



JAPANESE AND KOREAN ART

New York 22 September 2020

CHRISTIE'S



JAPANESE AND KOREAN ART

TUESDAY 22 SEPTEMBER 2020

FRONT COVER:

Lot 21

BACK COVER:

Lot 22

AUCTION

Tuesday 22 September 2020
at 10.00 am (Lots 1-259)
20 Rockefeller Plaza
New York, NY 10020

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ANONYMOUS (17TH-18TH CENTURY)

Scenes In and Around the Capital (Rakuchu rakugai zu)

Pair of six-panel screens; ink, color, gold and gold leaf on paper
61 $\frac{5}{8}$ x 141 in. (156.5 x 358.3 cm.) each (2)

\$40,000–60,000

Panoramic views of Kyoto, filled with endlessly fascinating details first appeared in the beginning of the sixteenth century and remained popular until the eighteenth century. Such screens were in great demand among the people of Kyoto and were purchased also by out-of-town visitors as a souvenir of their visit to the capital. A few screens can be attributed to a specific artist, but most, including those shown here, are by ambitious, anonymous town painters in large ateliers. The lavish, no-expense-spared use of gold, high-quality pigments such as cinnabar, malachite and azurite, the attention to minute detail, and clearly structured composition signal the viewer that this is a special commission on the highest order.

The organization of Kyoto panoramas evolved in the sixteenth and seventeenth century in response to political changes. The government of Kyoto changed from an unstable balance of contending factions to the firm central authority of the Tokugawa shogunate. At the same time, with the advent of peace and prosperity in the early seventeenth century, there was an increasing interest in the activities of ordinary citizens and the secular world of entertainment. The cityscape is arranged with east and west Kyoto on the right and left screens, respectively. The Great Buddha Hall and the Imperial Palace are always featured on the right screen. Nijo Castle dominates the left screen and is generally the largest and most impressive building in the composition. Nijo Castle was completed in 1603 as the temporary residence of the new shogun, Tokugawa Ieyasu. It became a symbol of the Tokugawa presence in Kyoto and their victory over the forces of Toyotomi Hideyoshi.





KOMAI GENKI (1747-1797)*Snow Landscape*

Each signed *Genki sha*, sealed *Genki no in* and another seal, and dated mid-summer 1787

Pair of six-panel screens; ink, slight color and gold leaf on paper 60 $\frac{3}{4}$ x 140 $\frac{3}{4}$ in. (154 x 357 cm.) each (2)

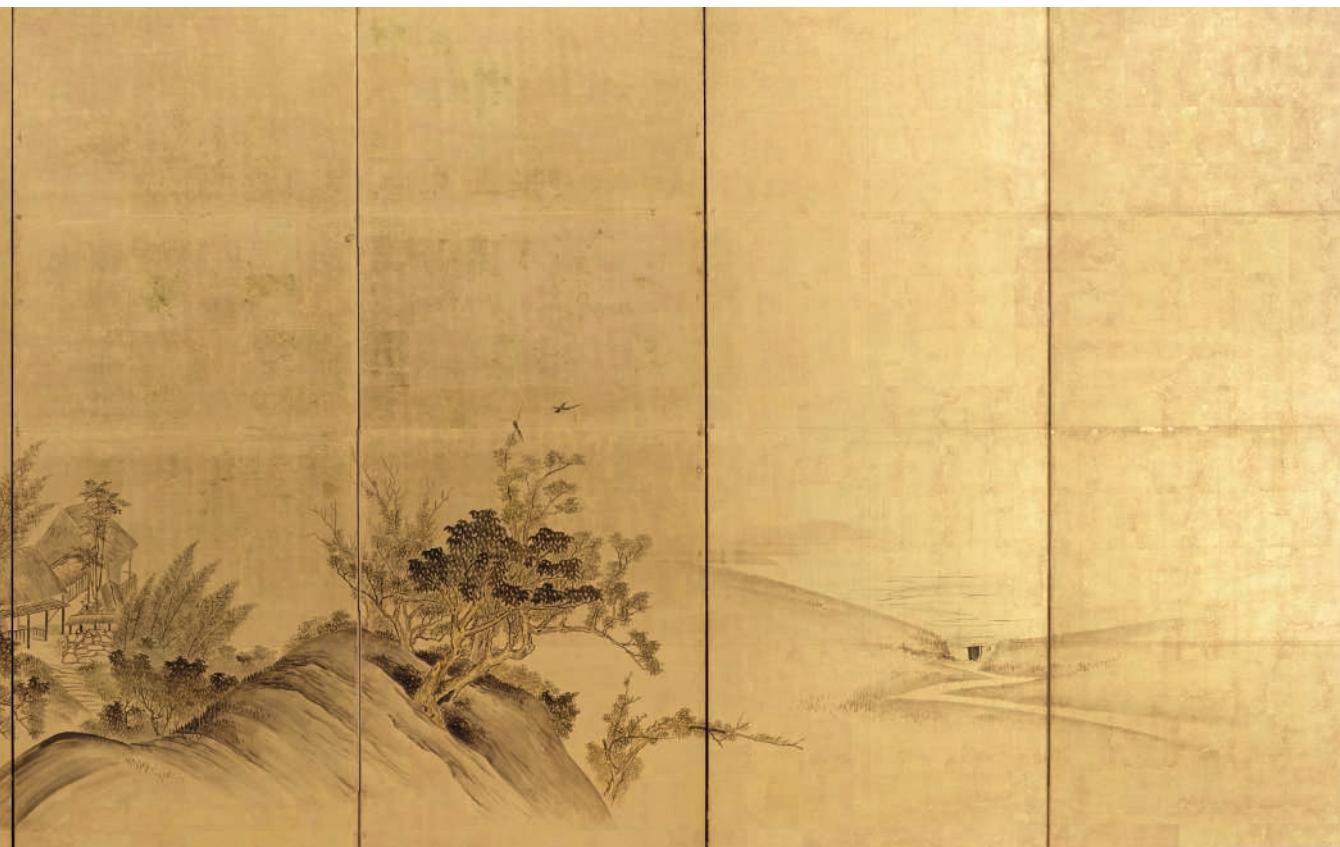
\$30,000-40,000

Komai Genki is recognized as one of the important pupils of the renowned artist Maruyama Okyo (1733-1795) along with Nagasawa Rosetsu (1754-1799) and Matsumura Goshun (1752-1811). The founder of Maruyama Shijo school, Okyo is credited with having synthesized elements of new naturalism characteristic of the late eighteenth century with traditional Japanese design. Genki was responsible for having popularized the style of Maruyama Shijo school in the late nineteenth century, causing it to become one of the most important school of Japanese painting. Genki was particularly known for his paintings of Chinese beauties.



(detail)









KANO TSUNENOBU (1636-1713)

Chrysanthemums Blooming in a Garden

Each signed *Tsunenobu hitsu* and sealed *Fujiwara*

Pair of six-panel screens; ink, color, *gofun*, gold and gold leaf on paper
66½ x 150 in. (167 x 381 cm.) each (2)

\$150,000–250,000

An elegant perennial that blooms for a long period of time, and with a pure fragrance, the chrysanthemum is a flower of high status.

In the Japanese imagination, luxurious clusters of chrysanthemums (*kiku*) immediately call to mind Kikujido (The Boy with the Chrysanthemums), who became an immortal by writing the words of the Lotus Sutra on chrysanthemum leaves in a beautiful valley brimming with flowers. From popular woodblock prints to Noh dance, this auspicious theme of longevity, adapted from Chinese legend, had wide appeal in Edo-period Japan. The boy dancing with mums became a trope for purity.

Chrysanthemums are emblematic of autumn and the ninth month. In early Japanese poetry they may conjure dark overtones of sadness, mortality and impermanence. But there is also the opposite side of the coin—brilliant colors and the elixir of immortality associated with chrysanthemum wine. This seasonal drink is said to have wholesome effects on sharpness of the eye, alleviation of headache, drop of hypertension and weight reduction, thus contributing to longevity. An age-old tradition in China is to climb to a high place on the ninth day of the ninth month, or the Double Ninth, to eat and drink with family and friends and enjoy the autumn scenery, especially chrysanthemums. Drinking chrysanthemum wine on the Double Ninth is said to promote good health and prolong life.

Here, the rainbow-colored array of blossoms—a cornucopia verging on excess—suggests conspicuous wealth. The clusters of blossoms are yellow, white, red and orange, but also shades of pink, violet and purple—the colors preferred by gardeners. (Some flowers even appear blue, although the world's first true blue chrysanthemums were only created in 2017 when Japanese scientists combined the DNA of three plants.)





Golden clouds—perhaps a band of mist—drift along the bottom, obscuring the immediate foreground. Both screens feature a beautifully crafted, low bamboo fence. Look closely and you will also discover prickly brushwood hedges, highlighted with a slightly greenish-gold color, located both behind and in front of the fences. Artfully bound together, the individual sticks and twigs are painstakingly modeled in relief to create an interesting texture. Clusters of blossoms, some built up in relief, are planted in front of, between and behind the hedges, a complex layering to suggest depth. Blooms hang over the fences, or tower behind, in rhythmic sequences. Clumps of spiky, dark-green bamboo grass accentuate the foreground.

The artist, Kano Tsunenobu, is not a household name, unlike his famous and influential uncle, Kano Tan'yu (1602–1674). He was the eldest son of Kano Naonobu (1607–1650), who was a younger brother of Tan'yu. Naonobu worked in Edo (Tokyo) for the Tokugawa shogunate and was granted property there in Tatekawacho. Tsunenobu was only fifteen when he became

head of the Tatakawacho lineage of Kano artists upon his father's untimely and somewhat mysterious death. Tan'yu then took him on and tutored him, teaching him to sketch from life, not only plants but fish, insects and birds. Judging by the signature on these screens, which lacks the honorific title *hokkyo* ("bridge of the Law") conferred upon Tsunenobu in 1704, the painting predates that year.

Tsunenobu was well versed in Chinese studies and the work of ancient masters. And he loved poetry. He was also well connected socially, collaborating with the likes of the cultivated Kyoto nobleman Konoe Iehiro (1667–1736). An album of Tsunenobu's paintings in The Metropolitan Museum of Art, New York, has an inscription on its wood storage box indicating that it was once in the possession of Iehiro.

It is possible that a courtier among Tsunenobu's circle of friends commissioned this dazzling pair of golden screens. We are presumably gazing at the well-tended garden of a member of the uppermost elite. Seated on the host's verandah, we await our cup of wine.



After Yun Shouping (1633-1690). *Chrysanthemums*. China. Qing Dynasty (1644-1911) The Metropolitan Museum of Art, New York, Bequest of John M. Crawford Jr., 1988

Known as the master of *mogu* style (boneless style) painting, Yun Shouping influenced many of Japanese artists from Edo period. Although the connection between Yun Shouping and Tsunenobu is unclear, this painting demonstrates the similar depiction of chrysanthemums shown on the present lot.





4

URA GYOKUKIN (19TH CENTURY)

View of Port of Nagasaki

Signed *Ura Gyokukin*, sealed *Kinpo* and another seal, the calligraphy signed *Hanko Okada* (Okada Hanko; 1782-1846), sealed *Denshuku* and another seal

Hanging scroll; ink and color on paper
30 x 48½in. (76 x 123 cm.)

\$15,000-25,000

This picture depicts the true view of Nagasaki Port with Dutch trading ships and Chinese junk. Nagasaki was a small fishing village in the 16th century but grew to be one of the most important cities in Japan by the late 17th century. *Deshima*, also known as *Dejima*, was a man-made island constructed in Nagasaki harbor by the Tokugawa shogunate (1603-1867) in the mid-1630s. It was the only place in Japan where Westerners, first the Portuguese and then the Dutch, were allowed to reside from the 1630s to 1856 under the country's policy of national seclusion.

A similar painting of Nagasaki Port by Kawahara Keiga (1786-1860?) is in the collection of Kushu National Museum, (go to <https://collection.kyuhaku.jp/gallery/8277.html>).

KAWANABE KYOSAI (1831-1889)*Yokihi (Yang Guifei)*

Signed *Seisei Kyosai*, sealed *Joku Kyosai* and
Kyosai kyoshi

Hanging scroll; ink, color, gold and gold leaf on silk
54³/₈ x 28 in. (138.1 x 71.1 cm.)

Accompanied with a paper certificate signed and
sealed by Kawanabe Kyoun (1860-1908)

\$30,000-40,000

PROVENANCE:

Sekitani Ijuro, Japan

The beauty seated in front of a standing screen, gazing at peonies and playing her Chinese *qin*. Yokihi (Yang Guifei) was the consort of Emperor Xuanzong (685-762) of the Tang dynasty and known as the femme fatale whose beauty was said to put the flowers to shame.

Kyosai was apprenticed to Utagawa Kuniyoshi (1797-1861), then Maemura Towa and Kano Tohaku who was the head of Surugadai Kano School. He mastered his own distinctive style through studying a great variety of paintings including the works by Kano, Tosa, Rimpa, Maruyama-Shijo and Ukiyo-e Schools.

Kyosai applied very unique technique called *urahaku* (gold leaf applied to the reverse side of silk) to soften the gold ground of the standing screen depicted in this painting.





6

MARUYAMA OSHIN (1790-1838)

Red Parrot on Perch

Signed *Oshin*, sealed *Oshin no in*

Hanging scroll; ink, color and gold on silk
50³/₄ x 20¹/₈ in. (129 x 51 cm.)

\$3,000-4,000

Oshin was the third head of the Maruyama Shijo school founded by Maruyama Okyo (1790-1838).



7

SHIBATA ZESHIN (1807-1891)

Long-tailed Rooster

Signed *Zeshin*, sealed *Shin*

Hanging scroll; ink, lacquer and gold on paper
46⁷/₈ x 10⁷/₈ in. (119.1 x 27 cm.)

With wood box inscribed and certified by Shoji Chikushin (1854-1936)

\$15,000-25,000

A similar painting by the same artist is in the collection of the Minneapolis Institute of Art, see <https://collections.artsmia.org/art/2559/long-tailed-rooster-shibata-zeshin>

NAGASAWA ROSETSU (1754-1799)

Cranes in Snow

Signed *Rosetsu sha*, sealed *Nagasawa* and *Gyo*

Hanging scroll; ink and color on silk

40½ x 13 in. (102.9 x 33 cm.)

\$20,000-30,000

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

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

Rosetsu creates mischievous, comical birds and beasts with attitude and character.





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MINNEAPOLIS, MINNESOTA

9

SHIBATA ZESHIN (1807-1891)

Autumn Plants and a Cricket

Signed *Zeshin* with a seal *Tairyukyo*

Hanging scroll; ink and color on paper

35½ x 11 in. (90 x 27.9cm.)

\$4,000-6,000

PROVENANCE:

Joseph Seo, New York

EXHIBITED:

On loan to the Minneapolis Institute of Arts, Minneapolis, 1981.

Dr. Robert Jacobsen has had a long and distinguished career in the field of Asian art, as a scholar, teacher, lecturer, and most notably as the Chair of Asian Art and Curator of Chinese, Indian, Himalayan, Southeast Asian and Islamic Art Department at the Minneapolis Institute of Arts.

10

SHIBATA ZESHIN (1807-1891)

Waterfall

Signed *Tairyukyo Zeshin sei*, sealed *Zeshin*

Hanging scroll; ink and light color on paper

53¾ x 34¼ in. (136.5 x 87 cm.)

With wood box inscribed and certified by Hoshin

\$20,000-40,000

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

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

A similar painting by the same artist is in the collection of the Birmingham Museum of arts, Alabama, see <https://www.artsbma.org/collection/waterfall-3/>



MORITA SHIRYU (1912-1998)*Choo (Conspicuousness), 1969*

Aluminium flake pigment in polyvinyl acetate medium, yellow alkylid varnish on paper

31½ x 62 in. (79.1 x 157.5 cm.)

Artist's certificate on reverse, titled *Choo (Conspicuousness)*, signed *Morita Shiryu* and sealed *Sei no ji*, dated 1969

\$50,000-70,000

PROVENANCE:

Yamada Art Gallery, Kyoto

Morita Shiryu made his name in the post-war Japanese art history by revolutionizing the traditional Eastern art format – calligraphy. He valued the moment of true feelings in the process of creation, and for this reason, he emphasized on the expression of emotions, the movement and rhythm of life. He pushed the boundary between the West and the East, where his almost-abstraction-like artistic language liberated his works from the traditional approach of calligraphy; he also blurred the line between painting and calligraphy, as his works could be seen as both.

For a similar work by the same artist titled *Chu*, 1969, see Morita Shiryu, ed., *The Works of Morita Shiryu Selected by the Artist* (Kyoto: Bokusui Press, 1970), pl. 63.



Artist's certificate



The art of brush writing (sho) is not mere knowledge, nor is it merely a technique. It is concerned with personal growth. Sho is a visual fruition of our being in life.

– Morita Shiryu

SHINODA TOKO (B. 1913)

Untitled

Sealed *To*, signed *Shinoda* on reverse

Double-sided two-panel screen; ink on paper

66 x 66½ in. (167 x 169 cm.)

\$20,000–30,000

Shinoda Toko is a leading figure in Japanese Abstract art, who is famous for her blend of traditional calligraphy and abstract art. Shinoda was encouraged to study calligraphy in her younger days, as such profession was one of the few kinds that Japanese women would be respected at the time. However, her rebellious mind distracted her from going onto the conventional path – she sought for a nontraditional yet tangible expression to demonstrate her inner self. Nonetheless, the traditional training left strong impact in her artistic language. Shinoda is fascinated with *Sumi* (India ink), and she masters in employing degrees of blackness. *Yohaku* (empty space) is an Asian rooted idea, which she uses to achieve spatial balance and demonstrates the tension between existing elements. She employs traditional techniques and transforms them into modern abstractionism language.

The result of her Eastern-Western merge was successful. Shinoda was once represented by the legendary dealer Betty Parsons when she landed in New York in 1956. The universal artistic language Shinoda creates brought her enormous commercial traffic, as well as great academic attention. Toko Shinoda exhibited at various renowned institutions, such as Guggenheim Museum, Art Institute of Chicago, Singapore Art Museum and The Museum of Modern Art in New York.



(reverse)

My words are meaningless. It is not millions of words, but a single line that I wished to express.

– Shinoda Toko, 2016



SHINODA TOKO (B. 1913)*Sound (Oto)*

Sealed *To*, signed *Shinoda Toko* and titled on the reverse
sumi-ink on platinum leaf
28 $\frac{7}{8}$ x 22 in. (73.3 x 56 cm.)

\$35,000–45,000

Toko Shinoda's body of work has achieved the ultimate status of refinement and delicacy through the virtuosity of her wrist and her masterful use of ink. At the age of 104 years old, she continues to produce beautiful ink compositions for the world to admire. Born in 1913 in Dalian, Manchuria, Toko Shinoda moved to Japan with her family when she was still a young child. She learned calligraphy at a very early age, under her father's initiative, who himself had received an artistic teaching from his uncle, a famous seal-cutter, well versed in calligraphy and Chinese poetry. She moved to Tokyo before World War II to study traditional calligraphy and held her first solo exhibition just before the war.

Her brief two-year visit to the USA in the late 1950's was a turning point in her work as she discovered abstract expressionism. She realized she could step outside the boundaries set by the rigidity of traditional calligraphy and create new forms from a wide spectrum of ink lines. Since her return to Japan, Shinoda has accumulated formal recognition through the acquisition of her works for public and prestigious spaces, increasing her national and international visibility.



Portrait of the artist
Photo © Kiyoko Fukuda, the Tolman Collection



SHINODA TOKO (B. 1913)

Nexus (Musubi)

Signed *Toko* and sealed *To*, signed, dated and titled on the reverse
sumi-ink and gold leaf on paper
35³/₄ x 24³/₄ in. (90.8 x 62.8 cm.)

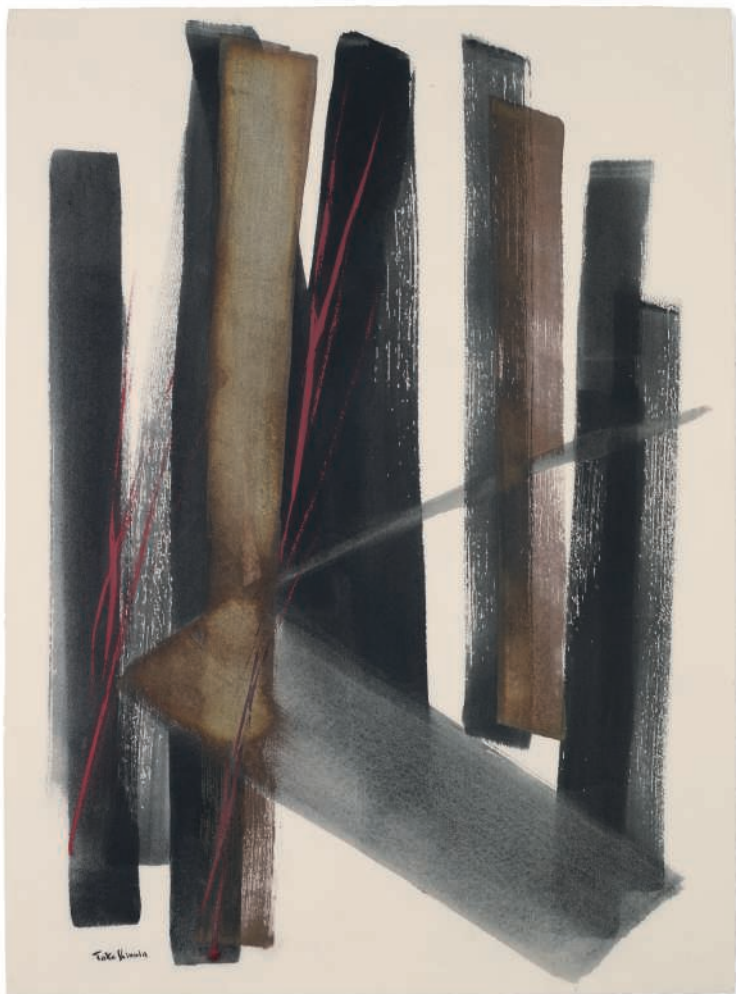
\$35,000–45,000

Nexus does indeed provide a gentle visual effect so characteristic of her work. As the lines ricochet across the composition, a sense of fragile and delicate balance emerges from the surface, leaving the viewer in an appeasing contemplation. The variations of the lines and colors bring dimensionality and motion to the surface. However, this quiet balance is interrupted by the airy thin black lines disengaging themselves from the thick black stroke, bringing a sense of pleasing spontaneity and lightness to the composition.

My works are all delicate — just one little part keeps it all together. If one line went just a bit wrong, if the color were a little darker, it would not be what I was trying to show. My works are all like that. They are fragile. I cannot create stable, contented, rich kinds of works. I might be able to create one in the future, though.

– Shinoda Toko





15

SHINODA TOKO (B. 1913)

Untitled

Signed *Toko Shinoda* in ink
Ink and color on paper
29 $\frac{3}{4}$ x 22 in (75.5 x 55.8 cm.)

\$10,000–15,000



16

SUDA KOKUTA (1906-1990)

Untitled, 1960

Signed *Koku*, dated on the back *1960. 1. 25* and signed
Suda Kokuta in pencil

Gouache on textured paper, framed
21 $\frac{1}{8}$ x 15. 3/8 in. (53.6 x 39 cm.)

\$4,000-6,000

SUDA KOKUTA (1906-1990)

*Untitled, 1961*Signed *Koku* to the front and *Suda Kokuta* and dated *1961* on reverse

Oil on canvas

23¾ x 18 in. (60.4 x 45.2 cm.)

With a certificate issued by The Kokuta Suda Certification

Committee, number C-64

\$10,000-15,000

One could hardly define Suda Kokuta's artistic style. This influential artist started his career as a figurative painter. He was quite a successful artist then – winning various awards and joined artist groups. However it was not until 1950s that he started to create in an abstract manner he was known for nowadays. During the 1950s, groups of artists shared a common interest in exerting freedom of expression, separate from the influence of the antiquated art associations. In 1952 Suda co-founded the Modern Art Discussion Group (*Genbi*) which provided a forum for discussions on art theory and practice amongst its members who also included Jiro Yoshihara (1905-1972) and Shiryu Morita (1912-1998); these discussions would later form the foundations of the Gutai group. Although Suda did not join the group to keep his practice independent, inevitable attention flew to him domestically and internationally. In his later career, Suda began to focus on producing bold calligraphic works featuring Buddhist dictums.

Buddhism spirit was always part of his creative activity. He was such an pure yet persistent person that a priest once referred to him as *Kyoojin Kokuta*, or Madman Kokuta. What on top of canvas and paper were not only thick layers of materials, but also Kokuta's pure heart, passion and spiritual minds. Kokuta Suda's works are in numerous museum collections, including Miho Museum, Los Angeles County Museum of Art and The Metropolitan Museum of Art.

For a similar painting by the same artist, see Iida City Museum, ed., *Suda Kokuta ten: hotobashiru inochi gagyo 50 nen* (Suda Kokuta's Exhibition: Commemorates 50th year anniversary of artist's career) (Nagano: Iida City Museum, 1992), no. 78.

I am an artist. I have nothing but my work...If I don't paint for myself, there is no way I would paint for others. I should become my work.

– Suda Kokuta



THE ROBERT B. and BEATRICE C. MAYER FAMILY COLLECTION

The Robert B. and Beatrice C. Mayer Family Collection represents a remarkable moment in the history of twentieth-century art. Acquired with unstinting zeal across a quarter century, the Collection is renowned not only for its quality and breadth (encompassing important Impressionist paintings, Chinese ceramics and Asian art, alongside postwar and contemporary masterpieces), but also for the mastery with which it was realized—a pioneering pursuit of the new that positioned Bob Mayer and his wife, Buddy Mayer, as watershed figures in the evolution of Contemporary art. “I collect because I believe that I am building for posterity....” Bob declared. “I collect because I believe it adds dimension and perspective to my way of life.... I collect for the thrill of discovery”.

Born in Chicago in 1910, Bob was an energetic, larger-than-life figure whose very personality seemed well-suited for the bold experimentations and fearlessness of twentieth-century American art. After graduating from the University of Chicago in 1931, Bob embarked on a five-month cruise around the world, where he visited more than twenty-five countries and made his first art acquisition: a pair of quartz and jadeite panels, found in Beijing, depicting butterflies and blossoming trees. Upon returning to the United States, Bob began working at his uncle Maurice Rothschild’s Chicago clothing store, where he was tasked with sweeping the floors. Ambitious and with a natural gift for sales, he was soon appointed to the men’s haberdashery department. In the years that followed, Bob swiftly rose through the ranks of Maurice L. Rothschild & Co., and was eventually named president of the firm in 1957.

Buddy was the daughter of the pioneering food entrepreneur Nathan Cummings, who transformed a small bankrupt grocery firm into the highly successful Consolidated Foods Corporation—later known as the Sara Lee Corporation. Educated in chemistry at the University of North Carolina at Chapel Hill, Buddy was a practical, straightforward woman with a sharp wit and a dedication to family. During the Second World War, she volunteered with the Red Cross Home Service Program and tended to the families of service members in some of Chicago’s poorest neighborhoods. “I told them, ‘I didn’t come here to roll bandages,’” Mrs. Mayer recalled, “‘I want to work with people in need.’” Throughout her life, Buddy’s spirited drive would earn her a reputation as a woman committed to empowerment, and became a lifelong proponent for equal opportunity.



Buddy and Bob Mayer in their home, Chicago, 1963. Photographer unknown. Courtesy of Beatrice Cummings Mayer Archives, Chicago. Artwork: © 2019 Estate of James Rosenquist / Licensed by VAGA at Artists Rights Society (ARS), New York; © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

The Mayers made their first mutual purchase in 1949, when Bob sought out the painter, Diego Rivera, in Mexico. The couple was told with little explanation that the artist was painting “in a tree somewhere in San Miguel”. They eventually discovered Rivera, as described, sitting in a tree. “He let down a ladder so we could climb up,” Mr. Mayer said. “We found him working on a watercolor of a little boy”. Having just celebrated the birth of their son Rob, the Mayers asked to buy that picture, and to commission a similar portrait of a girl in the hope that they would also have a daughter. Ruth was born three years later, and the Rivera watercolors assumed even greater poignancy for the family.

By the late 1950s, Bob and Buddy Mayer had assembled an outstanding selection of European painting and sculpture, Chinese ceramics, and African and Oceanic figures. Yet, as Buddy later noted, “By the early 1960s, Impressionism had outpaced our pocketbooks.” As a result, the couple began exploring more contemporary art movements and looking toward the work of artists of the present day. “The art world today is changing,” Bob wrote in his journal at the time, “and I have come to the realization that our interest can no longer be mostly confined to French artists”.

After retiring from Maurice L. Rothschild & Co. in 1961, Bob devoted himself wholeheartedly to collecting and connoisseurship. At the time, he and his wife’s approach to collecting—focusing on the newest works and artistic movements—was a truly novel one, and allowed the couple to fill their home with pieces that, decades on, achieved masterpiece status. “I collect many new young artists, particularly Americans,” Bob noted, “because I feel that they deserve early recognition, and because I feel this country is foremost in the contemporary world of art today....”.

In 1964, Bob, alongside prominent local collectors including Joseph Randall Shapiro and Edwin Bergman, met to consider how to better present Contemporary art in the city. Three years later, the fledgling Museum of Contemporary Art Chicago (MCA) opened, housed in a single-story space formerly occupied by a bakery and the photography studios of Playboy magazine. As a founding trustee and treasurer of the board, Bob was instrumental to the success of the MCA in its formative years. Among the museum’s inaugural exhibitions were artists greatly respected by the Mayers, including Oldenburg and Dan Flavin, whose 1967 show *Pink and Gold* was the artist’s first solo museum exhibition. In 1968, the depth and breadth of the Mayers’ private collection was given a spectacular public debut, when the MCA presented *Selections from the Collection of Mr. and Mrs. Robert B. Mayer*. The eighty works on loan—including major pieces by Dubuffet, Rosenquist and Thiebaud, and others—represented “an embarrassment of riches,” in the words of MCA Director Jan van de Marck.

The Robert B. and Beatrice C. Mayer Family Collection is a monumental achievement in American collecting. With true integrity of purpose, Bob and Buddy created a lasting legacy in fine art: in their patronage of emerging artists, they helped secure the success of some of the twentieth century’s most important figures; in seeking to share their collection with others, they inspired successive generations to think, act, and give with creativity and resolve. “It is nourishment to my soul to feel that perhaps I can make a small contribution to society for all that society has done for me,” Bob explained in 1965. “If I am successful in putting together a group of paintings and sculpture for my family, friends, the public, and future generations to see and enjoy, then I have added meaning to my own life”. It was a philosophy that the Mayers shared with the many artists and creative minds that informed their lives—a commitment to creation and enduring beauty, and a legacy for generations to come.

18

**A LARGE HANIWA EARTHENWARE
FIGURE OF A WARRIOR**

LATE KOFUN PERIOD (6TH-7TH CENTURY)

Of low-fired reddish clay, modeled as a male figure wearing a hat and armor, the head applied with two long plaits of hair and a sword slung from his waist, painted on the armor and skirt in reddish brown pigment, the results of the report on Thermoluminescence Analysis no. N119861 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot

36 in. (91.4 cm.) high including wood stand

\$30,000-50,000

PROVENANCE:

Nagatani, Chicago. 5 March 1964





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

19

A CARVED WOOD FIGURE OF GUARDIAN KING

HEIAN PERIOD (11TH CENTURY)

Carved from cypress wood in single-block technique (*ichiboku-zukuri*) as the Guardian King shown in Chinese armor standing in a frontal pose on top of a defeated demon. The right arm is bent and rests forcefully on the right hip; the left arm is raised to hold a trident, now missing. His forceful expression matches the defiant energy of his pose, heightened by the drapery extending off the wrist and down from the shoulder.

49¼ in. (125 cm.) high

\$80,000–120,000

PROVENANCE:

Setsu Gatodo, Tokyo, 31 October 1969.

