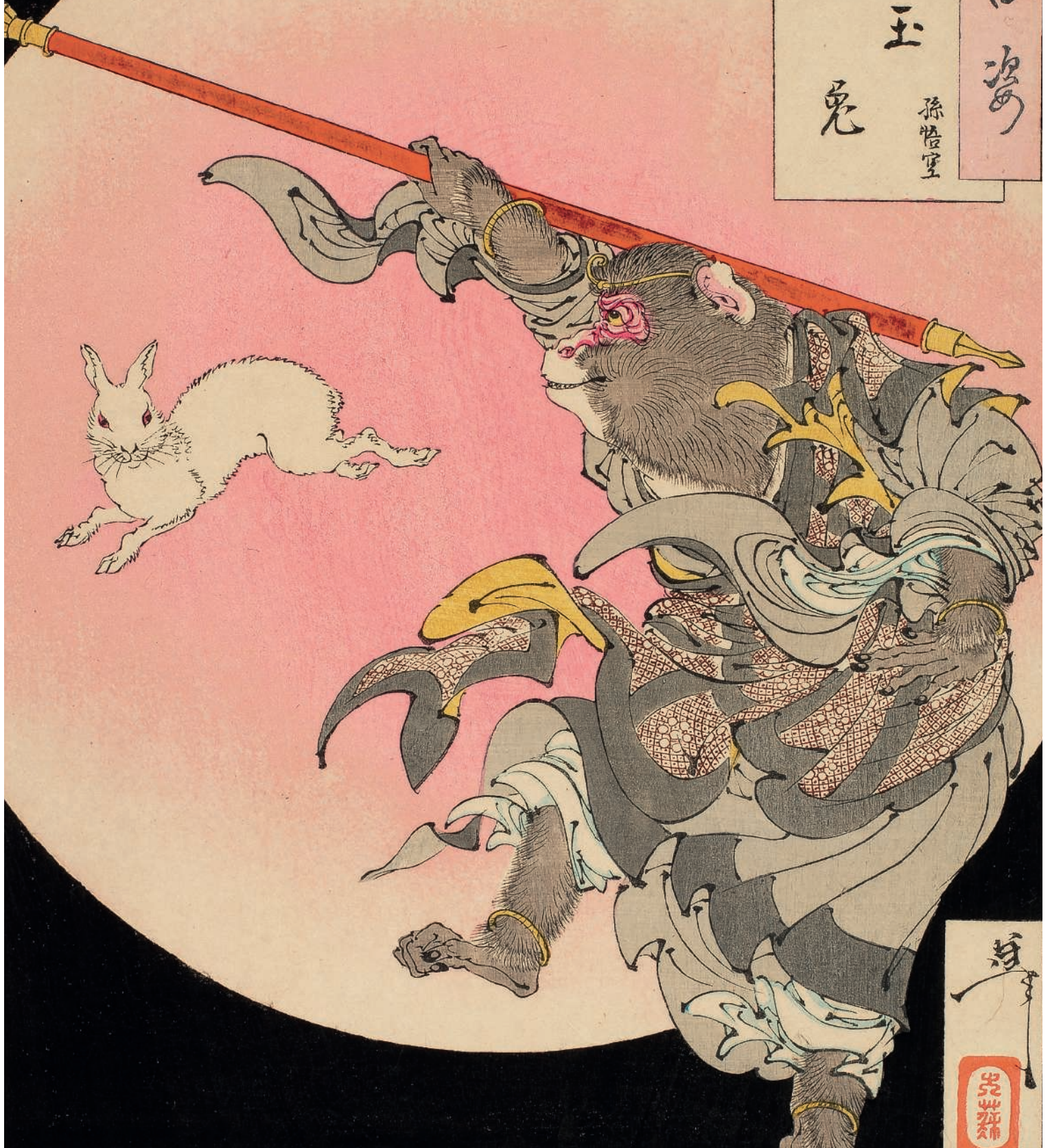


月百姿

玉

兔

孫悟空



孫

吳





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**HASHIGUCHI GOYO (1880-1921)**

*Nagajuban (Underrobe)*

Woodblock print, 1921.5, signed *Goyo ga* and sealed *Goyo*, silver-mica ground and gaufrage  
 19½ x 5¾ in. (49.5 x 14.3 cm.)

\$6,000-8,000

280

**KAWASE HASUI (1883-1957)**

*Shiba Zojoji (Zojoji Temple, Shiba)*

Woodblock print, from the series *Tokyo nijukkei* (Twenty views of Tokyo) [first published 1925], signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo  
 15¾ x 10¾ in. (39.1 x 26.4 cm.)

\$3,000-4,000





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**TORII KOTONDO (1900-1976)**

*Kamisuki (Combing the hair)*

Woodblock print, signed *Kotondo saku*, sealed with bird seal *Torii* and published by Ikeda [blocks carved 1933], edition number 86/100 of 8th set.  
18 $\frac{5}{8}$  x 11 $\frac{5}{8}$  in. (47.3 x 29.5 cm.)

\$10,000-20,000

When Torii Kotondo's works first appeared in Japan, people distanced themselves due to their glamorous and "pretty" aesthetic. Today, Kotondo prints are difficult to find, sell as high as any of the great *ukiyo-e* artists, and have appreciated in value at a speed incomparable to other woodblock prints. *Kamisuki* is his most notorious work: a previous edition published in 1930 originally featured the subject fully nude. The print was banned after authorities declared it to be provocative, destroying thirty of its hundred copies.





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**TOBARI KOGAN (1882-1927)**

*Farmhouse in Autumn, 1912*

Woodblock print, self-carved, self-printed,  
self-published  
14 $\frac{3}{8}$  x 19 $\frac{1}{8}$  in. (36 x 48.6 cm.)

\$4,000-6,000

283

**YAMAMOTO KANAE (1882-1946)**

*Bay in Brittany*

Woodblock print, self-carved, self-printed,  
self-published  
10 $\frac{1}{4}$  x 13 $\frac{1}{2}$  in. (26 x 34.3 cm.)

\$8,000-12,000

284

**YOSHIDA HIROSHI (1876-1950)**

*Mt. Rainier, 1953*

Woodblock print, titled in Roman script as  
above, signed in ink *Yoshida*, in pencil in Roman  
script *Hiroshi Yoshida*, artist's flower seal, *jizuri* seal  
15 $\frac{3}{4}$  x 21 $\frac{1}{4}$  in. (40 x 54 cm.)

\$4,000-6,000





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**ITO SHINSUI (1898-1972)**

*In Broad Daylight (A Summer Midday)*

Woodblock print, signed and sealed *Shinsui*, published by Watanabe Shosaburo

15 x 10 in. (38.1 x 25.4 cm.)

\$6,000-8,000

The child prodigy Itō Shinsui was discovered at a young age by Watanabe Shōzaburō (1885-1962), founder of the *shin-hanga* movement and publisher of this print. Shinsui was a pioneer of *shin-hanga*, producing full-scale paintings which were then translated

into woodprints by dedicated craftsmen. While beautiful young women (*bijin-ga*) dominate Shinsui's more commercially successful prints from 1922 onward, scholars have pointed out that his earlier, unconventional landscape prints share the experimental qualities of *sosaku hanga*. The meditative *In Broad Daylight (Mahiru, October 1917)* was inspired by the following haiku-like record of a personal, momentary impression of an ordinary landscape:

*The column of white cloud rising into the blue sky of early summer was impossible as it shone in the full sunlight. There was a farmer completely focused on this work in the raised wheat field. It was just after noon.*





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**ITO SHINSUI (1898-1972)**

*Rainbow, 1921*

Woodblock print, Signed *Shinsui saku*, published by Watanabe Shosaburo

16 $\frac{7}{8}$  x 10 in. (42.9 x 25.4 cm)

\$8,000-12,000



## ANONYMOUS (8TH CENTURY)

*Shosan Jodo Bushojukyo (Praise the Pure Land Buddhist Sutra)*

Handscroll; ink on paper

10<sup>5</sup>/<sub>8</sub> x 16<sup>3</sup>/<sub>4</sub> in. (27 x 421 cm.)

With an authenticated document signed *koshitsu Kanda Ryoi* (Kanda Ryoi; 1751-1834)

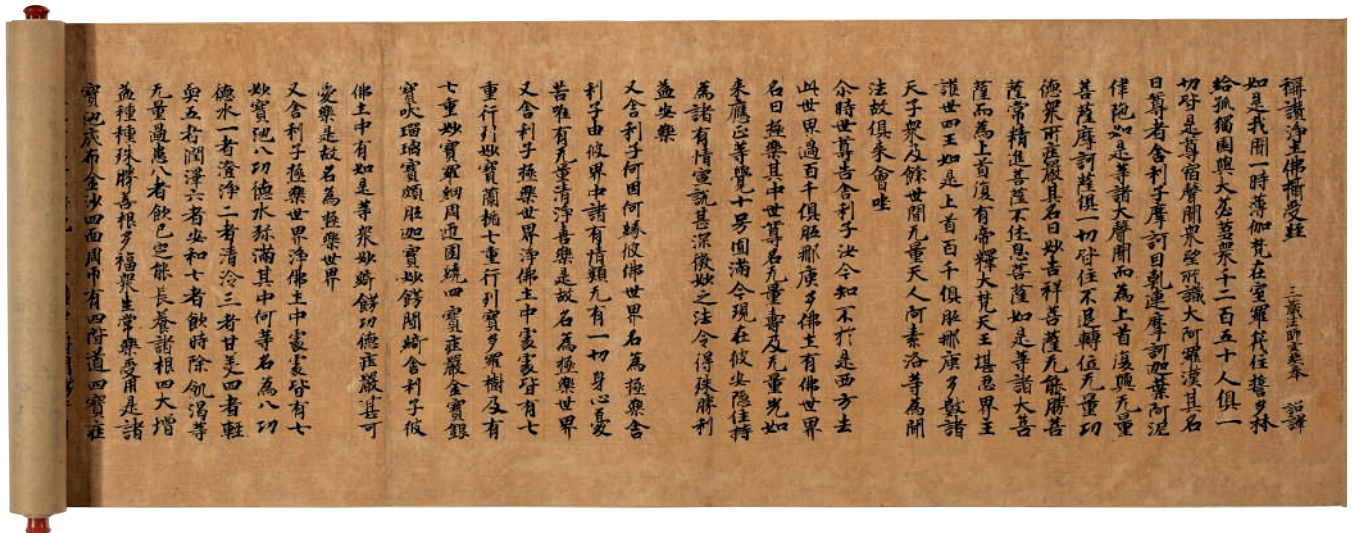
\$30,000-40,000

This sutra was originally translated from Sanskrit by the Chinese monk Xuanzang (Genjo, 500-664). By the eighth century, the sutra had reached Japan and was often copied by Japanese scribes in the capital of Nara. Some fragments of this sutra are known and most of them are attributed to Lady Chujo (747-775), who was a daughter of the court noble Fujiwara no Toyonari. According to the chronicles of Taimadera Temple, Lady Chujo copied and dedicated one thousand manuscripts of *Shosan Jodo Bushojukyo* (Praise the Pure Land Buddhist Sutra) to Taimadera Temple in 763.

For another manuscript attributed to Lady Chujo that can be viewed online, access Century Cultural Foundation (accession no. 01280-0000).



Anonymous (14th century), *Portrait of Xuanzang* 玄奘三藏. Japan, Kamakura period. The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, 1929





稱讚淨土佛攝受經

三藏法師玄奘奉

詔譯

如是我聞一時薄伽梵在室羅筏住誓多林  
給孤獨園與大苾芻衆千二百五十人俱一  
切皆足尊宿聲聞衆望所識大阿羅漢其名  
日尊者舍利子摩訶目犍連摩訶迦葉阿泥  
律陀如是等諸大聲聞而為上首復與無量  
菩薩摩訶薩俱一切皆住不退轉位無量功  
德衆所莊嚴其名曰妙吉祥菩薩无能勝菩  
薩常精進菩薩不休息菩薩如是等諸大菩





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### A CARVED WOOD FIGURE OF AMITABHA (AMIDA NYORAI)

KAMAKURA PERIOD (13TH CENTURY)

Carved and assembled from cypress wood in *yosegi 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 and *kirikane* (cut gold foil), inlaid jewels on the forehead and in the hair, the inlaid crystal eyes painted with black pupils ringed in red  
14 $\frac{7}{8}$  in. (37.1 cm.) high

\$40,000–60,000

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 and elaborately applied with *kirikane* (cut gold foil), which is characteristic of sculptures from Kamakura period.

For a sculpture in similar style in the collection of the Tokyo national Museum, see Sato Toshio, ed., *Kamakura jidai no chokoku* (Japanese sculpture of the Kamakura period) (Tokyo: Tokyo National Museum, 1976), pl. 61.







### A WOOD FIGURE OF AMIDA NYORAI (AMITABHA)

KAMAKURA PERIOD (13TH CENTURY)

Carved and assembled from cypress wood in *yosegi zukuri* technique and modeled as the Amida Buddha seated in lotus position, the right hand raised in *abhayamudra* and the left held in *dhyanamudra*, the hair arranged in small, snail-shaped spiral curls (*rahotsu*), wearing a robe open at the torso and falling in pleats, the body applied with lacquer, inlaid jewels on the forehead and in the hair, the inlaid crystal eyes painted with black pupils ringed in red

20.18 in. (51.1 cm.) high

With wood box inscribed by Ishikawa Shuntai (1841–1931)

\$80,000–120,000

Amida was central to the *Jodo* (Pure Land) sect of Buddhism propounded in 1175 by the monk Honen, with the intent of making Buddhism more readily available to all people. Salvation could be attained by the simple repetition of the name of Amida or the *Nenbutsu*, of which there were a number of different methods of chanting.

Many statues of the Buddha of the Western Paradise were made in response to the widespread popularity of Pure Land Buddhism from the twelfth century. This image is seated with legs crossed in the lotus position with the hands in gesture, or *mudra*, of “welcoming to paradise” (*raigo-in*) signaling Amida’s descent from heaven to greet the soul of the faithful devotee at death.









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**ANONYMOUS (15TH CENTURY)**

*Portrait of Priest Eison*

Hanging scroll; ink, color and gold on silk  
34<sup>7</sup>/<sub>8</sub> x 21<sup>5</sup>/<sub>8</sub> in. (88.6 x 54.9 cm.)

\$5,000–7,000

**PROVENANCE**

Collins & Moffat, Seattle  
Marian Willard Johnson (1904–1985), New York

**LITERATURE**

*Japanese 16th–18th Century Screens; 12th–14th Century Paintings* (New York: Willard Gallery, 1960), cat. no. 16.

The New York art dealer Marian Willard (see lots 294 and 295) included this portrait in her Willard Gallery sale exhibitions of Japanese art in 1955 and again in 1960. It did not sell and remained in her personal collection, overlooked until now, nearly sixty years later.

The illustrious priest Eison (1201–1290) is seated cross-legged in the traditional formal pose in a high-backed chair draped with a pale green brocade textile. He is elderly, with long white eyebrows, a shaved head and wearing a brown kesa (monk's vestment) over his black robe. On an altar table in front of him, Eison displays the three ritual items that a priest of the Ritsu sect would use to administer the precepts: a wooden clapper used in ordination ceremonies when chanting Buddhist texts (*kaishaku*), a long-handled, gilt-bronze censor, or incense burner, in the shape of a lotus, and a neatly tied bundle with the three kinds of garments a priest was expected to own.

Eison founded the Kamakura-period movement to revive Buddhist moral precepts; this movement later became the Shingon Ritsu sect. He was born in Nara Prefecture but from age seven he trained at Daigo-ji Temple in Kyoto. Following his ordination as a priest at age seventeen, he labored to promote a commitment to prescribed moral imperatives. It was his response to the perceived moral despair that drove the popular new Pure Land sect. In 1238, after a period of training at Todai-ji Temple in Nara, he

began the renovation of the dilapidated Saidai-ji Temple in Nara, where he propagated his simplified practice of the precepts. He took the multiarmed Wisdom King Aizen Myōō as his personal deity and presided over mass ordinations, distributing ordination certificates. Six such certificates, inscribed with both Sanskrit and Chinese characters, were found within the “Sedgwick Shōtoku,” a sculpture datable to about 1292, now in the Harvard Art Museums/Arthur M. Sackler Museum. For more on that subject, see Rachel Saunders, “Secrets of the Sedgwick Shotoku,” *Impressions* 40 (2019), journal of the Japanese Art Society of America ([www.japaneseartsoc.org](http://www.japaneseartsoc.org)).

Eison was a humanitarian, caring for the poor and establishing animal sanctuaries. He is even credited with prayers that helped ward off the Mongol Invasion in 1281. He died at the age of eighty-nine. Following a custom of honoring outstanding priests, Emperor Go-Fushimi bestowed Eison with the title “Kosho Bodhisattva” in 1300.

Several similar portraits of Eison survive from as early as the fourteenth century, mostly in the collection of Saidai-ji and other temples around Nara. However, followers of Eison remained active in the Edo period and contributed to the flowering of early modern Buddhist art. Such portraits probably served a ritual function in memorial services.









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292

VARIOUS PROPERTYIES

291

**JIUN ONKO (1718-1804)**

*Calligraphy, Hobutsu satsubutsu*

Sealed *Nyoreng fuchokusi*, Jiun and another seal

Hanging scroll; ink on paper  
53 x 10½ in. (134.6 x 26.7 cm.)

\$4,000–6,000

Jiun Onko's calligraphy is spirited and powerful. The dark and weighty characters reveal the feathery strokes of dry brush ends. The artist is a highly idiosyncratic practitioner of the Chinese-style, unorthodox expressionist style of Zen masters. He was a scholar of Sanskrit, Confucianism and Buddhism. In 1776, at the age of 58, he established a hermitage at Kokiji Temple in Kawachi, Osaka Prefecture, which he established as the headquarters of his own sect of Shingon Buddhism, Shoboritsu (True Doctrine Discipline). Most of his extant calligraphies derive from his tenure there. For four examples in the Barnet and Burto Collection, see Miyeko Murase, *The Written Image: Japanese Calligraphy and Painting from the Sylvan Barnet and William Burto Collection* (New York: The Metropolitan Museum of Art; New Haven and London: Yale University Press, 2002), pls. 49–52.

292

**HAKUIN EKAKU (1685-1768)**

*Akibasan daigongen (The deity Akiba)*

Sealed *Kokan'i*, Hakuin and Ekaku no sho  
Hanging scroll; ink on paper  
52¾ x 11¼ in. (134 x 28.6 cm.)

\$8,000–12,000

Akiba, like Konpira is a Shinto deity. Hakuin recommended talismanic calligraphy to ward off disaster and secure peace.



**HAKUIN EKAKU (1685-1768)***Daruma*Sealed *Kokan'i*, Hakuin and Ekaku

Hanging scroll; ink on paper

47 $\frac{7}{8}$  x 22 $\frac{1}{2}$  in. (121.6 x 57.2 cm.)