Buddhist law. Clad in armor, they stand at the four corners of a Buddhist altar, protecting the principal image. Each represents one of the four cardinal directions.

The forceful face, scowling Jikokuten or Zochoten, stamping on a hapless, squirming demon, is the guardian of the east or south. His right hip thrusts to the side to suggest the possibility of forceful movement. He holds his weapon in his raised right hand. The swirling drapery of his sleeves and the thick train hanging down behind are deeply undercut in the bold fashion of Heian style. His exotic Chinese armor is carved with elaborate detail. A distinctive feature is the animal-mask buckle, sinking its teeth into the rolled sash at the waist.

The aggressive stance and grimacing demeanor are standard for these guardians, whose mission is to ward off evil.

For a similar work in the collection of the Asian Art Museum of San Francisco, see *The Art of Japan - Masterpieces in the Asian Art Museum of San Francisco* (San Francisco: Asian Art Museum, 1991), p. 31.



A WOOD FIGURE OF AMIDA NYORAI (AMITABHA)

MUROMACHI PERIOD (15TH 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
20½ in. (51.1 cm.) high

\$60,000-80,000

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 (fig. 1). 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.



Fig.1. An image of the Western Paradise (detail), late 14th century. The Metropolitan Museum of Art, New York, Fletcher Fund, 1927





KATO GIZAN (B. 1968)

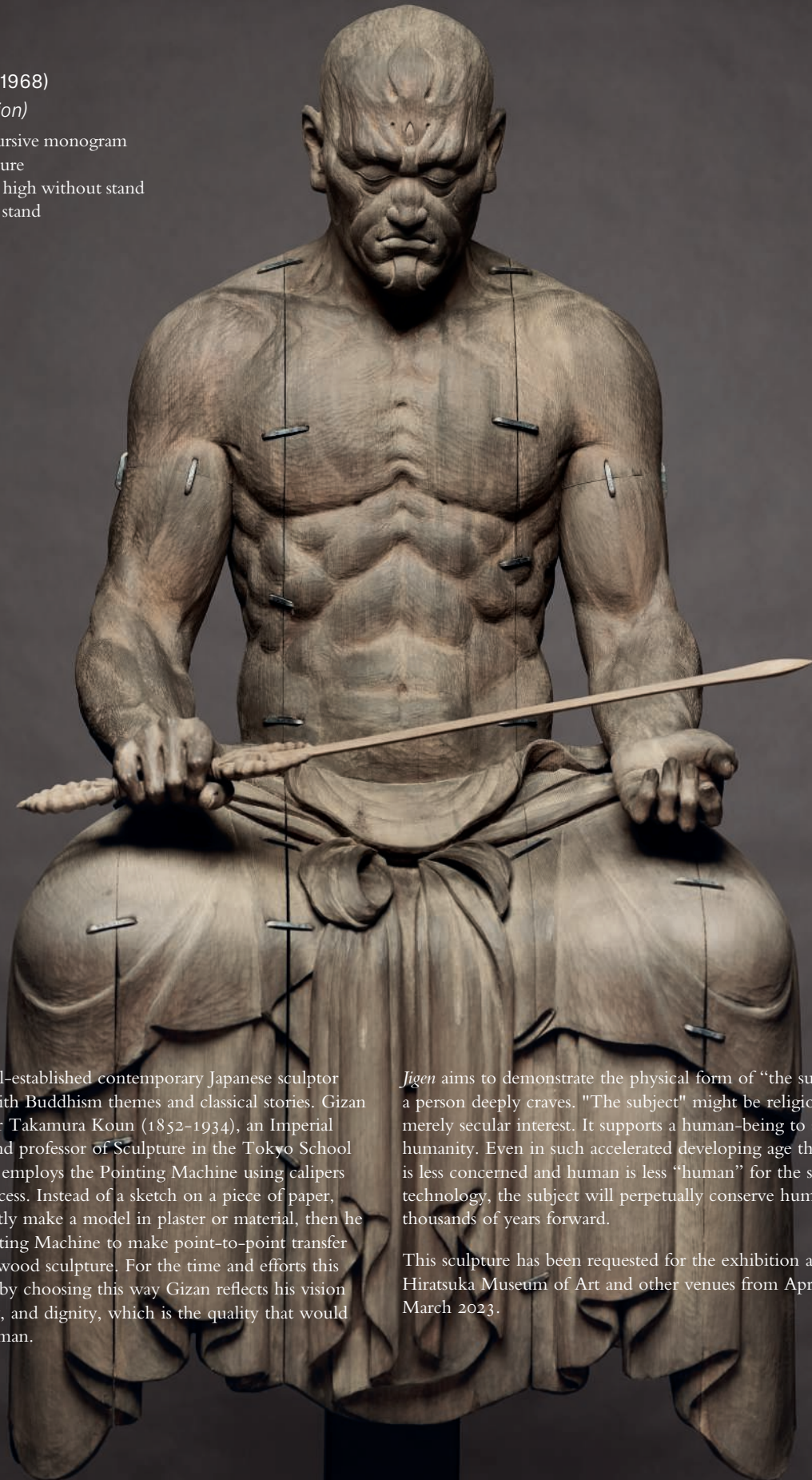
*Jigen (Manifestation)*Signed *Gizan* and cursive monogram

Carved wood sculpture

43 $\frac{3}{8}$ in. (110.2 cm.) high without stand

With original metal stand

\$30,000–40,000



Kato Gizan is a well-established contemporary Japanese sculptor that works much with Buddhism themes and classical stories. Gizan admires the sculptor Takamura Koun (1852-1934), an Imperial Household Artist and professor of Sculpture in the Tokyo School of Fine Arts. Gizan employs the Pointing Machine using calipers during creation process. Instead of a sketch on a piece of paper, the artist would firstly make a model in plaster or material, then he would use the Pointing Machine to make point-to-point transfer to make the actual wood sculpture. For the time and efforts this technique requires, by choosing this way Gizan reflects his vision to express longevity, and dignity, which is the quality that would never change in human.

Jigen aims to demonstrate the physical form of "the subject" that a person deeply craves. "The subject" might be religious need, or merely secular interest. It supports a human-being to stay with humanity. Even in such accelerated developing age that religion is less concerned and human is less "human" for the sake of technology, the subject will perpetually conserve humanity for thousands of years forward.

This sculpture has been requested for the exhibition at the Hiratsuka Museum of Art and other venues from April 2022 to March 2023.

TANABE CHIKUUNSAI IV (B. 1973)

Tsunagari (Connection), 2019Signed *Chikuunsai zo kore*

Woven bamboo sculpture

15 x 39 x 14³/₈ in. (38.1 x 99.1 x 36.5 cm.)With original wood box titled *Tsunagari (Connection)*, signed *Yondai Chikuunsai zo* (made by Chikuunsai IV) and sealed *Yonsei Chikuunsai*, dated 2019

\$8,000–12,000

Coming from a preeminent bamboo artists family, Tanabe Chikuunsai IV delivers both traditional and innovative creations. He inherited the family legacy of sprinkling new flavors onto the long-existing art form. He uses Tiger bamboo and Black bamboo along with other natural material to create monumental works in organic forms, which were staged in international institutions.

This current work *Tsunagari (Connection)*, is a perfect example of a tradition-based form infused with contemporary expression. The shape appears to be an ikebana basket, only the entwining handles imply that rather than being a functional object, this work breathes and grow perpetually.

Works of Tanabe Chikuunsai IV are included in numerous institution's collections, such as The Metropolitan Museum of Art, British Museum, Victoria and Albert Museum, and Guimet Museum.



Chikuunsai IV working on his monumental installation work, *Godai (Five Elements)* at the Musée Guimet, Paris, 2016
Photo © Tadayuki Minamoto

Technique and skill and spirit are important. My parents taught me that this spirit is more important than technique. Using bamboo, I try to keep the spirit and tradition in my heart as I create new work.

– Tanabe Chikuunsai IV, 2018



23

A BAMBOO BASKET

20TH CENTURY, SIGNED *SHOCHIKU ZO* (TANABE CHIKUUNSAI IV; B. 1973)

The rectangular basket woven in split bamboo, rattan and lacquered bamboo stem; signature on base

15 $\frac{1}{8}$ in. (38.4 cm.) long

With original box titled *Choho hanakago* (rectangular flower basket), signed *Shochikuzo*, sealed *Tanabe no in* and *Shochiku*

\$2,000–3,000

PROVENANCE:

Shobido Company, Osaka City

For an identical work by the same artist, see Joe Earle, ed., *Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015* (Hong Kong: Stark Studios Limited, 2018), no. 154.



24

A BAMBOO BASKET FOR FLOWER ARRANGEMENT

EARLY 20TH CENTURY, SIGNED *CHIKUUNSAI ZO* (TANABE CHIKUUNSAI II; 1910-2000)

Woven in bamboo and rattan with intersecting bamboo plaits and vertical ribs, with a loop handle, applied with a cylindrical liner; signature on base

16 $\frac{1}{2}$ in. (41.9 cm.) high

With original box titled *Urokoami tsutsugata hanakago* (flower basket with scale pattern), signed *Tekisuiken Chikuunsai zo*, sealed *Tanabe*, and another seal

\$3,000–4,000

PROVENANCE:

Shobido Company, Yodoyabashi, Osaka City

For an identical work by the same artist, see Joe Earle, ed., *Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015* (Hong Kong: Stark Studios Limited, 2018), no. 117.



25

A BAMBOO BASKET

EARLY 20TH CENTURY, SIGNED *ICCHIKUSAI ZO* (TANABE CHIKUUNSAI II; 1910-2000)

The round basket with a wide rim and loop handle, woven in bamboo and rattan, applied with a liner; signature on base
9 in. (22.9 cm.) high

With original box signed *Tekisuikyo Ichikusai zo*, sealed *Ichikusai*

\$2,000–3,000

PROVENANCE:

Shobido Company, Yodoyabashi, Osaka City



26

A BAMBOO BASKET FOR FLOWER ARRANGEMENT

EARLY 20TH CENTURY, SIGNED *CHIKUUNSAI ZO* (TANABE CHIKUUNSAI II; 1910-2000)

The cylindrical basket with wide flared rim, woven in bamboo and rattan, applied with bamboo liner; signature on base
17³/₄ in. (45.1 cm.) high

With original box titled *Urokoami yurigata hanakago* (bamboo basket in flower form with scale pattern), signed *Tekisuikyo Chikuunsai zo*, sealed *Tanabe no in* and *Chikuunsai*, inscribed *Osaka Yodoyabashi Shobido sen* (made by Shobido company, Yodoyabashi, Osaka City) and sealed *Shobido sei*

\$5,000–7,000

PROVENANCE:

Shobido Company, Yodoyabashi, Osaka City

For an identical work by the same artist, see Joe Earle, ed., *Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015* (Hong Kong: Stark Studios Limited, 2018), no. 118.



A BAMBOO HANGING VASE

EARLY 20TH CENTURY (DATED 1926), SIGNED CHIKUUNSAI ZO KORE
(TANABE CHIKUUNSAI I; 1877-1937)

The Zun-form basket with small handles in Chinese style, woven in bamboo and rattan, applied with metal ring on reverse side; signature on base

8½ in. (20.6 cm.) high

With original box titled *Karamono utsushi kakehanakago* (hanging flower basket in Chinese style), signed *Chikuunsai zo kore* and sealed

\$3,000-4,000

For an identical work by the same artist, see Joe Earle, ed., *Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015* (Hong Kong: Stark Studios Limited, 2018), no. 092.



A BAMBOO BASKET FOR FLOWER ARRANGEMENT

EARLY 20TH CENTURY (DATED 1926), SIGNED KOICHIKISAI ZO (EZONO KOICHIKISAI; 1881-1951)

The lozenge-form basket with a loop handle, woven in bamboo and rattan with wicker-work pattern, applied with liner; signature on base

25¼ in. (64.1 cm.) high

With original box titled *Ajiroami hishigata hanakago* (flower basket with wicker-work pattern), signed *Koichisai zo kore* and sealed *Koichisai*, dated 1926

\$5,000–7,000

For another work by the same artist, see Joe Earle, ed., *Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015* (Hong Kong: Stark Studios Limited, 2018), no. 066.

大正丙寅正月
切一斎造之
齊



A SET OF FIVE GLAZED EARTHENWARE DISHES

KENZAN WARE, EDO PERIOD (18TH CENTURY), EACH SIGNED
KENZAN TOIN GA

Each circular dish set on a ring foot, decorated in sgraffito style in
the manner of Chinese Cizhou ware in iron-oxide with a poem and
stylized scrolling peonies, all covered with a transparent glaze
8¼ in. (21 cm.) diameter each (5)

\$15,000-20,000



A LARGE CIRCULAR PORCELAIN DISH

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

The round shallow dish decorated in polychrome enamels with a pavilion in mountain landscape, framed by a band with geometric design on a green ground with stylized cloud design, the underside of the dish also mustard-yellow and decorated with a dense floral scroll in brown lines, the recessed base with brown *fuku* (fortune) mark

12¾ in. (32.4 cm.) diameter

\$50,000-70,000

The sensuous decoration of Aode Kokutani is notably unlike the restrained, linear patterns on later 17th-century Nabeshima and Kakiemon wares from nearby kilns in and near the porcelain center of Arita. Kokutani ware flourished in Arita for a short period in the mid-17th century. The Kokutani designs were revived later in the village of Kutani in the Kaga region of Ishikawa Prefecture, northeast of Kyoto. Some late pieces even have the name "Kutani" inscribed on the base. Until recently it was thought that all Kutani wares (old and new) were made in Kutani. Although scholarship has advanced, the old nomenclature has been retained.





-31

A MOTHER-OF-PEARL INLAID LACQUER TIERED BOX
EDO PERIOD (17TH CENTURY)

The three-tiered square box and cover decorated in gold, silver, and polychrome lacquer *hiramaki-e* and *takamaki-e* and inlaid in mother-of-pearl on a black ground with geometric patterns
8½ x 7⅛ x 7⅛ in. (21.6 x 18.1 x 20 cm.)

\$50,000-70,000

In the late sixteenth century, Japanese lacquer makers had a global clientele and vied to come up with innovative designs. They produced portable desks and boxes for the European, and especially the Portuguese, market. The style is known as *nanban* (literally, “southern barbarian”), meaning foreign. Bands of geometric patterns in mother-of-pearl reflect Moorish or Gujarati influence on this exotic, hybrid style. For a box with similar geometric bands in the collection of Suntory Museum of Art, see *Nihon no bi to takumi* (Japanese Beauty and Craftmanship), exh. cat. (Nagoya: Nagoya City Museum and Suntory Museum of Art, 1992), no. 39.



(another view)



32

A LACQUER COSMETIC BOX (TEBAKO)

EDO PERIOD (17TH-18TH CENTURY)

The rectangular box with rounded corners and slightly domed lid decorated in gold and silver lacquer and inlaid *kirikane* with branches of chrysanthemum by a stream on a fine *nashiji* ground, applied with an inner tray, underside of the lid and sides on inner tray decorated *en suite*, the interior of box lined with orange textile
 12¾ x 8¼ x 10 in. (32.4 x 21 x 25.4 cm.)

With lacquer storage box titled *kiku maki-e tebako* (lacquer accessory box with chrysanthemums) in gold lacquer and a paper label inscribed *Ashu Matsudaira ke kuzo* (Collection of Matsudaira Family, Tokushima Prefecture) affixed on top

\$40,000-60,000

PROVENANCE:

The Matsudaira Family, Tokushima Prefecture

In the Japanese imagination, luxurious clusters of chrysanthemums (*kiku*) immediately call to mind Kikujido (The Boy with the Chrysanthemums), who became an immortal by writing the words of the Lotus Sutra on chrysanthemum leaves in a beautiful valley brimming with flowers. From popular woodblock prints to Noh dance, this auspicious theme of longevity, adapted from Chinese legend, had wide appeal in Edo-period Japan. The boy dancing with mums became a trope for purity.



(another view)



33

A THREE-CASE LACQUER INRO

SIGNED ON AN INLAID GOLD TABLET YANAGAWA NAOTSUNE AND
KAJIKAWA SAKU, RED POT SEAL EI, EDO PERIOD (19TH CENTURY)

Finely decorated on a *kinji* ground in gold and silver *hiramaki-e*,
takamaki-e and details in *kirikane* and *keuchi*, with a warrior kneeling
before a courtier in front of a palace; the figures inlaid in *shakudo*,
shibuichi, gold and silver; interiors and risers *nashiji*, *fundame* rims
2 $\frac{3}{8}$ in. (6.2 cm.) high

\$4,000-6,000

LITERATURE:

Eskenazi Ltd., *Japanese Inro and Lacquer-ware from a Private Swedish
Collection*, (London, 1996), no. 39, p. 42-43.



34

A THREE-CASE LACQUER INRO

SIGNED KOMA YASUTADA SAKU, EDO PERIOD (LATE 18TH - EARLY
19TH CENTURY)

Decorated on a *rogin* ground in *togidashi sumi-e* and details in red and
black *togidashi-e*, with two swallows flying over breaking waves and
a third on the reverse has landed on the water; *nashiji* interiors and
risers; attached carved-wood netsuke of mushrooms, aubergines and
gourds, signed *Tomonobu* and *kakihan*
3 $\frac{1}{4}$ in. (8.2 cm.) high

\$2,500-3,000

PROVENANCE:

Walter Lionel Behrens Collection
Paul Corbin Collection

LITERATURE:

Eskenazi Ltd., *Japanese Inro and Lacquer-ware from a Private Swedish
Collection*, (London, 1996), no. 12, p. 22-23.
Hôtel Drouot: Auction Catalogue of the Paul Corbin Collection, Paris,
1926, no. 98.



35

A CIRCULAR LACQUER INCENSE BOX (KOGO)

EDO PERIOD (19TH CENTURY)

The circular shallow box with flush-fitting cover decorated in red,
black, silver and gold *hiramaki-e*, *takamaki-e*, *kinpun* and *muranashiji*
on a *gyobu-nashiji* ground and inlaid in Somada style with a *biwa*
and pipes (*sho*), and an open fan among scattered maple leaves, the
interior with *tomoe* in gold *hiramaki-e* and *aogai* inlay on a sparse *nashiji*
ground, pewter rims
3 $\frac{1}{2}$ in. (9 cm.) diameter

\$2,500-3,000

36

A TWO-TIERED LACQUER JUKOGO (TIERED INCENSE BOX)

MEIJI PERIOD (LATE 19TH CENTURY)

The two-tiered box and cover decorated in gold, silver, red and black *hiramaki-e* and *takamaki-e*, with details in *kimpun*, *kirikane*, *keuchi* with various fan-shaped panels of landscapes and festival scenes; the upper tier containing two incense boxes with a continuous lake landscape; the lower tier with fitted inner tray with a flower cart

2 $\frac{7}{8}$ x 3 $\frac{1}{8}$ x 2 $\frac{1}{8}$ in. (6.8 x 7.8 x 5.5 cm.)

\$2,500–3,000

LITERATURE:

Eskenazi Ltd., *Japanese Inro and Lacquer-ware from a Private Swedish Collection*, London, 1996, no. 67, p. 68–69.



37

A LACQUER CAKE BOX (KASHIBAKO)

MEIJI PERIOD (LATE 19TH CENTURY)

In the form of a box wrapped with a *furoshiki* (wrapping cloth); decorated in gold, silver and red *hiramaki-e*, *takamaki-e* and sprinkled *nashiji* with flowering branches lying against a stylised brocade ground, the lid lifting to reveal a fitted inner tray decorated with a feather beside tea utensils – a *natsume*, tea whisk and tea scoop

5 $\frac{1}{2}$ x 4 $\frac{1}{8}$ x 2 $\frac{7}{8}$ in. (13.9 x 10.4 x 7.2cm.)

\$2,500–3,000

PROVENANCE:

By repute a gift to the original collector Sten Ankarcrona (1861–1936) in Stockholm by the Prince Komatsu Akihito in 1895.

LITERATURE:

Eskenazi Ltd., *Japanese Inro and Lacquer-ware from a Private Swedish Collection*, London, 1996, illustrated p. 8.



38

A LACQUER ACCESSORY BOX (TEBAKO)

EDO PERIOD (19TH CENTURY)

The deep box with rounded corners lavishly decorated in gold *hiramaki-e* and *takamaki-e*, with details in *keuchi*, *gimpun*, *uchikomi* and *kirikane* with a mountainous landscape of Chinese-style pavillions and thatched huts amongst maple, willow, pine, bamboo and cherry trees; stylised waves churn against the rocky shore, the sky and interior with *nashiji*

10 $\frac{3}{4}$ x 9 x 5 $\frac{1}{8}$ in. (27.3 x 22.8 x 13.1 cm.)

\$8,000–10,000

LITERATURE:

Eskenazi Ltd., *Japanese Inro and Lacquer-ware from a Private Swedish Collection*, London, 1996, no. 76, p. 82–83.



39

A LACQUER ACCESSORY BOX (*TEBAKO*)

MEIJI PERIOD (LATE 19TH CENTURY)

The deep, rectangular box with rounded corners intricately decorated in gold, silver and black *hiramaki-e* and *togidashi-e* with details in *kimpun*, *kirikane* and *aogai*, with the Buddhist deity Mahamayuri (Kujaku Myo-o, the Peacock Shining King) seated on the back of a peacock, its tail forming a large feather halo behind the deity; the peacock stands upon a lotus plant within a lotus pond; the interior and underside in rich *nashiji*, silver and *fundame* rims
11³/₄ x 9³/₈ x 6¹/₄ in. (30 x 23.8 x 15.8 cm.)

\$14,000-18,000

PROVENANCE:

Yamanaka & Co., London, V663 (label to inside cover).

LITERATURE:

Eskenazi Ltd., *Japanese Inro and Lacquer-ware from a Private Swedish Collection*, London, 1996, no. 82, pp. 94-95.

The only Guardian King to have a serene and graceful appearance, Kujaku Myo-o is believed to ward off disaster and bring relief from drought. Here the deity is depicted holding two peacock feathers and a Buddhist jewel. The lotuses are rendered in a manner reminiscent of early Buddhist lacquers.





VARIOUS PROPERTIES

40

A LACQUER WRITING BOX (*SUZURIBAKO*)

EDO PERIOD (18TH-19TH CENTURY)

The square box designed with a scene of *Azuma kudari* from the *Tales of Ise* in gold, silver and polychrome lacquer *hiramaki-e*, *takamaki-e*, *togidashi* and *kijiro-nuri*, the interior designed with *Miho Pine Forest* (*Miho no Matsubara*) in fine gold lacquer *togidashi* on a black ground, fitted in the lower interior with an inkstone and silver water dropper in the form of crescent moon

9½ x 8½ x 2 in. (24.1 x 21.6 x 5.1 cm.)

\$4,000-6,000



41

A LACQUER WRITING BOX (*SUZURIBAKO*)

EDO PERIOD (18TH-19TH CENTURY)

The square box designed in gold, silver and polychrome lacquer *hiramaki-e*, *takamaki-e*, *togidashi*, *kirikane* and inlaid silver with galloping horses under the crescent moon, the interior designed with birds and flowers by a stream on a *nashiji* ground, fitted in the lower interior with an inkstone and a silver water dropper

9½ x 8⅝ x 1¾ in. (24.1 x 21.9 x 4.5 cm.)

\$5,000-7,000





**A LACQUER WRITING BOX (*SUZURIBAKO*) AND
MATCHING WRITING TABLE (*BUNDAI*)**

EDO PERIOD, EACH SIGNED *MUCHUAN HARITSU*, SEALED *KAN*
(OGAWA HARITSU; 1663-1747)

The rectangular box, decorated in gold, silver and black *hiramaki-e*, *takamaki-e* and inlaid mother-of-pearl and porcelain with a flying sparrow and ears of rice, the writing table decorated with a pair of quails and a branch of millet, the wood exterior with deep grooves and grain and polished in dark brown

Writing box 7 $\frac{3}{4}$ x 9 $\frac{5}{8}$ x 2 $\frac{3}{8}$ in. (20 x 24.4 x 6 cm.); Writing table
25 $\frac{1}{4}$ x 13 $\frac{7}{8}$ x 5 $\frac{1}{4}$ in. (64.1 x 35.2 x 13.3 cm.)

(2)

\$50,000-70,000

PROVENANCE:

The Tsugaru Family Collection, by repute
Private Collection, Aomori Prefecture

Ogawa Haritsu, also known as Ritsuo, one of the great individualists in the history of lacquer, was a poet as well as a painter, potter and lacquerer. In the 1680s, he became a disciple of the haiku poet Matsuo Basho (1644-1694). Haritsu turned to lacquer after 1707, the year his friends Hattori Ransetsu and Takarai Kikaku, both disciples of Basho, died. He adopted the art name Ritsuo, or "Old man in a torn bamboo hat," in 1712. The name suggests a poet or artist wandering carefree.

The decoration of this stationery box is set against a wood surface that has been rubbed to create an aged, worn appearance. Haritsu specialized in the combination of unusual materials such as pottery, bone, lacquer, shell and wood. His sophisticated taste and modern approach appealed to literati circles in the eighteenth century, and he served as both artist and artistic adviser to the daimyo Tsugaru Nobuhisa (1669-1746). By the late nineteenth century, Haritsu was venerated in the West as one of the great artists of Japan, along with Hokusai and Korin.





(detail)





-43

A LACQUER ACCESSORY BOX (TEBAKO)

MEIJI PERIOD (EARLY 20TH CENTURY)

The rectangular box designed with large sprays of hydrangeas in fine gold *togidashi* and inlaid mother-of-pearl, applied with sixteen-petal chrysanthemum crest in gold lacquer
8 $\frac{7}{8}$ x 3 $\frac{1}{4}$ x 5 $\frac{1}{8}$ in. (22.5 x 8.3 x 13 cm.)

\$6,000–8,000

PROVENANCE:

Prince Takedanomiya Tsunehisa (1882–1919)
Iguchi Shogo (1855–1925), received from above as an Imperial gift on 30th November 1910



44

A LACQUERED WOOD STATIONERY BOX (RYOSHIBAKO)

EARLY 20TH CENTURY, SIGNED TAIREI (TAKAI TAIREI; 1880–1971)

The rectangular box decorated in gold, silver and polychrome lacquer with *taro*, interior lines with textile; signature on top
14 $\frac{3}{8}$ x 6 x 17 $\frac{3}{8}$ in. (37.1 x 15.2 x 44.1 cm.)

\$5,000–7,000

A TWO-TIERED LACQUER TABLE

EARLY 20TH CENTURY, NISHIMURA HIKOBEI

Decorated in gold and silver *hiramaki-e*, *takamaki-e*, *togidashi*, *kirigane* and *gyobu hirame* and inlaid mother-of-pearl, the top designed with the Uji bridge beside a willow tree, waterwheel and *jakago* (basketwork cages to prevent erosion), the bridge of gold foil, the lower surface with further willow and clouds above a stream, the side panels with open work of stylised *shippo* design, lined with silver, the table with engraved *shakudo* mounts

24 $\frac{3}{8}$ x 10 x 15 in. (61.9 x 25.4 x 38.1 cm.)

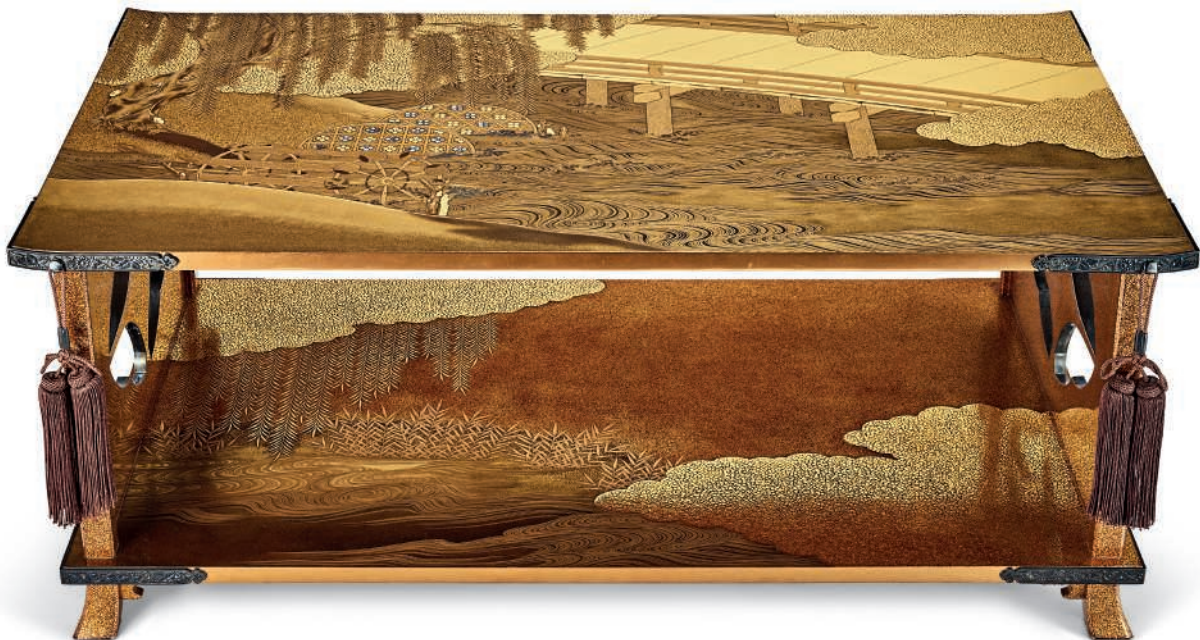
With double wood box, the inner wood box titled *Momoyama hyakuso Yanagibashi makie chou-taku*, signed *Nana-sei Heian Zohiko saku* (made by the seventh generation, Heian Zohiko), sealed *Zohiko*

\$15,000-20,000

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The Zohiko lineage dates from the time of the Kyoto lacquer craftsman Nishimura Munetada (1720-1773), who acquired the nickname "elephant boy" (Zohiko) for his lacquer image of the deity Fugen (Samantabhadra) on an elephant mount. This stand is possibly from the workshop in the periods of the seventh-generation Nishimura Hikobei. His nephew, the eighth generation, received the gold medal for his work at the Panama Pacific International Exposition of 1915.

For an almost identical table in the collection of the Mitsui Memorial Museum, see *Zohiko Urushi Art from the Mitsui Memorial Museum Collection*, exh. cat. (Tokyo: Mitsui Memorial Museum, 2011), pp. 50-51.





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A FINE LACQUER TOBACCO POUCH AND NETSUKE

MEIJI PERIOD (LATE 19TH CENTURY), NETSUKE SIGNED *TAISHIN*
(IKEDA TAISHIN; 1825-1903)

The dark *ishime* (rough stone finish) body, the hinged top decorated in gold and polychrome lacquers with a dragonfly and a click beetle, a *shibuichi* clasp of snail applied with a mother-of-pearl, the bamboo netsuke decorated with an egg plant; signature in gold lacquer on base
4 $\frac{3}{8}$ x 3 in. (11.1 x 7.6 cm.)

\$12,000-18,000

Ikeda Taishin was born in Edo and became Shibata Zeshin's first lacquer apprentice, aged eleven in 1835. He became an independent artist around 1870, approximately 25 years later. Together with Kawanobe Itcho (Genjiro; 1830-1910), Taishin was appointed an Artist to the Imperial Household (*Teishitsu gigeiin*) in 1896.