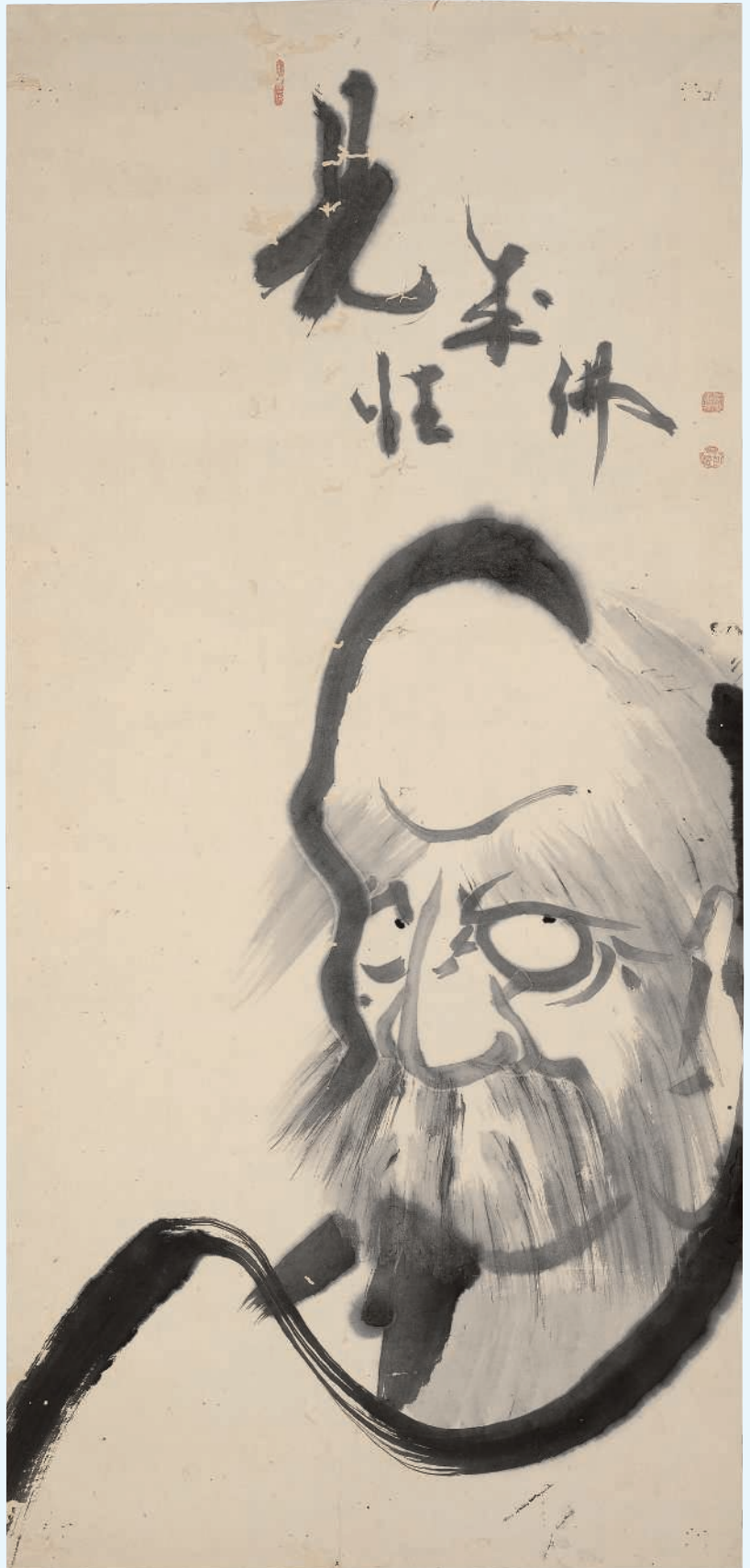
\$50,000-70,000

Portraits of the First Zen Patriarch Daruma (Bodhidharma) are central to Zen paintings, and became a subject for which Hakuin was greatly admired. Although Hakuin painted Daruma portraits throughout his career, the images from the last years of his life are considered to be the most powerful. In this painting, we see the intensity and directness with which Hakuin imbues his later figures. As in almost all of the traditional images, the artistic emphasis is placed on the figure's face, scowling as if deep in concentration. The patriarch's eyes seem focused on the inscription above, which reads, "See your own nature and become Buddha," (見性成佛) a phrase attributed to Daruma himself and often inscribed on Daruma portraits.

In its severe yet humorous style, Hakuin's painting is meant to evoke both a sense of laughter and unease, rejecting our conventions and conceptions, as well as the tradition of Zen ink paintings. Thus, Hakuin continually ponders the meaning of these Daruma portraits within the form of the image itself. Inscribing one work at the age of fifty-four:

*I have painted several thousand Daruma, yet have never depicted his face. This is only natural, for the moment I spread the paper to draw it, the original form disappears. All of you, what is this Daruma that cannot be drawn?*

In his seventies he also inscribed one image, "If you think this face is that of Daruma, then you're a cat who can't catch a mouse."





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**UNKOKU TOEKI (1591-1644)**

*Horses in a Mountain Meadow*

Sealed *Unkoku* and *Toeki*

Pair of six-panel screens; ink, color and gold leaf on paper  
58¾ x 138¾ in. (149.2 x 351.2 cm.) each

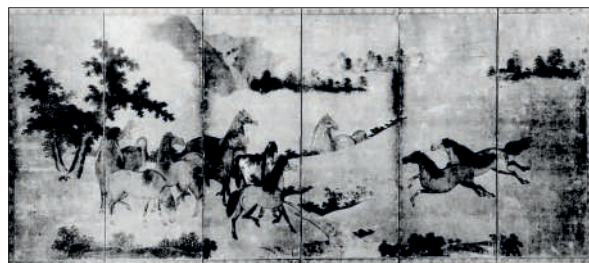
\$100,000–200,000

**PROVENANCE**

Marquis Maeda Toshinari (1885–1942), Tokyo  
Collins & Moffatt, Seattle  
Marian Willard Johnson (1904–1985), New York

**LITERATURE**

“Works of Old Masters,” *Bijutsu Gaho* (November 20, 1904), Plate 2.  
*Shoga Taikan* (Compilation of calligraphy and painting). Tokyo:  
Shoga Taikan Kankokai, 1917, Plate 8 and pp. 111–12  
*Japanese 16th–18th Century Screens; 12th–14th Century Paintings*, New  
York: Willard Gallery, 1960, cat. no. 2  
Yamamoto Hideo, “Unkoku Togan hitsu Gunbazu byobu” (Screens  
depicting a herd of horses by Unkoku Togan), *Kokka* 1141 (1990),  
fig. 7, p. 25.  
*Unkoku Toeki / Unkoku Toeki and followers of Sesshu in the first half  
of the 17th century*, edited by Watada Minoru. Yamaguchi City:  
Yamaguchi Prefectural Museum of Art, 2001, fig. 7, p. 105 [listed as  
Maeda Collection].



The present screen illustrated in *Shoga Taikan* 書畫大觀 (Compilation of calligraphy and painting), 1917, pl. 8







Until now, the location of these screens has been a mystery. As recently as 2001, Japanese scholars listed the owner as Maeda Collection. In 1904, and again in 1917, when the screens were first published as rare masterpieces worthy of attention, they were in the collection of a famous, old daimyo family in Tokyo, Marquis Maeda Toshinari (1885–1942). Maeda commanded Japanese forces in Borneo during World War II and died there in a plane crash.

At some point, presumably after Maeda's death, works from the Maeda Collection—probably including this pair of screens—were acquired by Mayuyama Jun'kichi (1913–1999), the preeminent Tokyo dealer in Asian art during the second half of the twentieth century. He documented his successful postwar interaction with foreign clients when he published his *Japanese Art in the West* in 1966.

Marian Willard Johnson (1904–1985), who opened her first gallery in New York in the 1930s, had no background in things Japanese, but she had featured Northwest Coast artists such as Mark Tobey and Morris Graves who were inspired by Japanese art and philosophy. In 1952, she mounted the first exhibition of prints by Munakata held outside Japan, including loans from Mrs. John D. Rockefeller 3rd, at Willard Gallery, 23 West 56th Street. Yanagi Soetsu and William S. Lieberman contributed the text for the brochure. In 1955, 1956 and 1960, she mounted sale exhibitions at her gallery of Japanese paintings from the collection of Seattle dealers Collins & Moffat, who were well acquainted with Morris Graves. Willard was working with her friend, the handsome, Harvard-educated novelist and art dealer Bertrand (“Bertie”) Collins (1893–1964), and his younger partner, David Moffat. Collins was the wealthy son of a former mayor of Seattle. Both Moffat and Collins had been to Japan many times in the early 1950s on buying trips.

In January 1957, Collins wrote to Willard asking whether she would take this pair of horse screens on consignment. He knew they were something special:

*I don't know if [Moffat] told you of a pair of screens—Horses against a gold background—which we are acquiring. They were painted for the palace of one of the Tokugawa shoguns and [are] said to be magnificent. . . .*

*I was wondering if, when they arrive, they appear to be. . . outstanding, you would be willing for us to send them on to you; to hold in reserve for certain clients you might have in mind. There is no sale for anything like that out here. As a matter o' fact, we don't even attempt to sell anything here in Seattle. With that snobbery peculiar to the provinces, people will refuse to pay \$1,000 here for something they will pay, and gladly, \$1,750 in New York.*

Willard included the screens, without attribution (the seals were unread at that time), in her December 1960 exhibition with an estimate of \$4,500 and Maeda Collection provenance. In 1975, she had the screens appraised by the New York dealer Roland Koscherak. They never sold and remained in her personal collection, resurfacing only now, *nearly sixty years later*.

In a September 1960 letter to Willard, Collins explains that he acquired many screens—including a few intended for the December exhibition—in Tokyo directly from Mayuyama, who was disposing













of some of the Maeda Collection that had accumulated in his shop. Collins describes in some detail the crafty method Mayuyama had concocted for exporting great works of art in such a way as to evade scrutiny by the Agency for Cultural Affairs (Bunkacho).

We know that Mayuyama had a long-standing relationship with Richard E. Fuller (1897–1976), a collector of Asian art and philanthropist who founded the Seattle Art Museum, and served as its president and unofficial director in the early days, and with the museum’s curator of Asian art in the late 1940s, Sherman E. Lee (1918–2008). Mayuyama also sold directly to Fay Frederick (1891–1959), widow of Donald E. Frederick, who founded the Seattle-based department store Frederick and Nelson’s. Among the treasures she acquired from Mayuyama is the famous *Deer Scroll* by Hon’ami Koetsu and Tawaraya Sotatsu, now the centerpiece of the museum’s Asian collection (1951.127). In 1960, Frederick’s daughter, Fay Padelford, sold some of her mother’s screens, originally acquired from Collins & Moffat, through Willard Gallery.

The screens offered here invoke a Chinese-style landscape teeming with wild horses against a gold-leaf ground. They were painted by Toeki, the second son of Unkoku Tōgan (1547–1618), heir to the artistic legacy and patrons of Sesshū Tōyō (1420–?1506) in western Japan. Regional schools like the Unkoku workshop were patronized by powerful local daimyo—in this instance, the Mōri in Suō and Hagi—who brought Kyoto-trained artists to their strongholds in the provinces to underscore their cultural and military authority. The Unkoku style was characterized by a strong, tensile ink line, a composition based on a balance of wash and large unpainted areas, and a shallow spatial representation. Horses were prized possessions of the feudal aristocracy and Togan painted several screens of horses in a landscape destined for the inner chambers of the castle of a powerful daimyo. One pair from about 1600, with a herd of

mysteriously pale, almost ethereal wild horses, is in the collection of the Kyoto National Museum.

Toeki is here following in his father’s footsteps but we may well say that he surpassed his father. There are two other horse screens by Toeki, one in the Okayama Prefectural Museum of Art and another—current location unknown—formerly in the Baron Takahashi Collection. His horses are usually in the so-called *hakubyo* or “white-line-style,” like those of Togan, but here he uses more color. The horses seem posed to record every possible attitude and angle from which they might be viewed, from the bony sleeping nag in the fifth panel from the right on the right screen to the graceful pair galloping in tandem on the left screen.

Of course, the landscape features are close in style to Togan, as might be expected in an artist’s early work. The square seal on the screen here is one Toeki used only early in his career. It appears, for example, on his painting of Daruma in Chion-ji, Kyoto, with an inscription by a monk who died in 1617. What sets these screens apart is the use of a gold leaf ground, which would not appear in the work of Togan and is used in only one other pair of screens by Toeki. They are a very important example of Toeki’s early work, strongly influenced by both Togan and the spirit of late Momoyama painting.

Last but not least, in his description of the Toeki screens in the Willard catalogue, Bertrand Collins astutely notes that the drawing of the horses is reminiscent of Chinese Tang-dynasty models. Japanese scholars such as Yamamoto Hideo have noted a Chinese connection when discussing Unkoku Togan’s horse screens. In particular, we should call attention to works such as the Yuan-dynasty painting of a bony old nag in a handscroll by Gong Kai (circa 1304) in the Osaka City Museum of Fine Arts (see fig. 1).



Gong Kai (circa 1304), *Jun Gu a Noble Horse*, China. Yuan Dynasty. Osaka City Museum of Fine Arts, Abe Collection

龔開（1304頃）、《駿骨圖》、中国、元、13–14世紀、大阪市立美術館



295

**ANONYMOUS (18TH-19TH CENTURY)**

*Grasses and flowers of four seasons*

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

61½ x 140¾ in. (155.3 x 357.2 cm.) each

\$30,000–40,000

**PROVENANCE**

Collins & Moffatt, Seattle

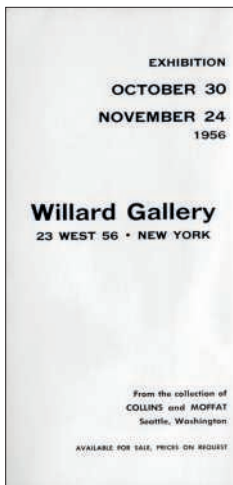
Marian Willard Johnson (1904–1985), New York

**LITERATURE**

*Japanese 16th-18th Screens*, New York: Willard Gallery, 1956, cat. 4 (no image).

This magnificent pair of screens belongs to a genre of lyrical paintings of flowers, grasses, and other plants that flourished originally around the middle of the seventeenth century and became a popular specialty of the Sotatsu studio. The subject is an imaginary garden in which flowers of all four seasons are in bloom. Overflowing with vitality and dazzling against an all-gold ground, this lush profusion of natural beauty is dense with plants for spring and summer on the right screen, more open for autumn and winter on the left.

The use of an abstract gold ground, a subtle and rather complex composition of clusters of flowers arranged in artful bouquets was initiated by Tawaraya Sotatsu, the founder of the Rimpa school. Almost nothing is known about Sotatsu, not even his life dates, but he and his Tawaraya workshop in Kyoto used the circular red *nen* seal and specialized in large-scale, showy screens of flowers and grasses. Close observation on this pair of screens reveals the meticulous, convincing depiction of each plant. The artist used ink wash to convey shading without use of outlines, the so-called “boneless” method which was one of the characteristics of Sotatsu and Rimpa school.



The cover of exhibition catalogue, Willard Gallery, New York, 1956









ANOTHER PROPERTY

296

**ANONYMOUS (17TH CENTURY)**

*Mount Fuji and Miho no Matsubara*

Six-panel screen; ink, color, gold and gold leaf on paper  
61 $\frac{1}{8}$  x 139 $\frac{3}{8}$  in. (157 x 354 cm.)

\$40,000–60,000

Mount Fuji looms majestically above Suruga Bay, teeming with fishing boats. Austere in its enormous scale and stark geometry, the iconic peak, synonymous with Japan itself, is perpetually snowcapped. Here, its huge size is obscured here by a dramatic expanse of golden clouds.

Below, to the right, is Miho Pine Forest, or Miho no Matsubara, a long, fingerlike sandbar covered with pines. This scenic spot on the Miho Peninsula is noted for thousands of gnarled pine trees and a magnificent view of Mount Fuji, for which reason the two are often paired on screens.

The popular subject of Mount Fuji and Miho Pine Forest was copied often by Rinpa artists from Edo period, including the celebrity artist, Ogata Korin (1658–1716). A variant of this image appears in *Korin hyakuzu* (One hundred pictures by Korin), an album of woodcuts published in 1826 by Sakai Hoitsu (1761–1829) (fig. 1).

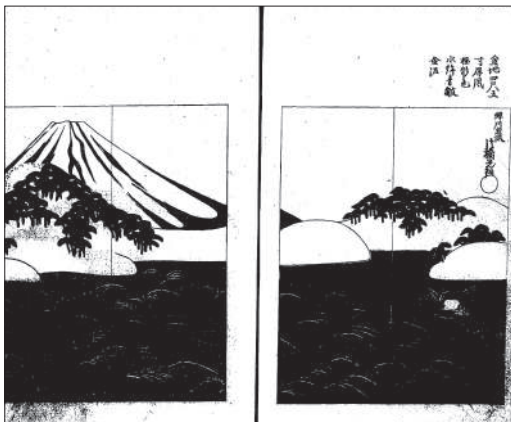


Fig. 1. An album of woodcuts *Korin hyakuzu* 光琳百図 (One hundred pictures by Korin; 1658–1716). Edo period, published in 1826.





PROPERTY OF A PRIVATE COLLECTOR

297

**ATTRIBUTED TO HASEGAWA TOGAKU (D. 1623)**

*Birds and Flowers in Fall and Winter Landscape*

Six-panel screen; ink, color, gold and gold leaf on paper  
60½ x 140½ in. (153.7 x 356.9 cm.)

\$50,000–70,000

**PROVENANCE**

Leighton R. Longhi, New York

**LITERATURE**

Sano Midori, “Aki fuyu kachozu byōbu” (Screen painting of birds and flowers of autumn and winter) *Kokka* 1456 (2017), pp. 24–28, color plate 3.

Leighton R. Longhi, *Forty-five Years in Asian Art* (New York:

Leighton R. Longhi, 2019), plate 91.

In 2017, this screen was featured in an essay in *Kokka* by Sano Midori, professor of art history at Gakushuin University, Tokyo. At the time, it was in a private collection. Sano cites the opinion of the eminent art historian Yamane Yuzo that the screen should be attributed to Togaku, a follower of Hasegawa Tohaku (1539–1610), or someone very close to him. The basis for the attribution is the close stylistic similarity to the paintings of chrysanthemums, pines and cryptomeria on sliding doors in Myoren-ji Temple, Kyoto, which are thought to be by Togaku. Sano also draws our attention to the similarity of the sinuous, thin branches of willow in the screen offered here to the willow tree in a pair of Hasegawa-school screens of willow and bridge with water wheels sold at Christie’s, New York in 2015. Further, this screen is close in style to other Hasegawa-school screens in various museum collections such as the Tokyo National Museum.

This is one of a pair of screens that presumably showed the four seasons. The righthand screen would have pictured spring and summer. It is unusual to find winter on the far right of the left screen, as here: Japanese screens are normally “read” from right to left, with winter almost always on the far left. Here, winter is signaled by a snow-covered, barren willow and a camellia bush, anchoring the right corner. Autumn is highlighted on the left by a pine and a red maple tree protruding from an opening in the gold leaf ground that represents clouds, mist bands and ground all at once and that helps create a source of light in the darkened interior of a daimyo castle. In the lower left corner, around a complex rock formation, autumn flowers include white chrysanthemums and white hibiscus.

The pair of birds in the second panel from the right, *miyama haojiro*, and those perched on rocks in the far left of the sixth panel appear often in Chinese-style bird and flower painting in the late Muromachi period. An example would be the screens of birds and flowers of the four seasons signed by Kano Motonobu in the Hakutsuru Fine Arts Museum, Kobe, and another with the seal of Kano Motonobu in the Okada Museum, Hakone. The birds are a species that is not native to Japan.

The Hasegawa school was founded in the sixteenth century by the formidable Hasegawa Tohaku and these screens are precious evidence of the evolution of the school, which flourished in the seventeenth century and early eighteenth centuries, centered in Kyoto. Tohaku worked in a subdued, monochromatic ink style (famously the *Pine Trees* in the Tokyo National Museum) and but also in a gorgeous color and gold style, as here.





ANOTHER PROPERTY

298

**ITO JAKUCHU (1716-1800)**

*Roosters, Hens and Chicks*

Each sealed *To Jokin in* and *Jakuchu koji*  
Four paintings mounted as a pair of two-  
panel screens; ink on paper  
48 $\frac{3}{8}$  x 18 $\frac{7}{8}$  in. (122.9 x 47.9 cm.) each

\$60,000–80,000





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 and he



was particularly celebrated for his paintings of roosters. He executed this favorite subject in both splendid polychrome and the uniquely playful monochrome technique we see here. Jakuchu used a special absorbent paper (*gasenshi*) and piled up layers and blots of ink with a wet brush producing a sensuous velvety effect both on the flora and the fauna.



PROPERTY OF AN AMERICAN PRIVATE COLLECTION

299

**ANONYMOUS (18TH CENTURY)**

*The Siege of Ulsan*

Pair of six-panel screens; ink, color and gold leaf on paper  
67 $\frac{3}{4}$  x 145 $\frac{1}{4}$  in. (171.1 x 368.9 cm.) each

\$50,000–70,000

**PROVENANCE**

Acquired in Texas in 1990s

Toyotomi Hideyoshi (1537–1598) had grand ambitions. Vain and ambitious—some say unhinged—the aging despot had unified his country and was now reaching for an empire. His plan was to conquer Ming China and install a Japanese emperor in Peking (now Beijing), which required passage of Japanese troops up through the Korean peninsula. When the Koreans refused passage, he built a castle in northern Kyushu as a staging ground and general headquarters for his army, and twice went to war in Korea—in 1592 and again in 1597, the so-called Imjin War. Although the Japanese did occupy Seoul on the first invasion, the Chinese inevitably came to the support of their tributary. The Japanese invasions failed, and Hideyoshi died in September 1598, after issuing orders to retreat so as to avoid ignominious defeat.

Still, there was one stunning success during the second campaign, a legendary battle that is immortalized on this pair of screens.

Hideyoshi himself never went to Kyushu to direct the second campaign. He was at Osaka castle playing with an elephant delivered as a gift by the Spanish, acquiring tea vessels, expanding his Fushimi compound and preparing for his great cherry-blossom party to be held at Daigo-ji Temple. In 1597, Kato Kiyomasa, Konishi Yukinaga and Nabeshima Naoshige returned to Korea with their armies to join the small rear guard concentrated in the Busan area. Ming forces were redeployed, however, and the Japanese lost momentum, taking refuge in fortresses along the southern coast. Hideyoshi ordered additional troops, totaling over 140,000 men altogether, to resume a full-scale war. Then, in late January 1598,



A gold and silver inlaid iron helmet. Korea. Joseon period (17th century). Christie's New York, 25 April 2017, lot 84

This is a Korean helmet bowl fitted with a Japanese neck guard. Some of fine helmets such as this would have been brought back to Japan by Japanese troops as the proof of fighting in 17th century.







a major Chinese-Korean offensive caught the Japanese unaware in their fort in Ulsan harbor and nearly succeeded. However, a few weeks later, in early February, Nabeshima Naoshige suggested a night attack. Kuroda Nagamasa agreed and their heroic defense turned near defeat by the allied Ming and Joseon armies into a spectacular (if short-lived) victory for the Japanese, with heavy Chinese losses. That victory is pictured in great detail on our pair of screens.

The model for this composition was a now-lost screen said to have been painted by an artist that Nabeshima Naoshige brought with him, no doubt intended as propaganda in the guise of historical documentation. Several other copies are known. The 1997 exhibition catalogue *Sengoku kassenzu byobu no sekai* (The world of screens of the Warring States period) at the Wakayama Prefectural Museum illustrates the following: 1) A Meiji-period copy dated 1887 in the Nabeshima Chokokan in Saga City (no. 21 ); 2) Mid-Edo screens in a private collection in Kyoto (no. 22); 3) A set of 14 fragments of mid-Edo paintings in the Saga Prefectural Library (fig 5); and 4) A single screen assembled from parts of two screens in the Fukuoka Prefectural Museum.

On the right screen, the Japanese – their gunners armed with modern, smooth-bore muskets – lie in wait on one side of the mountain, closest to the viewer. Matchlock muskets had been

introduced in the sixteenth century by the Portuguese and were soon copied by Japanese gunsmiths. Perhaps because they were “foreign” in origin, muskets were never favored by the elite, who use swords. As seen here, muskets were confined to the *ashigaru*, or footsoldiers, at the bottom of the samurai hierarchy. Continental troops, armed only with bows, their weapon of choice, and wearing long, gray robes, are deployed in neat formations on the far side of the frozen, snow-covered river. Their cavalry has begun to cross the river, Taehwagang. The stage is set.

On the left screen, we see the dramatic rout of the retreating continental army. Brave Japanese soldiers plunge down the impossibly steep mountain slope, taking the enemy by surprise. The battlefield comes to life here. Wielding deadly samurai swords, the Japanese efficiently slaughter their enemy, red blood gushing from severed heads. Stragglers flee in chaotic disarray. This screen is teeming with gruesome vignettes. Hideyoshi demanded that noses of dead enemy soldiers, pickled in salt, be sent back to Japan as proof of fighting. They were interred in the huge, grassy burial mound misnamed Mimizuka (“Ear mound”), probably Kyoto’s least visited tourist attraction, near what is now the Kyoto National Museum. The legacy of Hideyoshi’s war in Korea, Japan’s first attempt to become a global power, was the justification for Japan’s annexation of Korea in the 20th century, on the one hand, and the foundation of Korean nationalism on the other.



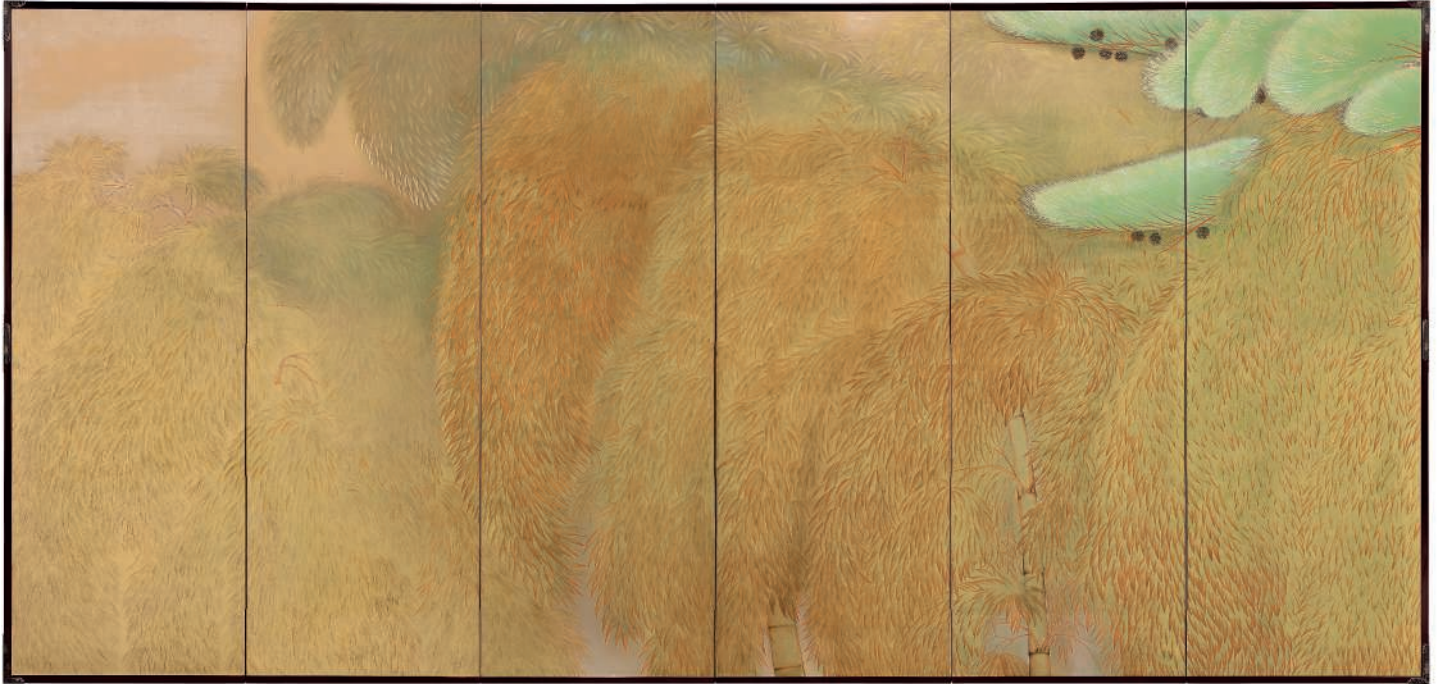
Anonymous (19th century), *Jeongwaegigong dobyeong* 征倭紀功圖屏風 (Painting in Memory of the Victory over the Japanese troops), China. Ming Dynasty. Collection of National Museum of Korea.

Only few paintings regarding the Japanese Invasion of Korea in 1592 have survived. This screen probably by a military painter of the Ming Dynasty is an example showing the important historical event.









VARIOUS PROPERTIES

**300**

**SATO TAIKAN (1898-1983)**

*Three Friends of Winter and a pheasant*

Right screen, signed and sealed *Taikan*

Pair of six-panel screens; ink and color on silk

69 x 143<sup>3</sup>/<sub>4</sub> in. (175.5 cm x 365 cm.) each

\$60,000–80,000





Not much is known about Sato Taikan beyond the exceptional quality of his nihonga paintings. Born in Tokyo, he studied under Takamori Saigan (1847-1917) of the Japan Southern Painting Association (*Nihon Nangakai*)—one of the few groups that continued to champion the Chinese-derived literati style (*bunjinga*) until the end of the Meiji period. Sato travelled to China in 1920 and spent a large part of his life there, befriending the famous Qi Baishi (1864-1957) and returning to Japan in 1947. Not aligning himself with any faction, he held only solo exhibitions for the remainder of his life. The screen is a representative work of the neo-nanga movement (*shin nanga*), synthesizing traditional and modern elements in this unmistakable piece.



(signature and seal)



**YOSA BUSON (1716–1784)***Chinese Landscapes and Figures*

Signed *Shimei* or *Chora*, sealed *Shimei*, *Shimei sanjin*, *Chora shi*, *Choso* and other seals, and dated 1750

Eleven hanging scrolls; ink on paper

49½ x 18⅞ in. (125.7 x 47.9 cm.) each

\$80,000–120,000

**EXHIBITED**

“Buson exhibition,” Ibaraki: Ibaraki Prefectural Archives and Museum, 1997

“Buson: The Two Journeys,” Edo–Tokyo Museum, 2 January–18 March 2001; Osaka City Museum of Fine Arts, 10 April–20 May 2001

**LITERATURE**

*Buson ten* (Buson exhibition) (Ibaraki: Ibaraki Prefectural Archives and Museum, 1997), exh. cat. 7.

*Buson: sono futatsumo tabi* (Buson: The Two Journeys) (Tokyo: Edo–Tokyo Museum, 2001), exh. cat. 14

These eleven hanging scrolls were from a set of twelve and might have been intended for a pair of screens, although their current storage box appears to be quite old. The theme of Chinese landscapes and figures is typical of Buson and other eighteenth-century literati artists of the Nanga school.

This set is probably from early in Buson’s career, between 1754 and 1757, when he was living in Tango. It is closely related to a pair of six-panel screens with twelve ink paintings of Chinese Immortals in similar style and date and also signed *Shimei* in a private collection in Japan (see *Celebrating Two Contemporary Geniuses: Jakuchu and Buson* [Tokyo: The Yomiuri Shinbun and the Suntory Museum of Art, 2015], pl. 25.)

Buson left his home in Osaka at age twenty and moved to Edo to study poetry. After his teacher died in 1742, he wandered for ten years in the north, returning in 1751 to settle in Kyoto where he lived in Zen monasteries. Then, in 1754, he traveled north to Tango province in what is now northern Kyoto Prefecture, facing the Sea of Japan. There he lived in Kensho-ji Temple in Miyazu Village, near the birthplace of his mother. He concentrated on mastering painting and studying Chinese albums of woodblock prints. He left Tango in 1757 and settled permanently in Kyoto, working as a professional painter.

These early landscapes are bold and direct in construction, each summarizing the seasonal mood. Buson favors a rough, abbreviated style with soft washes, and evocative, atmospheric touches such as heavy sheets of rain.





山水  
丁巳







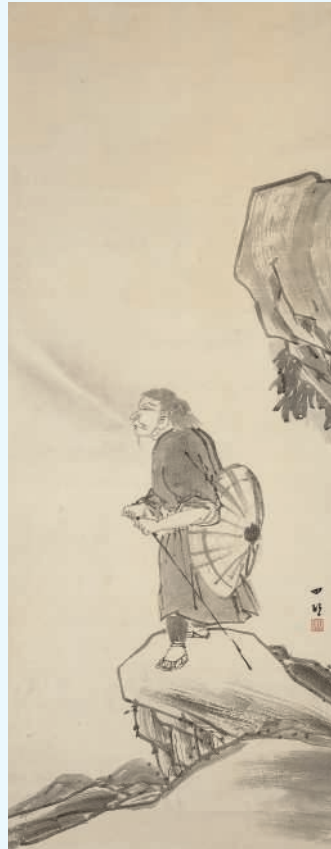
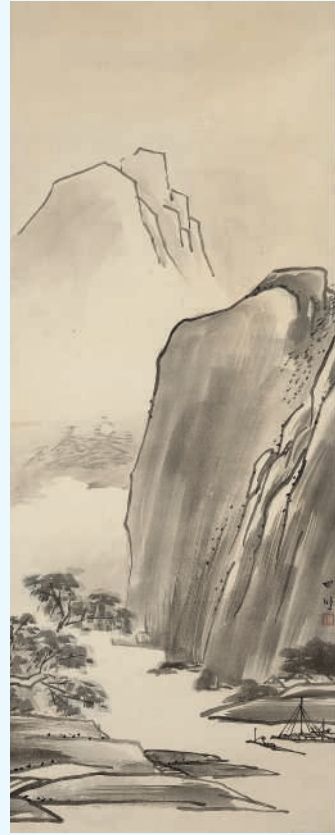






Photo of Commodore Mathew Calbraith Perry. The Metropolitan Museum of Art, New York, Gilman Collection, 2005

302

**MIYA NANPO (ACT. C.1855-1900)**

*Commodore Perry's Expedition and Black Ship*

Signed *Nanpo Miya En*, dated *ansei san hinoe tatsu chushun* (Mid Spring, 1856) and bearing a seal

Two hand scrolls; ink and color on paper  
10½ x 457⅜ in. (26.7 x 1207.5 cm.) approx. each (2)

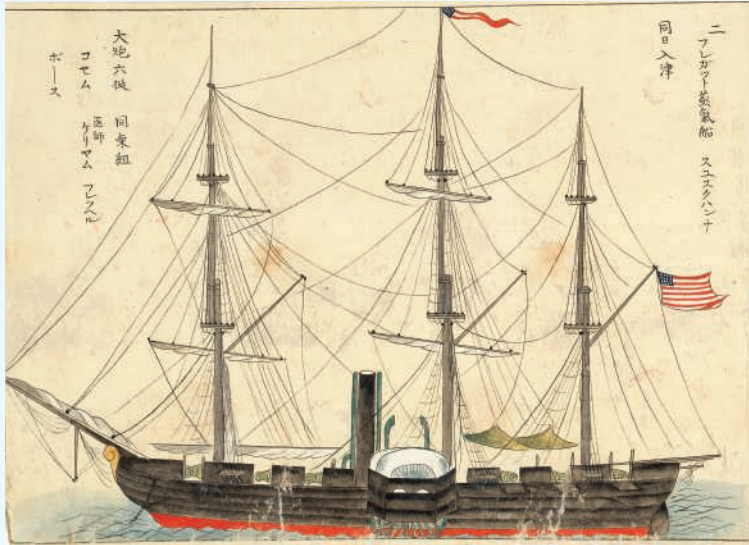
\$30,000-40,000

Commodore Matthew Calbraith Perry (1794–1858) first entered Japanese waters with a flotilla of four ships on July 8, 1853, demanding American access to its ports. The Tokugawa shogunate rejected Perry, who withdrew, intent on returning. In the spring of 1854, he arrived at Kanagawa with nine warships—equipped with modern artillery and technology—where, this time, he signed the Treaty of Amity and Friendship, opening Japan to American trade. The Japanese called the American vessels the “Black Ships” because the hulls were black and the ships belched black smoke. Artists recorded these marvels in “Black Ship scrolls,” some featuring the ships and seamen, appearance and personal habits of the Americans, and others on their weapons and tools. This scroll has a bit of all these aspects, suggesting that it may be an amalgam of first-hand sketches commissioned by a person of high station who was not present but certainly an interested party.









Miya Nanpo, Commodore Perry's Expedition and Black Ship, details featuring:  
top: USS Susquehanna, and USS Mississippi; middle: American Sailors Photographing a Japanese Couple, and American Sailors Carrying Bonito; Bottom: Weapons and tools







303

**ANONYMOUS (19TH CENTURY)**

*Whales and whaling boats at Taijiura bay*

Handscroll; ink and color on paper

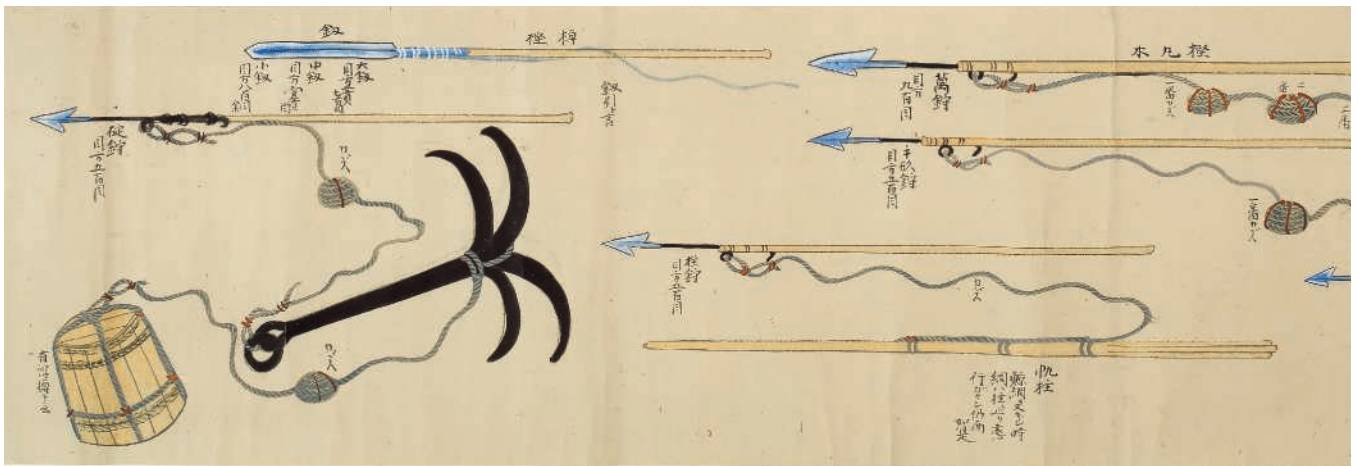
10¾ x 541 in. (27.3 x 1376 cm.)