47

A LACQUER CABINET

MEIJI PERIOD (LATE 19TH CENTURY), ATTRIBUTED TO SHIBATA ZESHIN (1807-1891)

Rectangular, with drop front enclosing six drawers with metal pulls, the exterior of the cabinet designed with high-relief lacquer appliques simulating iron and soft-metal sword fittings on a red ground, the finely lacquered motifs, the edges recessed and finished in metallic dark gray; with incised silver fittings

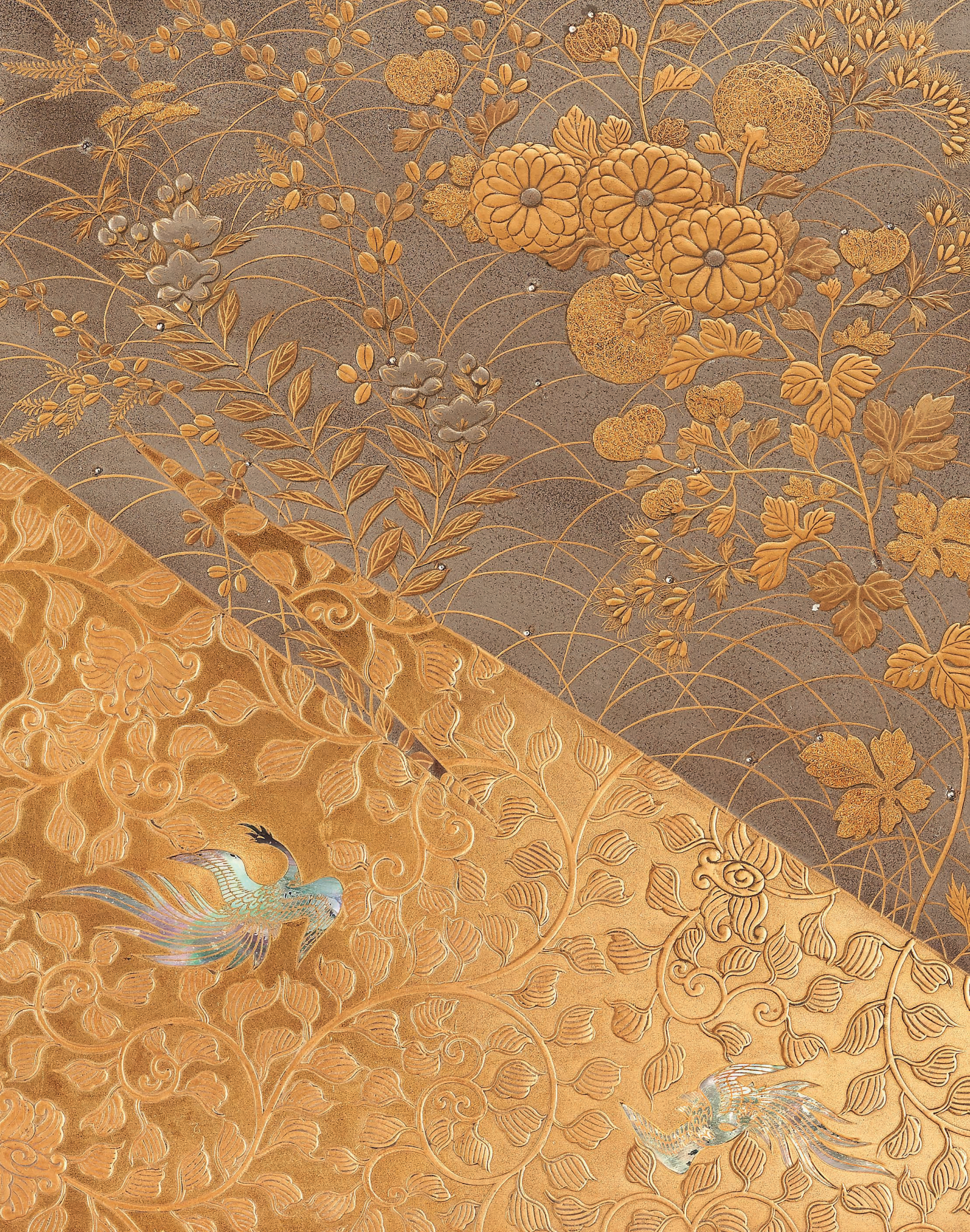
13¾ x 12¼ x 9 in. (34.9 x 30.8 x 22.9 cm.)

\$20,000-30,000

For other boxes by Zeshin designed with high-relief lacquer appliques simulating *tsuba* and *kozuka*, see Goke Tadaomi, ed., *Bakumatsu kaikaki no shikko, eshi: Shibata Zeshin meihinshu* (Lacquer and lacquer craftsmen from the period of enlightenment at the end of the Tokugawa regime: Shibata Zeshin masterpieces) (Tokyo: Gakushu kenkyusha, 1981), pls. 54-60; and Joe Earle, *The Nasser D. Khalili Collection of Japanese Art: Shibata Zeshin* (London: The Kibo Foundation, 1996), no. 72.



(another view)



A LARGE LACQUER CABINET

MEIJI PERIOD (19TH-20TH CENTURY)

The cabinet set on a stand elaborately decorated in gold, silver and polychrome lacquer *hirakami-e*, *takamaki-e*, *togidashi* and inlaid silver and mother-of-pearl, each side designed with gold and silver zig-zag panels with autumn flowers, stylized scrolling flowers and flying phoenix, the hinged doors opening to reveal five drawers designed with famous places in Kyoto, with elaborate silver fittings and handles 11 x 15¼ x 15¼ in. (27.9 x 40 x 40 cm.)

\$50,000-70,000

For a similar cabinet in the collection of Suntory Museum, see *Export Lacquer: Reflection of the West in Black and Gold Makie* (Osaka: The Yomiuri Shinbun, 2008), pl. 283.





A CLOISONNÉ ENAMEL INCENSE BURNER

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

The lozenge-form body decorated in polychrome enamels and silver wires, designed with panels of various geometric patterns and stylized flower motifs, the shoulder designed with floret pattern and stylized lotus petals, applied with pierced silver lid and base set on six bracket feet, signature on base 3⅞ in. (9.8 cm.) high

\$100,000-150,000

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

The design shown on the present work is extremely rare compare to other works by the artist. The twelve-sided cloisonné enamel incense burner which was exhibited and won a gold medal at the Spring Exhibition of the Kyoto Art Association in 1896 shows very similar and related geometric patterns to the present work. (fig.1.)



Fig. 1. The cloisonné enamel incense burner with similar design illustrated in *Nihon Bijutsu Gaho* (Japanese Fine Arts Magazine), 1896. ©Tokyo National Research Institute for Cultural Properties





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A SMALL CLOISSONNÉ ENAMEL INCENSE BOX

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

The circular box and cover decorated in polychrome enamels and gold and silver wires with a center panel designed with two puppies and chrysanthemum flowers on a blue ground, surrounded with floret patterns, gilt rims; signed on a silver tablet mounted on the base
3 in. (7.6 cm.) diameter

\$20,000–30,000

This is an extremely rare example of Yasuyuki's work with the depiction of puppies.



51

A CLOISSONNÉ ENAMEL VASE

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

The slender baluster vase with a flared neck decorated in polychrome enamels and silver wires with a blue bird perched on a wisteria branch on a dark brown ground, signature on a silver plaque mounted on base
7⁷/₈ in. (18.1 cm.) high

\$30,000–50,000

52

A LARGE CLOISSONNÉ ENAMEL VASE

TAISHO PERIOD (EARLY 20TH CENTURY), INLAID WIRE MARK OF ANDO WORKSHOP

The oviform body with flared neck, decorated in polychrome enamels and gold and silver wires and partly wireless (*musen*) enamels with two *gagaku* dancers and crests on a pale gray ground, mark on base

22 $\frac{3}{8}$ in. (56.8 cm.) high

\$12,000–18,000

For a preparatory drawing of Bugaku dancers by Nakahara Tessen (1864–1942) for Namikawa Yasuyuki (1845–1927), see Robert T. Shinger, ed., *Polished to Perfection / Japanese Cloisonné from the collection of Donald K. Gerber and Sueann E. Sherry* (Los Angeles: Los Angeles County Museum of Art, 2017), p. 24.





53

A PAIR OF CLOISSONNÉ ENAMEL VASES

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

Each vase of tapering bulbous form, finely decorated
in polychrome enamels and silver wires with a pair of
mandarin ducks and blossoming cherry tree on a pale
gray ground changing to pale beige at the top, signature
on base, *shakudo* rims

13 $\frac{3}{8}$ in. (34 cm.) high each

(2)

\$150,000–200,000



(another view)



A PAIR OF CLOISSONNÉ ENAMEL IMPERIAL PRESENTATION VASES

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

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

14 $\frac{3}{4}$ in. (36.5 cm.) high each

With wood box inscribed *Takanawa goden yori hairyo gomom tsuki shippo kabin ittsumi* (Pair of cloisonné vases with chrysanthemum crest given from the Takanawa Imperial Residence)

\$200,000–250,000

PROVENANCE:

The Takanawa Imperial Residence

Private collection, received from above as an Imperial gift on 13th April 1899

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

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

(2)



(another view)



inscription on box





55

A CLOISSONNÉ ENAMEL VASE

MEIJI PERIOD (LATE 19TH CENTURY), SEALED ON FOOT WITH MARK OF KUMENO TEITARO (1865-1939)

The bulbous body with a long straight neck, decorated in polychrome enamels and silver wires with flower and a dragonfly on a yellow ground, the mouth rim designed with drips in polychrome transparent enamels over foil, seal on base; silver rims
9 $\frac{7}{8}$ in. (25.1 cm.) high

\$4,000-6,000

A pair of vases with almost identical design is in the Donald K. Gerber Collection, see Robert T. Shinger, ed., *Polished to perfection / Japanese Cloisonné from the collection of Donald K. Gerber and Sueann E. Sherry* (Los Angeles: Los Angeles County Museum of Art, 2017), p. 62.



56

A SOFT-METAL-INLAID ARTICULATED SCULPTURE OF A BUTTERFLY

21ST CENTURY, SIGNED *MASAHIRO* (KAMIYAMA MASAHIRO; B. 1955)

The gold and *shakudo* butterfly constructed of numerous hammered parts jointed together with movable wings and *shakudo* limbs, the details finely inlaid in gold, silver, *shibuichi*, *shakudo* and copper, signature on a gold tablet applied on the body

5 $\frac{3}{8}$ in. (13.7 cm.) wide

With double wood box, titled *Nagasaki agehacho* (Swallowtail butterfly), signed *Masahiro kinsei*, sealed *Masahiro*

\$30,000–40,000

The dragonfly, cicada, butterfly, praying mantis, beetle and grasshopper are popular themes of *jizai* sculpture, often made of different types of metal. The earliest dated example of an articulated insect is the 1753 iron butterfly by Myochin Muneyasu in the Okura Shukokan Museum of Fine Arts, Tokyo. It demonstrates a pure and rather simplified beauty compared to the more elaborate and realistic style of those made in later periods.



57

A SILVER EWER AND COVER

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

The tall cylindrical body with spout, the body and lid sharply incised with rain, applied with a loop handle, the lid set with chrysanthemum finial, signed and titled *Ame no furikeru yoru* (Rainy Evening) on body 6 $\frac{7}{8}$ in. (17.5 cm.) including handle

With wood boxed titled and signed *Natsuo koku* (carved by Natsuo)

\$15,000-20,000

PROVENANCE:

Giovanni Morosini (1832-1908) by repute

The premier metalworker of his day, Natsuo was also a painter and calligrapher and a student of classical poetry. He began as an adopted apprentice to the swordsmith Kano Chisuke, eventually setting up his own premises in Kyoto in 1846. He moved his business to Tokyo in 1854, where he enjoyed increasing success and acclaim, winning the top prizes for metalwork in National Industrial Expositions. Joining the Tokyo School of Art in 1889 as the first professor of metalwork, Natsuo and his many students were proponents of sculptural metalwork, the wearing of swords having been revoked in 1876. Natsuo was appointed Artist to the Imperial Household (Teishitsu gigeiin) in 1890.

Giovanni Morosini was one of the great collectors of Arms and Armor and a major donor to the Metropolitan Museum of Art.



58

A SILVER PRESENTATION VASE

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED ITO
KATSUHIDE KINKOKU (CARVED BY ITO KATSUHIDE)

Of high-shouldered ovoid form, inlaid in gold *takazogan*, *hirazogan* and finely incised and carved in *katagiri-bori* and *shishiai-bori* with branches of hemp on front and reverse sides, applied with gold sixteen-petal chrysanthemum crests of the Imperial Household on the neck, the signature and stamp *jungin* (pure silver) on base
12 $\frac{5}{8}$ in. (32.1 cm.) high

\$12,000–15,000

In Shinto belief, hemp symbolize sanctity and purity and play very important role. Often seen during the ritual ceremony at shrines, sacred staff with paper streamers (*nusa*) and the garments for Imperial Enthronement rituals are known to be made out of hemp.

Ito Katsuhide was a metalworker active in Tokyo from Meiji to Showa period, apprenticed to the great metal artist, Unno Shomin (1844–1915) for 5 years from 1890. He participated in many exhibitions, including the 1900 International Exposition held in Paris and the 1910 Japan–British Exhibition held in London.



59

A SHIBUICHI CIGARETTE CASE

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED MAOSAI SHUKYO
(TSUKADA SHUKYO; 1848-1918), SEALED SHIN

Rectangular *shibuichi* body with round edges and corners, finely
designed and chiseled with pine tree in heavy rain, details inlaid in
gold and silver

3¼ x 2¼ in. (9.5 x 7 cm.)

\$10,000-20,000

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

60

A ROCK CRYSTAL SPHERE ON A SILVER WAVE STAND

MEIJI PERIOD, (LATE 19TH CENTURY)

A large rock crystal carved and polished into a sphere set on a large silver stand as swirling and splashing waves

11¾ x 12¼ in. (29.8 x 31.1 cm.)

With certificate 2314413637 dated 20 December 2018 from the Gemological Institute of America stating that the sphere is rock crystal

(2)

\$30,000-40,000



A SOFT-METAL-INLAID SENTOKU INCENSE BURNER
 MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *CHIKAHARU*

The body applied with two handles, designed with two *kirin* facing each other, finely inlaid in gold and *shakudo hirazogan*, the mid-section with turtles on *kikko mon* (geometric tortoiseshell pattern) inlaid in gold and *shakudo hirazogan*, the pierced lid set with a carved silver finial of dragons with incised details, signature on a silver plaque mounted on base

9 $\frac{5}{8}$ in. (24.4 cm.) high

\$22,000–28,000

During the Muromachi and early Edo periods brass, or *sentoku* (the Japanese pronunciation of the Chinese era Xuande) was imported

in the form of incense burners and vessels, and until the method of its manufacture was understood, it was highly valued. Brass inlay on *tsuba* (sword guards) made in Kyoto (*Heian zogan*) at the time were expensive, and the technique was later to be known as *Kaga zogan* since it became a specialty of metalworkers in Kaga Han, the domain of the Maeda clan, who specialized in stirrups and components of iron armor.

After the Meiji restoration, the demand for arms and armors had sharply declined due to the gradually dissolving samurai class in the peaceful time and those armorers expanded their repertoire to serve wider purposes and markets. They continued to produce great metalworks as the present lot. The inlaid work of *hirazogan* on this lot is the finest example of metal work in *Kaga zogan* style produced in Meiji period.





A SOFT-METAL-INLAID IRON INCENSE BURNER

MEIJI PERIOD (LATE 19TH CENTURY), SEALED *ITSURAKU*
(MATSUMOTO ITSURAKU, ACT. LATE 19TH CENTURY)

The body applied with two handles, designed with two panels inlaid in gold, silver, *shakudo* and *shibuichi* with a bird perched on a blossoming cherry tree on one side, and a butterfly and hibiscus on the opposite side, each panel surrounded by floral diaper works, the lid with lappets designed with various geometric patterns and set with a silver lion finial holding a rotating glass jewel, signature on base
8½ in. (21.6 cm.) high

\$30,000–40,000

An Edo (Tokyo) artist, Matsumoto Itsuraku apprenticed in the studio of Kawamura Kasho and learned metal work. Although little is known about the artist, this work shows the skillful techniques of the artist using various types of colorful soft metals.



(another view)





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AN IMPORTANT SOFT-METAL-INLAID *SHIBUICHI* AND
LACQUER BOX AND COVER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *KATSUHIRO* (KAGAWA
KATSUHIRO; 1853-1917) AND SEALED IN GILT *EIRAKU*

The rectangular box with bracket feet, the lid of *shibuichi* finely
chiseled and inlaid in gold, silver and *shibuichi* with two egrets in
a marsh on top and the reflection of the moon on underside, the
exterior of the box covered in black-lacquered shagreen skin, the
interior and base with fine *nashiji*, signature and seal on top
4³/₈ x 6¹/₈ x 2¹/₂ in. (11 x 15.5 x 6.5 cm.)

With original wood box titled *Banshu seiryu ni asobu sagi* (Egrets
and marsh in late autumn), signed *Kagawa Katsuhiro saku* (made by
Kagawa Katsuhiro), also with accompanied document signed by
Kagawa Katsukiyo (1894-1967)

\$150,000-250,000

EXHIBITED:

Japan-British Exhibition, London, 14 May-29 October 1910

LITERATURE:

Nichiei hakurankai shinbijutsu shuppin zuroku (Catalogue of Japan-
British Exhibition) (Tokyo, Administrative office of Japan-British
Exhibition, 1910), exh. cat. no. 192.



晚秋清流遊鶴
香川勝廣作

An Edo (later Tokyo) native, Katsuhiro apprenticed as a boy to a carver of Noh masks before studying drawing under Shibata Zeshin and metalworking under Nomura Katsumori and the eminent Kano Natsuo. A frequent participant in national and international exhibitions, he was appointed a professor at the Tokyo School of Fine Arts in 1903. Like his mentor Natsuo, Katsuhiro joined the elite membership of Teishitsu Gigeiin (Artists to the Imperial Household) in 1906, insuring him important commissions, exposure and recognition. Katsuhiro is especially known as a master of *katakiri-bori* technique (sculpting with oblique cuts of the chisel in simulation of brush strokes) showing extremely delicate lines and graceful figures on this work.

The present work was exhibited at the Japan-British Exhibition in 1910 and won a gold prize. According to the accompanying

document dated 1936, the greatest craftsmen of the day were involved in the present work, naming Tomioka Fumitaro as working on the black-lacquered shagreen exterior of the box, and Kawanobe Itcho (1831-1910) who lacquered the *nashiji* ground of interior of the box. Apprenticed to the eminent Komai Family of lacquers, Itcho was highly skilled at traditional lacquer techniques and he was appointed an Imperial Household Artist (Teishitsu gigeiin) in 1896.

This important work was made under the supervision of Katsuhiro in order to showcase the excellence of Meiji period metalwork and lacquer work achieved by the great artists of the day.

昭和三十六年
十月吉日記之
香川勝廣

右作品明治三十五年頃作ニシテ
當時外國万国博覧会ニ出品シテ
受賞セシ物ナリ
下谷根岸御行松ノ傍ニ在任ノ
頃ノ作ナリ
箱内ニ藍較ノ研ギ出ニ當時
鞆師故宮岡定太郎氏内部ハ
故川辺一朝氏ノ作ナリ
明治維新廢刀令下リテ後刀劍
裝飾家ノ工藝轉期ヲ語ル
唯一物ニシテ父勝廣ノ發
案ニシル作品ニシテ舊來香
川家ニ秘藏ニテリシ物ナリ

故帝室長藝員香川勝廣作
流水遊鶴之圖
曉銀藍較卷葉箱

Accompanied document signed by Kagawa Katsukiyo (1894-1967)



ARTS OF SAMURAI
(LOTS 64-66)





64

AN IRON SOMEN (FULL FACE MASK)

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

A russet iron *somen* (full face mask) boldly modelled and made in three main pieces, a brow plate with bold crisp eyebrows and wrinkles hinged to the mask, the nose attached with turning pins, chin and cheeks well defined, applied with two *odayori no kugi* (cord hooks) beneath the chin, red lacquered interior, with two-tier *yodare-kake* (bib) of matching *kittsukezane*

8¼ x 6½ in. (21 x 16.5 cm.) without bib

\$8,000–12,000

PROVENANCE:

Michael Hogarth, Los Angeles, CA

Myochin Munesuke (1642-c. 1735), whose name appears on the lot here, aggrandized his lineage with the *Myochin rekidai zofuku*, a list of supposed ancestors tracing back several centuries. The Myochin flourished, founding branch schools in the provinces. By the middle Edo period, the Myochin were confident enough to style themselves as “*On katchu no kiwame-dokoro, Nippon yuitsu no katchu no ryoko*,” or “official appraisers of armour, the best in Japan.” There were successive generations of skilled armourers using the name Munesuke, though the work attributed to the first of that line may be considered the finest.

A VARIEGATED LACING TWO-PIECE CUIRASS ARMOR

EDO PERIOD (17TH CENTURY)

Helmet [*kabuto*]: The black lacquered iron helmet of a thirty-two-plate held by unusual gilt *zaboshi* (extended rivet heads with a fluted washer) with gilt *tehen-kanamono*, the black lacquered *mabizashi* (brim) with raised eyebrows and roped gilt *fukurin* (edging), with original gold lacquered horns *wakidate* (side crests), a circular gold lacquer *maedate* (forecrest) with a *mon*

Neck guard [*shikoro*]: The six-tier neck guard of *kittsukezane* (lacquered iron plate simulated rows of linked scales), with small *fukigaeshi* (turnbacks)

Facemask [*menpo*]: A russet iron Nara *menpo* (face mask) with a detachable nose, bristle moustache and teeth, fitted with three-tier lacquered *kozare yodarekake* (bib)

Cuirass [*do*]: The *odoshi nimaido* (two-piece cuirass) with *kittsukezane* laced in white, orange and purple, fitted with seven *tassets kusazuri* (skirt)

Shoulder guards and sleeves [*sode* and *kote*]: Hinged three-section *chu-sode* (shoulder guards) with gold lacquer, *hyotan-gote* (sleeves with gourds on chains)

Thigh protector and lower leg guards [*haidate* and *sune-ate*]: Matching *haidate* (thigh guards), *suneate* (shin guards)

Accessories: A *Umajirushi* (battle standard raised next to the horse of a commander) with lacquered decorated characters, with black lacquer *kanagu*

Armor storage box [*karabitsu*]: A black lacquered wood box

\$40,000–60,000





A PURPLE LACED DANGAE-DO ARMOR WITH A MYOCHIN HELMET AND FACEMASK

EDO PERIOD (18TH-19TH CENTURY), HELMET SIGNED *KASHU JU MUNEYOSHI SAKU*, AND FACE MASK SIGNED *KASHU JU MUNESUMI SAKU*

The armor comprising:

Helmet [*kabuto*]: The helmet of a sixteen-plate russet iron *hoshi-bachi su-ji* (riveted ridge), with large knobs, with elaborate *shakudo* and gilt seven-tier *tehen kanamono*, with small *fukigaeshi* (turnbacks) with a gilt crane *mon*, the wide lacquer *mabizashi* (brim) with two large gilt carved *kanamono* of facing three-clawed dragons, the bowl signed *kashu ju Mune Yoshi saku*

Neck guard [*shikoro*]: A five-tier lacquered iron *ita-jikoro* (neck guard)

Facemask [*menpo*]: A russet iron *ressei* style *menpo* (face mask) signed *Kashu ju Munesumi saku*, with a bristle moustache and a chin tuft fitted with four-tier lacquered iron *yodarekake* (bib), a *nodowa* (neck guard; not pictured) with two-tier *kittsukezane* (lacquer iron plate simulated rows of linked scales) and printed leather, with silver crane *mon*

Cuirass [*do*]: The *dangae-do* (cuirass) decorated in black leather and lacquered *kozare*, purple laced, the top section of a *kinkarakawa* (decorated ornamental leather), applied with elaborate rope-edginga gilt *fukurin*, silver *saihai tsuke no kan* in the form of cloud and a gilt roundel of crane *mon* with incised details

Shoulder guards and sleeves [*sode* and *kote*]: A pair of iron plates and chain *shino gote* (sleeves), the *tekko* (hand covers) with small gilt crane *mon*, with a large gilt seven-tier *ita-sode* decorated with rope-edginga gilt *fukurin*, *matsukawa bishi mon* and another *mon*, with a pair of additional extra-large *sode* (shoulder guards) of lacquered *kozare* and leather, a silk *katabira* (inner garment jacket) of dragons in clouds

Thigh protector and lower leg guards [*haidate* and *sune-ate*]: A lacquer *haidate* (skirts) with leather

\$50,000-70,000

In the seventeenth century, the lord of Kaga Maeda clan, Toshitsune (1594-1658), invited prominent Myochin and Saotome school armorers in Kaga Province to promote the armaments of the Maeda clan. The Kaga style armors are known to have features from both schools, high quality forged steel and the use of exceptional materials such as embossed gold-lacquered leather (*kinkarakawa*) which form a rich and exquisite armor as present lot.





PROPERTY FROM AN
IMPORTANT EUROPEAN COLLECTION
(LOTS 67-101)



67

SUZUKI HARUNOBU (1725-1770)

Pleasure boating

Woodblock print, unsigned, published *circa* 1767

Vertical *chuban*: 10 $\frac{7}{8}$ x 8 $\frac{1}{8}$ in. (27.6 x 20.6 cm.)

\$15,000-20,000

Another impression of the same print is in the collection of the Arthur M. Sackler Museum, object number 1933.4.2630.



68

SUZUKI HARUNOBU (1725-1770)

Girl with a branch of yamabuki: mitate of Ota Dokan

Woodblock print, unsigned, published *circa* 1766-67

Vertical *chuban*: 11 $\frac{1}{8}$ x 8 $\frac{1}{2}$ in. (28.3 x 21.6 cm.)

\$15,000-20,000

A young girl wearing a pink kimono decorated with irises steps out of a doorway into heavy rainfall. In her hand is a branch of *yamabuki* which alludes to the story of Ota Dokan, a 15th century warrior who, caught in rain whilst hunting, went to a small cottage and asked a young girl for a raincoat and was frustrated to be offered a branch of *yamabuki* instead. This was reference to a 10th century poem: *nanae yae / hana wa sakedomo / yamabuki no / mi no hitotsu dani / naki zo kanashiki* (Although its flowers/ may bloom seven or eight times / the *yamabuki* / never puts out any fruit: / a matter for grief indeed!). Dokan was supposed to have picked up on the pun of *mi no* (fruit of) and *mino* (straw raincoat), resulting in the end of the poem reading "I regret that I have no raincoat". Later he was so ashamed by his lack of culture that he decided to study the classics. See David Waterhouse, *The Harunobu Decade*, (The Netherlands, 2013), p.53.

The same print is in the collection of the Museum of Fine Arts Boston, accession no. 21.4615, and Arthur M. Sackler Museum, accession no. 1933.4.2647.





69



70

69

SUZUKI HARUNOBU (1725-1770)

Courtesan riding an ox: parody of Botange Shohaku

Woodblock print, signed *Harunobu ga*, published circa 1769-70, framed and glazed

Hashira-e: 27½ x 4¾ in. (69.9 x 12.4 cm.)

\$2,000-3,000

A courtesan wearing an *uchikake* patterned with maple leaves sits on an ox holding a tobacco pipe. There is a peony spray attached to the ox's horn.

This print alludes to the poet Botange Shohaku (1443-1527) who lived a life of leisure, devoting his time to poetry, incense, flowers and wine. He was particularly fond of peonies, leading to his nickname Botange ('Peony-Flower') and it is said that he used to go out regularly on the back of an ox. The same print is in the collection of the Museum of Fine Arts, Boston, accession number 21.4985.

70

SUZUKI HARUNOBU (1725-1770)

Dandy (wakashu) with lantern passing a shrine gate (Mitate arido)

Woodblock print, signed *Suzuki Harunobu ga*, framed and glazed

Hashira-e: 26 x 4¾ in. (66 x 12.1 cm.)

\$8,000-10,000

Two states are known of this design. The present lot represents one, bearing a pale grey sky indicating dusk or night, whereas the other state bears a dark night sky. Both are illustrated in Jacob Pins, *The Japanese Pillar Print: Hashira-e*, (London, 1982), cat. nos. 184a and 184b, p. 118.



71

KATSUKAWA SHUNSHO (1726-1792)

The actors Matsumoto Koshiro III as Gokuin Sen'emon, Ichikawa Yazo II as Yasuhira Uemon, Nakamura Sukegoro II as Kaminari Shokuro

Each a woodblock print, unsigned, published 1768

Each *hosoban*: 11¾ x 5 cm. (29.8 x 12.7 in.)

(3)

\$4,000-6,000

Three prints from a set of five depicting actors as the *Gonin Otoko* (Five Chivalrous Commoners) in the play *Otokodate Itsutsu Karigane*, performed at the Nakamura Theatre from 20th July 1768. No complete set of all five sheets is known, however four of the set are in the collection of the Metropolitan Museum of Art, New York, accession nos. JP459a-d and also the Museum of Fine Arts Boston, accession nos. 21.4090, 21.4091, 21.4092, 21.4093.



72

72

KITAGAWA UTAMARO (1754-1806)

Parody of Ushiwakamaru (Yoshitsune) and Princess Joruri (Mitate Joruri hime)

Woodblock print, signed *Utamaro hitsu*, published by Tsuruya Kiemon (Senkakudo), circa 1797-98, framed and glazed
Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{3}{4}$ in. (37.1 x 24.8 cm.)

\$4,000-6,000

This print is from a series of eight known designs published by Tsuruya Kiemon depicting half-length portraits of two figures, either two women or a man and a woman. The same print is in the Museum of Fine Arts, Boston, accession number 21.6427.

73

KITAGAWA UTAMARO (1754-1806)

Hawking party in front of Mount Fuji

Woodblock print, signed *Utamaro hitsu* on each sheet, published by Tsuruya Kiemon (Senkakudo), circa 1800

Oban triptych: each sheet 15 $\frac{1}{2}$ x 10 in. (38.4 x 25.4 cm.)

(3)

\$6,000-8,000

A handsome young man holding a falcon is fording a stream on horseback with his companions comprising six women and two manservants. The same print is in the Royal Ontario Museum, accession no. 926.18.424, the Museum of Fine Arts, Boston, accession no. 21.7682-4 and The British Museum, accession no. 1907,0531,0.461.1-3



73

KITAGAWA UTAMARO (1754-1806)

Niwaka no ni geisha (Two geisha at the Niwaka festival)

Woodblock print, signed *Utamaro hitsu*, published by Tsuruya Kiemon (Senkakudo), circa 1797, framed and glazed

Vertical *oban*: 14 x 9 $\frac{3}{8}$ in. (35.6 x 23.8 cm.)

\$5,000-8,000

This is from the same series of eight known designs depicting half-length portraits of two figures, as "Parody of Ushiwakamaru and Princess Joruri" (Lot 72). In the present design, two geisha (thought to be called Haru and Kume - indicated by the characters on their kimono) are shown at the Niwaka festival. See Shugo Asano and Timothy Clark, *The Passionate Art of Kitagawa Utamaro*, Exhibition Catalogue, (British Museum, London, 1995), text for cat. no. 263, p. 182.



UTAGAWA TOYOKUNI (1769-1825)

Chojiya uchi Hinatsuru (The courtesan Hinatsuru of the Choji-ya house)

Woodblock print, from the series *Bijin nana Komachi* (Beauties of the seven Komachi), signed *Toyokuni ga*, published by Izumiya Ichibei (Kansendo), circa 1793-97

Vertical *oban*: 15 $\frac{1}{8}$ x 10 in. (38.4 x 25.4 cm.)

\$8,000-10,000

The courtesan Hinatsuru of the Choji-ya house is elegantly dressed in a kimono decorated with fallen maple leaves and pine needles. She sits holding a pipe next to a lacquer stand supporting a bird in a cage. Beneath is a pile of books, writing brushes and a vase of peacock feathers. Other designs from the same series are in the Museum of Fine Arts, Boston, accession nos. 21.6939, 21.6940, 21.6938 and 21.6941.





76

76

KATSUSHIKA HOKUSAI (1760-1849)

Courtesans, their kamuro and apprentices on a balcony overlooking a moonlit river

Woodblock print, signed *Sori aratame Hokusai ga*, privately issued, circa 1799, framed and glazed

Ebankiri surimono: 8 1/8 x 22 3/8 in. (20.6 x 54.3 cm.)

\$8,000-10,000

Two high-ranking courtesans, each attended by a geisha and *shinzo* (young apprentice geisha), view an autumn moon from the balcony of a fashionable teahouse. Remnants of an evening meal are beside a *shamisen* box with a plectrum on top. A folding screen bears a poem which has been translated by The Cleveland Museum of Art:

What liveliness! Geisha, *shinzo*, and jesters fill the room, all guests of the moon.