With wood box and accompanied by an iron harpoon head used for whaling

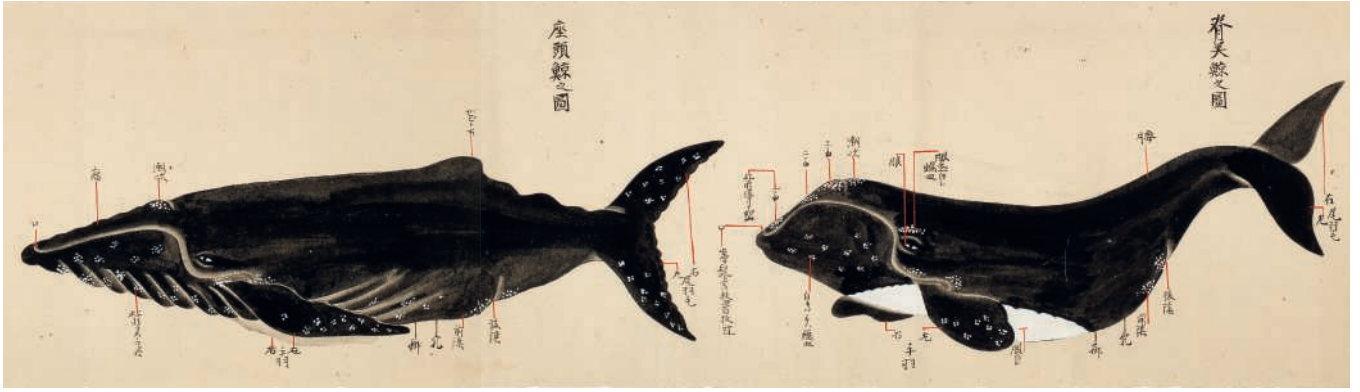
\$15,000-25,000

Taijiura bay located in Kumano, Kishu province is famous for the Japanese traditional whaling since 17th century. This unique painting shows whales, whaling boats (*sekobune*) and tools used in the Japan whale business in the nineteenth century. Few examples in this detail are known.

The renowned print artist from the same period, Utagawa Hiroshige II (1826-1869) also worked on the same subject in one of his works *Hizen Goto geiryō no zu* (View of a Whale Hunt at Goto, Hizen Province) from the series *Shokoku meisō hyakkei* (One Hundred Famous Views in the Various Provinces).











304

### A STONWARE FOOTED BOWL

MINO WARE, SHINO TYPE, MOMOYAMA-EDO PERIOD (EARLY 17TH CENTURY)

The round bowl set on three loop feet, decorated in iron oxide on a white ground with a crane and reeds on the interior and a cat fish, bamboo shoot and leaf around the rim  
10 $\frac{3}{8}$  in. (26.4 cm.) diameter

\$8,000–12,000



This deep bowl for serving food at a tea event is a classic example of early Painted Shino-type Mino ware. The picture of crane and reeds is framed by a cat fish, bamboo and leaf, all drawn in quick, painterly strokes. The design was painted onto the unfired white body with a pigment made from iron and manganese that turned a deep brown once fired. Three small loop feet were applied to the base. The five spur marks visible on the base indicate that the bowl was raised to prevent the feet from sticking to another vessel or to the kiln furniture itself. The vessel was covered with a thick, glossy feldspathic glaze and fired in a single-chamber kiln.

Grasses and landscape vignettes are typical of Painted Shino and are perceived as having a Japanese character. Recent scholarship suggests, however, that Mino potters were emulating popular imported Chinese blue and white porcelains.





305

### A STONEWARE DISH

KARATSU WARE, OKUGORAI TYPE, MOMOYAMA PERIOD (EARLY 17TH CENTURY)

The circular dish set on a ring foot, the dark grayish body decorated in underglaze iron-oxide with freely-painted reeds on the interior 10¼ in. (26 cm.) diameter

\$25,000–35,000

#### PROVENANCE

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

#### EXHIBITED

The Kyushu Ceramic Museum, Saga Prefecture, “Tsuchi no bi kogaratsu: Hizen toji no subete / The Art of Clay: all about Hizen ceramics,” 2008. 9.29–11.9

#### LITERATURE

Ohashi Koji, ed., *Tsuchi no bi kogaratsu: Hizen toji no subete* (Kyushu: Kyushu Ceramic Museum, 2008), pl. 44.

*Bi no tsubo Karatsuyaki* (The mark of beauty / Karatsu ware) (Tokyo: NHK Publishing, Inc., 2008), p. 34.

François Villemin, ed., *The Golden Age of Karatsu Stoneware* (Pennsylvania: Schiffer Publishing, Ltd., 2013), p. 177.

Karatsu is the name of a port in Hizen province (present-day Saga prefecture) in Kyushu, the most southerly and westerly of Japan's four main islands. It is sometimes used as a collective term describing the many stonewares that were made in Hizen during the late sixteenth and seventeenth centuries, including not only this type but also many other Kyushu wares. More strictly applied, however, Karatsu, along with other terms such as Ko-Karatsu, or Old Karatsu, and E-Garatsu, or Painted Karatsu, describes the products of a particular group of kilns in the northwestern part of Hizen that were probably founded by Korean immigrants towards the end of the sixteenth century. These kilns were of the *noborigama*, or “climbing kiln,” type, built into the sides of hills, an arrangement that produced the strong draft necessary to reach the high temperatures required for the firing of sophisticated glazed stonewares. The pots themselves were thrown on a foot-operated kick-wheel that left the hands free to shape and model each piece.



### A DEEP TEABOWL WITH DRAGON DESIGN, NAMED *NOBORIRYU* (RISING DRAGON)

MINO WARE, BLACK ORIBE TYPE; GLAZED STONEWARE, MOMOYAMA PERIOD (EARLY 17TH CENTURY)

The deep teabowl set on a raised circular foot and scraped around the sides with horizontal striations, designed in black glaze with abstract image on one side and black bands on the opposite side and in the interior

3¾ in. (9.5 cm.) high; 4⅛ in. (10.5 cm.) diameter

With lacquered wood box affixed with paper label inscribed *Oribe Kuro* (Black Oribe) and *Denshuan zo* (collection of Denshuan [Maeda Seison])

\$50,000–70,000

#### PROVENANCE

Maeda Seison (1885–1977), Nihonga painter and noted collector

#### EXHIBITED

Tekisui Museum, Ashiya, Hyogo Prefecture (date unknown)  
 “Watahino atsumeta yakimono ten,” The Museum of Modern Art, Kamakura, 24 October–10 November 1971

#### LITERATURE

*Watahino atsumeta yakimono ten mokuroku* (The exhibition of ceramics in my collection) (Kamakura: The Museum of Modern Art, Kamakura, 1971), cat. no. 1.

Fujioka Ryoichi, *Oribe*, volume 12 of *Toji taikai* (Heibonsha: Tokyo, 1979), pl. 1.

Black Oribe is a style of Oribe favored for teabowls. Tall and narrow, the body has horizontal grooves that were made in the course of shaping. The potter used a bamboo spatula to sculpt the sides of the bowl in several places. The thick rim is emphasized and has a slightly uneven waviness. A similar example is in the Tokugawa Art Museum, Nagoya.

The deep, cylindrical bowl was dipped at angles into the black glaze, creating a triangular empty space that was then decorated. The glazier left a thumbprint at the base where he held the bowl when dipping it into the iron-oxide glaze. A fanciful design of a climbing dragon was freely painted with black iron wash in the reserved area, suggestive of the profile of Mount Fuji. Then, the area was covered with a whitish feldspar glaze. The foot is roughly formed and features an impressed mark, a single straight line. Marks on the foot used to be identified as “potter’s marks,” but recent thinking is that they identify Kyoto merchants who commissioned the production. Their significance, according to Louise Cort, is not yet clear. A Black Oribe type teabowl in the Freer Gallery of Art has a similar impressed single straight line on its foot (F2014.5). Since the advent of salvage archaeology some fifty years ago, over 150 Mino-area kilns have been excavated. Six of them, all within present-day Toki City in Gifu Prefecture, fired Oribe-style ware. The clients who commissioned teabowls such as this one were Kyoto pottery merchants catering to wealthy local townsmen. Oribe ware tends to be asymmetrical, eccentric and slightly warped, exhibiting spontaneity and abstraction that suited a new set of clients.



(alternate views)







## A TEABOWL

MINO WARE, ORIBE BLACK (ORIBE GURO) TYPE; GLAZED STONEWARE, MOMOYAMA PERIOD (EARLY 17TH CENTURY)

The deep teabowl set on a raised circular foot and carved around the sides with horizontal striations, the side and interior applied with a flecked matte black glaze

3 $\frac{5}{8}$  in. (9.2 cm.) high; 6 $\frac{1}{4}$  in. (15.9 cm.) diameter

\$60,000–80,000

## PROVENANCE

Todoroki Takashi (1938–2016), Tokyo

## EXHIBITED

Idemitsu Museum of Arts, Tokyo, “Shino to Oribe/ Shino and Oribe,” 20 February–22 April 2007

## LITERATURE

*Shino to Oribe/ Shino and Oribe* (Tokyo: Idemitsu Museum of Arts, 2007), pl. 47

Oribe vessels are named for the radical unorthodoxy of the influential warlord and tastemaker Furuta Oribe (1543/44–1615), who had a keen interest in tea culture. So-called Oribe Black type teabowls are entirely black, without painted design, covered in an iron glaze that resembles Black Seto. The chartreuse green of thick tea at the bottom of such a bowl would make a striking contrast with the black glaze. There is a roughly circular depression—a

*chadamari*, or tea pool—in the middle of the interior of the bowl. Only the foot and part of the base of this bowl are left unglazed. Momoyama-period Oribe teabowls have been excavated from sites of several Motoyashiki kilns in Toki City, Gifu Prefecture, active from around 1600 until about 1620. They were destined for the pottery markets in Kyoto, where their distorted forms represented the fresh, original concepts that excited a new generation of modish townsmen.

The lacquerlike, smooth and glossy black glaze is achieved by a technique known as *hikidashi-guro*—removing the bowl from the kiln with tongs at the peak of firing and rapidly cooling it. This technique is used only for Black Seto bowls and Oribe Black bowls. The potter emphasized the rim with a thick band of clay. The rim flares outward and is softly rounded so as to be inviting to the lips. The potter threw the bowl on a wheel, and then shaped it into a nearly triangular form with his hands. He gouged a deep mark on one side of the bowl with his spatula.

The base has a wide, roughly turned, five-sided foot rim and features an impressed mark—two crossed, straight lines. As noted in lot 306, such marks on Oribe bowls are thought to indicate the Kyoto pottery merchant who commissioned the piece. For another Oribe Black type clog-shaped teabowl with the same mark, see Nezu Museum, ed., *Shin: Momoyama no Chato / Momoyama Tea Utensils: A New View* (Tokyo: Nezu Museum, 2018) Pl. 41.



(alternate views)







308

**A PORCELAIN DISH WITH CHERRY BLOSSOMS**

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 with cherry blossoms, baskets and stylized waves, 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

5 $\frac{7}{8}$  in. (14.8 cm.) diameter

\$12,000-15,000

For similar dishes, see: The Kyushu Ceramic Museum ed.,

*Shogun-ke eno kenjo Nabeshima* (Nabeshima Porcelain for the Shogunate), exhibition catalogue (Kyushu Ceramic Museum, 2006), pl. 96. Nagatake Takeshi and Yabe Yoshiaki et. al., *Iro Nabeshima: Nabeshima-han yoseki hakkutsu kinen* (Fukuoka, 1982), pl. 126 (Hayashibara Museum Collection).



309

**A PORCELAIN DISH WITH FLOWERS**

NABESHIMA WARE, OKAWACHI, HIZEN PROVINCE, EDO PERIOD  
(LATE 17TH-EARLY 18TH CENTURY)

Decorated in underglaze blue and enamels of red, green, turquoise and yellow over clear glaze with a scrolling peony design, 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

5 $\frac{7}{8}$  in. (14.8 cm.) diameter

\$12,000-15,000

For similar dishes see:

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

The Kyushu Ceramic Museum, ed., *Shogun-ke eno kenjo Nabeshima* (Nabeshima Porcelain for the Shogunate), exhibition catalogue (Saga: Kyushu Ceramic Museum, 2006), pl. 104.

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







310

**A PORCELAIN DISH WITH KEITO (PLUMED COXCOMBS)**

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 *keito* (plumed coxcombs), the high ring foot painted in underglaze blue with a comb-tooth pattern, the exterior painted in underglaze blue with three scrolling flowers

5 $\frac{7}{8}$  in. (14.8 cm.) diameter

\$18,000–22,000

Collectors have long appreciated the flawless glaze and stunning designs of Nabeshima-type porcelains. There are more than 100 examples in the collection of The Metropolitan Museum of Art, many on exhibition in the 2015 exhibition “Discovering Japanese Art: American Collectors and the Met.” Americans who

honeymooned in Japan in the late nineteenth century played a major role in augmenting the Met’s collections. Charles Stewart Smith (1832–1909), a trustee of the Met, was involved in the dry goods business and primarily collected European paintings. While on honeymoon with his third wife in Japan in 1892, he acquired Japanese ceramics from the British collector Captain Frank Brinkley (1841–1912) and shipped more than 400 pieces directly to the museum in 1893. Valentine Everit Macy (1871–1930), a New York industrialist and philanthropist, who was Commissioner of Parks, and his wife, Edith Carpenter Macy (1869–1925), also collected Japanese ceramics on their Japan honeymoon in 1896. These were subsequently given to the Met in the early 1920s.

For similar examples, see: Hayashiya Seizo, ed., *Nabeshima*, vol. 10 of *Nihon no Toji* (Japanese ceramics), (Tokyo, 1988), no. 209; Nagatake Takeshi and Yabe Yoshiaki et. al., *Iro Nabeshima: Nabeshima-han yoseki hakkutsu kinen* (Fukuoka, 1982), p. 118.





311

**A PORCELAIN DISH WITH A  
THATCHED ROOF**

ARITA WARE, AIKUTANI (BLUE KUTANI)  
STYLE, HIZEN PROVINCE, EDO PERIOD  
(17TH CENTURY)

The lobed dish, designed on the interior  
in cobalt pigment under colorless glaze  
with thatched roof, the rim designed with  
embossed characters

8 1/8 in. (20.6 cm.) diameter

\$1,500–2,500

For another dish with the same decoration,  
see Yamashita Sakuro, *Ai-kutani to ai-  
kakiemon* (Tokyo: Sojusha Bijutsu Shuppan,  
1983), pl. 90.



312

**A PORCELAIN DISH WITH A  
FISHERMAN**

ARITA WARE, AIKUTANI (BLUE KUTANI)  
STYLE, HIZEN PROVINCE, EDO PERIOD  
(17TH CENTURY)

The circular dish, designed on the interior in  
cobalt pigment under colorless glaze with a  
fisherman on a boat and flying ducks under  
a moon, encircled by a band with embossed  
*nyoito* (scepter head) design, the underside  
decorated in underglaze cobalt blue with  
*Fuku* mark

8 1/4 in. (20.9 cm.) diameter

\$1,500–2,500



313

### A LARGE BOTTLE VASE

ARITA WARE, IMARI STYLE, HIZEN PROVINCE,  
EDO PERIOD (17TH CENTURY)

The pear shaped body designed in cobalt pigment  
under colorless glaze with scholars and a palm tree  
in a mountain landscape

8 $\frac{3}{8}$  in. (22.5 cm.) high

\$2,000–3,000





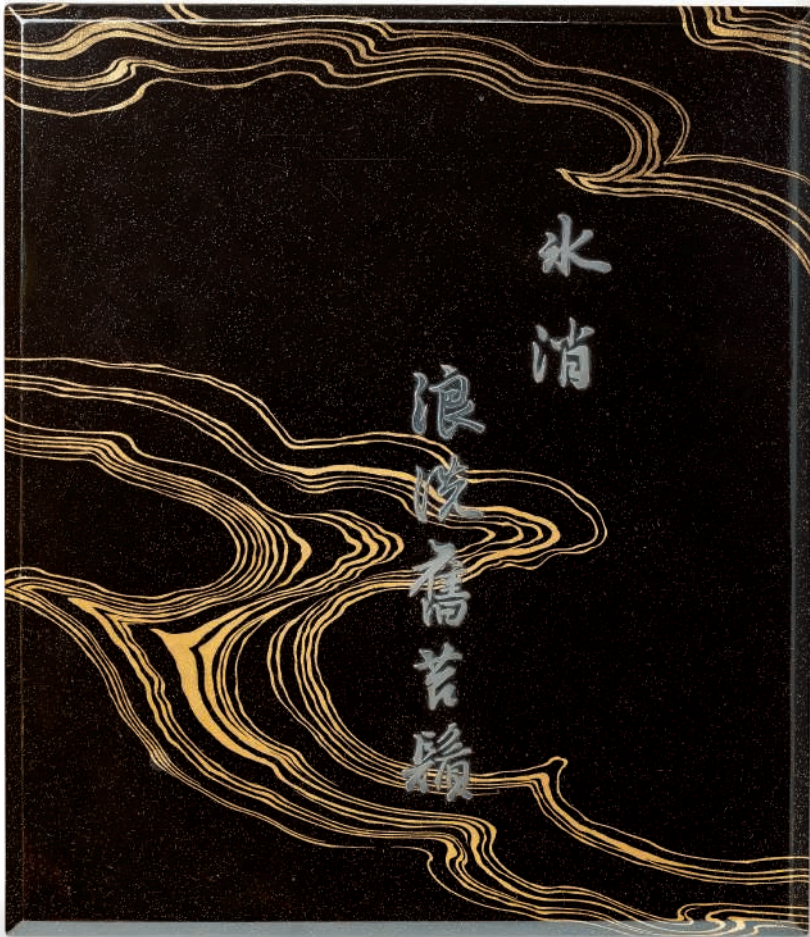
### A LACQUER WRITING BOX (SUZURIBAKO)

KODA SHUETSU (1881-1933), TAISHO-SHOWA PERIOD (EARLY 20TH CENTURY)

The square box designed with a stream in gold lacquer *togidashi*, additionally embellished with a poem inlaid in silver characters, the interior decorated in gold *hiramaki-e* and *togidashi* with plum boughs, pine and bamboo on a *nashiji* ground, fitted in the lower interior with an implement tray, inkstone and a gilded metal water dropper set into a removable tray 8¼ x 7¼ x 1⅝ in. (21 x 18.4 x 4.1 cm.) With original wood box signed *Shuetsu saku* and bearing a seal

\$6,000-8,000

Koda (born Koda Keiichiro) descended from a family of lacquerers and participated in sponsored exhibitions during the Taisho period. He chose his art name Shuetsu to honor Hon'ami Koetsu (1558-1637), the lacquerer, potter and calligrapher who inspired the Rinpa decorative style. Shuetsu worked in a simple palette of gold and black lacquer embellished with inlays, as here.





315

**A LACQUER WRITING BOX WITH UNSUN CARD DESIGN**  
 EDO PERIOD (17TH CENTURY)

Designed with scattered *Unsun karuta* (Japanese playing cards in Portuguese style) in gold and silver *takamaki-e* on a black ground and the interior designed on a *nashiji* ground with farmers transplanting rice seedlings under the crescent moon, fitted in the lower interior with an implement tray, inkstone and cloisonné enamel water dropper

8 $\frac{7}{8}$  x 8 $\frac{1}{8}$  x 1 $\frac{3}{4}$  in. (22.5 x 20.7 x 4.5 cm.)

With double wood box inscribed *Unsun karuta suzuribako*, signed *Yukihiko zo* and sealed *Yukihiko*

\$5,000–7,000

**PROVENANCE**

Kawamura Bunshichi  
 Yasuda Yukihiko (1884–1978), Nihonga painter and noted collector

**LITERATURE**

Nishimura Tei, ed., *Nanban bijutsu* (Tokyo: Kodansha, 1958), pl. 221.  
 Okada Jo, “Nanban kogeï,” *Nihon no bijutsu* 85 (Tokyo: Shibundo, 1973), pl. 106.

The lid is decorated with three small playing cards of a type introduced to Japan by Portuguese traders in the second half of the sixteenth century. The first indigenous Japanese deck of cards appeared in the Tensho era (1573–92). The Tensho card game consisted of 48 cards in four colors, some with imagery (two crossed spears, for example) representing numbers. The dragon motif here, a feature of the original Iberian set, must have been particularly popular in Japan. European-style playing cards, known as *unsun karuta*, a subset or derivative of *karuta* (cards) appear on an Edo-period box for poem slips in the Suntory Museum, Tokyo, and on a four-tier food box with striped decoration, formerly in the collection of the Nihonga painter Maeda Seison (see lot 306 in this catalogue), sold at Christie’s, London, 5 December 2017.

The interior of the writing box is decorated with a highly detailed and realistic scene of transplanting of rice seedlings in a paddy field in late spring—a tedious and time-consuming process. Laborers typically suffer from back problems. Their sleeves are tied up to keep them from getting wet when they reach down into the flooded rice paddy. Some wear straw capes for warmth. Food is being delivered and some take time out to eat and drink. A mother with a baby strapped to her back reaches for some round rice dumplings. The moon has just come into view behind the clouds, distracting a number of workers who pause to point toward the golden disc.



316

**A SET OF LACQUER WRITING BOX  
(SUZURIBAKO) AND STATIONERY  
BOX (RYOSHIBAKO)**

EDO-MEIJII PERIOD (19TH CENTURY)

Each box elaborately lacquered *en suite* in gold, silver, black and red *hiramaki-e*, *takamaki-e*, *kirikan* and *togidashi* with scattered fans of various designs on a *okibirame* ground, the interiors designed with seashore scenes, the writing box fitted with a slate inkstone, two brushes, a paper-pricker and a knife, and with a silver water dropper in the outline of overflowing cherry blossoms, silver rims

Writing box 10½ x 9½ x 2 in. (26.7 x 24.1 x 5.1 cm.); stationery box 17¾ x 13¾ x 6¾ in. (44.1 x 34 x 16.2 cm.)

\$40,000-60,000





The designs of scattered fans were originally developed by a Rimpa artist, Tawaraya Sotatsu (17th century) and continued by his followers. Sotatsu may have based some of his designs on fragments of earlier illustrated handscrolls. Fans associated with his school have become even more important for the reconstruction of those lost scrolls.

The Japanese have painted on paper folding fans since at least the twelfth century. No other culture prizes fans as highly. They are indispensable for both men and women, not only for their functional role but as an intimate surface for painting and poetry and as emblems of elegance. Usually, designs are painted before the paper is folded and pasted onto the bamboo ribs. By the fifteenth century, artists began to arrange fans on folding screens. This subject was applied to various designs of lacquer works as well.





A LACQUER WRITING BOX (*SUZURIBAKO*)

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY)

Square, with slightly domed lid lavishly decorated in *hiramaki-e*, *takamaki-e*, *kirikane* and gold foil with chrysanthemums and bamboo screen on top, the underside of the lid designed with blossoming cherry and bamboo screen in gold, silver lacquer and inlaid mother-of-pearl, fitted with a rectangular inkstone and a *shakudo* water dropper in the form of overlapping butterflies set into a removable tray, silver rims

10 x 8 $\frac{7}{8}$  x 2 in. (25.6 x 22.6 x 5.2 cm.)

\$5,000–7,000





**A SMALL LACQUER DISPLAY CABINET**

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY)

A set of shelves set on four bracket feet and with slightly up-curved top, large rectangular shelf and a shelf enclosed by pairs of hinged doors, decorated on all the outer surfaces in varicolored gold and silver *hiramaki-e*, *kirikane*, *nashiji* and *kinji* with sparsely sprinkled gold, decorated with various flowers and grasses from the four seasons, the interiors of the doors also patterned in gold *hiramaki-e* and *togidashi*, the exterior silver mounts incised with scrolling flowers  
18¼ x 18¾ x 11¾ in. (46.4 x 47.9 x 29.8 cm.)

\$25,000-35,000







319

**A TWO-TIER STACKING LACQUER RECTANGULAR BOX**

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY)

The rectangular box applied with four bracket feet, decorated in gold *hiramaki-e*, *takamaki-e* and *togidashi* with various snow flakes  
4 $\frac{1}{8}$  x 5 $\frac{1}{2}$  x 3 $\frac{3}{8}$  in. (10.5 x 14 x 8.6 cm.)

\$2,000-3,000



320

**A FOUR-TIER STACKING LACQUER OCTAGONAL BOX**

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY)

The octagonal box set on a short foot, designed in gold and polychrome lacquer *hiramaki-e* and *togidashi* with a fan and flower on top and various auspicious motifs and flowers on the sides, continuing onto the riser of each box, interior with *nashiji*  
8 $\frac{1}{4}$  in. (21 cm.) high

\$2,000-3,000



321

A LACQUER PICNIC SET

EDO PERIOD (19TH CENTURY)

The picnic set designed with various auspicious motifs in gold and silver lacquers on a red ground, comprising a four-tier stacking box and serving tray, ten rectangular sweet trays and a rectangular sweet box, a sake cup and two sake flasks in bamboo form, the open-sided carrying case lacquered to match the set and fitted with a *shakudo* handle

12 x 13 x 7 $\frac{1}{8}$  in. (30.5 x 33 x 18 cm.)

\$1,500-2,500







322

### A BAMBOO HANGING VASE

EARLY 20TH CENTURY, SIGNED *ROKANSAI* (IIZUKA *ROKANSAI*; 1890-1958)

The hanging vase formed with split bamboo and rattan, applied with bamboo and metal liners, signature on reverse side  
8 $\frac{7}{8}$  in. (22.5 cm.) high

With original box titled *Kakehanaike* (hanging flower vase), signed and sealed *Rokansai*

\$8,000-12,000

323

### A BAMBOO BASKET

EARLY 20TH CENTURY, SIGNED *ROKANSAI* (IIZUKA *ROKANSAI*; 1890-1958)

The round basket applied with a loop handle, woven in bamboo and rattan, signature on base  
10 $\frac{1}{4}$  in. (26 cm.) high

With original box titled *hanakago* (flower basket) and *iezuto* (souvenir), signed and sealed *Rokansai*

\$8,000-12,000



324

### A BAMBOO BASKET

EARLY 20TH CENTURY, SIGNED *ROKANSAI* (IIZUKA *ROKANSAI*; 1890-1958)

The square basket woven in split bamboo and rattan and lacquered, signature on base  
9 in. (22.9 cm.) wide

With original wood box titled *makigami ire* (container for rolled paper), signed and sealed *Rokansai*

\$2,000-3,000





325

### A BAMBOO HANGING BASKET

EARLY 20TH CENTURY, SIGNED *SHOUNSAI ZO* (SHOUNSAI; 1897-1990)

The bud-form basket woven in bamboo and rattan, applied with metal liner and hanging chains, signature on interior

7 $\frac{7}{8}$  in. (20 cm.) high

With original box titled *Take tsuri hanakago* (bamboo hanging basket), signed and sealed *Shounsai*

\$8,000–12,000

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. On this basket, Shounsai has used arrow shafts (*yadake*), a technique perfected by Chiku'unsai III (1941-2014).



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### A BAMBOO BASKET FOR FLOWER ARRANGEMENT

EARLY 20TH CENTURY, SIGNED *ROKANSAI* (IIZUKA ROKANSAI; 1890-1958)

Woven with intersecting bamboo plaits and vertical ribs, with short handle of bamboo root and cylindrical bamboo liner

21 $\frac{1}{2}$  in. (54.6 cm.) high

With original box titled *hanakago* (flower basket) and *Ryuu* (willow tree in rain), signed and sealed *Rokansai*

\$8,000–12,000





327

**A CLOISSONNÉ ENAMEL VASE**

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

The slender baluster vase with a short flared neck decorated in polychrome enamels and silver wires with bamboo and flying bush warblers on a black ground, signature on a silver tablet mounted on base; silver rims

6 in. (15.2 cm.) high

\$10,000-20,000



328

**A CLOISSONNÉ ENAMEL VASE**

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

The slender baluster vase with a long flared neck decorated in polychrome enamels and silver wires with a bush warbler perched on a plum tree on a black ground, signature on a silver tablet mounted on base; silver rims

6 in. (15.2 cm.) high

\$10,000-20,000

For a similar work in the collection of Victoria and Albert Museum, see Gregory Irvine, ed., *Japanese Cloisonne: the Seven Treasures* (London: Victoria and Albert Museum, 2006), p. 136.



329

**A CLOISSONNÉ 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 scattered chrysanthemums on a dark blue ground partially decorated with stylized flowers, the lid set with a chrysanthemum finial in gilt, signed on a silver tablet mounted on the base, gilt rims

3 1/8 in. (8 cm.) high

\$20,000-30,000



330

**A CLOISSONNÉ 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 and shoulder designed with stylized flowers and area around foot designed with stylized wave, signed on a silver tablet mounted on the base, silver rims

3 3/8 in. (8.6 cm.) high

\$15,000-25,000





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### A CLOISSONNÉ ENAMEL TRAY

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

The oval tray decorated in gold and silver wires and partly in wireless (*musen*) enamels, designed with Mount Fuji in the morning sunlight and flying geese, inlaid silver mark on base; *shakudo* rim  
7¼ in. (19.8 cm.) wide

\$15,000-25,000

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

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





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### A CLOISONNÉ ENAMEL VASE

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

The globular vase with short tapering neck, finely decorated in polychrome enamels and silver wires with a pair of lapwings and *omadaka* (water plantain) on a pale gray ground changing to pale beige at the top, signature on base, *shakudo* rims  
10¼ in. (25.7 cm.) high

\$40,000-60,000

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” 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 well known for the thirty-two cloisonné oval panels in the Kacho no ma (Hall of Flowers and Birds) in Japan’s State Guest House Akasaka Palace, images of which are accessible online.



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**A CLOISONNÉ ENAMEL DOUBLE-GOURD VASE**

EARLY 20TH CENTURY, INLAID WIRE MARK OF ANDO WORKSHOP

The double-gourd vase with round upper section and square lower section, decorated in raised relief with polychrome enamels and silver wires with four panels designed with chrysanthemum, bamboo, plum and iris, seal mark on base

10¼ in. (26 cm.) high

With original wood box signed *Ando shippo ten zo*, sealed *Ando kinsei*

\$10,000–20,000



334

**A SHIBUICHI (SILVER AND COPPER ALLOY) VASE**

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED *CHI...SAI YUKITERU KOKU* (CARVED BY YUKITERU)

The compressed ovoid form, the silver body inlaid in gold, silver and *shibuichi* with puppies in snow, applied with removable silver liner, the signature on body

9¾ in. (24.4 cm.) high

\$10,000–15,000



335

### AN IRON VASE

EDO PERIOD (19TH CENTURY), SIGNED AND DATED *KINOE TORA SHUJITSU MYOCHIN KI MUNEHARU* (MYOCHIN MUNEHARU, AUTUMN 1854)

Ovoid form with short flared neck, the shoulder applied with two bell-form handles, lower part of body inlaid in silver with woven knot design, signature on base

9 in. (22.9 cm.) high

With original wood box titled *seirentetsu kason* (fine iron vase in the form of *zun*), signed *Myochin ki Muneharu zo* (made by Myochin Muneharu) on reverse side of lid

\$4,000-6,000



336

### A HAMMERED IRON TRIPOD VASE

EARLY 20TH CENTURY, SIGNED *SOSEI* (KUROSE SOSEI; 1886-1944)

The ovoid tripod form with short neck finely hammered in low relief with mythical beasts, phoenixes and scrolling grapes, signature on base

15 in. (38.1 cm.) high

With original wood box titled *tetsu uchidashi kabin* (hammered iron vase), signed and sealed *Sosei*

\$30,000-40,000

Kurose Sosei was a master of the metal technique of repoussé who participated in the prestigious Japanese exhibitions at the Paris (1900) and St. Louis World Fairs (1904), among other sponsored exhibitions.



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**A HAMMERED IRON TRIPOD INCENSE BURNER IN THE FORM OF AN ARCHAISTIC CHINESE *DING***

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

The tripod body finely hammered, the pierced lid designed with a phoenix, applied with a removable silver liner, the incised signature on underside

5½ in. (14 cm.) high

With original wood box sealed *Yamada Sobi* on the reverse side

\$28,000-32,000

The present lot reflects the highest technique of hammering (*uchidashi*) by Sobi. The robust body and the long feet were made from one single sheet of iron, evenly hammered and thinned. The making of the feet is particularly difficult.







338

### A GOLD KETTLE AND COVER

20TH CENTURY, SIGNED KONAN (ISHIGURO KONAN; 1914-?)

The compressed globular form with a spout, the body finely hammered with spiny details, applied with handle, the lid set with a flower bud finial, a stamp *junkin* (pure gold) and *tokuriki* on base, signature on underside of lid

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

With original wood box titled *Junkin sei tamarare kusu* (Gold kettle with spiny decoration), signed *Konan saku*, sealed *Konan*

\$30,000–40,000



(alternate view)



(inscription on the box)









### A SILVER KETTLE WRAPPED IN IRON

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

The compressed globular form with a spout, the body and lid finely hammered and wrapped in iron, applied with hammered iron handle, the lid set with a round finial partially applied with gold and silver, signature on body

6 $\frac{5}{8}$  in. (16.8 cm.) wide

With wood box titled *yuto* (kettle) on top, signed *Sobi zo* and sealed *Yamada Sobi* on the reverse side

\$100,000-150,000

Yamada Sobi was 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 those honors. His works are in the collection of major museums including the Victoria and Albert Museum, London, the Walter's Art Gallery, Baltimore and the Museum of the Imperial Collections, Sannomaru Shozokan, Tokyo.

Sobi was highly skilled at creating objects from a thin iron sheet by hammering and this is a rare example of a silver kettle wrapped in iron. Wrapping silver in iron is exceptionally difficult due to the different density of the two materials. In order to avoid damage or dent on the silver body, the thin iron sheet needs to be delicately hammered and applied.



(inscription on the box)



## A SOFT-METAL-INLAID IRON AND BRONZE INCENSE BURNER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SUETSUGU*  
(*SUETSUGU MASAYUKI*; 1857-1930)

The incense burner constructed in sections in the form of an *Oi* (monk's portable shrine), the iron frames faceted and elaborately inlaid in gold and silver *hirazogan*, with various geometric patterns, the hinged top lid with a peacock finial opening to reveal a compartment to burn incense, the mid-section designed with four bronze panels carved and inlaid in gold, silver and *shakudo* with the images of *The Sixteen Arhats*, the interior of the hinged front door inscribed with the name of arhats, the underside of the top lid and faces of the three drawers inlaid in gold, silver, copper, *shakudo* and *shibuichi* with flowers and a butterfly on a *shakudo* ground, each drawer lined with fine *nashiji* lacquer panels

14 $\frac{5}{8}$  in. (37.1 cm.) high

\$30,000-40,000



Anonymous (13th-14th century), *Sixteen Arhats* (detail), China. Yuan Dynasty. Christie's New York, 20 March 2018, lot 30









盧度羅致羅德爾尊者  
迦鉢也伐鉢尊者  
迦鉢致鉢尊者  
蘇頗陀尊者  
諾矩羅尊者  
跋陀羅尊者  
迦理迦尊者  
伐闍羅弗多羅尊者  
成憚迦尊者  
羊訖迦尊者  
羅怛羅尊者  
那伽摩那尊者  
因揭陀尊者  
伐那婆斯尊者  
阿伏多尊者  
注荼羊訖迦尊者





*Suetsugu* (Suetsugu Masayuki) was a founder of Suetsugu School of metal artists mainly making Buddhist altar utensils and metal sculptures, called *kazarishi*. He was very skilled in the traditional metalwork techniques and especially good at making metal sculptures using various types of colorful soft-metals including gold, silver, *shakudo* and *shibuichi*. The record of Suetsugu and his school appears in *Tsuiki no enkaku* (History of metal hammering technique), published by Nihon tankin kogeikai (Society of Japanese metal hammering work) in 1966.

*The Sixteen Arhats* illustrates the lives and preaching scenes of the sixteen arhats (*rakan*), the preservers of the teaching of Buddhism. They are advanced disciples of the historical Buddha Shakyamuni who epitomize the ideals of self-discipline and meditation and have

postponed Nirvana in order to remain in the world to protect the Buddhist law until the coming of the future Buddha, Miroku. The aged Indian recluses are given individual portrait-like representations that draw on Chinese models. Pindola, the first disciple of the Buddha, is seated at the center of front panel, holding a small pagoda. Others hold rosaries, Buddhist ritual implements or whisks, or they are shown with the various creatures that always accompany them, including a dragon, tiger, lion, ram, sparrow and mandarin ducks.

The inner front door is inscribed with the name of each arhat, Pindolabharadraja, Kanakavatsa, Kanakabharadraja, Subinda, Nakula, Bhadra, Kalika, Vajraputra, Jivaka, Panthaka, Rahula, Nagasena, Angaja, Vanavasin, Ajita and Cudapanthaka.



(detail)

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### A SOFT-METAL-INLAID IRON VASE

MEIJI PERIOD (DATED 1909), INSCRIBED *SHOAMI KATSUYOSHI ISO* (MADE BY SHOAMI KATSUYOSHI; 1831-1908), SIGNED *YOSHIZANE HOSAKU* (COMPLETED BY NAKAGAWA YOSHIZANE; 1859-1915), AND SEALED *YOSHI*

The compressed, bulbous body with a wide flared neck, finely hammered and partially decorated in inlaid gold with *sunago* (gold splash) pattern to the interior and exterior, applied with two *shibuichi* butterflies finely inlaid in various gold, silver and *shakudo* and removable bronze liner, signature on base

7<sup>3</sup>/<sub>8</sub> in. (18.7 cm.) high

With original wood box titled *tetsu kabin* (iron vase), and signed *oju Shoami Katsuyoshi iso Yoshizane hoshu* (made by Shoami Katsuyoshi and completed by Yoshizane, on commission)

\$50,000-60,000







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

Nakagawa Yoshizane (1859-1915) was the second son of Katsuyoshi and later adopted by Nakagawa Katsumi (1829-1876). Yoshizane became skilled in the traditional metalwork techniques studying under his father and later Kano Natsuo (1828-1898) at the Tokyo School of Fine Arts.

This work was commissioned of Katsuyoshi by Ohara, adding the word *ushi*, his title. Because Katsuyoshi died in 1908, his son completed the work for his father in 1909, as indicated in the inscriptions on the vase and box. Ohara *ushi* mentioned here as commissioner of the work is probably Ohara Magozaburo (1880-1943) who was one of the most powerful businessmen at that time and also was the founder of the Ohara Museum of Art in Kurashiki, Okayama Prefecture.



(inscriptions on the box)









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### A SILVER PRESENTATION VASE

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

Of high-shouldered ovoid form, worked in relief and inlaid in gold,  
silver, *shakudo* and *shibuichi* with a pair of *kasasagi* (magpies) and pine  
tree, signed on body

9¼ in. (23.5 cm.) high

With original wood box titled *jungin sei mannen hoki zu kabin* (pure  
silver flower vase designed with pine tree), signed *Sekiguchi Shinya zo*,  
sealed *Shinya no in*

\$35,000-45,000

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.





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**A PAIR OF SILVER IMPERIAL PRESENTATION VASES**

TAISHO PERIOD (EARLY 20TH CENTURY), EACH SIGNED *KAZUYOSHI SEN* (CARVED BY *KAZUYOSHI*), DATED *OJU MIZUNO-E INU CHUKA* (SUMMER, 1922)

Each vase of tapering ovoid form with high chamfered shoulder and slightly flared neck, elaborately inlaid in gold, silver and *shibuichi* with branches of chrysanthemum, plum blossoms and butterflies, applied with gold sixteen-petal chrysanthemum crests of the Imperial Household on the neck, the signature on body, stamped on the base *jungin* (pure silver)

14¼ in. (36.2 cm.) high each

(2)

\$30,000–40,000



344

**A SET OF SILVER AND COPPER ARTICULATED  
SCULPTURES OF LOBSTERS**

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), EACH SIGNED  
KOZAN SAKU (TAKASE TORAKICHI; 1869-1934)

The silver and copper lobsters 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 8½ in. (20.6 cm.) long each

With original wood box titled *Choraku mukyoku* and sealed  
*Choyoraku*, and signed *Kozan*, sealed *Heian kinko* and *Kozan*

\$35,000-45,000

(2)



(inscription on the box)





With their intricate bending shell, claws and antennae, shrimp and lobster are ideal subjects for the master *jizai* metalworker. The flexible body of the shrimp has the positive meaning of things going along smoothly and the spiny carcass of the lobster calls up samurai armor. The Japanese word for shrimp, *ebi* 海老, translates literally as “old man of the sea,” suggesting longevity. In Japan, shrimp and lobster are served at special occasions and arranged in displays celebrating the New Year.