The same print is in the collection of The British Museum, museum number 1945,0210,0.7 and The Cleveland Museum of Art (go to: <https://www.clevelandart.org/art/1943.4>).



77

77

KATSUSHIKA HOKUSAI (1760-1849)

Peasant's family processing rice following a harvest

Woodblock print, signed *Hokusai*, privately issued, circa 1796-1819, framed and glazed

Ebankiri surimono: 8 1/8 x 22 3/8 in. (20.6 x 56.2 cm.)

\$5,000-8,000

In a rural setting a man unloads a bale of dried rice for threshing from a bamboo drying rack behind. The rice is being milled by the woman and boy to the right using a milling stone and on the left a woman and young man are sieving and winnowing using a winnowing basket and fan in order to separate the rice grains from the chaff and husks.



78



79

78

KATSUSHIKA HOKUSAI (1760-1849)

Two women and a child on a beach

Woodblock print, signed *Gakyojin Hokusai ga*, privately issued, framed and glazed

Ebankiri surimono: 7½ x 19¾ in. (19.1 x 49.2 cm.)

\$4,000-6,000

79

KATSUSHIKA HOKUSAI (1760-1849)

Young girl dancing at a nobleman's mansion

Woodblock print, signed *Gakyojin Hokusai ga*, privately issued circa 1802-4, framed and glazed

Ebankiri surimono: 15¼ x 29½ in. (40 x 75 cm.) (including frame)

\$8,000-10,000

A scene in a nobleman's mansion with a young girl performing by candlelight. A man is watching the performance seated to the left in front of a standing screen (*tsuitate*) decorated with a crane in flight near Mount Fuji and *minogame* on rocks beside pine trees and bamboo. An orchestra seated behind a bamboo curtain behind play various instruments and a group of women enjoy the performance from another room to the right partially concealed by bamboo curtains.

The same print is in the collections of the Museum of Fine Arts, Boston (accession no. 21.7873) and the Chazen Museum of Art (accession no. 1980.2334).



80



81

80

KATSUSHIKA HOKUSAI (1760-1849)

Turtles and reflected plum branch

Woodblock print, signed *Toyo Hokusai ga* and sealed *Sankei*, privately issued, circa 1795-1812, framed and glazed

Ebankiri surimono: 7 $\frac{3}{4}$ x 20 $\frac{1}{4}$ in. (18.7 x 51.1 cm.)

\$8,000-10,000

The same *surimono* is in the collections of the Museum of Fine Arts, Boston, accession no. 21.7866 and the Art Institute of Chicago, accession no. 1954.647.

81

KATSUSHIKA HOKUSAI (1760-1849)

Plum tree and bamboo grass

Woodblock print, signed *Gakyojin Hokusai ga*, privately issued circa 1800-06, framed and glazed

Ebankiri surimono: 40 x 75 cm. (15 $\frac{3}{4}$ x 29 $\frac{1}{2}$ in.) (including frame)

\$6,000-8,000

The same print is in the collection of the Museum of Fine Arts, Boston, accession number 21.7867.

82

ISODA KORYUSAI (1735-1790)

The auspicious new year's dream

Woodblock print, signed *Koryu ga*, circa 1775, framed and glazed
Hashira-e: 26 $\frac{5}{8}$ x 4 $\frac{3}{4}$ in. (67.6 x 12.1 cm.)

\$3,000–5,000

A courtesan dressed in an elaborate kimono decorated with peacock feathers has fallen asleep next to her writing table and dreams of Mount Fuji, a falcon, and aubergines. *Hatsuyume* is the first dream one has in the new year and according to tradition the contents of *hatsuyume* would foretell the luck of the dreamer during the ensuing year. A dream of Mount Fuji, a hawk and aubergines is considered especially good luck, one reason being that Mount Fuji is Japan's highest mountain, the hawk is a strong and intelligent bird, and the word for aubergine (*nasu* or *nasubi*) suggests achieving something great. The same print is in the collection of The British Museum, accession no. 1907,0531,0.369.



82



83

83

KATSUSHIKA HOKUSAI (1760-1849)

Takishita no tora (Tiger under a waterfall)

Woodblock print, signed *Katsu Shunro ga*, circa late 1780s, framed and glazed

Hashira-e: 25 $\frac{5}{8}$ x 4 $\frac{5}{8}$ in. (65.1 x 11.7 cm.)

\$5,000–8,000

This print is from Hokusai's early period during the late 18th century when he worked under the pen-name *Shunro* ('Spring Brilliance') and is amongst a very small number of *hashira-e* produced by him. One other impression of this rare print is illustrated in Jacob Pins, *The Japanese Pillar Print: Hashira-e*, (London, 1982), cat. no.1006, p. 350.



84

KATSUSHIKA HOKUSAI (1760-1849)

Echizen Fukui no hashi (Fukui Bridge in Echizen Province)

Woodblock print, from the series *Shokoku meisho kiran* (Remarkable views of bridges in various provinces), signed *saki no Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), 1834

Horizontal *oban*: 9 $\frac{7}{8}$ x 14 $\frac{3}{8}$ in. (25.1 x 37.1 cm.)

\$8,000-10,000

Travellers cross the Tsukumo bridge which was famous for having its southern half constructed of stone and its northern half of wood. With Fukui castle on the northern side, the logic was that the wood section could be easily destroyed to prevent an enemy's advance. In the distance of the far bank are sheets of drying *hosho* paper - a famous local product of Echizen.



85

KATSUSHIKA HOKUSAI (1760-1849)

Onmayagashi yori ryogokubashi no sekiyo o miru (Viewing the evening sun at Ryogoku Bridge from Onmayagashi)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1832

Horizontal *oban*: 10 x 14 $\frac{7}{8}$ in. (25.4 x 37.8 cm.)

\$15,000-20,000

The Onmaya ferry laden with passengers and luggage sets out from Honcho on the east bank of the Sumida river with a destination of Onmayagashi on the opposite, west bank of the river. Arching across the river on the left is the Ryogoku Bridge, with Mount Fuji on the horizon silhouetted against the evening sky.



86

KATSUSHIKA HOKUSAI (1760-1849)

Bushu Senju (Senju in Musashi Province)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six Views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1831

Horizontal *oban*: 10 x 15 in. (25.4 x 38.1 cm.)

\$15,000-20,000

A traveller stops for a moment at Senju, a northern suburb of Edo, to take in the view of Mount Fuji whilst two anglers cast their lines in the foreground to the left.



87

KATSUSHIKA HOKUSAI (1760-1849)

Tokaido Ejiri Tago no ura ryaku zu (Tago Bay near Ejiri on the Tokaido)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1832

Horizontal *oban*: 9¾ x 14½ in. (24.8 x 36.8 cm.)

\$18,000-22,000

The oarsmen aboard two fishing boats in Suruga bay strain hard against the rough waters, whilst a fisherman casts a net from the prow. On the shore, figures rake the flats and carry baskets of salt to kilns dotted along the beach. Another impression is in the British Museum, museum number 1906,1220,0.537; and the Metropolitan Museum of Art, accession number JP1288.



88

KATSUSHIKA HOKUSAI (1760-1849)

Shonenko (Youth setting out)

Woodblock print, from the series *Shika shashin kyo* (A true mirror of Chinese and Japanese poetry), signed *saki no Hokusai Iitsu hitsu*, published by Moriya Jihei (Kinshindo), circa 1833-34, framed and glazed

Vertical *nagaban*: 19 $\frac{5}{8}$ x 9 in. (49.8 x 22.9 cm.)

\$8,000-10,000

A Chinese youth rides a white horse along a lake-side road, using a willow branch for his riding crop. The young man's servant waits patiently ahead for him to catch up, whilst a fisherman dozes on the bank. This scene is based upon a classical Chinese poem the 'Youth's Song' by Cui Guofu (active early 700s), which tells of a wealthy young man who loses his riding crop on the way home from the brothel district of Zhangtai and is forced to substitute it for a branch of willow.

KATSUSHIKA HOKUSAI (1760-1849)

Abe no Nakamaro

Woodblock print, from the series *Shika shashin kyo* (A true mirror of Chinese and Japanese poetry), signed *saki no Hokusai* *Itsu hitsu*, published by Moriya Jihei (Kinshindo), circa 1833-34, framed and glazed

Vertical *nagaban*: 20 $\frac{1}{8}$ x 8 $\frac{3}{4}$ in. (51.1 x 22.2 cm.)

\$8,000-10,000

The nobleman Abe no Nakamaro (698-770) sits leaning against a balustrade on the terrace of a Chinese palace, gazing at the moon. Four attendants arrive with dishes of food. Aged sixteen Nakamaro accompanied a Japanese envoy to China but was refused permission to return home, remaining in China for the rest of his life. He developed a successful career, eventually becoming a regional governor. The scene in the print is known to relate to a poem he wrote longing to see his home in Japan again.

The same print is in the Museum of Fine Arts, Boston, accession no. 21.6673; and the British Museum, museum no. 1910,0418,0.190.





90

KATSUSHIKA TAITO II (ACTIVE CIRCA 1810-1853)

Carp swimming upwards

Woodblock print, signed *Katsushika Taito*, published by Echigoya Chohachi, circa 1840s, framed and glazed
14 x 6½ in. (35.6 x 16.5 cm.)

\$3,000–5,000

PROVENANCE:

Wakai Kenzaburo (1834-1908)



91

UTAGAWA HIROSHIGE (1797-1858)

Cockerel in morning snow

Woodblock print, signed *Hiroshige ga* and sealed *Ichiryusai*, published mid-1830s
Chutzanzaku: 14¾ x 4¾ in. (36.5 x 12.1 cm.)

\$3,000–5,000

The *kyōka* poem has been read and translated as: *Kinuginu no/hanashi mo imada/ tsumoranu ni/ tokekau to naku/ naku yuki no tori*, "The hour of parting/ with all its deep feelings/ in drifts about them/ they hear the melting tones/ of the cockerel in the snow". See Cynthia J. Bogel and Israel Goldman, *Hiroshige Birds and Flowers*, (New York, 1988), cat. no. 57.



92

UTAGAWA HIROSHIGE (1797-1858)

Aronia and bullfinch

Woodblock print, signed *Hiroshige hitsu* and sealed *Ichiryusai*, published by Wakasaya Yoichi (Jakurindo), circa 1832, framed and glazed
Otanzaku: 14 $\frac{5}{8}$ x 6 $\frac{1}{4}$ in. (37.1 x 15.9 cm.)

\$5,000–8,000



93

UTAGAWA HIROSHIGE (1797-1858)

Swallows and budding wild cherry

Woodblock print, signed *Hiroshige hitsu*, sealed *Ichiryusai*, published by Kawaguchi Shozo (Eisendo), circa 1835
Chutanzaku: 14 $\frac{5}{8}$ x 5 $\frac{1}{4}$ in. (37.1 x 13.3 cm.)

\$4,000–6,000

The poem has been translated by John T. Carpenter: *Yama no ha ni/ tsubame wo kaesu/ irihi kana*: "The setting sun—/ over the mountain ridge/ sends the swallows home (go to: <https://www.metmuseum.org/art/collection/search/60028123>). A second edition is known published by Fujihiko, see Cynthia J. Bogel and Israel Goldman, *Hiroshige Birds and Flowers*, (New York, 1988), cat. no. 9.



94

UTAGAWA HIROSHIGE (1797-1858)

Pinks and fujibakama

Woodblock print, signed *Hiroshige hitsu*, published by Kawaguchiya Shozo, 1830s, framed and glazed

Chutzanzaku: 15 x 5½ in. (38.1 x 13 cm.)

\$3,000-5,000



95

UTAGAWA HIROSHIGE (1797-1858)

Yumiharizuki (Bow-shaped crescent moon)

Woodblock print, from the series *Tsuki niyu hakkei no uchi* (Twenty-eight views of the Moon), signed *Hiroshige hitsu*, sealed *Ichiryusai*, published by Wakasaya Yoichi (Jakurindo), circa 1832

Otanazaku: 15 x 6¾ in. (38.1 x 17.5 cm.)

\$6,000-8,000

The upper section of a deep gorge is connected precariously by a rope bridge. Far below a waterfall descends through rocks, illuminated by the light of a crescent moon. The scene is accompanied by a Chinese poem: "At dawn, the moon flies for a while/ behind a thousand trees/ Autumn rivers keep it distant/ from the numerous peaks in the West". See Matthi Forrer, *Hiroshige Prints and Drawings*, (London, 1997), cat. no. 123.

UTAGAWA HIROSHIGE (1797-1858)

The Fuji River in snow

Woodblock print, signed *Hiroshige hitsu* and sealed *Ichiryusai*,
published by Sanoya Kihei (Kikakudo), circa 1842-44

Vertical *oban* diptych (*kakemono-e*): each sheet 14 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in. (37.1 x
24.4 cm.) (2)

\$12,000-18,000

An untitled vertical diptych depicting two boats silently navigating their way along the Fuji river flowing between steep, snow-covered cliffs. A lone traveller traverses the narrow bridge high above them, heading towards a hamlet tucked into the cliffs on the left. Considered amongst Hiroshige's masterpieces, it is thought that this design resulted from a journey he made in 1842 along the Koshukaido, travelling West from Edo.





97



98

97

UTAGAWA HIROSHIGE (1797-1858)

Yase no sato (The village of Yase)

Woodblock print, from the series *Kyoto meisho no uchi* (Famous views of Kyoto), signed *Hiroshige ga*, published by Kawaguchiya Shozo (Eisendo), circa 1834

Horizontal *oban*: 9 $\frac{3}{8}$ x 14 $\frac{3}{4}$ in. (23.8 x 37.5 cm.)

\$5,000-8,000

Three women, one carrying a ladder, another a tray and the third a bundle of branches, walk along a path through a green field. A fourth figure in the distance leads a packhorse up the hill along the path behind them; the roofs of Yase village are just visible over the crest of the hill.

98

UTAGAWA HIROSHIGE (1797-1858)

Yodogawa (The Yodo River)

Woodblock print, from the series *Kyoto meisho no uchi* (Famous views of Kyoto), signed *Hiroshige ga* and sealed *Ichiryusai*, published by Kawaguchiya Shozo (Eisendo), circa 1834

Horizontal *oban*: 10 $\frac{3}{8}$ x 15 $\frac{1}{4}$ in. (26.4 x 38.7 cm.)

\$8,000-10,000

LITERATURE:

Matthi Forrer, *Hiroshige, Prints and Drawings*, (London, 1997), cat. no. 51.

A ferry boat laden with passengers and luggage crosses the Yodo River; a major route between Kyoto and Osaka. A smaller boat has pulled up alongside to serve food and drink and a cuckoo flies across the moon.



99

UTAGAWA HIROSHIGE (1797-1858)

Kanbara yoru no yuki (Evening snow at Kanbara)

Woodblock print, from the series *Tokaido gojusan tsugi no uchi* (Fifty-three stations of the Tokaido), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido), circa 1834

Horizontal *oban*: 9½ x 14¾ in. (24.1 x 37.5 cm.)

\$18,000–22,000

Three figures trudge through falling snow in the village of Kanbara, Shizuoka Prefecture. In fact Hiroshige visited Kanbara during late summer or early autumn and therefore this scene is imagined. Considered amongst his finest snowscenes, in the earliest impressions of this design (as here), the leg of the far right figure has a flaw whereby the block-cutter mistakenly did not cut away all the wood between the lines of the legs. In these early impressions the black *bokashi* usually descends from the top of the design.



100

100

OKUMURA MASANOBU (1686-1764)

Tiger and bamboo

Woodblock print, *ishizuri-e*, signed *Hogetsudo Okumura Masanobu shohitsu* (genuine brush of Hogetsudo Okumura Masanobu) and sealed *Tanchosai*

Hosoban: 12½ x 5⅞ in. (31.8 x 14.9 cm.)

\$3,000–5,000

PROVENANCE:

Hayashi Tadamasu (1853–1906)

101

UTAGAWA HIROSHIGE (1797-1858)

A set of six woodblock prints from an untitled series of famous places in various provinces

Woodblock prints, each sealed *Hiro* and *Shige*, one with additional seal *Ichiryusai*, published *circa* 1835, comprising:

1. *Suo Gokei* (Gokei Gorge in Suo Province)
2. *Soshu Enoshima* (The grotto at Enoshima in Soshu Province)
3. *Shodoshima Bishamon hara* (Bishamon Cave in Shodoshima Island)
4. *Sunshu Satta mine* (Satta Pass in Suruga Province)
5. *Zuso Hakone yama* (Full moon in the Hakone Mountains in Izu Province)
6. *Awa Naruto* (Naruto whirlpools in Awa Province)

Each sheet 10 x 4⅞ in. (25.4 x 12.4 cm.) approx. (6)

\$15,000–20,000

This rare set of six prints were printed three to an *oban* sheet. Each print is titled imitating a red seal to the right of a Chinese poem on each design. See Roger S. Keyes, *Japanese Woodblock Prints: A Catalogue of the Mary A. Ainsworth Collection*, Allen Memorial Art Museum, (Ohio, 1984), p. 226. Five designs of the set are in the collection of the Museum of Fine Arts, Boston (accession nos. 21.7848, 21.7849, 21.7850, 54.217, 54.218). The other design is in the collection of the Minneapolis Institute of Art (accession no. 96.146.249).





102

SUZUKI HARUNOBU (1725-1770)

Ofuji of the Yanagiya with a young man wearing a hood

Woodblock print, signed *Harunobu ga*, published circa 1768-69
Vertical *chuban*: 11¼ x 8⅞ in. (28.5 x 21.4 cm.)

\$6,000-8,000

PROVENANCE:

Hans Crzelltizer (seal lower right)

Ofuji worked at the Moto-Yanagiya. In front of her are samples of the stall's wares – a toothbrush and packet of tooth powder. The board behind her gives the name of the shop and advertises a type of scented tooth-blackening power, *Genji nioi fushi*, used by married women. See, David Waterhouse, *The Harunobu Decade*, (The Netherlands, 2013), p. 224.

A similar impression is in the collection of the Museum of Fine Arts, Boston, accession number 11.13408.



103

SUZUKI HARUNOBU (1725-1770)

Kagiya Osen serving a young samurai in a black hood

Woodblock print, signed *Harunobu ga*, published circa 1768-69
Vertical *chuban*: 11¼ x 8⅞ in. (28.9 x 21.3 cm.)

\$7,000-9,000

The samurai sits in a relaxed pose as Osen brings him a cup of tea from her tea-stall at the Kasamori Inari Shrine at Yanaka – indicated by the torii and cedar tree. See David Waterhouse, *The Harunobu Decade*, (The Netherlands, 2013), p. 225.

104

SUZUKI HARUNOBU (1725-1770)

Osen of the Kagiya teahouse

Woodblock print, from the series *Fuzoku ukiyo hakkei* (*Eight views of customs in the floating world*), signed *Suzuki Harunobu ga*, published circa 1768-69

Vertical *chuban*: 11 x 8 $\frac{1}{8}$ in. (27.9 x 20.6 cm.)

\$6,000-8,000

Osen of the Kagiya tea-stall is serving tea to a customer at the Kasamori Inari Shrine.



105

SUZUKI HARUNOBU (1725-1770)

Minamoto no Saneakira Ason

Woodblock print, from an untitled series of *Sanjuokkasen* (Thirty-six poetic immortals), signed *Harunobu ga*, published circa 1767-68

Vertical *chuban*: 11 x 8 $\frac{1}{8}$ in. (28 x 20.6 cm.)

\$8,000-12,000

A young woman stands in a room overlooking a garden with a stream running through it. The *shoji* panel behind her is painted with a pair of mandarin ducks beside a snowy pond. On the floor beside her is a smoking tray with utensils. The poem above reads: *koishisa wa/ onaji kokoro ni/ arazu to mo/ koyoi no tsuki wo/ kimi mizarame ya* (Even if your love/ for me is not as mine for/ you, you could hardly/ fail to look at the moon that/ on this night shines for us both). See, David Waterhouse, *The Harunobu Decade*, (The Netherlands, 2013), p. 22 and p. 146-7.

A similar impression is in the collection of the Art Institute of Chicago, accession no. 1970.535.





106

SUZUKI HARUNOBU (1725-1770)

Two waitresses of the Eiraku-an restaurant

Woodblock print, signed *Suzuki Harunobu ga*, published circa 1769
Vertical *chuban*: 11 x 8 $\frac{1}{8}$ in. (27.9 x 20.6 cm.)

\$6,000-8,000

Two waitresses stop for a brief conversation, both wearing red aprons and striped *obi*, and one holds a sake kettle in her hand. They stand beside a sign which reads *Eiraku-an/ Kyoto Gion Nikenjaya*, demise 'Eiraku-an: branch of the Tea-house of the Two Eaves, Gion, Kyoto'.

The same print is in the Museum of Fine Arts, Boston, accession number 34.342.



107

SUZUKI HARUNOBU (1725-1770)

Rei (Decorum)

Woodblock print, from the series *Gojo* (The five virtues), signed *Harunobu ga*, published in 1767
Vertical *chuban*: 10 $\frac{3}{4}$ x 8 $\frac{1}{4}$ in. (27.2 x 20.9 cm.)

\$8,000-12,000

A bride is being assisted to put on an *uchikake* over her wedding kimono beside a large standing screen (*tsuitate*) decorated with a large *karashishi*. The same print is in the collection of the Tokyo National Museum, object no. A-10569_1252; and the Museum of Fine Arts, Boston, accession no. 42.564.

108

SUZUKI HARUNOBU (1725-1770)

A young couple playing kemari

Woodblock print, signed *Harunobu ga*, published circa 1767-68

Vertical *chuban*: 10⁵/₈ x 8¹/₄ in. (27 x 20.6 cm.)

\$8,000-12,000

A print with a similar design is in the collection of the Honolulu Museum of Art, object number 13875.



109

SUZUKI HARUNOBU (1725-1770)

Two beauties walking in the rain

Woodblock print (*egoyomi*), unsigned, published circa 1765-70

Vertical *chuban*: 10¹/₂ x 7³/₄ in. (26.6 x 19.8 cm.)

\$6,000-8,000

This type of print is called *egoyomi* (calendar prints), which cleverly incorporate hidden numbers as calendar markings. This print has numbers printed on the edge of umbrella. Wealthy patrons often privately commissioned *egoyomi*, eagerly exchanging them among the members of their literary circles. Harunobu was one of the leading print artists working in this unique type of print.

The same print is in the collection of the Harvard Art Museums/ Arthur M. Sackler Museum, object number 1933.4.2646.





110

SUZUKI HARUNOBU (1725-1770)

Tokei no bansho (Evening bell of the clock)

Woodblock print, from the series *Zashiki hakkei* (Eight views of the parlour), unsigned, published circa 1766

Vertical *chuban*: 11 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in. (28.9 x 21 cm.)

\$7,000-9,000

A similar impression is in the collection of the Museum of Fine Arts, Boston, accession no. 21.4606.



111

SUZUKI HARUNOBU (1725-1770)

Evening glow of the lamp

Woodblock print, from the series *Zashiki hakkei* (Eight views of the parlour), unsigned, published circa 1766

Vertical *chuban*: 11 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in. (28.9 x 21 cm.)

\$6,000-8,000

A similar impression is in the collection of the Minneapolis Institute of Art, accession no. 74.1.72.



112

SUZUKI HARUNOBU (1725-1770)

Uzuki (The fourth month)

Woodblock print, from the series *Fuzoku shiki kasen* (Popular poetic immortals of the four seasons), signed *Suzuki Harunobu ga*, published circa 1768-69

Vertical *chuban*: 11¼ x 8⅞ in. (28.7 x 21.2 cm.)

\$8,000-12,000

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
hana zakari kocho ni nitaru
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.

113

KITAGAWA UTAMARO (1754-1806)

Daimonjiya nai Tagasode, Tomeki, Kaoru (The courtesan Tagasode of the Daimonjiya; with the names of her girl attendants, Tomeki and Kaoru)

Woodblock print, from the series *Seiro nana Komachi* (Seven Komachis of Yoshiwara), signed *Utamaro hitsu* and sealed *Honke* (true line), published by Sen-sa, circa 1794-95, yellow ground
Vertical *oban*: 14 $\frac{5}{8}$ x 10 $\frac{1}{8}$ in. (37.1 x 25.7 cm.)

\$30,000-40,000

PROVENANCE:

Hayashi Tadamasu (1853-1906)

By the time this print was released in the mid-1790s, Kitagawa Utamaro was flush enough with the success of several series of courtesan “portraits” to warn off imitators, adding the red seal “true line” (*honke*) to the images, as here; others in the set have both the “true line” seal and an added admonition “the genuine” (*shomei*) before his signature. The sensitive carving of the wood blocks—on show in the delicately combed hairline, lacquered hair strands and nape of the neck—the yellow background, and the crispness of the printing indicate this is an early impression of a set that exists in rare examples. Later editions have a replacement gray ground and no “true line” seal (Royal Ontario Museum, 926.18.366).

Utamaro has caught a famous beauty unawares. She is absorbed by something below and out of the frame—a letter from an admirer, perhaps, or the latest novelette. Smoking her pipe seems unconscious. The paparazzo effect is calculated, however, as there is no indication she or any of the beautiful women Utamaro drew ever sat for him. Like today’s glossed mannequins and influencers on the internet, her purpose is to advertise the possibility of pleasure: most obviously here, the exclusive Daimonjiya brothel in the Yoshiwara, where she works, her chic hairstyle and the pattern and color combo of her robes. It is not impossible that there is hidden product placement in the design that is lost on us. Another print by Kiyonaga of Tagasode smoking in bed includes the address of the Daimonjiya, as well as the names of her two girl attendants, also given here (MFA, Boston, 11.19413).

It is not yet clear how Tagasode relates in this image to the title of the set, “Seven Komachi of the Yoshiwara,” beyond the association of seven courtesans at the height of their allure and popularity to the beauty, fickleness and eventual fading in age and circumstance found in the legend of Ono no Komachi, a ninth-century poet. Next to nothing is known about Komachi’s real life, but the substance of her legend has endured for over a thousand years. The eighteen brilliant poems attributed to her speak for themselves. She is the only female member of the Six Immortals of Poetry (Rokkasen). In most other print series, there are one or more visual

clues, a subtitle or a poem that points to one of seven Komachi episodes (*nana Komachi*), the subjects of matching Noh plays. At least some of Utamaro’s public could have made the connection. Highly sophisticated members of amateur poetry and culture clubs thrived on parodies of classical themes. Both Utamaro and Hokusai became well known by designing illustrated poetry albums and season-occasion prints commissioned by these groups. In turn, their entrées to the clubs brought more lucrative commissions for paintings. The Yoshiwara Circle attracted star writers, artists and the movers and shakers of the urban economy. The owner of the Daimonjiya brothel, Murata Ichibei (1754-1828), was the head of the Yoshiwara club. He composed under the pen name Pumpkin Stem, Kabocha no Motonari. Utamaro, who used the nickname Slip of the Brush, Fude no ayamaru, is shown at a party in the illustrated book *The Meeting of the Yoshiwara Great Sophisticates* (*Yoshiwara daitsu-e*) by Koikawa Harumachi, 1784. The courtesan Tagasode herself is known to have attended Yoshiwara Circle events, either as a guest or participant.

Lacking obvious allusions, might the autumnal connotation of the chrysanthemum flowers on Tagasode’s robe link her image to one of the Komachi episodes? Sekidera Komachi is set in that season. In the Noh play of the same name, Ono no Komachi appears as a hundred-year-old in a thatched hut. The Abbot of Sekidera Temple and two priests have approached her because they have heard she call tell them the secrets of poetry. “Long awaited,” they say, “autumn has come at last.” It is the seventh day of the seventh lunar month when everyone on earth is celebrating the one-night tryst of the Herd Boy Star and the Weaver Girl Star in the Milky Way.

“Even commoners like ourselves,” starts Komachi, “Take pleasure in composing poetry,” responds the Abbot. There follow exchanges of poems and poignant exclamations from Komachi of her vanished youth and resplendence. Whatever the metaphor Utamaro intended, Tagasode, despite her charms and talent, herself will peak and make way for a younger version of herself. Her name, Tagasode, is a homonym for a word that means “whose sleeves?” a trope very familiar in *ukiyo-e* with many extensions to courtesans and the scent of a lover’s sleeves. At the end of *Sekidera*, the chorus chants, “My dancing sleeves rise up, but sleeves cannot wave back the past.”

The smaller red seal in the lower left of the print was used by the great connoisseur/dealer Hayashi Tadamasu. His seal is an imprimatur of quality *ukiyo-e*. Hayashi was dispatched to Paris in 1878 as a translator from French to the Exposition Universelle. He opted to remain in Paris, setting up a business selling Japanese art and crafts. The number of Japanese woodblock prints dispersed at auction alone after his death is staggering. He was active in cultural circles in Paris and his expertise is credited for enriching the collecting of Japanese art abroad. Later, he was criticized for having fostered too great an exodus of art from Japan. In 2019, the National Museum of Western Art in Japan mounted an exhibition to reframe Hayashi’s legacy as a cultural ambassador, who himself dreamed of a complementary flow of Western art to his homeland.

青樓七小町



大文字屋内

多賀貝袖

中免子
ウヤる

哥磨筆



林
泉佐版



114

KITAGAWA UTAMARO (1754-1806)

Sawagashiki kuse (The habit of boisterousness)

Woodblock print, from the series *Nakute nana kuse* (Seven bad habits), signed *Utamaro hitsu*, published by Wakasaya Yoichi (Jakurindo), circa 1797

Vertical *oban*: 14½ x 9⅝ in. (36.8 x 24.4 cm.)

\$6,000-8,000

The same print is in the collection of the Art Institute of Chicago, accession no. 1925.3067.



115

KITAGAWA UTAMARO (1754-1806)

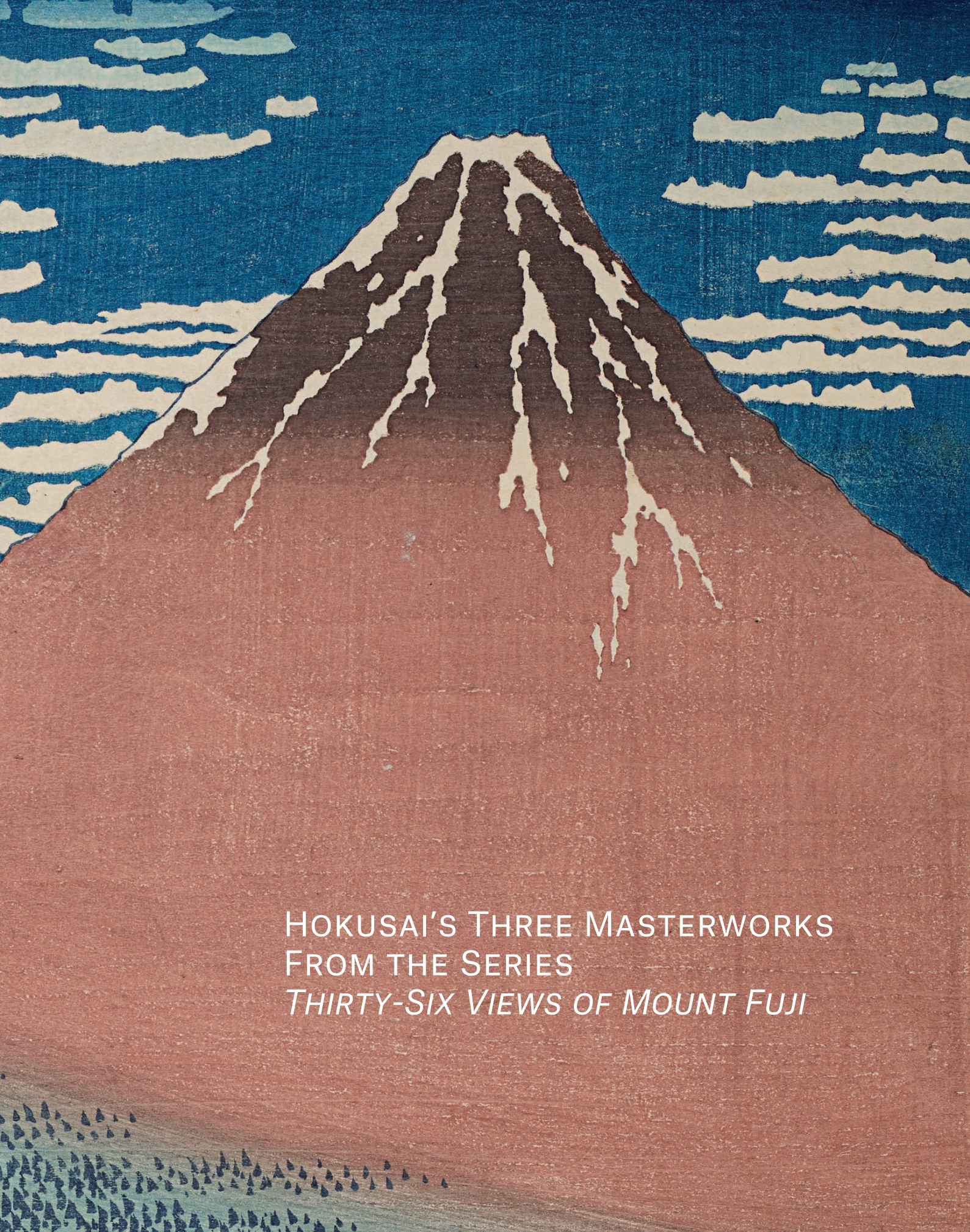
Ushi no koku, Tatsumi (Hour of the ox: Fukagawa pleasure quarter)

Woodblock print, from the series *Fuzoku bijin tokei* (Customs of beauties around the clock), signed *Utamaro hitsu*, published by Izumiya Ichibei (Kansendo), circa 1798-99
Vertical *oban*: 1 5/8 x 10 in. (38.4 x 25.4 cm.)