This type of lobster is called *Ise ebi* 伊勢海老 in Japanese as many of lobsters are harvested in Ise Province, Mie Prefecture. It is said that the spiny shell of lobster protects people from demons (*oni* 鬼) and brings good luck. In some of regions in Ise Province, there is an old custom to decorate the sacred rope (*shimenawa* 注連縄) with a lobster shells.



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### AN IRON ARTICULATED SCULPTURE OF A PRAWN

EDO PERIOD (18TH-19TH CENTURY), SIGNED *MYOCHIN MUNENAGA*

The iron prawn finely constructed of numerous hammered plates jointed inside the body; the claws open, the body bends and the eyes, antennae, limbs and fins move, the details finely carved, signature on the body

9<sup>7</sup>/<sub>8</sub> in. (25.1 cm.) long

\$8,000-10,000

With their intricate bending shell, claws and antennae, shrimp and lobster are ideal subject for the master jizai metal worker. The flexible body of the shrimp has the positive meaning of things going smoothly. The Japanese word for shrimp, ebi 海老, translates literally as “old man of the sea”, suggesting longevity.

Among Myochin artists, Myochin Munenaga is best known for his articulated iron models of hermit crabs and prawns like the present lot. For an articulated hermit crab signed by Munenaga in the British Museum, see Harada Kazutoshi, ed., *Jizai okimono / Articulated Iron Figures of Animals*, vol. 11 of *Bessatsu Rokusho* (Kyoto: Maria Shobo Co., Ltd., 2010), pl. 28.





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### AN IRON ARTICULATED SCULPTURE OF A CARP

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

The iron carp constructed of numerous hammered plates jointed inside the body, the body bends and the whiskers, eyes, mouth and fins move, the details of the fins finely chiseled, incised signature on underside

22 in. (56 cm.) long

\$40,000-60,000

In Japan, the carp is a strong fish with a long lifespan that relates to spiritual power and the wish for human longevity. In the eighth-century *Chronicles of Japan* (*Nihon shoki* 日本書紀), Emperor Keiko is described releasing carp into a pond for enjoyment, a custom in place ever since. In addition to representing the divinity of the emperor, carp can also serve as a vehicle or messenger of Shinto deities.

In Chinese mythology, *li yue long men* 鯉躍龍門 is the story of the mighty carp struggling upstream against the currents of the Yellow River, leaping over the river's Dragon Gate and transforming themselves into dragons. The proverb remains a wish for success and high rank. In Japan, the story of the Dragon Gate 登龍門 relates to strength, perseverance and bravery, a favorite emblem of the samurai and a ubiquitous image in modern culture, such as the colorful carp banners flown all over Japan on Boy's Day 端午節句.

This is the work of Tanaka Tadayoshi, a modern metal artist active in the Taisho and Showa periods. He apprenticed in the Kyoto workshop of Takase Kozan (1869-1934), who directed the studio creating articulated sculptures for both domestic and international markets. Tadayoshi was known as a master of articulated sculptures especially of fish, such as the present lot.

## AN AIKUCHI TANTO IN A LACQUER SCABBARD

EDO PERIOD (17TH CENTURY), WITH SIGNATURE YAMATO NO KUNI JU NORINAGA SAKU; THE SCABBARD MEIJI PERIOD (LATE 19TH CENTURY)

*Sugata* [configuration]: *hirazukuri*

*Hamon* [tempering pattern]: *suguha*

*Nakago* [tang]: *katte-sagari* file marks, two *mekugi-ana* and an *ha'agarikata sogigata* tip

*Habaki* [collar]: Single gilt copper

*Nagasa* [length of blade]: 12¼ in. (31.1 cm.) long

*Koshirae* [scabbard]: The *koshirae* lacquered on embroidery with stenciled gold leaf, decorated in gold and black lacquer *takamaki-e* with ears of rice, fitted with solid gold mounts signed *Takao* (Ikeda Takao; ?-1933) or *Motozane*, including a *kozuka* carved with mandarin oranges in basket on a *nanako* ("fish roe") ground, *sagurigane* finely carved in the form of *taro* roots, *kurikata* and *uragawara* formed as *shikami* (beast) head, and *menuki* carved as eggplants and mushrooms of *shakudo* wrapped in gold straw, the whole assembled by Ikeda Takao in the Meiji period

With accompanying document signed *Takao shi* (recorded by Ikeda Takao), sealed *Ittosai in*, and dated *Taisho junen kugatsu* (September, 1921), describing that he assembled this scabbard with two gold *menuki* attributed to Ichimiya Nagatsune and the gold *kurikata* signed by Motozane as commissioned by Isono Ryokichi in 1872

\$ 15,000–25,000

## PROVENANCE

Isono Ryokichi, Osaka

## EXHIBITED

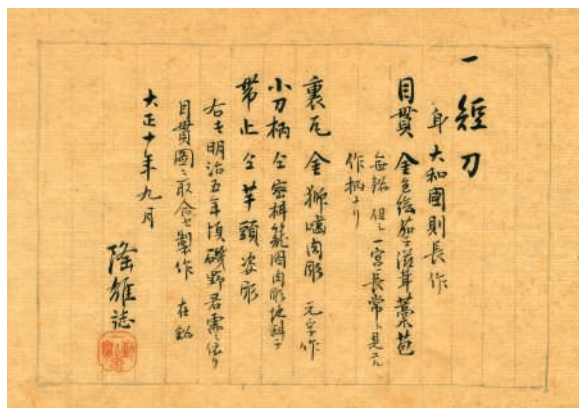
"Ikeda Takao-o sakuhi tenkan (Exhibition of works by Ikeda Takao)," April 1925

## LITERATURE

*Ikeda Takao-o sakuhi tenkan shuppin mokuroku* (Exhibition catalogue of works by Ikeda Takao) (1925), unpaginated.



(detail of the Kozuka handle)



Accompanying document signed by Ikeda Takao, dated September 1921



(details of Munuki)





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### A NANBAN HELMET IN THE FORM OF EUROPEAN HAT

EDO PERIOD (18TH CENTURY), SIGNED *MYOCHIN KATSUIE SAKU*  
(MADE BY MYOCHIN KATSUIE)

A tall *toppei* (rounded cone shape) russet iron helmet of *Nanban* (Southern Barbarian - foreign) style composed of eight iron plates with ridges seated within rivets, the iron *hachimanza* (decorative surround to the aperture at the crown) of symmetrical foliate form from which a spike fixture rises, the *fukigaeshi* (turn-backs) decorated in gold lacquer with motif of *Unsun karuta* (Japanese playing cards in Portuguese style), signature on interior

\$30,000-40,000



A European war hat, probably Burgundy or Flanders (ca. 1475). The Metropolitan Museum of Art, New York, Rogers Fund, 1904. 04.3.228





### A SUJIBACHI KABUTO (RIDGED HELMET)

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

**Helmet** [*kabuto*]: A twenty eight-plate russet iron *sujikabuto* (ridged helmet), with four-tier *hachimanza* (decorative component at the apex of the helmet bowl), sweeping expansive *mabisashi* (brim) with gilt edging, to front of the bowl three gilt *shinodare* (arrow-shaped decorative components placed between the plates), and two *shinodare* to rear, the gilt *maedate* (forecrest) of a butterfly, the gold and black lacquer *ushirodate* (rear crest) of a single hawk feather

**Neck guard** [*shikoro*]: five-tier *manju-jikoro* (neck-guard) of brown lacquered iron, the *fukigaeshi* (turn-backs) clad with gilt *mon* (badges) of *kuyomon* (nine-circle crest)

**Face mask** [*menpo*]: a russet iron *menpo* (half mask) with deeply-wrinkled cheeks, with three-tier *yodare-kake* (bib)  
Accompanied by a certificate *koshu tokubetsu kicho shiryō* (Particularly Special Important Material) issued by the Nihon Katchu Bugu Kenkyū Hozonkai (The Association for the Research and Preservation of Japanese Helmets and Armor) in 1996, no. 822

\$10,000-20,000

The eighth-century *Chronicles of Japan* (*Nihon shoki* 日本書紀) states that the practice of hawking was introduced in the fourth century, after which it became an important seasonal activity at court. Since the Muromachi period (1392–1573), hawking was taken over largely by the warrior elite, who saw the bird of prey as a symbol of their own bravery and might. So potent was this symbol that the shogun Tokugawa Ieyasu (1542–1616) banned trade in hawks in 1604 to emphasize his own hegemony. Imagery of hawks in their wild habitat, in cages or tethered to stands is prevalent on hanging scrolls, screens and sliding doors commissioned by the samurai elite.



Soga Chokuan (ACT. C. 1596-1615). Tethered Birds of Prey. Edo period, 17th century. Christie's New York, 18 April 2018, lot 7







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### A BLUE LACED GOMAI DO GUSOKU (ARMOR)

EDO PERIOD (19TH CENTURY), HELMET SIGNED *MYOCHIN MUNEFUSA*, CUIRASS SIGNED *MYOCHIN KI MUNEHISA SAKU*, AND DATED 1843

The armor comprising:

**Helmet** [*kabuto*]: the iron ridged helmet with the *hachimanza* (decorative fixture at the central aperture) of five tiers, to front of the bowl three silver *shinodare* (arrow-shaped decorative components placed between the plates), sets of two *shinodare* to rear, left and right, to the rear an *agemakji-no-kan* (gilt ring to hold a decorative bow), wide *mabisashi* (brim) with incised gilt edging clad with stenciled leather, the *fukigaeshi* (turn-backs) with square quartet *mon* (badges) in silver, *maedate* (forecrest) of an lacquered wood grimacing horned *shikami* head

**Neck guard** [*shikoro*]: the four-tiered black lacquered iron *shikoro* (neck guard) of plain sheet

**Face mask** [*menpo*]: the russet iron with white bushy long moustache and detachable nose, signed *Munehisa*, *yodare-kake* (bib) of three tiers of plain sheets with pierced gilt fittings, applied with *odayori no kugi* (cord hooks) under the chin

**Cuirass** [*do*]: brown-lacquered *gomai-do* (five section cuirass) with *munaita* (upper breast section) partially clad with dyed leather and with three tiers of plain iron sheet, the upper edge with gilt and richly engraved in leafy scrolling and with matching *fukurin* on all five sections of the cuirass, eight *tasset kusazuri* (skirt), matching *gyoyo* (breast pendant) of leather-clad and with square quartet *mon* (badges) in silver

**Sleeves and shoulder guards** [*kote and sode*]: The iron *shino-gote* (splint sleeves), *chu-sode* (medium shoulder guards) with engraved gilt edging and red *hishinui* (decorative knots) on the lower tier

**Thigh protector and lower leg guards** [*haidate and sune-ate*]: the thigh protector of *kawara zane* (closely laced overlapping rectangular lacquered scales), the *shino sune-ate* (lower leg guards) of iron splints and boots (*kutsu*)

**Accessories:** the *jinbaori* (armor surcoat) with a square quartet *mon*, the *gattari* and *machi-uke* (bracket and socket) for the *sashimono* (flag) of blue silk with a matching family crest and gold stripes

¥80,000–120,000











Korean Art  
(Lots 351-361)

## A SLIP-INLAID CELADON STONEWARE MAEBYONG

GORYEO DYNASTY (12TH CENTURY)

The elegant s-shaped profile with round shoulders and tapering body, inlaid in white and iron slip with three cranes flying amongst white-slip clouds, the mouth and foot rims designed with a narrow band of fretwork, finished with a glossy greenish glaze, four spur marks on base

12½ in. (31.8 cm.) high

With lacquered storage box

\$300,000–400,000

## EXHIBITED

The Nezu Museum, Tokyo (Date unknown)

Museum of Oriental Ceramics, “Exhibition of Mei-ping Vase, Koryo Dynasty, Korea,” 1985.4.23–8.31

## LITERATURE

Rhee Byung-chang, *Korai toji / Koryo Ceramics, in Kankoku bijutsu shusen / Masterpieces of Korean Art* (Tokyo: privately published, 1978), no. 167.

*Korai meipin ten / Exhibition of Mei-ping Vase, Koryo Dynasty, Korea*, exh. cat. (Osaka: Museum of Oriental Ceramics, 1985), no. 8.



The present maebyeong illustrated in the exhibition catalogue, Osaka, Museum of Oriental Ceramics, 1985, no. 8.





With its satisfying shape, harmonious decoration, and exquisitely colored celadon glaze, this maebyeong bottle is compellingly beautiful; moreover, with crane-and-cloud décor it is both rare and important. Korea's best-known ceramics, the celadon wares 青磁, were produced during the Goryeo dynasty 高麗時代 (918–1392), an era of supreme artistic refinement. Plain vessels and ones with molded, incised, or carved decoration typify eleventh- and early twelfth-century Korean wares, while ones with designs inlaid in black and white slips, such as this superb maebyeong bottle 梅瓶, epitomize those from the mid-twelfth through the fourteen centuries.

Known in Chinese as meiping 梅瓶 and in Korean as maebyeong—the Korean pronunciation of the Chinese name—such bottles had appeared in China by the tenth century and had been adopted in Korea by the eleventh. Both Chinese and Korean examples from the eleventh century have broad shoulders and a narrow base but, due to their slightly convex sides, appear a bit stocky; by contrast, those from the mid-twelfth century onward are slightly attenuated and have bulging shoulders, a constricted waist, and lightly flaring foot. Despite the poetic name meaning “plum vase,” maebyeong vessels were not vases for the display of cut branches of blossoming plum; rather, like the related Chinese meiping vessels, they 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. Like other maebyeong bottles, this example originally sported a cover with angled sides and lightly domed top; though now lost, the cover would have protected the vessel's contents from contaminants and from evaporation, just as it would have visually reversed and complemented the bottle's strong curves. Two maebyeong bottles in the collection of the National Museum of Korea, Seoul 韓國國立中央博物館, each also with crane-and-cloud décor, retain their original covers (accession numbers Deoksu 421 and Deoksu 3954).

This maebyeong bottle sports decoration of cranes flying amidst clouds inlaid in black and white slips 化妝土 (the inlay known in Korean as sanggam gisul 鑲嵌技術); most of the decoration appears in white slip, but the black slip used for the crane's eyes, beaks, and legs not only serves a descriptive purpose but adds visual accents and thus emphasis to the design. Termed durumi in Korean, the red-crowned crane 丹頂鶴, also called the Manchurian crane, is popular in East Asia and frequently appears in the arts of China, Korea, and Japan. Among the longest-lived of birds, such cranes symbolize longevity—sometimes even immortality—throughout East Asia; because they mate for life, they also emblemize fidelity. In addition, as they can fly long distances without tiring, cranes also stand as emblems of strength. In Korea, cranes are further regarded as symbols of purity, peace, and nobility. The reclusive scholar who cultivates bamboo and keeps cranes is a recurring theme in later Chinese and Korean painting—i.e., after 1500; in fact, some literati not only reared cranes but trained them to dance to guqin 古琴 or gayageum music. Scholars in the company of cranes thus occasionally appear in Korean paintings of the Joseon dynasty 朝鮮時代 (1392–1910), just as cranes often appear together with bamboo

and pines—additional symbols of both strength and longevity—in Joseon paintings.

The happy balance between decorated and undecorated areas points to this bottle's twelfth-century date of creation, as do the limited and very calculated use of black slip, the relatively small design elements, the lack of black-slip outlining around areas of white slip, and the incised, rather than inlaid, border pattern of leiwen 雷紋, or squared spirals, around the lip. By contrast, in slip-inlaid maebyeong bottles from the thirteenth century, the borders at the bottom tend to be tall and assertive, often depicting a stylized pattern of rising lotus petals, and the decoration covers the entire vessel, leaving little unembellished space, as evinced by the famous “Thousand Crane Maebyeong”, Korean National Treasure number 68, in the collection of the Gansong (also spelled Kansong) Museum of Art, Seoul 澗松美術館.

Though numerous kilns produced celadon wares, the very best pieces—which were used by the royal court, the aristocracy, and wealthy Buddhist temples—came from kilns in Gangjin (in South Jeolla province) 全羅南道康津郡 and in Bu'an (in North Jeolla province) 全羅北道扶安郡, areas in the southwestern part of the peninsula that are rich in fine stoneware clays. In fact, this maebyeong bottle likely originated at the Bu'an kilns.

Korean celadon wares exemplify the refined sensibilities of Goryeo culture. Goryeo-period clients favored vessels of shapely form as witnessed by this elegant bottle with its broad shoulders and narrow waist. Korean celadon glazes generally are 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. In fact, Xu Jing 徐兢 (1091–1153), an official with an embassy from China to the Goryeo court in 1123, noted the close resemblance of Korean celadons to contemporaneous Chinese imperial Ru ware 汝窯. And a thirteenth-century Chinese connoisseur, one Taiping Laoren 太平老人, ranked Korean celadons “first under heaven” 天下第一, including them on a list with such other “firsts” as the wines of the palace, the inkstones 硯台 of Duanxi 端溪 (端硯), the peonies of Luoyang 洛陽市, and the tea of Fujian 福建省.

Maebyeong bottles closely related to this one appear in collections in Korea, Japan, and the United States. The four examples most closely related to this exquisite example are in the National Museum of Korea, Seoul (Deoksu 2182), the Metropolitan Museum of Art, New York (11.8.1), the Harvard Art Museums, Cambridge, MA (1991.551), and the Museum of Oriental Ceramics, Osaka (20767) 大阪市立東洋陶磁美術館. Other related examples, in addition to the two vessels with covers in the National Museum of Korea mentioned above, include one in the Museum of Oriental Ceramics, Osaka (20164), and another in the Metropolitan Museum of Art, New York (27.119.11).

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

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問





### A *BUNCHEONG* SLIP-DECORATED STONEWARE BOTTLE VASE

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 8 $\frac{5}{8}$  in. (21.9 cm.) high

\$40,000-60,000

#### EXHIBITED

Osaka, Matsuzakaya Department Store, Nihonbashi, “*Chosen kogeï kenkyukai*,” 1941.11.18-11.28

#### LITERATURE

Tanabe Koji, ed., *Chosen kogeï kenkyukai zuroku* (Catalogue of the Korean-art research society), exh. cat. (Osaka: Matsuzakaya Department Store, 1941), pl. 72.

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.





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**A BUNCHEONG SLIP-DECORATED STONEWARE BOTTLE**

JOSEON DYNASTY (15TH-16TH CENTURY)

Of ovoid form rising from a short circular foot to the cylindrical neck, decorated with white slip and incised on one side with a toad on a leaf and on the opposite side with a stylized large flower

8¼ in. (21 cm.) high

\$50,000-60,000





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**A LARGE WHITE PORCELAIN JAR**

JOSEON DYNASTY (18TH CENTURY)

Of lantern form set on a short circular foot and with tall, upright rim with flat mouth, decorated with a clear glaze of blue cast and variegated crackle, foot rim unglazed  
13 in. (33 cm.) high

\$50,000-70,000

For another moon jar, see Kumja Paik Kim, *The Art of Korea: Highlights from the Collection of San Francisco's Asian Art Museum*, pl. 31. The catalogue entry remarks that the white color of the jar is associated with Confucian ideals of purity, modesty and morality and the shape with the moon, representative of feminine qualities of softness and fecundity.