\$20,000-30,000

The same print is in the collection of the Art Institute of Chicago, accession no. 1939.2185.





HOKUSAI'S THREE MASTERWORKS
FROM THE SERIES
THIRTY-SIX VIEWS OF MOUNT FUJI

116

KATSUSHIKA HOKUSAI (1760-1849)

Sanka hakuu (Storm below the summit)

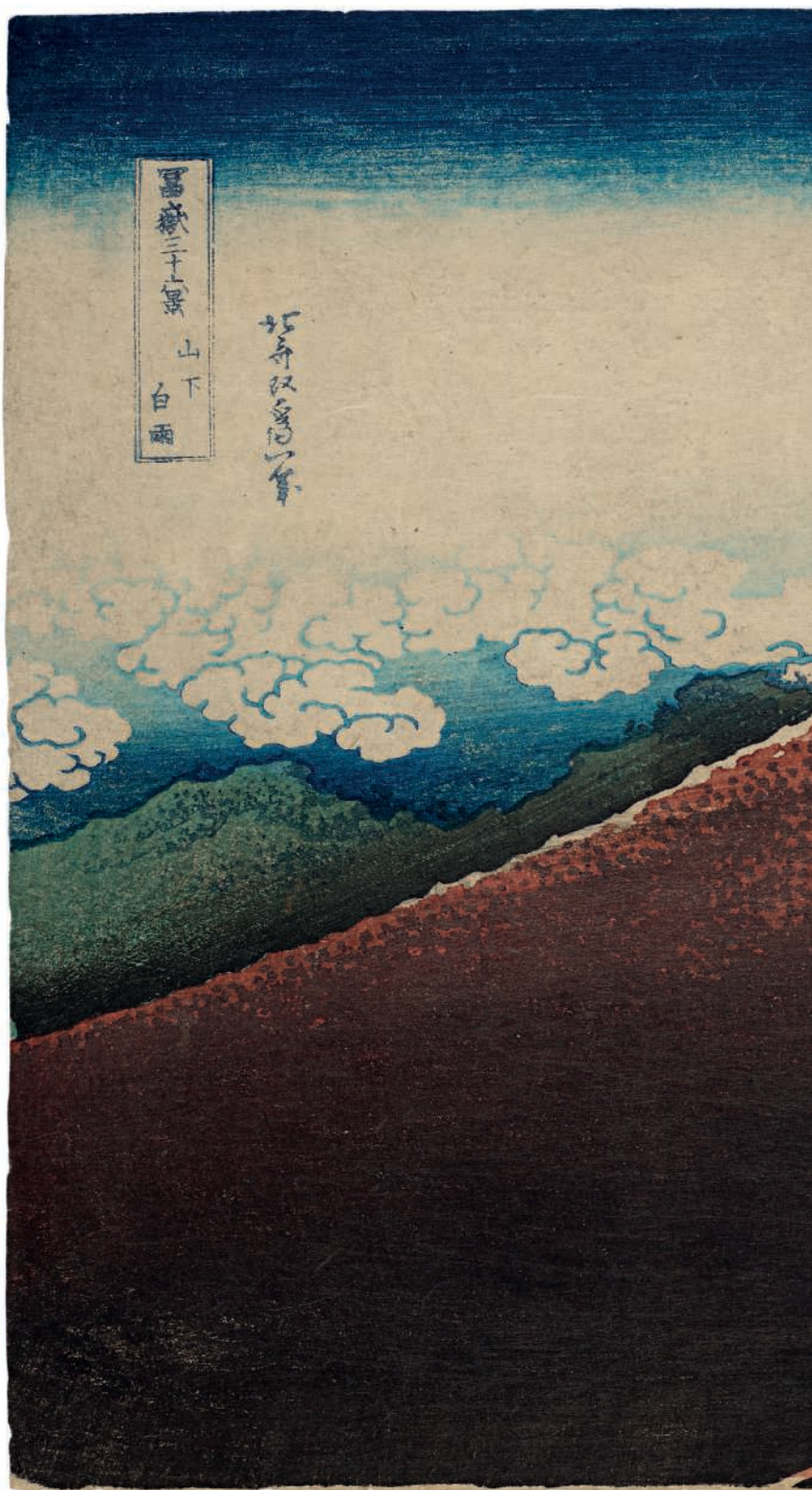
Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame itsu hitsu*, published by Nishimuraya Yohachi (Eijudo), late 1831

Horizontal *oban*: 10¼ x 15¼ in. (26 x 38.7 cm.)

\$60,000-80,000

This iconic print, from Hokusai's great series *Thirty-Six Views of Mt. Fuji*, is instantly recognisable due to the extent to which this series has been reproduced throughout the world.

Hokusai was about seventy years old when he began the series and his fascination with depicting Mt Fuji was to continue until his death. At the centre of his art was the constant re-working of concepts and forms, which is clear to see in his many depictions of the famous mountain. In this case, on the surface there are minimal alterations when compared to the composition of another iconic print in the series, 'South Wind, Clear Sky' and yet upon closer inspection the two designs could not be more different. 'South Wind, Clear Sky' has a calm brightness to it, however the present print, with almost identical composition of mountain, trees and sky, has a dark agitation as a sudden storm sparks at the base of the mountain, with forks of lightning spiking across the lower slopes and the clouds have come down to cluster around the mountain.





117

KATSUSHIKA HOKUSAI (1760-1849)

Kanagawa oki nami ura (Under the well of the Great Wave off Kanagawa)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame itsu hitsu*, published by Nishimuraya Yohachi (Eijudo), late 1831

Horizontal *oban*: 10½ x 15 in. (25.7 x 38.1 cm.)

\$150,000-250,000

Under 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.





118

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* *Itsu hitsu*, published by Nishimuraya Yohachi (Eijudo), late 1831

Horizontal *oban*: 9¾ x 15 in. (24.8 x 38.1 cm.)

\$100,000-200,000

Despite the omnipotence of the “Great Wave” (see lot 117), the Japanese, and most connoisseurs, find “Red Fuji” the centerpiece of Hokusai’s *Thirty-six Views of Mount Fuji*. It, like its variant “Storm below the summit,” 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*. 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.







119

KATSUSHIKA HOKUSAI (1760-1849)

Bushu Senju (Senju in Musashi Province)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo) circa 1832

Horizontal *oban*: 10 x 14 $\frac{3}{4}$ in. (25.4 x 37.5 cm.)

\$15,000-25,000



120

KATSUSHIKA HOKUSAI (1760-1849)

Toto Asakusa Honganji (Honganji Temple at Asakusa)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), 1831-32

Horizontal *oban*: 10 $\frac{1}{4}$ x 15 $\frac{1}{8}$ in. (26 x 38.4 cm.)

\$8,000-12,000



121

KATSUSHIKA HOKUSAI (1760-1849)

Toto Sundai (Surugadai in Edo)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1832

Horizontal *oban*: 9 $\frac{3}{4}$ x 14 $\frac{3}{4}$ in. (24.8 x 37.5 cm.)

\$12,000-16,000



122



123

122

KATSUSHIKA HOKUSAI (1760-1849)

Totomi sanchu (In the mountains of Totomi Province)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1831-32

Horizontal *oban*: 10¼ x 15½ in. (26 x 38.4 cm.)

\$20,000-30,000

123

KATSUSHIKA HOKUSAI (1760-1849)

Bishu Fujimigahara (Fuji view plain in Owari Province)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), late 1831

Horizontal *oban*: 10 x 14⅞ in. (25.4 x 37.8 cm.)

\$10,000-20,000



124



125

124

KATSUSHIKA HOKUSAI (1760-1859)

Nihonbashi, Shinagawa e ni ri (Nihonbashi: two ri to Shinagawa)

Woodblock print, from the untitled series of *Tokaido gojusan tsugi* (Fifty-three stations of the Tokaido), signed *Gakyojin Hokusai ga*, privately issued *circa* 1804
5 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in. (13.7 x 36.5 cm.)

\$6,000-8,000

125

UTAGAWA HIROSHIGE (1797-1858)

Yodogawa (The Yodo River)

Woodblock print, from the series *Kyoto meisho no uchi* (Famous places of Kyoto), signed *Hiroshige ga*, published by Kawaguchiya Shozo (Eisendo), *circa* 1834
Horizontal *oban*: 9 $\frac{3}{8}$ x 14 $\frac{1}{2}$ in. (24.4 x 36.8 cm.)

\$4,000-6,000

UTAGAWA HIROSHIGE (1797-1868)

Kameido ume yashiki (Plum estate, Kameido)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 11th month, 1857

Vertical *oban*: 14¼ x 9¾ in. (36.2 x 23.8 cm.)

\$10,000-20,000

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. Another impression of this particular print was acquired by van Gogh and inspired him to such an extent that, along with *A Sudden Shower 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.



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 Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 9th month, 1857

Vertical *oban*: 14¼ x 9½ in. (36.2 x 24.1 cm.)

\$7,000-9,000

In the evening of New Year's Eve, foxes with flame-like phosphorescence gather under a 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.



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PRIVATE COLLECTION

(LOT 128-146)





128

UTAGAWA HIROSHIGE (1797-1858)

Shono, hakuu (Shono: driving rain)

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), circa 1833-34

Horizontal *oban*: 9¾ x 14⅜ in. (24.8 x 36.5 cm.)

\$10,000-15,000

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.



129

UTAGAWA HIROSHIGE (1797-1858)

Hara, asa no Fuji (Hara: Mount Fuji in the morning)

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), circa 1833-34
Horizontal *oban*: 9 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in. (25.1 x 37.1 cm.)

\$2,000-3,000



130

UTAGAWA HIROSHIGE (1797-1858)

Yokkaichi, Miegawa (Yokkaichi: Mie River)

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), circa 1833-34
Horizontal *oban*: 10 x 14 $\frac{7}{8}$ in. (25.4 x 37.8 cm.)

\$4,000-6,000

Two travellers cross a bridge over the Mie River, one chasing his hat which has blown off in the strong wind; the other walking into the wind with his cape flapping behind him. In the distance on the left are the rooftops of the town of Yokkaichi. The pronounced *bokashi* to the traveller's cape is indicative of an early impression. For a similar impression in the collection of the Museum of Fine Arts, Boston, see accession no. 11.30167.



131

UTAGAWA HIROSHIGE (1797-1858)

Chiryu, shuka uma ichi (Chiryu: early summer horse fair)

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), circa 1833-34
Horizontal *oban*: 9 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in. (23.8 x 35.2 cm.)

\$2,000-3,000

132

UTAGAWA HIROSHIGE (1797-1858)

Oiso, Tora ga ame (Tiger rain at Oiso station)

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), circa 1833-34
Horizontal *oban*: 9 $\frac{7}{8}$ x 14 $\frac{5}{8}$ in. (25.1 x 37.1 cm.)

\$2,500-3,000



133

UTAGAWA HIROSHIGE (1797-1858)

Nihonbashi, asa no kei (Nihonbashi: morning scene)

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) and Tsuruya Kiemon (Senkakudo), circa 1833-34
Horizontal *oban*: 10 x 14 $\frac{7}{8}$ in. (25.4 x 37.8 cm.)

\$3,000-4,000



134

UTAGAWA HIROSHIGE (1797-1858)

Kawasaki, Rokugo watashibune (Kawasaki: the Rokugo ferry)

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) and Tsuruya Kiemon (Senkakudo), circa 1833-34, first state
Horizontal *oban*: 9 $\frac{1}{2}$ x 14 $\frac{7}{8}$ in. (24.1 x 37.8 cm.)

\$3,000-4,000





135

UTAGAWA HIROSHIGE (1797-1858)

Onna gyoretsu Oigawa no zu (A female daimyo procession at the Oi River)

Woodblock print, signed *Hiroshige ga*, published by Sanoya Kihei (Kikakudo), circa 1820-42

Horizontal *oban* triptych, each sheet: 10¼ x 14¾ in. (26 x 37.4 cm.) (3)

\$3,000-5,000

The same print is in the Museum of Fine Arts, Boston, accession number RES.21.437-9.



136

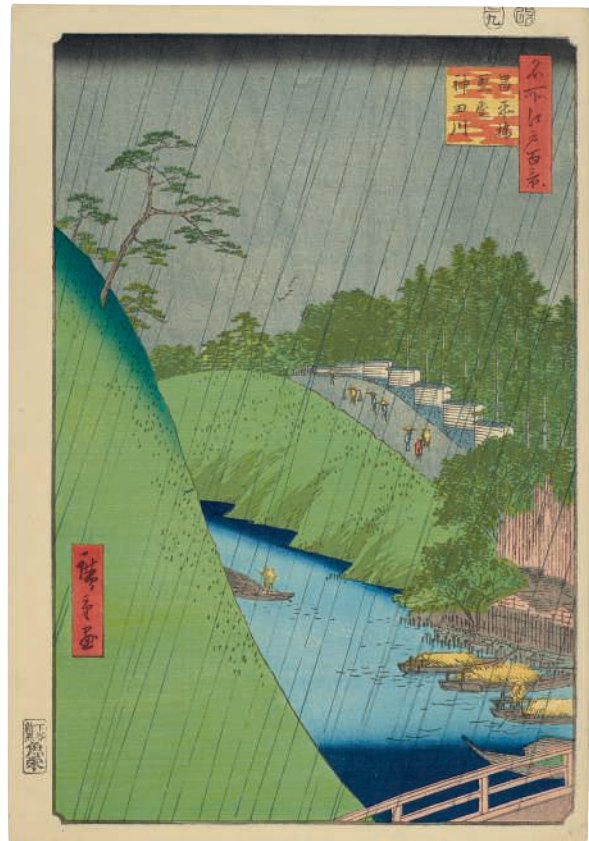
UTAGAWA HIROSHIGE (1797-1858)

Shoheibashi Seido Kandagawa (Seido and Kanda river from Shohei bridge)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 1857

Vertical *oban*: 14 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in. (35.9 x 24.8 cm.)

\$3,000-4,000



137

UTAGAWA HIROSHIGE (1797-1858)

Tsuki no misaki (Moon-viewing point)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 1857

Vertical *oban*: 14 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in. (35.9 x 24.8 cm.)

\$2,500-3,000





138

UTAGAWA HIROSHIGE (1797-1858)

Natsu, Ryogoku no tsuki (Summer: Moon at Ryogoku Bridge)

Woodblock print, from the series *Shiki Koto meisho* (Famous views of Edo in the four seasons), signed *Hiroshige ga*, published by Kawaguchiya Shozo (Shoeido, Eisendo), circa 1832-34
Chutzanzaku: 15 x 5 in. (38.1 x 12.7 cm.)

\$2,000-3,000



139

UTAGAWA HIROSHIGE (1797-1858)

Nihonbashi setchu no kei (View of Nihonbashi bridge in snow)

Woodblock print, from the series *Toto meisho* (Famous places in the eastern capital), signed *Hiroshige ga* and sealed *Ichiryusai*, published by Fujiokaya Hikotaro (Shogendo), circa 1837-38
Chutzanzaku: 14 x 4 $\frac{7}{8}$ in. (35.6 x 12.4 cm.)

\$1,800-2,200

140

UTAGAWA HIROSHIGE (1797-1858)

Mullet, asparagus, and camellia

Woodblock print, from an untitled series of large fish, signed *Ichiryusai Hiroshige ga*, published by Nishimuraya Yohachi (Eijudo), circa 1832-33

Horizontal *oban*: 10 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in. (25.7 x 37.5 cm.)

\$2,000-3,000



141

UTAGAWA HIROSHIGE (1797-1858)

Sanshu Horaiji gyojagoe (Pilgrims climbing up at Horai-ji temple in Mikawa Province)

Woodblock print, from the series *Honcho meisho* (Famous places of our country), signed *Hiroshige ga*, published by Fujiokaya Hikotaro (Shogendo), circa 1837

Horizontal *oban*: 9 x 14 in. (22.9 x 35.6 cm.)

\$1,800-2,200



142

KATSUSHIKA HOKUSAI (1760-1849)

Suo no kuni Kintaibashi (Kintai Bridge, Suo Province)

Woodblock print, from the series *Shokoku meikyo kiran* (Wondrous views of famous bridges in various provinces), signed *saki no Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1834

Horizontal *oban*: 10 $\frac{1}{8}$ x 15 in. (25.7 x 38.1 cm.)

\$4,000-6,000





143



144

143

UTAGAWA HIROSHIGE (1797-1858)

Toto Ryogoku noryo hanabi no zu (View of enjoying fireworks in the evening cool at Ryogoku Bridge in the eastern capital)

Woodblock print, signed *Hiroshige ga*, published by Fujiokaya Keijiro (Shorindo), circa 1847-52

Oban triptych, each sheet: 14 $\frac{5}{8}$ x 10 in. (37.1 x 25.4 cm.) (3)

\$3,000-5,000

144

UTAGAWA HIROSHIGE (1797-1858)

Ueno Shinobazu no ike yuki no kei (Snow scene at Shinobazu pond in Ueno)

Woodblock print, each sheet signed *Hiroshige ga*, censor's seals *Muramatsu* and *Yoshimura*, published by Joshuya Kinzo, circa 1848-49

Oban triptych, each sheet: 14 $\frac{5}{8}$ x 10 in. (37.1 x 25.4 cm.) (3)

\$2,000-3,000

The same print is in the collection of the Museum of Fine Arts, Boston, accession number 11.39583a-c.



145



146

145

UTAGAWA HIROSHIGE (1797-1858)

Toto Ryogoku yusen no zu, sanmaitsuzuki (Pleasure boats at Ryogoku bridge in the eastern capital, a triptych)

Woodblock print, right and centre sheets signed *Hiroshige ga*, left sheet signed *Ichiryusai Hiroshige ga* and sealed *Ichiryusai*, published by Sanoya Kihei (Kikakudo), circa 1832-34

Oban triptych, each sheet: 14¾ x 10½ in. (36.5 x 25.7 cm.) (3)

\$2,500-3,500

146

UTAGAWA HIROSHIGE (1797-1858)

Soshu Enoshima Benzaiten kaicho mode Hongu Iwaya no zu (Iwaya, the main shrine: pilgrims to the display of Benzaiten at Enoshima, Sagami Province)

Woodblock print, each sheet signed *Hiroshige ga*, censor's seals *Kinugasa* and *Murata*, published by Sumiyoshiya Masagoro, circa 1851

Oban triptych, each sheet: 14¾ x 10½ in. (37.5 x 25.7 cm.) (3)

\$2,000-3,000



VARIOUS PROPERTIES

147

TORII KIYOMASU I (ACT. 1696-1716)

The Actor Iwai Hanshiro

Woodblock print, *sumizuri-e* with hand-applied color and metallic powder, signed *Torii Kiyomasu hitsu*

Hosoban: 12⁵/₈ x 5⁷/₈ in. (32 x 14.9 cm.)

\$2,000-3,000



148

TORII KIYOMITSU I (1735-1785) AND ANONYMOUS (18TH CENTURY)

Lady Horikawa, and a warrior on horse back

Two prints (*mizu-e*): comprising: The first, of an image of Lady Horikawa under a blossoming plum tree gazing sky, signed *Torii Kiyomitsu ga*, published by Eijudo; the second, of an image of a warrior on horse back, unsigned

Hosoban: 12¹/₈ x 5³/₈ in. (30.8 x 13.7 cm.) each

(2)

\$3,000-4,000

This type of prints with no black outlines are called *mizu-e*, often seen with outlines in faint color such as red, yellow or green as the present lot. Early masters such as Torii Kiyomitsu, Suzuki Harunobu (1725-1770) and Kitao Shigemasa (1793-1820) are known to work on this type of prints. A similar *mizu-e* by the same artist is in the collection of the Art Institute of Chicago, accession number 1925.2003



149

TORII KIYOMITSU I (1735-1785)
Courtesans Under Blossoming Plum

Woodblock prints (uncut *hosoban* triptych on horizontal *oban* sheet), signed *Torii Kiyomitsu ga* and sealed *Kiyomitsu*, published by Maruya Kohei

Horizontal *oban*: 11³/₈ x 16⁷/₈ in. (29 x 43 cm.)

\$8,000-10,000

A similar uncut *hosoban* triptych by the same artist is in the collection of the Museum of Fine Arts Boston, accession no. 21.6863.



150

SUZUKI HARUNOBU (1725?-1770)

Black and White Oxen Under Blossoming Plum Tree

Woodblock print, signed *Suzuki Harunobu ga*, published circa 1767

Vertical *chuban*: 10¼ x 7¾ in. (25.9 x 19.6 cm.)

\$8,000-10,000



151

SUZUKI HARUNOBU (1725?-1770)

Parody of the Noh Play Kayoi Komachi

Woodblock print, signed *Harunobu ga*, published circa 1767-68

Vertical *chuban*: 11 x 7½ in. (28 x 19 cm.)

\$15,000-25,000

The picture alludes to the sad story of ninth-century poet Ono no Komachi and her lover Fukakusa-no-Shosho (General Fukakusa). Komachi demanded Fukakusa of one hundred night-long visits on a platform which was used for tying up ox-drawn carriages. He dutifully came on foot to visit her every night, regardless of absolute darkness, rain or snow. The story ends tragically as Fukakusa froze to death in deep snow with his mission unfinished on the very last night. The same print is in the collection of the eMuseum of Fine Arts, Boston, accession no. 21.4393



152

CHOBUNSAI EISHI (1756-1829)

The Courtesan Takigawa of the Ogiya Teahouse

Woodblock print, from the series *Seiro moyo awase* (Contest of Designs in the Pleasure Quarters), signed *Eishi zu*, published by Nishimuraya Yohachi (Eijudo), 1796-7

Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in. (36.6 x 25.1 cm.)

\$4,000-6,000

For another impression see Klaus J. Brandt, *Hosoda Eishi, Der Japanische Maler und Holzschnitt Meister und Seine Schuler* (Stuttgart, 1977), 104a, no. 266.



153

ISODA KORYUSAI (1735-1790)

The Courtesan Matsunoi of the Matsubaya Teahouse

Woodblock print, from the series *Hinagata wakana no hatsu moyo* (Models for Fashion: New Year Designs as Fresh as Young Leaves), signed *Buko Yagenbori inshi Koryusai zu*, published by Nishimuraya Yohachi (Eijudo), circa 1777-78

Vertical *oban*: 15 x 10 $\frac{1}{4}$ in. (38 x 26 cm.)

\$4,000-6,000

For a different design from the same series in the collection of the Museum of Fine Arts, Boston, go to:

<http://www.mfa.org/collections/object/katarai-of-the-%C3%B4giya-kamuro-morino-and-yamaji-from-the-series-models-for-fashion-new-year-designs-as-fresh-as-young-leaves-hinagata-wakana-no-hatsu-moy%C3%B4-214899>



154

KATSUKAWA SHUN'EI (1762-1819)

Dancer Performing Kikujido (The Chrysanthemum Boy)

Woodblock print, from the series *Oshiegata* (Designs for Patchwork Pictures), signed *Shun'ei ga*, published by Nishimuraya Yohachi (Eijudo), circa 1792-94

Vertical *oban*: 1 5/4 x 10 1/4 in. (38.6 x 25.9 cm.)

\$6,000-8,000

LITERATURE:

Narazaki Muneshige, *Shunsho*, vol. 3 of *Ukiyoe taikai* (Compendium of ukiyo-e) (Tokyo: Shueisha, 1973), no. 218

Shun'ei was a pupil of Katsukawa Shunsho (1725-1792) along with Shuncho (active circa 1780-1801). He was commonly called Kyujiro and used the art name Kyutokusai as well. Like Shuncho, he showed his unique style despite being an artist of the Katsukawa School. He produced portraits of beauties, Kabuki actors and also sumo wrestlers. For another impression from the same series in the collection of the Ota Memorial Museum of Art, see Ota Memorial Museum of Art, *Kaikan nijugoshu nen ten: Ota Kinen Bijutsukan meihin ten* (Masterpieces of the Ota Memorial Museum of Art: The 25th Anniversary Exhibition) (Tokyo: Ota Memorial Museum of Art, 1996), pl. 71.

155

KITAGAWA UTAMARO (1754-1806)

The Queen Mother of the West and Her Attendants

Woodblock print, signed *Utamaro ga*

Vertical *oban* diptych, each sheet : 1 5/8 x 10 3/8 in. (38.5 x 26.5 cm.) (2)

\$6,000-8,000



156

KITAGAWA UTAMARO (1754-1806)

Ohan and Choemon Performing Bunraku Dolls

Woodblock print, from the series *Ongyoku koi no ayatsuri*

(Manipulations of Love With Musical Accompaniment), signed *Utamaro hitsu*, published by Moriya Jihei (Kinshindo), circa 1801-02

Vertical *oban*: 1 5/4 x 10 1/4 in. (38.7 x 26 cm.)

\$6,000-8,000



For a different design from the same series in the collection of the Museum of Fine Arts, Boston, see accession no. 21.6500





157

ISODA KORYUSAI (1735-1790)

Couple at veranda, and a courtesan and kamuro

Two prints (*hashira-e*) comprising:

The first, of a young couple meeting on veranda, signed *Koryusai ga*;

the second, of a courtesan and kamuro of Echigoya teahouse, signed

Koryu ga

26¾ x 4½ in. (68 x 11.5 cm.), 27½ x 4¾ in. (70 x 12 cm.)

(2)

\$4,000-6,000

158

KITAGAWA UTAMARO (1754-1806)

The Lovers Umegawa and Chubei in the Night Rain

Woodblock print, from the series *Tokiwazu Tomimoto joruri zukushi* (Collection of Joruri Recitations in the Tokiwazu and Tomimoto Styles), signed *Utamaro hitsu*, published circa 1802

Hashira-e: 24⅞ x 4¼ in. (61.3 x 10.8 cm.)

\$2,000-3,000

The same print is in the collection of the Museum of Fine Arts, Boston, accession no. 06.1490

159

KITAGAWA UTAMARO (1754-1806)

The Lovers Umegawa and Chubei in the Night Rain

Woodblock print, signed *Utamaro hitsu* and published by Muratoya Jirobei (Eiyudo), circa 1798-90

Hashira-e: 24⅞ x 5¾ in. (62.5 x 14.7 cm.)

\$2,000-3,000

The courtesan Umegawa and Chubei, employee of a money courier, eloping on a rainy night for his native village of Ninokuchi in Yamato province, where Chubei will be found out for stealing a packet of cash he was to deliver and the lovers will meet their end, an illustration of the scene in puppet and kabuki plays based on *Meido no hikyaku* (Hell's courier, 1711) by Chikamatsu Monzaemon (1653-1725).





160

KEISAI EISEN (1790–1848) AND UTAGAWA TOYOKUNI II (TOYOSHIGE) (CIRCA 1802–1835)

A beauty and a girl, and an actor Danjuro VII

Two prints (*surimono*) comprising:

The first, of a beauty and girl carrying an *ema* (votive plaque), signed *Keisai*, sealed *Eisen*; the second, of a head of the actor Danjuro VII, signed *Toyokuni ga*

8⅞ x 7⅞ in. (20.6 x 18.6 cm.), 7¾ x 7¾ in. (19.7 x 19.7 cm.) (2)

\$2,000–3,000



161

KITAGAWA SHIKIMARO (CIRCA 1810)

The Courtesan Hinaaya of the Chojiya Teahouse

Woodblock print, from the series *Imayo Onna kasen* (Female Poetic Immortals in the Modern Style), signed *Shikimaro ga*, published by Nishimuraya Yohachi (Eijudo)

Vertical *oban*: 15⅜ x 10⅜ in. (39 x 26.4 cm.)

\$2,000–3,000

162

UTAGAWA KUNISADA (1786-1865)

Woman Checking Her Makeup in a Mirror

Woodblock print, from the series *Ukiyo jinsei tengankyo* (Types of the Floating World Seen through a Physiognomist's Glass), signed *Gototei Kunisada ga*, published by Moriya Jihei, circa 1830
Vertical *oban*: 15 x 10¼ in. (38.2 x 25.9 cm.)

\$2,500-3,500

The same print is in the collection of the Museum of Fine Arts, Boston, accession no. 11.15628.



163

UTAGAWA KUNISADA (1786-1865)

Beauty checking her make up

Woodblock print, from the series *Tosei bijin awase* (A collection of modern beauties), signed *Gototei Kunisada ga*, published by Izumiya Ichibei
Vertical *oban*: 15¼ x 10¼ in. (38.6 x 26 cm.)

\$1,800-2,200



164

UTAGAWA KUNIYOSHI (1797-1861)

Cherry Blossom Viewing at Toeizan

Woodblock print, each sheet signed *Ichiyusai Kuniyoshi ga*, artist's seal *Yoshikiri*, published by Wakasaya Uhei

Vertical *oban* triptych: 14½ x 10 in. (36.7 x 25.4 cm.) each (3)

\$3,000-4,000

Toeizan, known as Ueno in modern Tokyo has been a popular spot for cherry blossom viewing since the Edo period. *Tsuki no Matsu* (Moon Pine), the circular pine branch resembling the full moon depicted in the left sheet is still a tourist destination today. The nature's landmark is favored by important *ukiyo-e* artists like the landscape master Utagawa Hiroshige (1797-1858). The same print is in the collection of the British Museum, accession number 2008,3037.18704

165

UTAGAWA TOYOKUNI (1769-1825)

Minazuki no zu (The Sixth Month)

Woodblock print (*uchiwa-e*), front and back sheets, from the series *Imayo junikagetsu* (Modern Beauties of Twelve Months), published by Ibaya Senzaburo, circa 1822

8⅞ x 11⅜ in. (22 x 28.9 cm.) each (2)

\$8,000-12,000

Uchiwa-e (fan print) 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.

A different design from the same series is in the collection of the Edo Tokyo Museum, accession number 91200305







166

166

KATSUSHIKA HOKUSAI (1760-1849)

Courtesans as the Six Immortal Poets

Woodblock print (*surimono*), signed *Hokusai Sori ga*, privately published
7½ x 8¼ in. (19.1 x 20.9 cm.)

\$4,000-5,000

PROVENANCE:

Hayashi Tadamasa (1854-1906)

167

KATSUSHIKA HOKUSAI (1760-1849)

Picnic Set and Blossoming Cherry

Woodblock print (*surimono*), signed *Gakyojin Hokusai ga*, privately published
7¾ x 21½ in. (18.9 x 54.7 cm.)

\$4,000-6,000

PROVENANCE:

Hayashi Tadamasa (1854-1906)

168

KATSUSHIKA HOKUSAI (1760-1849)

Incense Burner and Incense Stand

Woodblock print (*surimono*), signed *Gakyojin Hokusai ga*, privately published
15¾ x 20¼ in. (39.2 x 51.5 cm.)

\$4,000-6,000

Surimono were privately published and emerged during the 18th century in two main forms; as an announcement of a special event; and as prints individually commissioned by poetry groups to serve as a vehicle for illustrating their poems. They share two features which differ from the commercial single sheet prints of the period. Their text was of equal importance to the illustration, and because the prints were privately commissioned, they do not have censorship seals and publisher's marks. *Surimono* reached their apogee during the first third of the 19th century. The *kakuban*, or square format, became popular and many *ukiyo-e* artists were commissioned to design them. Two major groups of artists dominated production: Hokusai and his school, specializing in still life, landscape and illustrations of Japanese and Chinese legends; and the Utagawa school. Hokusai, who began his career as a *surimono* artist in the late 18th century, was a major influence on the development of this art form.





169

KATSUSHIKA HOKUSAI (1760-1849)

New Year's Day in the Yoshiwara

Woodblock print, pentptych, signed *Katsushika Hokusai ga*, published by Iseya Rihei

Vertical *oban*: 15 x 10¼ in. (38.1 x 26 cm.) each

(5)

\$100,000-200,000

It is New Year's Day at an exclusive brothel in the Yoshiwara. The courtesans are decked out in color-coordinated finery in a multitiered panorama of animated vignettes. The kitchen staff are stoking the ovens for the banquet to come. Some eighty people are talking, twisting around, opening presents, calling down from the balcony. The proprietor of the house in sheet four is having his fortune read, rather blasé about the prospects. A girl next to him is avidly reading a new novel that has arrived as a gift. A very young courtesan in the upper left of sheet three is so anxious to make up in the mirror under the tutelage of an elder that she has upturned her sandal in her haste to enter the room. This Hokusai's sole ukiyo-e pentptych and a spectacle.

To proceed from right to left in the Japanese manner, a man, holding an umbrella, and a woman with their backs to us are greeting a courtesan, half obscured by the pillar inscribed with a fire warning, and her attendant who have just walked through the green curtain over the doorway. A manservant taking a tea break on the edge of the floor platform has turned to look. Just left is the first group of

courtesans: a twenty-year-old full-rank courtesan with billowing black and white obi, her two teenage assistants in matching outfits and a third attendant who has noticed something to their right. Opposite them a manservant is talking with a courtesan leaning on the post. A child attendant watches another girl make a rectangle with her fingers at a cook as he gestures back behind his sleeve.

At first glance, the peacock mural in the back hall of sheet two seems a clue to the actual setting. The traditional association of the pentptych with the Ogiya brothel might have to do with reading the peacock here for a phoenix panel shown in earlier ukiyo-e, notably a book illustration of an artist painting a phoenix mural in *Yoshiwara Picture Book: Annual Events* by Kitagawa Utamaro (Museum of Fine Arts, Boston, 2011.806) and a titled triptych by Chokosai Eisho (act. 1780-1800) of three courtesans on display before a phoenix panel at the Chojiya house (The Art Institute of Chicago, 1925.2343). The "eyes" on the feathers in Hokusai's print distinguish it as a peacock, leaving the question open as to whether this was artistic license or a feature of a different establishment. In any case, there is no basis for



assuming that Hokusai visited a real place, despite the level of activity and detail that argue that he did.

What is unmistakable is the footprint of the pentptych's publisher, Iseya Rihei (firm name Kinjudo). He gives his name and Edo address in Shitaya, Ikenohata, Naka-cho in the right cartouche in sheet one. He emblazons his emblem on the wrapped casks of sake in sheet five next to his name "I" "se" "ri" and proclaims on the cask below, "Fashionable new print in five panels." It is amusing to find all the spots the publisher has had his mark inserted into the design: the green aprons of the cooks and green wrapping cloth in sheet one; the green robe of a maid struggling with a stack of lacquer trays in sheet two. After great success releasing actor prints by Toyokuni in the 1780s and beauty prints by Utamaro in the 1790s, Iseya tapped Hokusai, by then an established artist in his thirties. A joint venture of Iseya and Hokusai of around 1801, *The Storehouse of Loyal Retainers, a Primer* (*Kanadehon Chushingura*) has the same purple-rose-yellow palette and a similar method of using architectural elements to vary the action and the scene. Another Iseya/Hokusai *Chushingura*

series of "perspective pictures" (*uki-e*) of around 1800 has affinities with the Western perspective elements Hokusai employs here, in addition to the traditional Japanese technique of removing the roof to allow us into the scene and the black Chinese-style archway into the peacock hallway.

Iseya Rihei and Hokusai stopped collaborating by most accounts in the late 1810s. The pentptych has been dated variously from 1804 to 1811 on the strength of this curtailed partnership, the style of the artist's signature and Hokusai's decision to turn away from beauty prints in favor of intensified painting commissions and landscapes. The additional censor's seal *Mori Ji* to the left of the smaller, round censor's seal *kiwame* (certified) was used by Moriya Jihei to censor prints in 1811 and possibly other years. Yet, there is an additional detail that might signify a different date: a small wooden plaque painted with a rooster leans against a wood cask above the oven—a casual signal, perhaps, that this pageant celebrates the beginning of the lunar Year of the Rooster, which for Iseya and Rihei took place in Bunka 10, or 1813.



170

KATSUSHIKA HOKUSAI (1760-1849)

Coast of Noboto in Shimosa province

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai itsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-32
Horizontal *oban*: 10 x 14 $\frac{3}{4}$ in. (25.4 x 37.6 cm.)

\$8,000-12,000

The massive Torii depicted here is the gate to Towatari Shrine in Noboto, nowadays Chiba. A fine day in the peaceful fishing village and rice port by the Bay of Edo, the scene depicted here reflects the daily life of fishing men and women in a beautiful, almost theatrical setting through the artist's eyes. The impressive Torii and the distant Mt. Fuji makes a striking contrast.



171

KATSUSHIKA HOKUSAI (1760-1849)

Yoshitsune's Horse-Washing Waterfall at Yoshino

Woodblock print, from the series *Shokoku taki meguri* (A Tour of Waterfalls in Various Provinces), signed *Saki no Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1832
Vertical *oban*: 15 x 10¼ in. (38.2 x 26 cm.)

\$15,000–25,000

The same print is in numerous museum collections, including:

The Museum of Fine Arts, Boston, accession no. 11.25224, The Metropolitan Museum of Art (MET), accession no. JP2927, The British Museum, museum no. 1937,0710,0.195



172



173

172

KATSUSHIKA HOKUSAI (1760-1849)

Poem by Bunya no Asayasu

Woodblock print, from the series *Hyakunin isshu uba ga etoki* (One Hundred Poems Explained by the Nurse), signed *saki no Hokusai manji*, published by Iseya Sanjiro (Eijudo), circa 1835-36

Horizontal *oban*: 9 $\frac{7}{8}$ x 14 $\frac{3}{8}$ in. (25 x 36.4 cm.)

\$8,000-10,000

PROVENANCE:

Hayashi Tadamasu (1854-1906)

173

KATSUSHIKA HOKUSAI (1760-1849)

Poem by Fujiwara no Toshiyuki Ason

Woodblock print, from the series *Hyakunin isshu uba ga etoki* (One Hundred Poems Explained by the Nurse), signed *saki no Hokusai manji*, published by Iseya Sanjiro (Eijudo), circa 1835-36

Horizontal *oban*: 9 $\frac{7}{8}$ x 14 $\frac{3}{8}$ in. (25.2 x 37 cm.)

\$15,000-20,000



174

KATSUSHIKA HOKUSAI (1760-1849)

Poem by Motoyoshi Shinno

Woodblock print, from the series *Hyakunin issshu uba ga etoki* (One Hundred Poems Explained by the Nurse), signed *saki no Hokusai manji*, published by Iseya Sanjiro (Eijudo), circa 1835–36
 Horizontal *oban*: 9 $\frac{5}{8}$ x 14 $\frac{3}{8}$ in. (24.6 x 36.5 cm.)

\$10,000–15,000

Prince Motoyoshi (890–943), son of Emperor Yozei in the Heian period, is a *waka* poet famous for romance materials. Dedicated to an ardent lover, this poem was included in the imperial *waka* anthology *Gosen Wakashu* (Later Collection of Japanese Poems) and quoted in *Miotsukushi* (Channel Buoys), chapter fourteen of *The Tale of Genji*.

An ox loaded with thatches following a herdsman on the cliff walk. Two umbrella-concealed ladies walking elegantly from the other side, accompanied by their porter. *Miotsukushi*, the group of channel markers at the center subtly echo to ‘*Miwotsukushite mo*’ in the poem, as a *kakekotoba* (pivot word; pun) of ‘to tire myself out’ and a visual connotation to an emotional encounter. Channel marker has been a historic symbol for Naniwa, now Osaka, as can be seen on the seal and flag of the city even today.

The poem reads:

*Wabinureba ima hata onaji
 Naniha naru miwotsukushite
 mo ahamu to zo omofu*

Miserable, now, it is all the same,
 channel markers at Naniwa-- even if it
 costs my life, I will see you again!



175

KATSUSHIKA HOKUSAI (1760-1849)

Poem by Fujiwara no Yoshitaka

Woodblock print, from the series *Hyakunin issu uba ga etoki* (One Hundred Poems Explained by the Nurse), signed *saki no Hokusai manji*, published by Iseya Sanjiro (Eijudo), circa 1835-36

Horizontal *oban*: 10 x 14³/₈ in. (25.3 x 36.5 cm.)

\$10,000-15,000

PROVENANCE:

Werner Schindler (1905-1986)

LITERATURE:

Kondo Eiko and Suzuki Juzo, *Masterpieces of ukiyo-e prints from the Schindler Collection*, exh. cat. (Tokyo, 1985), pl. 137.

The poem reads:

*Kimi ga tame Oshikazararishi
inochi sae nagaku mogana to
omoinuru kana*

Even the life that I'd not have been
sorry to lose just to meet you once,
now, having met, I think: "I want it
to last forever!"



176

KATSUSHIKA HOKUSAI (1760-1849)

Poem by Kakinomoto no Hitomaro

Woodblock print, from the series *Hyakunin issshu uba ga etoki* (One Hundred Poems Explained by the Nurse), signed *saki no Hokusai manji*, published by Nishimuraya Yohachi (Eijudo), circa 1835-36
Horizontal *oban*: 10 x 14¾ in. (25.5 x 37.5 cm.)

\$15,000-20,000

Hitomaro (dates unknown), court poet in the late Asuka period, is best remembered for his elegies for royalty. A significant figure in *Manyōshū* (Collection of Ten Thousand Leaves) and *Sanjurokkasen* (Thirty-Six Poetry Immortals), he is praised *Waka Nisei* (Two Greatest Poetry Sages) along with Yamabe no Akihito.

A group of fishermen laboriously dragging a net from the ocean towards the hill. Next to them is a campfire where smoke is seen soaring to the gloomy sky. A minute figure sitting in the distant hut is believed to be the poet, pondering the dramatic moment. Scholar Matthi Forrer noted that Hokusai depicted such “dragging” motion to allude to “ashihiki” in the first line of the poem. The elongation and movement of the net and the smoke also characterized the pheasant’s tail described by the poet.

The poem reads:

*Ashibiki no yamadori no o no
shidari-o no naganagashi yo o
hitori kamo nemu*

Must I sleep alone through the long
autumn nights, long like the dragging
tail of the mountain pheasant

KATSUSHIKA HOKUSAI (1760-1849)

Namichidori (Plovers above Waves)

The complete set of twelve woodblock prints with handcoloring with white mica ground

Illustrations:

1. A sexually fulfilled mother with her infant boy
2. Two penniless lovers rendezvous in a private outdoor spot
3. A widow exhausts her young lover; a box of sex toys is in the lower left
4. A passionate matron swoons under the embrace of her young lover
5. A wife instructs her husband how to pleasure her
6. A clownish bathhouse attendant (*sansuke*) forces himself on a young woman in a corner of a bathhouse; a servant without a purse, he stores his coin in his ear
7. A commoner husband and wife make love on a balmy summer night beneath a mosquito net
8. A young man enjoys a rare meeting with his lover, a popular courtesan
9. Taking advantage of her husband's absence a wife has invited her lover into her bedroom for amusements
10. A female abalone diver and her fisherman lover; the diver tries to dodge her lover's questions inspired by rumors of her infidelity
11. Another commoner wife joyous at her husband's absence calls in her lover
12. A man suckles his pregnant wife, indicated by the sash around her belly

Horizontal *oban*: 9 $\frac{3}{8}$ x 15 in. (24.4 x 38.1 cm.) each
(12)

\$80,000-120,000

This famous erotic set is the 1830s edition with mica grounds, hand-coloring and enhanced female genitalia. The first edition, published as *Fukujuso* (The Adonis Plant, a New Year's symbol), includes text considered superfluous in the deluxe version here but that amplifies the action in this version, such as the woman's dismissing her lover's pressing questions in plate 10. The set takes its nickname "Plovers above Waves" from the design on plate one in the first edition that was repeated on the original embossed covers of the second series. Plovers are sprightly birds that cavort over the foam spewed from cresting waves.

The plate 2 of this set consists of two printed sheets attached together with partial hand coloring and cut out. It may be originally a proof print (*kyogo-zuri*) used for the color study of this series.











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KATSUSHIKA TAITO II (ACTIVE CIRCA 1810-1853)

Badger in Robes

Signed *Taito hitsu*, sealed *hyaku*

Fan painting; ink, color and mica on paper

21 $\frac{1}{4}$ in. (55 cm.) wide

\$1,000–1,500

179

UTAGAWA HIROSHIGE (1797-1858)

Abalone, Needlefish, and Peach Blossoms

Woodblock print, from an untitled series known as Large Fish, signed

Ichiryusai Hiroshige ga, published by Nishimuraya Yohachi (Eijudo), circa 1832–33

Horizontal *oban*: 9 $\frac{3}{4}$ x 14 in. (24.9 x 35.7 cm.)

\$1,500–2,000



180

UTAGAWA HIROSHIGE (1797-1858)

Swallow and Blossoming Plum Tree

Woodblock print, sealed *Hiroshige*, published by Kawaguchi
Shoeido, circa 1832-33

Otanzaku: 15 x 5½ in. (38.2 x 13 cm.)

\$3,000-4,000



181

UTAGAWA HIROSHIGE (1797-1858)

Nightingale in Evening Rain

Woodblock print, signed *Hiroshige hitsu*, published by Kawaguchi
Shoeido, circa 1832-33

Otanzaku: 14¾ x 5½ in. (37.7 x 12.9 cm.)

\$1,500-2,000



182

UTAGAWA HIROSHIGE (1797-1858)

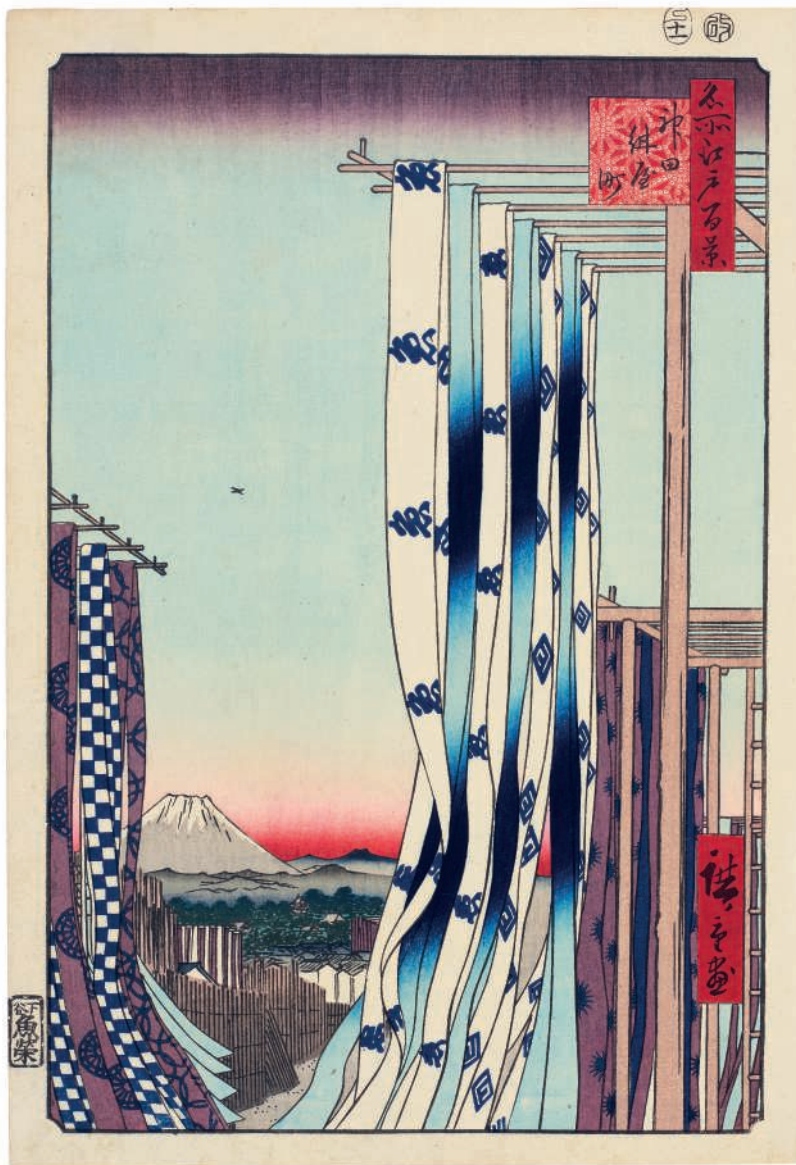
Kinryuzan temple, Asakusa

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 1856

Vertical *oban*: 14 x 9½ in. (35.7 x 24.2 cm.)

\$20,000–30,000

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.



183

UTAGAWA HIROSHIGE (1797-1858)

Konya-cho, the Dyers' Street in Kanda

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 1857

Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in. (36.6 x 25 cm.)

\$12,000-18,000

Depicting the long strips of dyed cotton cloth hang from high drying frames. Konya-cho was known as traditionally the dyeing quarter of Edo in the Kanda district. A soft breeze plays through the bottom of the hanging strips creating movement. The idea of Fuji partially hidden by strips of drying cloth was originated by Hokusai's 'One Hundred Views of Mt Fuji'.

The rich gradated bands of deep blue in three places of the central strips of mid-blue, the strips printed in brown and additional areas of subtle gradation at the bottom of the fences, on the distant roof and along the tops of the hills around Mt. Fuji, and the thick, creamy paper all denote a first edition.



184

UTAGAWA HIROSHIGE (1797-1858)

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, 1857

Vertical *oban*: 14 x 9 $\frac{1}{8}$ in. (35.7 x 23.1 cm.)

\$10,000-20,000

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 cannon 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>



185

UTAGAWA HIROSHIGE II (1826–1869)

Kintai Bridge at Iwakuni in Suo Province

Woodblock print, from the series *Shokoku meisho hyakkei* (One Hundred Famous Views in the Various Provinces), signed *Hiroshige ga*, published by Uoya Eikichi, 1859

Vertical *oban*: 13¾ x 9½ in. (35 x 24 cm.)

\$12,000–18,000

This winter scene of the *Bridge of the Brocade Sash*, is considered the masterpiece of the set. The solitary figures of the boatman at the top right, poling his raft of timber, and the people on the bridge with its massive stone pilings, are reminiscent of the prints of Hiroshige I, but have a poetic sense of man's isolation in the forces of nature that is Hiroshige II's own. For its full effect, the earliest printings—such as the example here—should be examined. An effective use of the wood grain is made, as are touches of mica behind the row of houses in the foreground. A scratch carving technique derived from lacquer decoration renders the details of snow-covered willow trees in foreground and pine trees in distance. The diagonal-striped pattern of two reds as the background of the publisher's cartouche is only found in this edition.



186

UTAGAWA HIROSHIGE (1797-1858)

Red Maples at Mama and the Tekona Shrine

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 1857

Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{5}{8}$ in. (36.4 x 24.5 cm.)

\$1,500-2,500



187

UTAGAWA HIROSHIGE (1797-1858)

The Teppozu and Tsukiji Honganji Temples, Scattered pines along the Tone River

Two prints comprising: The first, of the the Teppozu and Tsukiji Honganji Temples, 1858; the second, of the Scattered pines along the Tone River, 1856, both from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi

Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{5}{8}$ in. (36.5 x 24.4 cm.) each (2)

\$2,000-3,000

188

UTAGAWA HIROSHIGE (1797-1858)

Hashiba ferry and tile kilns, Sumida River, and Minowa, Kanasugi and Mikawashima

Two prints comprising: The first, of the Hashiba ferry and tile kilns, 1857; the second, of the Minowa, Kanasugi and Mikawashima, 1857, both from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi

Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in. (36.5 x 24.2 cm.) each (2)

\$2,000-3,000



189

UTAGAWA HIROSHIGE (1797-1858)

The Sugatami Bridge, the Omokage Bridge and Gravel Yard at Takada

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 1857

Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in. (36.4 x 23.7 cm.)

\$3,000-4,000

The distinct graduation of the haze in red and purple characterizes the first impression of this print. The same print is in the collection of the Harvard Art Museum, accession number. 1933.4.163.





190

UTAGAWA HIROSHIGE (1797-1858)

Suidobashi Bridge, Surugadai

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 1857

Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{5}{8}$ in. (36.5 x 24.3 cm.)

\$2,000-3,000



191

UTAGAWA HIROSHIGE (1797-1858)

Mannen Bridge, Fukagawa

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 1857

Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{5}{8}$ in. (36.4 x 24.4 cm.)

\$1,500-2,500

192

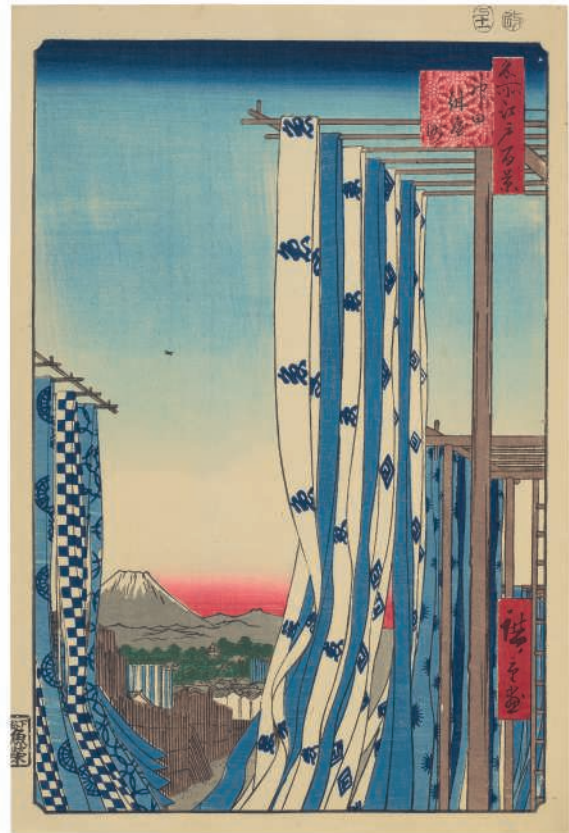
UTAGAWA HIROSHIGE (1797-1858)

Kanda Konya-cho (Konya-cho, the Dyer's Street in Kanda)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 1857

Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in. (36.4 x 24.5 cm.)

\$2,000-3,000



193

UTAGAWA HIROSHIGE (1797-1858)

Numazu Ashigarayama fuji yuki bare (Mount Fuji and Mount Ashigara from Numazu in clear weather after snow)

Woodblock print, from the series *Gojusantsugi meisho zue* (Views of famous places of the fifty-three stations of the Tokaido), signed *Hiroshige ga*, published by Tsutaya Kichizo

14 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (37.8 x 25.7 cm.)

\$4,000-6,000





194

UTAGAWA HIROSHIGE (1797-1858)

Hamamatsu: Winter Scene

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), 1833-34
Horizontal *oban*: 10 x 11¼ in. (25.4 x 38.6 cm.)

\$6,000-8,000

Travelers warming themselves at a bonfire under a large pine in the desolate winter scene. Hamamatsu in Shizuoka Prefecture, is the twenty-ninth station of the Tokaido. While important landmarks Hamamatsu Castle and Zazanza Pine Trees are distantly depicted, the plume of smoke and the stiff pine trunk at the center dominate the composition of this work.



195

UTAGAWA HIROSHIGE (1797-1858)

View of Saijo, Iyo Province

Woodblock print, from the series *Rokujuyoshu meisho zue* (Pictures of famous places in the sixty-odd provinces), signed *Hiroshige hitsu*, published by Koshimuraya Heisuke (Koshihei), 9th month 1855
 Vertical *oban*: 14 $\frac{3}{8}$ x 10 $\frac{1}{8}$ in. (36.5 x 25.8 cm.)

\$4,000-6,000

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 1853 and 1856. 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.



196

UTAGAWA HIROSHIGE (1797-1858)

Okute

Woodblock print, from the series *Kisokaido rokujukyu tsugi no uchi* (The sixty-nine stations of the Kisokaido), signed *Hiroshige ga*, published by Iseya Rihei (Kinjudo), circa 1835-38

Horizontal *oban*: 9¾ x 14¾ in. (24.8 x 36.5 cm.)

\$4,000-6,000



197

UTAGAWA HIROSHIGE (1797-1858)

Group of five prints

Five prints comprising: the first, of the *Shibaura*, from the series *Eight Views of the environs of Omi*; the second, of the *Tsukudajima*, from the series *Famous Places in the Eastern Capital*; the third, of the *Autumn moon at Seto*, from the series *Eight views of Kanazawa*; the fourth, of the *Jewel River of Koya in Kii Province*, from the series *Six Jewel Rivers*; the fifth of the *Atagoyama, Shiba*, from the series *One hundred famous views of Edo*

14¾ x 9¾ in. (36.5 x 24.4 cm.) each approx.

(5)

\$4,000-6,000



198

UTAGAWA HIROSHIGE (1797-1858)

Yoshitsune Climbing Up the Rough Part of Hiyodori Pass

Woodblock print, from the series *Yoshitsune ichidaiki no uchi* (Biography of Yoshitsune), signed *Hiroshige ga*, published by Senkakudo, circa 1834-35

Horizontal *oban*: 9¾ x 14½ in. (24.8 x 36.8 cm.)

\$2,000-3,000

For the same print in the collection of the British Museum, accession no. 1934.1013.0.16

199

UTAGAWA HIROSHIGE (1797-1858)

Shimada, Kaneya, Hisaka

Woodblock print, from the series *Tokaido harimaze zu-e* (Cutout Pictures of the Tokaido Road), signed *Hiroshige*, published by Ibayama Senzaburo (Dansendo), circa 1848-49

Vertical *oban*: 14 $\frac{5}{8}$ x 10 $\frac{1}{8}$ in. (37 x 25.7 cm.)

\$1,500-2,000

Another print from the same series is in the collection of the Museum of Fine Arts, Boston, accession no. 11.17211.



200

UTAGAWA HIROSHIGE II (1826-1869)

Shinshu Kiso no yuki (Snow at Kiso in Shinano province)

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

Vertical *oban*: 13 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in. (35 x 24 cm.)

\$4,000-6,000



201

UTAGAWA HIROSHIGE (1797-1858)

Ochanomizu in Snow

Signed *Ryusai hitsu*, sealed *Hiroshige* and two seals, titled *Honjo Ochanomizu*

Hanging scroll; ink and light color on silk
43½ x 15¾ in. (109.5 x 40 cm.)

\$20,000–30,000

Hiroshige demonstrated numerous beautiful and distinctive bridges throughout his career, such as the stone *Taiko* (Drum) Bridge in Meguro (The Metropolitan Museum of Art: JP2516; shorted as MET below) and the long bridge in Seita (MET: JP49). Here in this painting, Hiroshige presented the Ochanomizu Bridge, which was characterized as short, straight with multiple supports. Hiroshige featured this bridge in prints several times from various angles. He designed one print from the front center view, as in the series *Famous Places in the Eastern Capital* (*Toto meisho*, The Museum of Fine Art, Boston: 06.1509, short as MFA below). The perspective Hiroshige employed in *Ochanomizu* from the series *Views of Famous Places in Edo* (*Edo meisho zue*, MFA: 21.10163) was almost identical as the one of this painting, excepting the painting illustrated a broader view. An interesting detail about this painting was that the way Hiroshige painted the trees with double lines to create volume and shadow, almost like the special technique in Chinese painting and calligraphy called *Shuanggou* (strokes in double outlines). This technique could also be found in other Hiroshige paintings, for example his *Picture of Procession* (*Gyoretsuzu*, Tokyo National Museum: A-493).









202

UTAGAWA KUNIYOSHI (1797-1861)

Group of two prints

Two prints comprising: The first, of Raiko and his retainers attacking the *oni* monster Shutendoji, circa 1851-52; the second, of the Robber outlaw Kidomaru attempting to attack Raiko, both signed *Ichiyusai Kuniyoshi*

Oban vertical triptych: 13¾ x 9⅝ in. (35 x 24.4 cm.) each sheet (6)

\$5,000-7,000



203

UTAGAWA KUNIYOSHI (1797-1861)

Sumo Wrestlers Kagamiwa Hamanosuke and Koyanagi Tsunekichi

Woodblock print, each signed *Ichiyusai Kuniyoshi ga*, published by Musashiya Isaburo

Vertical *oban* triptych: 14¾ x 10⅞ in. (37.6 x 25.7 cm.) approx each (3)

\$2,000-3,000

The same print is in the collection of the Museum of Fine Arts, Boston, accession no. 11.36501a-c



204

204

UTAGAWA KUNIYOSHI (1797-1861)

Benkei drags up the great bell of the Miidera temple

Woodblock print, from the series *Shinyu kurabe* (Comparisons of True Courage), signed *Choro Juniyoshi ga*, published by Mikawayaya Tetsugoro circa 1845

Vertical *nagaban*: 20 x 7 $\frac{3}{8}$ in. (50.7 x 18.8 cm.)

\$4,000-6,000

Benkei's famous exploits during his time at Enyakuji Temple, built high up on Mount Hiei, was the theft of the bronze bell from the rival Mii Temple, located at the foot of the mountain. The boisterous monk was strong enough to single-handedly drag the three-ton bell up to his temple. But his abbot was outraged, and ordered him to return his trophy, whereupon he threw it into a gorge, from where the monks of Mii Temple could retrieve it. The bell still exists and is said to bear the scratches it acquired from its theft.

Another impression of the same print is in the collection of the British Museum, accession no. 2008,3037.02001.



205

205

KAWANABE KYOSAI (1831-1889)

Two Crows on a Plum Branch with Rising Sun

Woodblock print, signed *Joku Kyosai zu*, sealed *Bankoku tobu* and *Joku Kakemono-e*: 27 $\frac{3}{8}$ x 10 $\frac{3}{8}$ in. (69.6 x 26.3 cm.)

\$1,500-2,000

206

ANONYMOUS (19TH CENTURY)

Picture of a Steamship

Woodblock print, titled *ikoku jokisen shukko no zu* (Picture of a Steamship Leaving Harbor)

12 $\frac{1}{2}$ x 18 in. (31.7 x 45.6 cm.)