## A SQUARE WHITE PORCELAIN JAR WITH INSCRIBED MARK

JOSEON DYNASTY (FIRST HALF 19TH CENTURY), INSCRIBED MARK  
YITONGGUNG

With angled walls rising from an inset, square base to sharply rounded corners slanted inward to the base of the square, upright neck, the body decorated with a lustrous clear glaze of blue cast save for the foot rim and mouth, inscribed in Chinese characters in underglaze blue on base

4 $\frac{1}{8}$  in. (10.2 cm.) high

\$120,000–150,000

With clean lines, well-defined shape, and a beautiful pale blue glaze, this exquisite small jar likely was made to contain food. Indeed, the blush around its lower section suggests that it once held food macerating in a brown sauce which imparted a subtle stain; though not original to the piece, the pinkish-buff blush, which many connoisseurs find appealing, enlivens the jar's otherwise unembellished surfaces.

Written with a brush in underglaze cobalt blue, an inscription on the jar's base reads Yitonggung 履洞宮 (or, alternatively, Ritonggung). The character gung 宮 means “palace” and in this context ordinarily would indicate a particular royal residence—i.e., the Yitong Palace; in some instances, such a name, by extension, can refer to the principal occupant of the so-named palace. In fact, however, scholars have been unable to identify either a Korean royal palace or a member of the Korean royal household known by this name, so the meaning here remains obscure. The collection of the Japanese Folk Crafts Museum, Tokyo 東京日本民藝館, includes a virtually identical small, square jar with exactly the same inscription on its base; even the style of the calligraphy in the two inscriptions is virtually identical.



(base)

A number of nineteenth-century Korean porcelains bear the name of a royal palace inscribed on the base in underglaze cobalt blue, the best-known of those names likely being Unhyeon 雲峴, which refers to the Unhyeonggung 雲峴宮, or Unhyeong Palace, where Yi Ha'eung 李晷應 (1820–1898), father of King Gojong 高宗 (1852–1919; r. 1897–1907), lived. (Better known by his royal title Heungseon Daewongun 興宣大院君, Yi Ha'eung served as regent from 1863 to 1873, during his son's minority; he is remembered as a politician, as a government official, and as a talented painter of orchids.)

The unglazed lip indicates that this jar originally sported a cover, likely a low cover with short vertical sides, canted shoulders, and a broad flat top. The collection of the Japanese Folk Crafts Museum, Tokyo, includes a related eighteenth- or early nineteenth-century, small, hexagonal jar with a cover of the type just described. As the cover would have been fired in place, those portions of jar and cover that touched had to be left unglazed, as any glaze in those areas would have melted during firing, fusing jar and cover together and thus rendering the jar unusable.

The even, regular walls, fine white porcelain, and smooth, glassy glaze suggest that this jar likely was made at the kilns at Bunwon-ri, Gyeonggi province 京畿道分院里, to the southeast of Seoul, the Joseon capital. Active since the fifteenth century and long renowned for their wares, the Bunwon kilns produced the very finest porcelains during the later Joseon period. In 1752 the official government kilns in Gwangju 京畿道廣州市 were moved to Bunwon-ri 分院里; a steady production system ensued and thus production reached its zenith. Declining economic circumstances led to the transfer of the Bunwon-ri kilns to private hands in 1883, however, bringing to a close the history of Korea's official kilns. The Atlas of World Art (2004) has aptly characterized the work of the Bunwon kilns: “Government-sponsored kilns at Bunwon-ri, near Seoul, produced an exquisite and distinctive Joseon white porcelain for use at court and for export to China. Its undecorated cream-colored surfaces, and austere elegant shapes were thought to reflect a purity of mind and moral character appropriate for Neo-Confucian patrons.”

The jar closest in style, inscription, and general appearance to the present jar is the one previously mentioned in the Japanese Folk Crafts Museum, Tokyo. Though differing in shape, an undecorated square bottle in the collection of the Metropolitan Museum of Art, New York (1979.413.3), and another in the Asian Art Museum, San Francisco (B60 P903), are kindred in style and date. And the fine porcelain, well-defined shape, and pale blue glaze of a cylindrical bottle with angled shoulders in the collection of the Harvard Art Museums (1991.613) compare favorably with those of the present jar.

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## A SQUARE BLUE-AND-WHITE PORCELAIN BOTTLE

JOSEON DYNASTY (FIRST HALF 19TH CENTURY)

Of rectangular shape with inset rectangular base, the two side panels painted with river scenes with a scholar and boy attendant on a rock ledge on one side and a fisherman on a boat on the other side, the narrow side panels painted with a spray of plum blossoms, all painted in underglaze cobalt blue, the angled shoulder edges painted with rectangular reserves of foliate scroll and the whole applied save the foot rim with a glossy transparent glaze of blue cast  $5\frac{1}{4} \times 3\frac{3}{4} \times 7\frac{3}{4}$  in. (13.2 x 8.3 x 19.6 cm.)

§ 120,000–150,000

Doubtless for serving wine, this square bottle features landscape décor on its two slightly wider sides and a stalk of bamboo and a branch of blossoming plum on its slightly narrower sides. Some bottles feature landscapes on all four sides, others have bamboo or flowering plants on all four sides, and yet others, like this bottle, combine the two and sport both landscapes and beloved plants.

Koreans showed a taste for faceted bottles, vases, and jars beginning in the seventeenth century and continuing through the end of the Joseon dynasty 朝鮮王朝 (1392–1910). Long-necked bottles with faceted sides—some with six facets, some with eight—were popular in the seventeenth and eighteenth centuries, while small, square bottles, such as the present example, came to the fore in the nineteenth century. Korean potters even occasionally experimented with rare polygonal shapes in the nineteenth century, including bottles of dodecahedral form, which, as the name describes, have twelve flat faces, counting the base and the top (from which the neck rises). Neither the faceting nor the number of faces seems to have held any particular meaning or symbolism; rather, such playful manipulation of form apparently was no more than an aesthetic and technical challenge that potters took pride in mastering, presumably to the delight of clients.

Korean potters began to produce blue-and-white ware 青花—i.e., porcelain with designs painted in underglaze cobalt blue—as early as the fifteenth century, in imitation of Chinese porcelains of the early Ming period (1368–1644) 明朝早期. Most extant Korean porcelains from the sixteenth and seventeenth centuries feature designs painted in underglaze iron brown, but blue-and-white ware appeared in quantity again in the late seventeenth century and would dominate the later Korean ceramic tradition.

Seventeenth- and early eighteenth-century blue-and-white wares typically sport quiet floral décor, but the decorative schemes of eighteenth- and nineteenth-century blue-and-white wares expanded to include a broad range of motifs, from landscapes and auspicious animals to favored plants and birds. As witnessed by this bottle, the landscape scenes characteristically feature rocks and hills in the foreground, a lake in the center, and distant mountains in the background; human figures usually appear in the compositions, often a fisherman in a boat on the lake or an elderly scholar and his attendants walking along path at the water's edge. The landscapes on Korean blue-and-white wares take their cue from contemporaneous Korean landscape paintings; in fact, the decoration on Korean porcelains exhibits a much greater affinity to paintings on paper and silk than does that of Chinese or Japanese porcelains.

As the bamboo 竹 remains green the year 'round, as pines 松 retain their green needles through all seasons, and as the plum 梅 blooms in winter, before donning its leaves, Chinese and Koreans group those three plants

together as the “Three Friends of Winter” 歲寒三友, and they regard them as symbols of strength in the face of adversity. Whether presented separately or together as an ensemble, the pine, plum, and bamboo figure prominently as the subjects of both painting and ceramic decoration.

The cobalt-blue of the best Chinese blue-and-white wares ranges from dark royal to navy blue, but that of the finest Korean porcelains typically is a pale, almost silvery, blue, as evinced by the designs on this bottle. The decorative schemes on Chinese wares generally are continuous, stretching all the way 'round the vessel; by contrast, the decoration on Korean porcelains often is discontinuous, with discrete designs around a circular vessel and individual scenes on the separate sides of a square or polygonal vessel. The Korean wares' lack of borders—or, if used, very simple borders—stands in marked contrast to the elaborate top and bottom borders characteristic of Chinese wares. In addition, as previously mentioned, from the fifteenth century onward, the painting on the best Korean porcelains closely approximates that on paper and silk.

The even, regular walls, fine white porcelain, lustrous glaze, light blue cobalt, well-composed pictorial scenes, and deft painting all suggest that this bottle likely was made at the kilns at Bunwon-ri, Gyeonggi province 京畿道分院里, to the southeast of Seoul, the Joseon capital. Active since the fifteenth century and long renowned for their wares, the Bunwon kilns produced the very finest porcelains during the later Joseon period. In 1752 the official government kilns in Gwangju 京畿道廣州市 were moved to Bunwon-ri 分院里; a steady production system ensued and thus production reached its zenith. Declining economic circumstances led to the transfer of the Bunwon-ri kilns to private hands in 1883, however, bringing to a close the history of Korea's official kilns. The Atlas of World Art (2004) has aptly characterized the work of the Bunwon kilns: “Government-sponsored kilns at Bunwon-ri, near Seoul, produced an exquisite and distinctive Joseon white porcelain for use at court and for export to China. Its undecorated cream-colored surfaces, and austere elegant shapes were thought to reflect a purity of mind and moral character appropriate for Neo-Confucian patrons.”

The collection of the Harvard Art Museums, Cambridge, MA (1991.618), includes a blue-and-white bottle of similar size and form, each side of which is embellished with a branch of old, blossoming plum that is similar in style to the plum branch on this bottle. The National Museum of Korea 國立中央博物館, Seoul, has many related square or rectangular bottles, many of which are decorated with landscapes; three such bottles from the collection were featured in the museum's 2014 exhibition *In Blue and White: Porcelain of the Joseon Dynasty*. An octagonal bottle in the collection of the Harvard Art Museums (1991.617), is embellished with four landscape roundels; each of the landscapes is similar in composition, style, and general appearance to the landscapes on the present bottle. Though unornamented, a square bottle in the collection of the Metropolitan Museum of Art, New York (1979.413.3), and another in the Asian Art Museum, San Francisco (B60 P903), are similar in size and shape to the present bottle and likely came from the same kiln.

Robert D. Mowry 毛瑞

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

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問





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ANONYMOUS (FIRST HALF 16TH CENTURY)

*Mountain Landscape with Rising Mist*

With an illegible seal

Hanging scroll; ink and light color on silk

45 x 15¾ in. (114.3 x 40 cm.)

\$70,000–90,000

This painting lacks signature and seals but it reflects Korean ideals and taste initiated by the most original court painter of the early Joseon period, the great master An Kyon. The painting was probably one of a set of the Eight Views of the Xiao and Xiang Rivers, a theme celebrated in China from at least the twelfth century. The two rivers flow into Lake Dongting in the modern province of Hunan in southern China. The lush beauty of the landscape and its romantic aura as a place of retreat and seclusion inspired generations of artists and poets throughout East Asia. The Eight Views were popular in both painting and poetry in Korea by the fifteenth century. The revival of interest in the theme in Korea is attributed to the scholarly Prince Anpy'ong (1418–1453), a collector of Chinese paintings and major patron of the arts, who appears to have commissioned a handscroll of this subject from An Kyon, the preeminent court painter of the early Choson period. An Kyon's style was strongly influenced by the Chinese Northern

Song monumental landscape tradition as transformed in the post-Yuan period. The Japanese invasions of the late 16th century devastated Korea and caused the loss of most early paintings. An Kyon's work survives in only a handful of examples, the most famous being his handscroll *Dream Journey to the Peach Blossom Land*, a masterpiece painted in 1447 and now preserved in Japan. There is an album of Eight Views attributed to An Kyon in the National Museum of Korea, Seoul, and recently two hanging scrolls from an original set of eight in the Metropolitan Museum of Art have been attributed to him, as well (see Hongnam Kim, "An Kyon and the Eight Views Tradition: An Assessment of Two Landscapes in The Metropolitan Museum of Art," in *Arts of Korea* [New York: The Metropolitan Museum of Art, 1998], pp. 366–401 and pls. 83–85). At least fifteen early-Choson paintings on the Eight Views theme are known. In the case of a complete set of eight, the scrolls may be mounted on a folding screen. Dating from the mid-15th to the mid-16th century, many are products of the influential An Kyon school. The most important court and professional artists of the time emulated his style, and attributions to specific artists are still difficult to determine.



A sturdy, rustic earthen bridge crosses a shallow stream in the foreground, inviting the viewer to enter the landscape at the lower right corner, marked by an overhanging willow tree. The bridge connects the two opposite banks, anchoring the otherwise disconnected landscape elements. The path winds its way up the left side to a cluster of houses (perhaps a village) nestled among a grove of pine trees. Prominent at the right edge toward the center of the composition are large fishing boats moored at the shore. Moving up the mist-shrouded valley along the right edge of the painting, above the boats, we come to the tile-roofed, double-storied pavilion above the gate of a walled enclosure, perhaps the gate of a city wall. Here white blossoms are highlighted in the reddish glow of a sunset. High above, almost lost among the towering peaks in the far distance, is another double-storied gateway, the entrance to a mountain temple. The artist has supplied only limited narrative detail in the form of the bridge and fishing boats. Paintings associated with An Kyon are notably devoid of figures. The scene evokes two of the Eight Views, namely the sound of the evening bell from a mist-shrouded temple and fishing boats returning at sunset.

Style of An Gyeon (circa 1450–1500), *Evening bell from mist-shrouded temple* (left); *Autumn moon over Lake Dongting* (right), Korea, Joseon Dynasty. The Metropolitan Museum of Art, New York, 1987.278a, b







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**ANONYMOUS (18TH-19TH CENTURY)***Eight Views of the Xiao-Xiang*

Eight paintings mounted as an eight-panel screen; ink on paper  
19 $\frac{7}{8}$  x 11 $\frac{1}{8}$  in. (50.5 x 30.2 cm.) each

\$30,000-40,000

The Eight Views of the Xiao and Xiang originally depicted the beautiful river scenery of Hunan province in southern China. A scholar-official Song Di (ca.1015-1080) of the Northern Song dynasty (960-1127) is recorded as the first to create a series of landscape painting on this subject. Immediately following Song's pictorial debut of the Eight Views of the Xiao and Xiang in the eleventh century, the subject became one of the most popular themes for both painting and poetry in China. This theme was transmitted to Korea by the twelfth century in the Goryeo dynasty (918-1392). Then it became the most popular subject in both painting and poetry in the fifteenth and sixteenth centuries during the Joseon dynasty (1392-1912) in Korea.

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**ANONYMOUS (19TH CENTURY)***Seven Jewel Mountains*

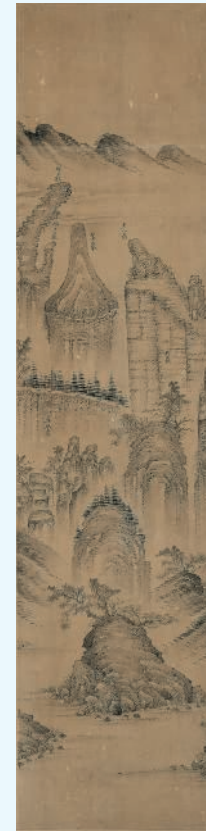
Signed *Gongjae*

Ten paintings; ink and slight color on silk  
47 $\frac{5}{8}$  x 11 $\frac{1}{8}$  in. (121 x 28.3 cm.) each

\$12,000-18,000

The Seven Jewel Mountains (Chilbosan 七寶山) are located in Northern Hamgyeong Province (咸鏡北道), the northeastern region of North Korea. The mountains were famous for its scenic wonders and were a popular subject during the late Joseon period. The signature on this work, *Gongjae* is known as the style name of the most famous literati painters of the Joseon period, Yun Duseo (1668-1715) who was active in the early eighteenth century. As this set of ten paintings appears to be from the nineteenth century, the artist who signed *Gongjae* on this work could be a different artist using the same art name as Yun Duseo.









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**ANONYMOUS (17TH CENTURY)**

*Amitabha Buddha Triad* (Amita Samjon)

Hanging scroll; ink and color on silk  
19¾ x 12¼ in. (50.2 x 31.1 cm.)

\$8,000–10,000

360

**ANONYMOUS (19TH CENTURY)**

*Map of Pyongyang*

Eight-panel screen; ink and color on paper  
34⅝ x 158¾ in. (88 x 403.2 cm.)

With a paper label affixed on reverse side, dated 1826

\$80,000–120,000

**LITERATURE**

*Chiisana tsubomi* (Small bud) (2017): no. 586.



360





(detail)





## A MOTHER-OF-PEARL INLAID RECTANGULAR BOX AND COVER

JOSEON DYNASTY (LATE 19TH-EARLY 20TH CENTURY)

The rectangular box inlaid in mother-of-pearl on a black lacquer ground, the top designed with a roundel of “Double Happiness” character and each side with a lozenge of stylized flower 10 $\frac{7}{8}$  x 1 $\frac{1}{4}$  x  $\frac{6}{16}$  in. (27.6 x 46.4 x 15.6 cm.)

\$70,000–80,000



(detail)

Pronounced hui in Korean and xi, or sometimes shuangxi 雙喜, in Chinese, the “double happiness” character 囍 on the cover suggests that this exquisite box was associated with marriage and likely was presented as a wedding gift to a bride and groom. The box is crafted of black lacquer over a wooden core, the lacquer inlaid with mother of pearl and with each black lacquer design panel edged with a thin border of inlaid twisted brass wire. This stunning box reflects the artistic creativity of Korean lacquer artists at the end of the Joseon dynasty 朝鮮王朝 (1392–1910), just as it demonstrates their extraordinarily high level of technical proficiency. In fact, the box itself represents a perfect marriage of design and craftsmanship.

The “double happiness” character 囍 is a ligature composed by joining two “happiness” characters 喜 side by side; in this case, through reduplication, the meaning of the “happiness” character 喜 is amplified to “double happiness 雙喜, or simply 囍. In both China and Korea, the “double happiness” character typically appears on traditional decorative items associated with marriage; in fact, the double happiness emblem characteristically appears on all manner of items associated with a wedding ceremony as well as on gifts presented to the bride and groom.

Though little is known of the earliest history of lacquer-making in Korea, archaeological evidence indicates that Korean craftsmen were making lacquered objects at least two thousand years ago, in the late Neolithic and early historic periods. By the Goryeo dynasty 高麗王朝 (918–1392) Koreans were producing elegant lacquer vessels and sutra-storage chests in black lacquer embellished with small floral designs inlaid in mother-of-pearl and sometimes tortoiseshell, the designs occasionally augmented with small, twisted, metal wires inset as borders and as the stems in floral arabesques. The tradition of inlaid lacquers continued into the succeeding Joseon dynasty 朝鮮王朝 (1392–1910), usually in black lacquer with bold floral designs inlaid in mother-of-pearl, but increasingly in the eighteenth and

nineteenth centuries the tradition expanded to include both red and black lacquers and the inlays to include tortoiseshell, sharkskin, and twisted copper or brass wires in addition to mother-of-pearl. Differing from the Chinese, who generally preferred cinnabar lacquer with carved decoration, and from the Japanese who tended to favor black lacquer with designs inlaid in gold, Koreans were partial to lacquers with designs inlaid in mother-of-pearl.

Although the principal design elements on lacquers of the Goryeo and first half of the Joseon dynasty often sported narrow borders with small floral patterns, borders with geometric designs began to find favor in the eighteenth century. Some eighteenth-century boxes sport bands of solid mother-of-pearl as border designs; in fact, it likely was such borders that inspired the present covered box and related pieces that claim allover mother-of-pearl decoration. The use of allover decoration in mother-of-pearl is a Korean innovation, as is the arrangements of the small pieces of mother-of-pearl in a configuration that resembles shattered ice. In some cases, though not on this box, the individual pieces of mother-of-pearl were incised with small floral designs, the incised lines often filled with charcoal or black ink to emphasize the designs.