\$4,000-6,000

207

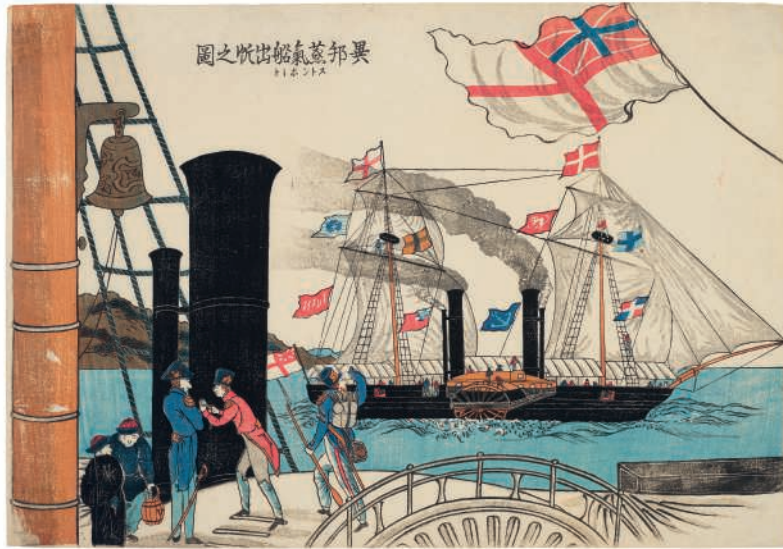
ANONYMOUS (19TH CENTURY)

Mirror of the Physiology of Drinking and Eating

Woodblock print, titled *Inshoku yojo kagami* (Mirror of the Physiology of Drinking and Eating), depicting the digestion of a man, with printed text in Japanese

20 $\frac{1}{4}$ x 14 $\frac{1}{2}$ in. (51.3 x 36.8 cm.)

\$2,000-3,000



206



207

208

TSUKIOKA YOSHITOSHI (1839-1892)

Cho Jun, the White Stripe in the Waves, Wrestling in the River with Ri Ki, the Black Whirlwind

Woodblock print, signed *Oju Yoshitoshi hitsu*, sealed *Taiso*, published by Matsui Eikichi, 1887

Vertical *oban* diptych: 14½ x 9½ in. (36.7 x 24.5 cm.) each (2)

\$4,000-6,000

This dynamic vertical diptych shows Rorihakucho Chojun (a strong swimmer) wrestling underwater with the famous warrior Kokusenpu ('Black Whirlwind') Riki, who was known to be a weak swimmer.



209

TSUKIOKA YOSHITOSHI (1839-1892)

Lu Chi Sen in a drunken fury smashing the guardian figure at the temple on Five-Crested Mountain

Woodblock print, signed *Yoshitoshi*, with artist's seal *Yoshitoshi no in*, published by Matsui Eikichi, 1887

Vertical *oban* diptych: 15 x 10½ in. (38 x 25.7 cm) and 10¾ x 10½ in. (36.3 x 25.8 cm.) (2)

\$4,000-6,000

This dramatic design depicts the tattooed military captain Rotatsu (Lu Chi Sen), who escaped the death penalty for killing a man in a fit of rage by becoming a monk at a temple. However, he was unable to reform his behaviour and one night staggered back to the temple drunk and accidentally knocked down part of the gate, revealing a large *Nio* [guardian statue]. He was startled by the looming statue and in his drunken state attacked it.



210

TSUKIOKA YOSHITOSHI (1839-1892)

Seigen Daraku no zu (The Depravity of Abbot Seigen)

Woodblock print, signed and sealed *Yoshitoshi*, published by Hasegawa, circa 1889

Vertical *oban* diptych: 14¾ x 10¼ in. (37.7 x 26 cm) and 14½ x 10½ in. (37.2 x 25.6 cm.) (2)

\$4,000-6,000



A vintage illustration of a winter scene. In the upper left, a large tree with dark green foliage is heavily laden with snow. Below it, a dark wooden building with a snow-covered roof is partially visible. The middle ground features a body of water, possibly a lake or river, with a small boat or dock structure extending into it. The foreground shows a snow-covered bank with several tufts of brown grass or reeds. The sky is a pale, textured blue, filled with numerous small white dots representing falling snow. The overall style is reminiscent of early 20th-century book illustrations.

PROPERTY FROM A PRIVATE
ENGLISH COLLECTION
(LOT 211-218)

211

KAWASE HASUI (1883-1957)

Kamakura daibutsu (The Great Buddha at Kamakura)

Woodblock print, signed *Hasui* and sealed *Sui*, publisher's seal in right margin *Hanken shoyu Watanabe Shozaburo*, dated *Showa gonen natsu saku* (made in summer, 1930)

Vertical *oban*: 1 5/8 x 1 1/4 in. (39.4 x 26.2 cm.)

\$2,000-3,000

The same print in the collection of the Museum of Fine Arts, Boston, accession number 49.700.



212

KAWASE HASUI (1883-1957)

Ayame (Iris)

Woodblock print, signed *Hasui* and sealed *Sui*, published by Sakai Shokichi and Kawaguchi Jiro, dated *Showa yonen shichigatsu saku* (made July 1929), edition label to *verso* numbered 76/100

Vertical *oban*: 1 5/8 x 1 3/8 in. (39.5 x 26.3 cm.)

\$2,500-3,000

The same print is in the Museum of Fine Arts, Boston, accession no. 50.2861.





213

KAWASE HASUI (1883-1957)

Nikko Chuzenji-ko (Lake Chuzenji at Nikko)

Woodblock print, signed *Hasui* and sealed *Sui*, published by Kawaguchi Jiro, dated *Showa gonen saku* (made in 1930), edition number to verso 217/350

Vertical *oban*: 16 x 10 $\frac{1}{2}$ in. (40.6 x 28 cm.)

\$2,000-3,000

The same print is in the Museum of Fine Arts, Boston, accession number 49.704.



214

KAWASE HASUI (1883-1957)

Matsu no yukibare (Pines in clear weather after snow)

Woodblock print, signed *Hasui* and sealed *Sui*, published by Sakai Shokichi and Kawaguchi Jiro, dated *Showa yonen hachigatsu saku* (made August 1929), edition label to verso numbered 86/100

Vertical *oban*: 15 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in. (40.3 x 27.1 cm.)

\$3,000-4,000

The same print is in the collection of the Art Institute of Chicago, accession no. 1990.607.750.

215

KAWASE HASUI (1883-1957)

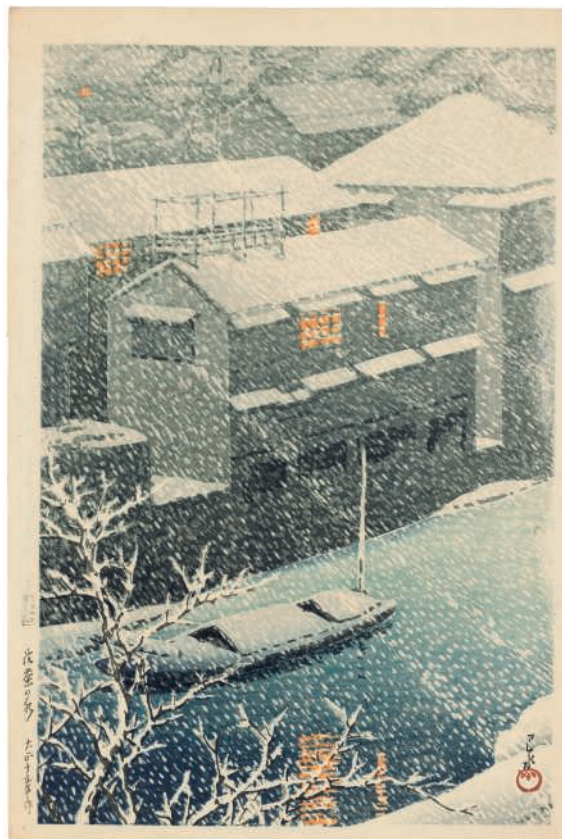
Ochanomizu

Woodblock print, from the series *Tokyo nijukkei* (Twenty views of Tokyo), signed *Hasui* and sealed *Sui*, published by Watanabe Shozaburo, dated *Taisho jugonen saku* (made 1926)

Vertical *oban*: 15 $\frac{3}{8}$ x 10 $\frac{3}{8}$ in. (39.1 x 26.4 cm.)

\$5,000-8,000

Similar impressions are in the collection of the Museum of Fine Arts, Boston, accession nos. 49.123 and 35.1895.



216

KAWASE HASUI (1883-1957)

Kagoshima Kotsukigawa (Kotsuki River in Kagoshima)

Woodblock print, from the series *Nihon fukei senshu* (Selected views of Japan), signed *Hasui* and sealed in red *Kawase*, published by Watanabe Shozaburo, dated *Taisho juichinen saku* (made 1922), edition number to *verso* 35/300

Vertical *aiban*: 12 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. (30.7 x 22.5 cm.)

\$5,000-7,000





217

KAWASE HASUI (1883-1957)

Yuki no Shirahige (Snow at Shirahige)

Woodblock print, from the series *Tokyo junidai* (Twelve Tokyo subjects), signed *Hasui* and sealed in red *Sui*, published by Watanabe

Shozaburo, dated *Taisho kyu fuyu* (Winter, 1920)

Horizontal *oban*: 1 5/8 x 10 1/2 in. (39 x 26.6 cm.)

\$6,000-8,000

The same print is in the British Museum, museum no. 1946,0209,0.69.



218

YOSHIDA HIROSHI (1876-1950)

Gurando kyanion (The Grand Canyon)

Woodblock print, from the series *The United States*, signed by hand in black ink *Yoshida* and with artist's flower seal, *jizuri* (self-printed) seal to left margin, dated *Taisho jugonen saku* (made 1925)

Horizontal *oban*: 11½ x 16 in. (29.2 x 40.8 cm.)

\$4,000-6,000

VARIOUS PROPERTIES

219

KAWASE HASUI (1883-1957)

Tsuchiura no asa (Morning in Tsuchiura)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, 1931

Vertical *oban*: 15¼ x 10¼ in. (38.7 x 25.9 cm.)

\$800-1,200



220

KAWASE HASUI (1883-1957)

Nagahama, Mito

Woodblock print, signed *Hasui*, sealed *Kawase*, published by Watanabe Shozaburo, 1937

Vertical *oban*: 15¾ x 10⅞ in. (40 x 27.5 cm.)

\$800-1,200



221

KAWASE HASUI (1883-1957)

Tagonoura Bridge

Woodblock print, signed *Hasui*, sealed *Kawase*, published by
Watanabe Shozaburo, 1930

Vertical *oban*: 1 5/8 x 10 3/4 in. (39.3 x 27.4 cm.)

\$800-1,200



222

KAWASE HASUI (1883-1957)

Fujiya Hotel, Miyanoshita, Japan

Woodblock print, signed *Hasui*, sealed *Kawase*, published by
Watanabe Shozaburo, 1949

Horizontal *nagaban*: 9 1/4 x 16 1/4 in. (23.6 x 41.3 cm.)

\$800-1,200



221

222



223

KAWASE HASUI (1883-1957)

Evening Moon Over Temple

Watercolor on paper, signed *Hasui*, sealed in red
17½ x 21¾ in. (44.3 x 55.3 cm.)

\$6,000-8,000



224

YOSHIDA HIROSHI (1876-1950)

Ship at Harima Shipyard

Signed *Hiroshi Yoshida* in Japanese

Oil on canvas, framed

23¼ x 30¾ in. (59.1 x 78.1 cm.)

With original frame inscribed *Harima zosenjo giso senpaku* (Ship at Harima Shipyard) *Yoshida Hiroshi Gahaku* and dated March 1944 on reverse

\$20,000-25,000

Series of Yoshida's oil paintings were recently discovered in Aioi City, Hyogo Prefecture. It is known that Yoshida stayed at Harima shipyard in Aioi City during 1944-1945 and worked on many of his paintings with the motifs related to Harima shipyard. The current work may be one of the paintings Yoshida worked during that time in Aioi City.



225

HASHIGUCHI GOYO (1880-1921)

Woman with a Towel

Woodblock print with pink-mica ground, 1920.10, signed *Goyo ga*,
sealed *Hashiguchi Goyo* and *Hashiguchi*

Large vertical *oban*: 17 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (45.5 x 30.2 cm.)

\$6,000-8,000

The same print is in the collection of the Museum of Fine Arts,
Boston, accession no. 39.283



226

HASHIGUCHI GOYO (1880–1921)

Portrait of Onao, a Maid at the Matsuyoshi Inn, Kyoto

Woodblock print with dark mica ground, privately published, signed Goyo ga, sealed Goyo, and dated 1920 (Taisho 9), January
Large vertical *oban* 15 $\frac{3}{8}$ x 10 $\frac{3}{8}$ in. (39.7 x 27 cm.)

\$8,000–10,000

Bijin-ga (prints of beauties) master Hashiguchi Goyo published eleven deluxe prints privately during 1918 to 1920. Working with engraver Takano Shichinosuke and printer Somegawa Kanzo, Hashiguchi adopted the use of deluxe large paper and precious materials such as mica to highlight his personal style at this period. The present lot was published after his travel to Kyoto and Kobe at the end of 1919. After publishing this series, he passed away in February of 1921 at the age of 41.

For another of the same print in the collections of the Museum of Fine Arts, Boston, go to: <http://www.mfa.org/collections/object/waitress-with-a-red-tray-portrait-of-onao-a-maid-at-the-matsuyoshi-inn-kyoto-252320>



227

ITO MANYO (1921-1970)

Beauties and Flowers

Signed *Manyo* and sealed

Pair of two-panel screens; ink and color on paper
59¾ x 81¼ in. (151.8 x 206.1 cm.) each

\$8,000-12,000



Ito Manyo is the second son of Ito Shinsui (1898-1972), who could represent Japanese Art in the Showa Period. Following his father's instruction, Ito Manyo became a prestigious artist specialized in portraits, birds and flowers. Manyo's *Dance* received the Prime Minister of Japan Award in 1967, and his *Onna* received the Japan Art Academy Award in the following year. The pursuit of extreme beauty is a common character among his creations.



228

TORII KOTONDO (1900-1976)

Ayame Yukata (Summer Robe with Iris Pattern)

Woodblock print, signed *Kotondo saku* with artist's seal *Kotondo*, limited edition, published by Ikeda, 1932
19 x 13 in. (48.3 x 33 cm.)

\$1,500-2,500

229

TORII KOTONDO (1900-1976)

Oboroharu (Misty Spring)

Woodblock print, signed *Kotondo ga* and sealed *Kotondo*, title printed bottom margin, published by Ikeda, 1931, numbered 72/100
17 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in. (44.1 x 28.9 cm.)

\$1,000-2,000

230

TORII KOTONDO (1900-1976)

Yuki (Snow)

Woodblock print, signed *Kotondo ga*, sealed *Kotondo*, numbered 60/200 on *verso*, title blind-printed bottom margin, published by Kawaguchi and Sakai
18 $\frac{1}{4}$ x 11 $\frac{7}{8}$ in. (46.4 x 30.2 cm.)

\$1,500-2,500

231

TORII KOTONDO (1900-1976)

Yuge (Steam)

Woodblock print, signed *Kotondo ga* and sealed *Kotondo*, title blind-printed bottom margin, published by Kawaguchi and Sakai
18 $\frac{1}{4}$ x 11 $\frac{7}{8}$ in. (46.4 x 30.2 cm.)

\$1,500-2,500



228



230



229



231



232



234



233



235

232

TORII KOTONDO (1900-1976)

Kamisuki (Combing Hair)

Woodblock print, signed *Kotondo saku* and sealed *Kotondo*, published by Kawaguchi, numbered 37/300, gauffrage
18¼ x 11⅞ in. (46.4 x 30.2cm.)

\$1,500-2,500

233

ISHIKAWA TORAJI (1875-1964)

Dokusho (Reading)

Woodblock print, from the series *Rajo jusshu* (Ten Types of Female Nudes) with silver mica background, 1934, signed in Roman letters *Ishikawa* and sealed in Japanese *Tora*, published by the artist
19¼ x 15 in. (48.9 x 38.1 cm.)

\$1,500-2,500

234

ISHIKAWA TORAJI (1875-1964)

Asa (Morning)

Woodblock print, from the series *Rajo jusshu* (Ten Types of Female Nudes), signed *Ishikawa*, published by the artist, 1934
19¼ x 15 in. (48.9 x 38.1 cm.)

\$1,500-2,500

235

ISHIKAWA TORAJI (1875-1964)

Yokushitsu nite (At the Bath)

Woodblock print, from the series *Rajo jusshu* (Ten Types of Female Nudes), signed *Ishikawa*, published by the artist, 1934
19¼ x 14⅞ in. (48.6 x 37.8 cm.)

\$1,500-2,500





236

236

ONCHI KOSHIRO (1891-1955)

Daibingu (Diving)

Woodblock print with mica, circa 1932, unsigned, embossed K.

Onchi and a *jizuri* seal

1 5/8 x 1 1/2 in. (40 x 31.7cm.)

\$10,000-20,000

PROVENANCE:

F. Kawasaki Collection

LITERATURE:

Onchi Koshiro, ed., *Onchi Koshiro hanga shu/Prints of Onchi Koshiro* (Tokyo: Keishosha, 1975), no. 179.

For another print, see The National Museum of Modern Art, Tokyo, ed., *Onchi Koshiro to "Tsukubae"/Koshiro Onchi and "Tsukubae"* (Tokyo: The National Museum of Modern Art, 1976), pl. 109; *Onchi Koshiro hangashu/prints of Onchi Koshiro* (Tokyo: Keishosha, 1975), pl. 179, p. 275.

237

ONCHI KOSHIRO (1891-1955)

Bijin Shiki (Beauty in Each Season)

The complete set of *Bijin shiki* (Beauty in Each Season), each titled *Le Printemps* (Spring), *L'Eté* (Summer), *L'Automne* (Autumn) and *L'Hiver* (Winter), woodblock prints, 1927, unsigned, accompanied by original covers with embossed titles as above, signature *Onchi Ko* and date 1927, and by frontispiece with printed series title, signature and date

1 1/4 x 9. 1/8 in. (28.5 x 23.1cm.)

\$40,000-60,000

PROVENANCE:

F. Kawasaki Collection

LITERATURE:

Onchi Koshiro, ed., *Onchi Koshiro hanga shu/Prints of Onchi Koshiro* (Tokyo: Keishosha, 1975), no. 109, 110, 111 & 112.

Onchi was trained in traditional calligraphy which he received from his father and also in western art. After failing to enter Daiichi koto gakko (First High School), he studied oil painting at Aoibashi branch school of Hokubakai. Encouraged by Takehisa Yumeji in 1909, he entered Tokyo School of Fine Arts, studying first oil painting and then sculpture. In 1913, he began to plan the print and poetry magazine *Tsukubae* with his fellow students Tanaka Kyohei and Fujimori Shizuo.

In 1916, he joined the poets Muroo Saisei and Hagiwara Sakutarō in starting the poetry magazine *Kanjo* in which he contributed cover designs, poems and prints. In 1917, he published his first prints collection, *Happiness (Kofuku)*. He participated in the first Nihon Sosaku-Hanga Kyokai exhibition and, in 1921, began publication of the general art magazine *Naizai* with Otsuki Kenji and Fujimori Shizuo. He was a founding member of Nihon Hanga Kyokai and also exhibited prints in Teiten and Kokugakai. By 1927, Onchi had established a reputation as a book designer.

Onchi's contribution as a traditionalist and innovator can be well seen in his single prints. He was one of the founders of the *sosaku hanga* movement. Unlike traditional woodblock print makers, these artists were inspired by painting and did every stage of production themselves, then circulating the finished works to a small selected circle. His prints were produced in very small editions, demonstrating his skill to unique prints.







KOREAN ART
(LOTS 238-259)

A GROUP OF BRONZE MIRRORS AND IMPLEMENTS

UNIFIED SILLA DYNASTY (7TH-9TH CENTURY)

The group includes gilt-bronze ornaments, mirrors and harness fittings

Largest 5 $\frac{3}{8}$ in. (13.7 cm.) long

With five-tiered wood box

\$8,000-12,000

PROVENANCE:

Hachiuma Collection, Japan.

Hachiuma Kanesuke (1894-1960) was a powerful business man and politician in early 20th century and was originally from Hyogo Prefecture. In 1994, his third son, Tadasu (B. 1928) donated Korean artworks from Kanesuke's collection founded in the 1920s and 1930s to the National Museum of Korea. The donated works include stone knives, bronze ornaments from the Three Kingdoms Period and gilt-bronze Buddhist sculptures from Unified Silla Dynasty, could be viewed at Hachiuma Tadasu Gallery in the museum.







239

**A PERCEL-GILT BRONZE SEATED FIGURE OF BUDDHA
AMITABHA**

LATE GORYEO-EARLY JOSEON DYNASTY (14TH-15TH CENTURY)

Seated Buddha on a low pedestal, the figure holding its hands in a ritual gesture, the drapery falling in gentle pleats from the shoulder and open at the chest

6 $\frac{7}{8}$ in. (17.5 cm.) high

\$15,000-25,000

For closely related sculpture, see Matsubara Saburo, *Kankoku Kondobutsu Kenkyu: Kodai Chosen Kondobutsu no Keifu (Research on Korean Gilt-Bronze Buddhist Sculptures: A Compendium of Ancient Korean Gilt-Bronze Buddhist Sculptures)* (Tokyo: Yoshikawa Kobunkan), 1985, p. 86, fig. 62



240

A GILT-BRONZE STANDING FIGURE OF A BODHISATTVA
THREE KINGDOMS PERIOD (7TH CENTURY)

The slender figure posed on an integral lotus stand holding the identifying urn in left hand, ornamented with a garland necklace across the torso and drapery flowing in long, looping pleats from the waist and further drapery that enwrapped the arms and that ends in an upward sweep above the feet, the head cast with a raised crown; the reverse side of the figure with a mounting peg at the back of the shoulder
5½ in. (13 cm.) high

\$20,000–30,000

Elegantly outfitted in the sumptuous trappings of an Indian prince of old, this gilt bronze sculpture represents a bodhisattva, a benevolent being who has attained enlightenment but who has postponed entry into nirvana in order to assist other sentient beings in gaining enlightenment. 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. Richly attired, bodhisattvas, who may be presented either standing or seated, are represented with long hair often arranged in a tall bun atop the head and often

with long strands of hair cascading over the shoulders. As seen here, a crown sometimes surrounds the high topknot. Bodhisattvas wear ornamental scarves, dhotis of rich silk brocade, and a wealth of jewelry that typically includes necklaces, armlets, bracelets, and anklets; this figure's beaded necklace descends from the neck to the chest, passes through a medallion at the waist, falls to the knees in two broad ellipses, and then loops around to the figure's back. Like Buddhas, bodhisattvas have distended earlobes; some wear earrings, others do not.

Closely related sculptures are in the collections of the Harvard Art Museums (1943.53.75) and of the National Museum of Korea (NMK), Seoul (M335 and Sinsu 3298; see: National Museum of Korea, ed., *Masterpieces of Early Buddhist Sculpture, 100 BCE–700 CE*, Seoul: National Museum of Korea, 2015, pp. 186–187, no. 92, M335, and pp. 200–201, no. 100, Sinsu 3298). This sculpture bears a striking visual and stylistic similarity to NMK M335, which the NMK curators date to the seventh century and assign to the Baekje Kingdom (c. 18 BC–AD 660), just as it also shows kinship to the seventh-century Harvard figure. The base's polygonal lower edge finds parallels in the bases of the Harvard sculpture and of NMK Sinsu 3298, which the NMK curators date to the seventh century and ascribe to the Silla Kingdom (57 BC–AD 935).

A GILT-BRONZE STANDING FIGURE OF BUDDHA

THREE KINGDOMS PERIOD, BAEKJE (C. 18 BC-AD 660), FIRST HALF 7TH CENTURY

Standing on a three-tier lotus plinth, with right arm raised in the *abhayamudra*, the gesture of besowing protection, and *varadamudra*, the gesture of compassion, and in drapery falling in u-shaped folds; residue of mounting pegs at the back of the head
6⅞ in. (15.6 cm.) high

\$50,000-70,000

PROVENANCE:

Japanese Private Collection

LITERATURE:

Matsubara Saburo, *Kankoku kondobutsu Kenkyu* (Study of Korean gilt bronze Buddhist figures), 1985, p. 46 a, b and c.

Although gilt bronze Buddhist sculptures from Korea's Silla Kingdom are well-known, ones from Korea's Baekje Kingdom (c. 18 BC-AD 660) are rare and thus are only sparsely represented in museum and private collections. Among the few Baekje sculptures to come to market in recent years, this well-known, gilt bronze standing Buddha is important for its beauty and rarity, as well as for its contribution in expanding our understanding of the full spectrum of sculpture produced during Korea's Three Kingdoms period. Matsubara Sabur (1918-1999), the eminent, twentieth-century specialist in Chinese and Korean Buddhist sculpture, examined this Baekje Buddha and published it in his monumental 1985 study of Korean gilt bronzes.

The earliest Korean Buddhist sculptures, which date to the late fourth or early fifth century, occur in gilt bronze and fired clay and closely follow contemporaneous Chinese models. By the seventh century, however, distinctive Korean styles and iconographic types had emerged as evinced by the world-renowned gilt bronze sculpture representing the Pensive Bodhisattva Maitreya (National Treasure no. 83; museum no. Deoksu 3312) now in the collection of the National Museum of Korea, Seoul.

This sculpture represents a Buddha standing with his weight evenly distributed on both legs, his right hand raised, his left hand lowered. "Buddha" means "the Enlightened One" and refers to an individual who has attained enlightenment and entered into nirvana. In fact, the Buddha's diagnostic iconographic symbol is the ushnisha, that is, the cranial protuberance atop his head that emblemizes the expanded wisdom that he gained at his enlightenment. Presented in the guise of a monk, the Buddha generally is depicted with a single head, two arms, and two legs; he may be shown standing or seated and always displays a benevolent countenance. He wears a monk's robes and may be shown either barefoot or with sandals. Buddhas typically are portrayed without jewelry, though particular manifestations of the Buddha may wear crowns and other jewelry, particularly those Buddhas associated with the mandala. His distended earlobes, which resulted from the heavy earrings that

he wore in his youth as a crown prince, symbolize his rejection of worldly life and his embrace of the religious life. He may be represented with a shaven pate, as in the present sculpture, or with short hair arranged in wavy locks or in small, snail-shell curls. The sacred texts, or sutras, state that he bears the "Thirty-two Marks of a Great Man"; among those marks, the ones typically portrayed are the urna, or circular mark at the center of the forehead, the webbed fingers and toes, and the previously mentioned ushnisha. Gilding not only makes the image suitable for presentation to a deity but symbolizes the light that, according to the sutras, radiates from his body, another of the marks of a great man. The tenon projecting from the back of the head indicates that a mandorla originally backed this sculpture; the mandorla rested on the top of the flat lotus base, just behind the feet, and was held in place by the tenon at the back of the head. The mandorla amplified the light radiating from the Buddha's body and thus further accentuated his divine status.

Although they bear a superficial resemblance to those from the Silla Kingdom, sculptures from Baekje stand apart due to their distinctive faces, robes, and bases. The heads of Baekje Buddhas typically are large in proportion to the body, for example, just as the shoulders are narrow in relation to the head. Baekje Buddhas often are shown with a shaven pate, as revealed by the present Buddha as well as by the small stone seated, meditating Buddha from Gunsu-ri, Buyeo, now in the collection of the National Museum of Korea, Seoul (M-000435-00003), and by the famous rock-cut Buddhist Triad at Seosan in South Chungcheong province. Rather distinctively, the mouth of Baekje Buddhas is often unusually wide, as in this sculpture, resulting in a rather square chin. In addition, the ushnisha, nose, and eyes of Baekje Buddhas tend to be large, as witnessed by both the present sculpture and the Buddha in the Seosan Triad; in fact, the large, wide, domical ushnisha, which was influenced by Chinese sculptures produced the Northern Qi dynasty (550-577), anticipates the style of the Unified Silla period and points to a date during the first half of the seventh century as this sculpture's date of manufacture.

In Baekje Buddhas, the outer robe—i.e., the *sanghati*—usually covers both shoulders and falls to the ankles in repeating, concentric, U-shaped folds, reflecting influence from Chinese sculpture of the Northern Qi and Sui (581-618) dynasties. The bottom edge of the lower robe—i.e., the *antaravasaka*, or dhoti-like garment that drapes the hips and legs—appears at the ankles, immediately below the edge of the outer robe, but the inner robe—the *uttarasanga* that traditionally covers the left shoulder and diagonally crosses the chest—frequently is entirely concealed and thus not visible, as in this sculpture.

Unlike many early Korean sculptures, this Buddha retains its original base. As evinced by this example, the bases of Baekje Buddhas often assume the form of an inverted lotus blossom; in fact, the blossom is right side up, rather than inverted, but its petals project downward, thereby exposing the conical seedpod on which the Buddha stands. As in this sculpture, Baekje bases sometimes include an unembellished ring at the bottom.



ANONYMOUS (14TH CENTURY)

Saddharma-pundarika-sutra, vol. II

Album mounted accordion-style, 1 vol. manuscript in silver ink on indigo-dyed paper, within line borders in gold ink, in original gold lotus-patterned indigo-dyed paper front cover 10 $\frac{3}{4}$ x 44 $\frac{1}{4}$ in. (27 x 1,122cm.)

\$60,000–80,000



cover



弗阿耨多羅三藐三菩提記發希有心歡喜
踊躍即從座起整衣服偏袒右肩右膝著地
一心合掌曲躬恭敬瞻仰尊顏而白佛言我
等居僧之首年並朽邁自謂已得涅槃無所
堪任不復進求阿耨多羅三藐三菩提世尊
往昔說法旣久我時在座身體疲懈但念空
無相無作於菩薩法遊戲神通淨佛國土成
就衆生心不喜樂所以者何世尊令我等出
於三界得涅槃證又今我等年已朽邁於佛
教化菩薩阿耨多羅三藐三菩提不生一念

A CELADON STONEWARE INCISED MAEBYONG

GORYEO DYNASTY (12TH-13TH CENTURY)

The elegant-shaped body with evenly rounded shoulders above the tapered body, with a flat foot enclosing a recessed base, the body incised with three long stalks of flowering lotus and incised below the shoulders and foot rims with bands of leaves and petals, covered by a rich celadon glaze with high sheen and dense crackle

12 in. (30.4 cm.) high

\$30,000–40,000

With its satisfying shape, harmonious decoration, and exquisitely colored celadon glaze, this *maebyeong* bottle is compellingly beautiful. Korea's best-known ceramics, the celadon wares, were produced during the Goryeo dynasty (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, epitomize those from the mid-twelfth through the fourteen centuries.

Known in Chinese as *meiping* 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.

For similar *maebyeong* see Soontaek Choi-Bae, *Seladon Ceramic der Koryo-Dynastie 918-1392 / Celadon Wares of the Koryo Period 918-1392* (Köln: Museum für Ostasiatische Kunst, 1984), cover illustration and no. 15; *Korai meipin ten / Exhibition of Mei-Ping Vase Koryo Dynasty, Korea* (Osaka: Museum of Oriental Ceramics, 1985), no. 2.; *Korai seiji e no izanai / An Introduction to Koryo Celadon* (Osaka: Museum of Oriental Ceramics, 1992), pl. 21.



AN IRON-DECORATED PORCELAIN JAR

JOSEON DYNASTY (17TH CENTURY)

Of compressed globular-form body with angled walls rising from the high ring foot to the rolled neck, painted in underglaze iron-brown, decorated with a single undulating dragon encircling the body of the jar amidst large scalloped clouds, the jar covered by a grayish white glaze

11½ in. (29.2 cm.) high

\$120,000–150,000

EXHIBITED:

“The Art of the Korean Potter,” shown at the following venues: Asian House Gallery, New York, 1968.4.18–6.2. Royal Ontario Museum, Toronto, 7.16–8.30. The Art Institute of Chicago, 10.5–11.17.

LITERATURE:

Virginia Field, ed., *The Art of the Korean Potter* (New York: The Asia Society, Inc., 1968), exh. cat. No. 98.

For other iron-brown decorated dragon jars, see *Ho-Am mi sool kwan myung poom do rok / Masterpieces of the Ho-Am Art Museum* (Seoul: Samsung Art and Culture Foundation, 1982), pl. 130; *Glory of Korean Pottery and Porcelain of the Yi Dynasty* (Osaka: Museum of Oriental Ceramics, 1987), pl. 112.