Related in style, a small chest of drawers with decoration of flowers, birds, and insects in the collection of the Metropolitan Museum of Art, New York, has been assigned to the late Joseon period and dated to the early twentieth century (2006.260a–g).

Robert D. Mowry 毛瑞

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

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問





## A MOTHER-OF-PEARL INLAID LACQUER STORAGE CHEST

JOSEON DYNASTY (19TH-20TH CENTURY)

The lacquer chest elaborately designed with inlaid mother-of-pearl with various motifs of animals and flowers on the front side, the top with landscape and sides with swimming fish on a red ground, two front doors hinged with butterfly mounts

27½ x 19¾ x 4 in. (69.9 x 49.8 x 10.2 cm.)

\$20,000–40,000

For a pair of document chests (*mungap*) in similar style in the collection of National Museum, Seoul, see Patricia Frick and Soon-Chim Jung, eds., *Korean Lacquer Art - Aesthetic Perfection*, exh. cat. (Münster: Museum of Lacquer Art, 2013), pl. 37.

Made at the very end of the Joseon dynasty 朝鮮王朝 (1392–1910), probably during the first decade of the twentieth century, and intended for storing clothing, this beautiful red lacquer chest is decorated with designs inlaid in mother-of-pearl. Throughout most of the Joseon dynasty items of red lacquer were restricted for use in palaces and by members of the royal family. By the late nineteenth century, however, the strict sumptuary laws were seldom stringently observed, and wealthy individuals of non-royal status were able to acquire such lavishly decorated red lacquerwares. Even so, storage chests of this type were produced for the use of the Korean royal family during late 1890s and first decade of the twentieth century.

Affixed to this chest, two printed forms, each completed with brush and ink, suggest a connection between the Korean royal family and the Japanese imperial family during the first decade of the twentieth century. Though partially damaged and thus missing text in one area, the first form states:

Shell-inlaid chest, One Item 貝付櫥 壹部

Tenth month, fortieth year of the Meiji era visited Korea 明治四十年十月韓國

Given by Gyeongseongung 慶善宮

The second form states:

Togu Sama bestowed 東宮様

Fourteenth day, fourth month, second year of the Taisho era 大正二年四月十四日

The second label, which states that the Crown Prince—Togu Sama 東宮様 being a traditional designation for the Crown Prince—bestowed it on 14 October 1913, implies that the chest was the property of the Japanese Imperial Household and that the Crown Prince bestowed it to an otherwise undesignated recipient. Hirohito 裕仁 (1901–1989), who later would become the Emperor Shōwa 昭和天皇 (r. 1926–1989) was Japan's Crown Prince in 1913, so perhaps it was he who bestowed the chest.

The first label suggests that Gyeongseongung 慶善宮—the name of a palace associated with Korea's King Gojong 高宗 (1852–1919; r. 1897–1907) and, by extension, the name used for that palace's principal resident in 1907, Imperial Noble Consort Sunheon 純獻皇貴妃 嚴氏 (1854–1911)—gave this chest to Japanese dignitaries who visited Korea in 1907. In fact, Japanese Crown Prince Yoshihito 嘉仁 (1879–1926)—who would become the Emperor Taishō 大正天皇 (r. 1912–1926) in 1912 on the death of his father, the Emperor Meiji 明治天皇 (1852–1912; r. 1867–1912)—toured Korea in October 1907 together with another Japanese prince, an admiral, and a general. According to Japanese Palace records, Crown Prince Yoshihito met with Korean Emperor Sunjong 純宗 隆熙帝 (1874–1926; r. 1907–1910)—who succeeded to the Korean throne on the abdication of his father, King Gojong, on 21 January 1907—and with Korea's then newly invested Crown Prince Yi Eun 李垠 (1926–1970; formally known as Crown Prince Euimin 懿愍皇太子), so it is possible that Gyeongseongung 慶善宮—presumably Imperial Consort Sunheon 純獻皇貴妃—indeed gave the chest to Crown Prince Yoshihito during his 1907 visit, after which it became property of the Japanese Imperial Household and then subsequently was given away in 1913.

As revealed by a virtually identical chest in the collection of the Victoria and Albert Museum, London (W.47A, B-1912), this chest—termed a *jang* 櫥, as indicated on the first of the affixed labels mentioned above—would originally have been part of a three-piece set comprising this chest, another identical chest, and a short stand, or base; the chests would have been stacked, one atop the other, and supported on the stand to protect the lower chest from the under-floor *ondol* heating, which is a feature of traditional Korean homes and palaces. In all probability, the complete set was given to the visiting Japanese dignitaries and transported to Japan. Whether the Japanese Crown Prince bestowed the complete set on a recipient or only this single chest remains unknown, but presumably the gift included the entire set. The present whereabouts of the stand and the other chest remain unknown,





The mother-of-pearl designs depict cranes, phoenixes, and pheasants amongst foliage, enclosed within a border of auspicious emblems. The metal fittings are in the form of butterflies and stylized flowerheads. A double-happiness character 囍, read hui in Korean, appears on the lock at the center of the large butterfly overlapping the chest's two doors. The metal fittings are worked in an alloy of nickel, copper, and zinc that resembles silver and that is termed *baekdong* 白銅 in Korean—literally, “white copper”—but is better known in the West as *paktong* (based on an old Cantonese pronunciation of the name).

While Chinese generally preferred cinnabar lacquer with carved decoration, and Japanese favored black lacquer sprinkled with gold powder and inset with sheet gold and silver, Koreans, at least since the Goryeo dynasty 高麗王朝 (918–1392), traditionally have preferred black lacquer with designs inlaid in mother-of-pearl and occasionally in tortoiseshell. Even so, by the eighteenth century Koreans—and particularly members of the royal family—had come to espouse a taste for red lacquer, as evinced by a document chest coated in red lacquer and embellished with designs painted in gold, now in the collection of the National Palace Museum of Korea 國立故宮博物館, Seoul. Because of its association with the royal court, red

lacquer with designs inlaid in mother-of-pearl became increasingly popular in the nineteenth century, especially once sumptuary laws lapsed such that wealthy individuals of non-royal status were able to acquire such lavishly decorated red lacquerwares.

Apart from the virtually identical chest in the collection of the Victoria and Albert Museum, London, mentioned above, an early twentieth-century pair of document chests in the collection of the National Palace Museum of Korea, Seoul (inventory number Gagu56), is akin to the present clothing chest; in fact, those document chests' inlaid mother-of-pearl designs are exceptionally close in style and general appearance to those of the present chest. Imperial Noble Consort Sunheon of the Yeongwol Eom Clan 純獻皇貴妃 嚴氏 (1854–1911) was a wife of Korea's King Gojong 高宗 (1852–1919; r. 1897–1907). She was the mother of the Joseon dynasty's last official Crown Prince Yi Eun (also spelled Lee Un; 1926–1970) 李垠, formally known as Crown Prince Euimin 懿愍皇太子; she was also the stepmother of the Joseon dynasty's last official monarch, Emperor Sunjong 純宗 隆熙帝 (1874–1926; r. 1907–1910).

## A GILT WOOD SCULPTURE OF A SEATED BODHISATTVA

JOSEON DYNASTY (1392-1910), PROBABLY SECOND HALF,  
17TH CENTURY

The gilt sculpture of Bodhisattva seated on a low pedestal, the figure holding its hands in a ritual gesture, the hair arranged in a high top knot painted in black, some traces of pigments on the lips, a circular hole on base revealing the interior of hollow body  
31½ in. (80 cm.) high

\$60,000–80,000

## PROVENANCE

Private Collection, Japan

Wearing the robes of a Buddhist monk and holding its hands in a ritual gesture known as a mudra—手印 or 印相—this rare, seventeenth-century sculpture from Korea's Joseon dynasty 朝鮮朝 resembles a Buddha 佛像; in fact, however, it represents a bodhisattva 菩薩坐像, as indicated by the earrings and the high topknot of hair that rises from the top of the head. A tall, elaborate crown originally completed the sculpture, concealing from view the head's otherwise plain top and enclosing the towering bun of hair, which itself might have been surmounted by a golden ball. The sculpture possibly was once outfitted with such removable articles of jewelry as a necklace and bracelets.

A bodhisattva is a benevolent being who has attained enlightenment 菩提 but who has selflessly postponed entry into nirvana 涅槃 in order to assist other sentient beings—有情 or 衆生—in gaining enlightenment. Meaning “enlightened being”, a bodhisattva is an altruistic being who is dedicated to assisting other sentient beings in achieving release from the samsara cycle of birth and rebirth 輪迴 through the attainment of enlightenment; bodhisattvas thus embody the Mahayana Buddhist 大乘佛教 ideal of delivering all living creatures from suffering 普度衆生. Thanks to the enormous stores they have amassed, bodhisattvas are able to assist others through the transfer of meritorious karma to those in need, a concept known in Sanskrit as parinama and in Chinese as huixiang 回向 or 迴向.

As evinced by this compelling sculpture, bodhisattvas generally are depicted with a single head, two arms, and two legs, though they in fact may be shown with multiple heads and limbs, depending upon the individual bodhisattva and the particular manifestation as described in the sutras 佛經, or sacred texts. Bodhisattvas, who may be presented either standing or seated, are represented with long hair often arranged in a tall coiffure, or bun, atop the head and often with long strands of hair cascading over the shoulders; in this sculpture, in addition to the tall topknot, a long strand of hair

falls from each of the figure's temples, crosses the earlobe, and rests on the shoulder. Although bodhisattvas typically wear ornamental scarves, dhotis of rich silk brocade, and a wealth of jewelry, a few bodhisattvas, such as Kshitigarbha 地藏菩薩, are presented in the guise of a monk; moreover, in Joseon-dynasty Korea, and particularly from the seventeenth century onward, a number of bodhisattvas, including the present one, are presented in monks' robes.

This bodhisattva holds his lowered right hand in a variant of the varada-mudra 與願印, or gift-giving gesture. (A ritual hand gesture, a mudra—手印 or 印相—symbolizes a particular action, power, or attitude of a deity.) He holds his raised left hand in a variant of the abhaya-mudra 施無畏印, a preaching gesture in which the hand is raised in the attitude of “do not fear”. This combination of mudras—often shortened to read abhaya-vara-mudra—indicates that the deity is preaching 說法. This figure's gestures are considered variants of the standard mudras, as the thumb and index finger of each hand curve to form a “C”, whereas the fingers do not so curve in the standard mudras. Even so, these variant forms are to be distinguished from the mudras associated with the Buddha Amitabha 阿彌陀佛, whose hands are positioned so that one finger of each hand touches the thumb, forming a circle (indicating the level of paradise on which he is meditating or preaching).

As the hands of many Buddhist deities are shown in the abhaya-vara-mudra, this gesture does not identify the particular deity that this sculpture represents. In fact, the iconographic attribute, or symbol, that originally identified this particular bodhisattva was featured in the now-lost crown, so it is impossible now to know just which bodhisattva the sculpture portrays.

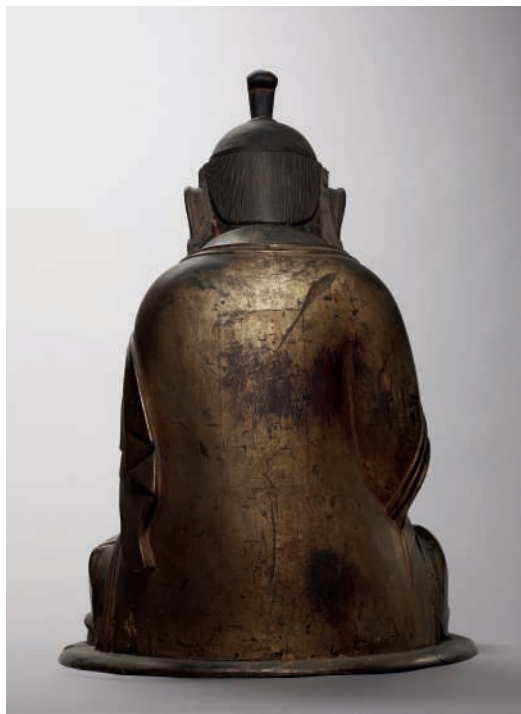
Given its large size, it is possible that this sculpture served as the main deity on a temple altar; at the same time, it is also possible that it originally was one member of a Buddhist triad 三尊, with a





Buddha at the center flanked on either side by a bodhisattva. When a bodhisattva with hands held in the *abhaya-vara-mudra* serves as the major deity on an altar, it typically is the right hand that is raised in the *abhaya-mudra*, with the left hand lowered in the *varada-mudra*; that this figure's left hand is raised suggests that this sculpture likely was part of a triad and sat to the (viewer's) right of the Buddha, as Joseon-period triads typically show the flanking figures with outer hands raised, as if in a gesture protective of the Buddha.

Of course, the sculpture might represent Avalokiteshvara, the bodhisattva of infinite compassion—who is known in Korean as *Gwanse'eum Bosal* 觀世音菩薩, or more simply as *Gwan'eum Bosal* 觀音菩薩—or Mahasthamaprapta, the bodhisattva of the power of wisdom, who is known in Korean as *Daeseji Bosal* 大勢至菩薩, both of whom were popular in Joseon Korea. Avalokiteshvara and Mahasthamaprapta traditionally are associated with the Buddha Amitabha 阿彌陀佛; if the sculpture indeed represents one of those bodhisattvas, then perhaps it originally was part of an Amitabha triad 阿彌陀三尊. If this sculpture represents Avalokiteshvara, a small image of Amitabha would have appeared in the now-lost crown as the bodhisattva's iconographic attribute, as Avalokiteshvara is regarded as a spiritual emanation of Amitabha. On the other hand, if this sculpture represents Mahasthamaprapta, then a long-necked water bottle or covered jar, symbolizing wisdom, would have appeared in the crown as the figure's identifying emblem. For an Amitabha triad with Bodhisattvas *Kshitigarbha* 地藏菩薩 and Avalokiteshvara 觀世音菩薩 flanking Amitabha, see the fifteenth-century bronze sculpture in the Cleveland Museum of Art (1918.501).



Apart from its missing crown, this sculpture shows a remarkable kinship in both style and general appearance to a 1670-dated sculpture of Mahasthamaprapta 大勢至菩薩 by Buddhist sculptor Seung'il 勝日彫刻僧 at Gobang-sa Temple 古方寺 in Gimcheon City, North Gyeongsang province 慶尙北道金川市古方寺. In particular, the treatment of the present sculpture's drapery is very similar to that of the Gobang-sa Temple sculpture, with the subtle, diagonal fold in the undergarment's upper edge (immediately below the chest) and with the wide fold that curves dramatically downward and fills the space between the figure's knees. Even closer in treatment is the wide, square face with small chin, low-set mouth, and rounded jaw. Adhering closely to the sides of the head, the ears, too, are virtually identical in the two sculptures, each ear with a consistently wide, unmodulated, flat helix—i.e., the curving rim around the outside of the ear—with a similarly shaped, triangular tragus (the small projection at the “front” of the ear), and with deep incisions—indeed, virtually “gouges”—to describe the fossa (i.e., the small, triangular indentation at the top of the ear). Even the long strands of hair that descend from the temple, cross the earlobes, and rest on shoulders are nearly identical. The similarity in style permits a tentative attribution of the present sculpture to the school of Buddhist sculptor Seung'il 勝日彫刻僧 (c. 1600–c. 1670), who was based in North Gyeongsang province, but who created sculptures for temples in many areas of Korea. The close relationship of this sculpture to those by sculptors of the Seung'il school 勝日派 also permits this sculpture to be dated to the second half of the seventeenth century, when that school was most active.

Although most early Korean Buddhist sculptures were carved in stone or cast in bronze, many Joseon-period sculptures were carved in wood, though others were cast in bronze or silver. Like early stone sculptures, which were painted, many of the Joseon wood sculpture were painted, but some, like the present example were gilded, the lips and eyes usually with touches of pigment, and the hair often coated with black lacquer.

Held in place by both friction and an adhesive, a gilded wood plate covers a large opening on this figure's back—midway between the shoulder blades; its presence suggests that the sculpture either contains, or once contained, dedicatory objects that were placed within the hollow interior at the time of its consecration in order to enliven the image and grant it efficacy. Such consecratory objects typically include miniature scrolls—usually short sutras or excerpts from a sutra—beads, seeds, textile fragments, and sometimes miniature sculptures. Religious in nature, such items seldom are dated and rarely include any information that would convey insight into the sculpture's place or other circumstances of manufacture.

In addition to the 1670-dated Gobang-sa sculpture mentioned above, this sculpture is similar in style and general appearance to one in the National Museum of Korea, Seoul (accession number Sinsu 14492) and to another in the Harn Museum of Art in Gainesville, FL (2008.20), the Harn Museum example also associated with the school of Seung'il.

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** 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

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a 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.
- (c) 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.
- (d) 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

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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.
- (b) 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.
- (c) 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

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction 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.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
  - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
  - withdraw any **lot**;
  - divide any **lot** or combine any two or more **lots**;
  - reopen or continue the bidding even after the hammer has fallen; and
  - in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

### 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 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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:

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

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

## 2 OUR AUTHENTICITY WARRANTY

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

- It will be 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 property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## 3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## 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. 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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
  - (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will 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.

## 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](http://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 **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

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

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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 shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-

U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or **Christie's**.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type**: means having all capital letters.

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



# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

• **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.

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**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ 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 Δ 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 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.

18/05/17

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

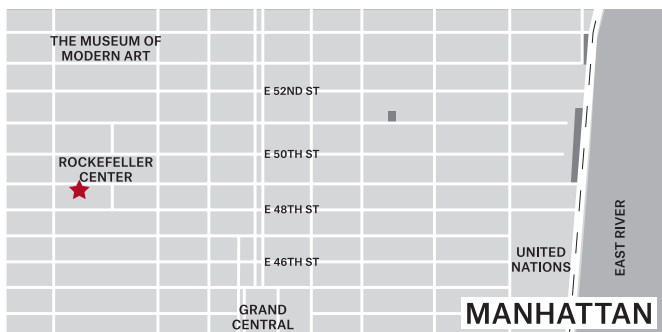
Email: PostSaleUS@christies.com

## 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.

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

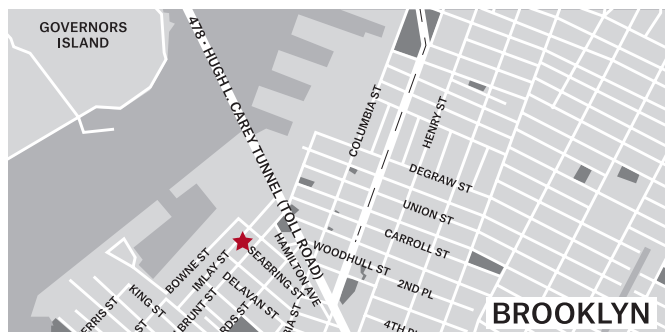
nycollections@christies.com

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**



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THE IRVING COLLECTION

髹金飾玉 – 歐雲伉儷珍藏



THE FLORENCE AND HERBERT IRVING COLLECTION

SHIBATA ZESHIN (JAPAN, 1807-1891)

*THE NARROW ROAD TO SHU*

Hanging scroll, lacquer painting on paper, signed Tairyukyo Zeshin, aged 71, followed by a seal reading Zeshin  
20 x 15 in. (51 x 38 cm.), excluding mount  
\$30,000-40,000

**LACQUER • JADE • BRONZE • INK**

THE IRVING COLLECTION

*New York, March 2019*

**SALE DATES**

Evening sale, 20 March 2019

Day sale, 21 March 2019

Online sale, 19-26 March 2019

**VIEWING**

14 - 26 March

20 Rockefeller Plaza

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