Arguably the finest of its type—the best of show, as it were—this striking jar features a spirited dragon around its bulging belly and shoulders; with its head, tail, legs, and claws concealed by clouds, only the dragon’s lithe body breaks through the clouds to assert its powerful presence. Less exalted than contemporaneous blue-and-white yongjun 龍樽 dragon jars, wide-bodied jars with brown-and-white decoration served the needs of a Joseon-dynasty clientele less elevated than the royal court, though the very finest of them, such as this compelling jar, might well have found their way into a palace, even if only into kitchen or pantry.

Popular during the second half of the Joseon dynasty 朝鮮朝 (1392–1910), wide-bodied ho 壺 jars evolved from the small jars of identical shape that were made in buncheong stoneware 粉青沙器 in the fifteenth and sixteenth centuries, such as the charming example in the collection of the Asian Art Museum of San Francisco (1998.25). By the seventeenth century and well into the eighteenth, large ho jars were made in both porcelain and gray stoneware; although porcelain examples were sometimes left undecorated—such plain jars often termed “moon jars”, or dal hangari 달항아리 in Korean, due to their resemblance to a full moon—both porcelain and stoneware jars frequently were embellished with decoration painted in underglaze iron brown (and occasionally, if rarely, in underglaze copper red, but seemingly never in underglaze cobalt blue). Many boast simple floral designs



painted on the bulging belly, as evinced by the appealing small jar in the collection of the Harvard Art Museums (1991.600). Even so, the most desirable are those emblazoned with dragons, such as the present jar, which feature schematized designs, often whimsically but energetically painted with forceful brushwork. Like this example, some jars feature relatively sparse designs, while others boast expansive decoration that covers virtually the entire vessel surface. The short necks of such jars typically flare outward, echoing the expanding angle of the jar’s lower half and thus infusing the overall shape with dynamism.

In the East Asian dualistic yin-yang 陰陽 interpretation of the universe, the dragon 龍 symbolizes the yang 陽, or male, principle, while the phoenix 鳳凰 represents the yin 陰, or female, principle. Associated with water, the auspicious dragon is typically paired with clouds, mist, or rolling waves.

Related jars with dragon décor painted in underglaze iron oxide are in the collections of the Metropolitan Museum of Art, New York (2006.254), the Asian Art Museum, San Francisco (2003.9), and the Harvard Art Museums, Cambridge, MA (1991.598). The collection of the National Museum of Korea, Seoul, includes several kindred jars (nos. Deoksu 1836, Dongwon 285, Dongwon 458, and Dongwon 468); of the several National Museum jars, the closest to the present example in style and general appearance is Deoksu 1836.





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A BUNCHEONG INCISED STONEWARE BOTTLE VASE

JOSEON DYNASTY (15TH CENTURY)

Of flattened globular form rising from a short circular foot, with the cylindrical neck ending in a rolled lip, decorated with brushed white slip into which is a deeply incised panel of chrysanthemum flower with leaves to one side and on the opposite side with vertical lines above stylized leaves, covered by a deep celadon clear glaze
8¼ in. (20.9 cm.) high

\$30,000–40,000

For a similar bottle vase in the collection of the Ho-Am Art Museum, see *Masterpieces of Punchong Ware from the Ho-Am Art Museum*, exh. cat. (Seoul: Ho-Am Art Museum, 1993), pl. 108.

246

A WHITE PORCELAIN TOAD-FORM WATER DROPPER

JOSEON DYNASTY (19TH CENTURY)

Modeled as a seated squatting toad with forelegs pressed together, the surface moulded with raised florets repeatedly suggestive of the knobby skin of a toad, the snout and eyes decorated by light lines of underglaze blue, the vessel applied with a glossy clear glaze
3 $\frac{3}{8}$ in. (8.5 cm.) wide

\$10,000-20,000

For another toad-form water droppers, see Byung-Chang Rhee, *Masterpieces of Korean Art - Yi Dynasty Ceramics* (Tokyo, 1978), pl. 445, p. 390; Seo Hyowon, *Bunwon Porcelains / Late Joseon Blue and White* (Gyeonggi, Gyeonggi Ceramics Museum, 2009), no. 60



247

A CIRCULAR BLUE AND WHITE PORCELAIN DISH

JOSEON DYNASTY (19TH CENTURY)

The shallow dish set on a raised and recessed ring foot, decorated in underglaze blue with flying phoenix among swirling through clouds
8 in. (20.3 cm.) diameter

\$20,000-30,000



A BLUE AND WHITE PORCELAIN JAR

JOSEON DYNASTY (18-19TH CENTURY)

Of ovoid shape, painted with lotus flowers, pinks and chrysanthemums and orchids with flying insects, above a double line, on a grayish white glaze

12 in. (30.4 cm.) high

\$200,000–300,000

LITERATURE:

Chosen Kogei Kenkyukai (Korean Craft Research Committee), ed., *Chosen Kogei Tenrankai zuroku (Illustrated Catalogue of an Exhibition of Korean Crafts)* (Tokyo: Chsen Kogei Kenkyukai), 1939–1941, p. 82–1, no. 268



Popular in eighteenth- and nineteenth-century Korea, large porcelain jars were used as storage vessels and occasionally as vases for monumental floral displays at banquets and ceremonies. Such jars—usually termed ho 壺 in Korean, the character read hu in Chinese—often feature landscape decoration, while others boast dragons, tigers, haetae 獬豸, or other favored beasts, and yet others sport floral designs or auspicious Chinese characters. Likely made in the late eighteenth or nineteenth century, toward the end of Korea's Joseon dynasty 朝鮮朝 (1392–1910), this jar features four blossoming plants, each appearing as a discrete vignette and each growing from a small, rocky outcropping set atop the double bowstring-line border that serves as a continuous groundline while also distinguishing the decorative register from the undecorated area below.

Although many authors characterize blossoming plants of the type that emblazon this jar simply as “floral designs”—and Japanese scholars often generically categorize them as akikusa 秋草紋, or “autumn grasses”—the plants in fact are meticulously described and, as often is the case, are readily identifiable from both flowers and leaves. They include orchids 蘭花, lotuses 蓮花, dianthus 瞿麦—commonly known in English as pinks—and chrysanthemums 菊花. Butterflies and other insects hover over several of the blossoms. All cultivated in East Asia, those flowering plants frequently appear in Chinese and Korean paintings. Such jars, sparsely but delicately painted with favored plants and sometimes embellished with auspicious characters, were in Korean literati taste and thus favored by the cultivated elite of the Joseon dynasty.

Korean potters began to produce blue-and-white ware 青花瓷器—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 明朝 (1368–1644). Most extant Korean porcelains from the sixteenth and seventeenth centuries feature designs painted in underglaze iron brown, but blue-and-white ware appeared in quantity again in the late seventeenth century and would dominate the later Korean ceramic tradition.

The cobalt-blue of the best Chinese porcelains ranges from dark royal to navy blue, but that of the finest Korean porcelains wares typically is a pale, almost silvery or grayish, blue, as evinced by the designs on this bottle. The decorative schemes on Chinese wares generally are continuous, stretching uninterrupted all 'round the vessel; by contrast, the decoration on Korean porcelains often is discontinuous, arranged in discrete design units, as witnessed by this jar's individual vignettes. The Korean wares' lack of borders—or, if used, very simple borders—stands in marked contrast to the elaborate top and bottom borders characteristic of Chinese wares. In addition, from the fifteenth century onward, the painting on the best Korean porcelains closely approximates that on paper and silk.

Korean blue-and-white wares from the seventeenth and early eighteenth century typically sport quiet floral designs set on a single, continuous bowstring line, the earth from which the plants grow sometimes subtly indicated by a short row of small dots that either interrupts the bowstring-line border or appears immediately above it. The inclusion of the small, rocky outcroppings from which this jar's plants grow suggests that the vessel dates to the end of the eighteenth or to the nineteenth century, as do the inclusion of insects, the broad brushstrokes and extensive use of cobalt washes employed in describing the plants, and the slightly grayish tonality of the cobalt blue. The design vignettes are larger than those of standard eighteenth-century jars, just as the individual compositions are more complex and are somewhat more dynamic in their portrayal of the plants—as if the leaves are lightly animated by a gentle breeze. In addition, this jar's oval shape stands in contrast to that of classic jars from the eighteenth century, which have bulging shoulders and a constricted waist, thus further pointing to the late eighteenth or nineteenth century as this jar's likely date of manufacture. Moreover, the expanding profile of this jar's neck differs markedly from the strictly vertical necks of earlier jars, just as the neck is also proportionally taller than those of earlier jars of generally related form.





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A BLUE AND WHITE GLAZE PORCELAIN JAR

JOSEON DYNASTY (19TH CENTURY)

A small globular body with vertical standing ridge, the sides with four incised roundels decorated with pomegranate flowers, applied with a glossy transparent overglaze

7¼ in. (18.4 cm.) high

\$20,000-30,000

The design with vertical ridge shown on this work is unique. For a bottle vase with a similar design in the collection of the Museum of Oriental Ceramics, Osaka, see Itoh Ikutaro, ed., *Form of Simplicity: The Beauty of Korean Ceramics from the Rhee Byung-chang Collection*, exh. cat. (Osaka: Museum of Oriental Ceramics, 1999), pl. 159.



250

A BLUE AND WHITE PORCELAIN DRAGON JAR

JOSEON DYNASTY (19TH CENTURY)

Of high-shouldered ovoid form with tall, upright neck, decorated in cobalt underglaze with two four-clawed dragons chasing the flaming pearl in the midst of scallop-shaped clouds, the wide frieze between cloud and line borders, the foot and rim encircled by narrow single or double-lines of underglaze blue and the whole jar applied with a cracked clear glaze

16½ in. (41.9 cm.) high

\$60,000-80,000

PROVENANCE:

Private collection, Japan
Senshutey, Tokyo, Japan

In Korean mythology, the dragon is a benevolent creature that controls the rain and clouds needed for successful crops. The three-claw dragon was employed as a decorative device when potters began to paint with iron-brown underglaze in the late fifteenth century. A fourth claw, as on this jar, was added to show the dragon grasping a flaming pearl, derived from the Buddhist *cintamani*, or "wish-granting jewel."

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A BLUE AND WHITE PORCELAIN JAR WITH THREE WORTHIES PLAYING WEIQI

JOSEON DYNASTY (18TH CENTURY)

The ovoid form, vividly painted in underglaze-blue with Three Worthies in a Landscape Playing *Weiqi*, the neck with auspicious fungus-head-shaped cloud collar, the body applied with a lustrous transparent overglaze

16¾ in. (42.5 cm.)

\$250,000-500,000

PROVENANCE:

The Ataka Family Collection by repute

EXHIBITED:

Osaka, Takashimaya Department Store, Nanba, "Chosen Kogei Tenrankai," 1939.11.24-16.

LITERATURE:

Chosen Kogei Kenkyukai (Korean Craft Research Committee), ed., *Chosen Kogei Tenrankai zuroku (Illustrated Catalogue of an Exhibition of Korean Crafts)* (Tokyo: Chosen Kogei Kenkyukai), 1939-1941, p. 43, no. 2058



The present jar illustrated in the exhibition catalogue, Tokyo, Chosen Kogei Kenkyukai, 1939-41, no. 2058.





Published already in 1939, this eighteenth-century, blue-and-white porcelain jar is exceptionally important as it features a figural scene well-known from Chinese and Korean paintings but seldom represented on ceramics: three worthies seated in a landscape and playing weiqi, a board game similar to chess called weiqi in Chinese and wigi, or baduk, in Korean but better known in the West by the Japanese name go. Although the bamboo and blossoming-plum branches depicted on eighteenth-century Korean blue-and-white jars frequently correspond closely to related themes painted on paper and silk, the figural decoration on such jars seldom finds such close counterparts in contemporaneous paintings, making this an extraordinarily rare and very important example.

Used as storage vessels and occasionally as vases for monumental floral displays at banquets and ceremonies, such large, broad-shouldered, narrow-waisted jars were popular in Korea from the seventeenth through the nineteenth centuries. Some feature landscape decoration, while others sport floral designs, and yet others boast dragons, tigers, haetae v, or other auspicious beasts. The rarest and most desirable, however, feature majestic striding dragons or figural decoration with Daoist overtones.

Formally termed jun in Korean, such jars are often also called ho, just as they occasionally are characterized as gwan, all three terms referring to types of jars; those with dragon décor are known as yongjun (literally, dragon jars). This jar shape is sometimes also referred to as a “moon jar”—dal hangari in Korean—though that name technically should be reserved for large round jars whose globular shape recalls a full moon.

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

Crafted in both porcelain and buncheong stoneware, the maebyeong form persisted into Korea’s Joseon dynasty (1392–1910), following its own evolutionary path. Dated by inscription to 1489, a monumental blue-and-white porcelain jar with pine and bamboo décor in the collection of Dongguk University Museum, Seoul reveals that by the late fifteenth-century the maebyeong vessel had been transformed from slender-necked bottle into wide-mouthed

jar; it further reveals that in the transformation from bottle to jar, such vessels saw both an increase in size and a change in proportions, the shoulder becoming ever broader, presumably to accommodate the jar’s wider mouth. As evinced by a porcelain jar embellished with a branch of fruiting grapevine painted in underglaze iron brown, the jar now in the collection of Ewha Womans University Museum, Seoul, early eighteenth-century potters gave the jar form the robust interpretation that would continue through the end of the dynastic era. Unique to Korea, jars with bulging shoulders and gently curved side walls that descend to a constricted base were ubiquitous during the seventeenth, eighteenth, and nineteenth centuries.

Seventeenth- and eighteenth-century examples have a short, vertical neck and an exaggerated profile, with massive shoulders and constricted waist, the profile incorporating a distinct S-curve. By contrast, jars from the nineteenth century—particularly those from later in that century—exhibit a more mannered profile with narrower shoulders, an attenuated body, a beveled foot, and a tall, cylindrical neck.

Those rare, eighteenth-century jars with figural decoration typically present an elderly scholar, often shown as a Daoist hermit, in a landscape seated on a rock under a pine tree, as revealed by a well-known jar in the collection of the National Museum of Korea, Seoul (museum number nam 479). Other such jars occasionally depict the scholar lying on a flat-topped rock under a paulownia tree, as witnessed by another famous jar in the National Museum of Korea (ssu 32870). By contrast, the front face of this magnificent jar features three elderly worthies seated at a flat-topped rock under a pine and playing weiqi, a traditional Chinese board game that might be compared to chess. A fourth figure—an older male with a worker’s broad hat—stands to the (viewer’s) right of the seated gentlemen, immediately behind the pine trunk; holding a broom and small dustpan, he sweeps the away the accumulated leaves. Moving around the jar, a crane gracefully descends to the left of the three seated gentlemen, leading the viewer’s eye to the jar’s rear face, which features a landscape with a foreground lake backed by towering mountains. Described by a circle and framed above and below by wispy clouds, a full moon appears over the center of the mountain range. A flock of birds in flight, more wispy clouds, and the calligraphically painted leaves of an orchid plant combine to lead the viewer’s eye back around to the figures seated on the jar’s front face.

Japanese sources often title this theme “Three Stars Playing Chess”—i.e., the theme of three elderly men playing weiqi under a pine tree, occasionally with a fourth gentleman resting against a rock a short distance away. In the context of Chinese and Korean painting, the Japanese nomenclature is ambiguous, however, as

“Three Stars”, when used as a title in China, occasionally refers to a painting that depicts Confucius (551–479 BC), Laozi (6th century BC), and the Buddha (traditionally, c. 563–c. 483 BC) engaged in an imagined, but historically impossible, conversation. With his crooked walking stick, long beard, and elongated head with cranial protuberance, the central figure at the weiqi board on this jar indeed bears a striking resemblance to conventional, if fanciful, portraits of Laozi, but the other two figures clearly are neither Confucius nor the Buddha; if the central figure isn’t actually Laozi, then he likely is a Daoist hermit. In short, this scene can best be generically titled “Three Elders in a Landscape Playing Weiqi”. A game of strategy, weiqi was considered one of the “Four Elegant Pastimes” in traditional China, along with playing the qin, or classical zither, painting, and doing calligraphy; those four have been considered appropriate leisure time activities for learned, cultivated gentlemen since Tang times (618–907). Weiqi originated in China at least as early as the fifth century BC and is regarded as the world’s oldest board game. As weiqi is mentioned in the *Analects of Confucius*—indeed, it is assumed that Confucius himself played weiqi—the game traditionally has enjoyed the highest level of cultural acceptance. It spread to Korean in the fifth or sixth century AD and then on to Japan by the seventh century.

In fact, the theme represented on this jar derives from Chinese paintings depicting the “Four Elders of Mt. Shang”. Such paintings visually recount the story of four elderly gentlemen who retreated from public life at the end of China’s Qin dynasty (221–206 BC) in order to escape the dynasty’s turbulent end; they fled to Mt. Shang, in Shaanxi province, where they lived in seclusion and pursued their scholarly interests. These legendary gentlemen came to symbolize the proper mode of behavior for scholars and statesmen in times of tyranny, political turbulence, and dynastic decline—i.e., the noble retreat to the solitude of the countryside—and thus became a favored theme in Chinese literature and painting. (In modern parlance, they would be termed “culture heroes”.) Indeed, retreat from the “dusty world”, eremitism, and life as a recluse had already become a celebrated theme in Chinese thought and literature by the time of Tao Yuanming (c. 365–427), as revealed by his famous poem *Guiqulai*, or “Returning Home”.

Chinese paintings on the theme of the “Four Elders of Mt. Shang” typically depict the elderly scholars playing weiqi while seated under a pine in an idyllic mountain landscape. The subject gained popularity in China at least as early as the Yuan dynasty (1279–1368), as evidenced by a meticulously rendered hanging scroll by an otherwise unknown painter surnamed Zhu and now in the

collection of the Nezu Museum, Tokyo. The theme’s popularity continued through the Ming dynasty and well into the Qing. In fact, a 1761-dated hanging scroll on the theme by Huang Shen (1687–1770) and now in the collection of the Palace Museum, Beijing suggests the type of Chinese literati painting that influenced portrayals of the subject in Korea, where the theme became popular during the Joseon dynasty.

The scene represented on this jar shows a strong visual kinship to a privately owned, nineteenth-century, Korean folding screen that depicts the “Four Elders of Mt. Shang”. Although this jar dates to the eighteenth century and the screen to the nineteenth, the scenes on both works likely derive from a once well-known but now lost painting by the mid-Joseon painter Yi Gyeong’yun (1545–1611). Like the jar, the screen features as its central theme three elderly men seated around a flat-topped rock in a pine grove and playing weiqi. The screen further features a fourth gentleman who sits by a rock a little to the (viewer’s) left of the main group and gazes at a deer standing beside a babbling brook; two servants appear in the foreground of the screen’s left half, each tending a small stove to heat water for tea. A crane descends at the right edge of the screen to join another crane standing on the ground. Thus, although the composition of the screen is more complex than that of the jar, the essential elements of the two depictions are virtually identical, as is the mode of representation.

In depicting the “Four Elders of Mt. Shang”, Chinese painters emphasized traditional virtues, particularly noble retreat to a humble mountain abode in troubled times—and, in peaceful times, finding solace in the company of friends in a secluded country villa or garden and passing the time cultivated, tradition-sanctioned activities; though adopting that basic approach, Korean artists added such auspicious wishes for long life as the deer and cranes—which, together with the pine, are symbols of longevity—and they also infused the scene with Daoist overtones by presenting the central figure as, or in the guise of, Laozi. Additionally, they incorporated something of the spontaneity and whimsicality of Korean folk painting.

Its bold form, vibrant brushwork, and silvery hued cobalt blue in both light and dark tones make this an exemplary eighteenth-century jar, while its virtually unique subject matter and its kinship to contemporaneous figural paintings mark it as a one-of-a-kind work. The rarity, importance, fine condition, and early—indeed enviable—publication record elevate this magnificent jar to the rank of major masterpiece of Korean blue-and-white porcelain.



A MOTHER-OF-PEARL INLAID LACQUER STATIONERY BOX

JOSEON DYNASTY (16TH-17TH CENTURY)

The rectangular box and flush-fitting cover finely decorated in inlaid mother-of-pearl with stylized lotus blossoms and buds on a dark brown ground

15³/₈ x 12³/₈ x 4 in. (39.1 x 31.4 x 10.2 cm.)

\$50,000-70,000

PROVENANCE:

Sakamoto Goro (1923–2016)

Previously sold Sotheby's, Hong Kong, *Chinese Art Through the Eye of Sakamoto Goro - Asian Lacquer*, 27 May 2014 (Hong Kong: Sotheby's), 2014, lot 902.

EXHIBITED:

Ho'am Gallery and Ho'am Museum, "Treasures of the Early Joseon Dynasty," 1996, 12.14-1997.2.11.

LITERATURE:

Ho'am Gallery and Ho'am Museum, ed., *Joseon Jeongi Gukbo Jeon / Treasures of the Early Joseon Dynasty* (Seoul: Samseong Munhwa Jaedan and Ho'am Gallery; Yong'in: Ho'am Museum, 1996), p. 206, no. 158.



detail

Formerly owned by the distinguished Japanese collector, dealer, and connoisseur Sakamoto Gor (1923–2016) and once exhibited at the Samsung Ho'am Gallery, Seoul, this rare, sixteenth- to seventeenth-century, Korean lacquer stationery box has an enviable history. Its decoration, inlaid in mother of pearl, features stylized lotus blossoms and buds that scroll gracefully over the cover's top and sides.

Although they superficially resemble—and, indeed, are often incorrectly termed—orchids, or even peony blossoms, the flowers depicted on this box are actually stylized lotus blossoms, as indicated by the appearance of the associated buds. The stylized blossoms—which are known as fanlian in Chinese and as byeonryeon in Korean—likely first appeared in the silk textiles of China's Song dynasty (960–1279). Popularized in Chinese porcelains of the Yuan (1279–1368) and Ming (1368–1644) dynasties, the foreign lotus design, or fanlianwen, spread to Korea early in the Joseon dynasty (1392–1910) and was incorporated into the decorative schemes of Korean blue-and-white porcelain, buncheong ware, and inlaid lacquers.

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 (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, 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 (1392–1910), usually in black lacquer with bold floral designs inlaid in mother of pearl, as witnessed by this important stationery box; increasingly in the eighteenth and nineteenth centuries, however, 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.

The balanced but slightly asymmetrical design on the cover of this box finds kinship in the designs on contemporaneous Korean buncheong wares with slip-inlaid decoration. In fact, the decorative scheme on this box derives from Korean inlaid lacquers of the fifteenth and sixteenth centuries, such as the two stationery boxes in the collection of the Metropolitan Museum of Art, New York (2015.500.3.1a, b and 2015.500.3.2a, b). Related boxes are in the collection of the Museum of Fine Arts, Boston (19.652a-b) and of the National Museum of Korea, Seoul (Deoksu 4378 and Deoksu 4182).

Its fine quality, exquisite craftsmanship, excellent condition, esteemed provenance, and distinguished exhibition and publication history combine to signal this lacquer box's exceptional importance. Indeed, the rarity of early and mid-Joseon lacquers with decoration inlaid in mother of pearl makes this box all the more important; in fact, it ranks among the most important such lacquers to come on the market in recent years.



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A MOTHER-OF-PEARL INLAID LOW TABLE

JOSEON DYNASTY (16TH-17TH CENTURY)

The rectangular table set on four short cabriole legs, decorated on top and sides in inlaid mother-of-pearl and brass wires with scrolling flowers and floral latticework

20⁵/₈ x 5¹/₈ x 12¹/₄ in. (52.5 x 13 x 31 cm.)

\$20,000-30,000

EXHIBITED:

The Museum Yamato Bunkakan, Nara Prefecture, "50th Anniversary Special Exhibition III - Lacquer," 2011.8.13-10.2.

For a nearly identical table, see Kawada Tei and Takahashi Takahiro, eds., *Korai Richo no raden* (Mother-of-pearl inlay work of the Goryeo and Joseon Dynasty) (Tokyo: Mainichi Shimbunsha, 1986), pl. 17.



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A MOTHER-OF-PEARL INLAID RECTANGULAR TABLE

JOSEON DYNASTY (15TH CENTURY)

Decorated with a central foliate-shaped panel with peony and lotus arabesques within bands of smaller scrolling foliage, on four thin straight legs connected with strips

10³/₄ x 20 x 5 in. (27.3 x 50.8 x 12.7cm.)

\$20,000-30,000

For an almost identical table, see Tokugawa Museum, eds., *Raden* (Mother-of-pearl inlay work) (Tokyo: Tokugawa Museum, 1999), no. 51.





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

JOSEON DYNASTY (19TH-20TH CENTURY)

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

22¼ in. (56.5 cm.) high

\$8,000-12,000

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



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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 19⅝ x 4 in. (69.9 x 49.8 x 10.2 cm.)

\$10,000-20,000

For a pair of document chests (*mungap*) in similar style in the collection of the 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.

ANONYMOUS (17TH CENTURY)

*Gathering of Officials from the Office of the Inspector-General*Colophon signed *Dong'gang Ju'in* (In Sin Ikjeon; 1605–1660)

Hanging scroll; ink on silk

13 $\frac{3}{8}$ x 22 $\frac{1}{4}$ in. (34.6 x 56.5 cm.)

\$20,000–30,000

This small but intriguing painting depicts a gathering of officials from the Joseon-dynasty's Office of the Inspector-General. It belongs to a category of Joseon paintings known *gyehoedo* 契會圖, which record social gatherings of government officials in Seoul, the capital. *Gyehoedo* paintings are valuable for the light they shed both on the custom of convening such social gatherings during the sixteenth, seventeenth, and eighteenth centuries and on the associated custom of documenting those gatherings with paintings. Rare in collections outside Korea, such paintings are as much illustrated historical documents as works of art and are the equivalent of today's documentary photographs of official events.

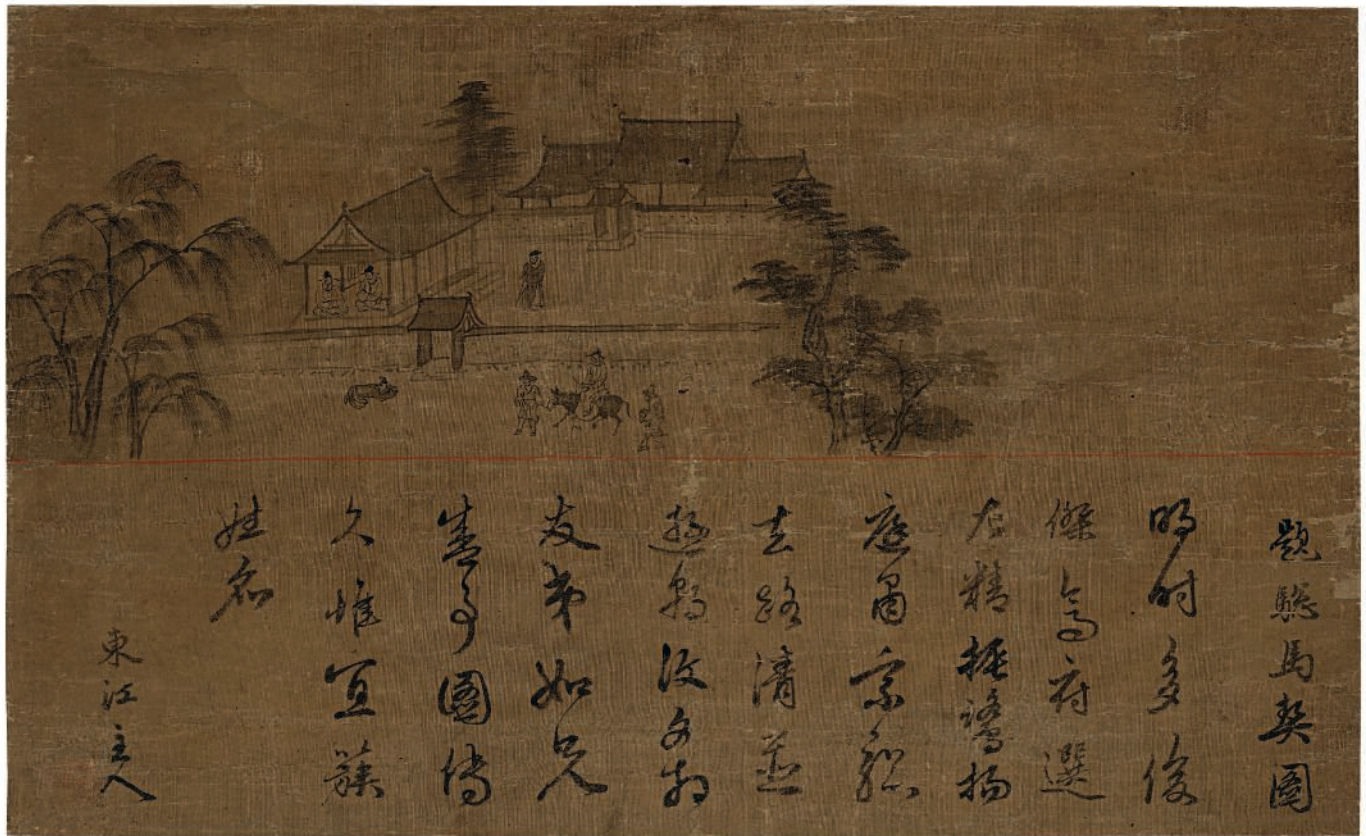
In fact, several types of *gyehoedo* paintings were done during the Joseon dynasty 朝鮮朝 (1392–1910) recording various types of gatherings of officials, as evinced by several scrolls in the collection of the National Museum of Korea, Seoul 韓國國立中央博物館 (for example, museum numbers Sinsu 2234 and Sinsu 13556). On 18 April 2018 Christie's, New York, sold another type of Korean social-gathering painting, a sixteenth- to seventeenth-century scroll of a gathering of retired government officials, known as a *Giyeonghoedo* painting 耆英會圖. Two other paintings in the National Museum of Korea, Seoul, that represent gatherings of retired officials date to the mid-1580s and are visually similar to the painting that Christie's sold (Dongwon 2910 and Sinsu 14888). At present, the earliest known *gyehoedo* painting is the *Gathering of Twenty-three Officials* 二十三霜臺會圖, which is dated to 1487 and is now in the collection Gyeonggi Provincial Museum, Yong'in, Gyeonggi province 京畿道龍仁市京畿道博物館.

This particular painting represents a *Gathering of Officials from the Office of the Inspector-General* 驄馬契圖, or *Chongmagye Do*. Formally known as the *Saheonbu* 司憲府, the Office of the Inspector-General was often called the *Chongma* 驄馬. In writing below the painting, Sin Ikjeon 申翊全 (1605–1660) used the latter term, *Chongma*, in the title of his colophon *Je Chongmagye Do* 題驄馬契圖, which means “Colophon on a Painting of a Gathering of Officials from the Office of the Inspector-General.” (The colophon is the column of five characters at the far right edge of the text.)

The painting itself is not signed, nor is the artist's name recorded, so its authorship remains unknown. Even so, the colophon—which is contemporaneous with the painting and describes the event depicted—was written by the mid-Joseon official and literary figure Sin Ikjeon 申翊全, who signed it with his sobriquet, or *ho* 號, *Dong'gang Ju'in* 東江主人, his signature appearing at the text's far left edge. The colophon lacks a date, but as Sin Ikjeon died in 1660, it logically can be assumed both that the gathering took place in the mid-seventeenth century and that the painting and colophon are contemporaneous with the gathering itself.

The earliest known paintings on this particular theme were both done in 1591 and are now in private collections in Korea, though they have been exhibited in the Horim Museum, Seoul, 湖林博物館 and in the Naju National Museum in Naju, South Jeolla province 全羅南道羅州市國立羅州博物館. Yi Jeong'hui 李庭檜 (1542–1612) once owned one—or possibly both—of those paintings and gives mention in his diary, *Songgan Ilgi* 松澗日記—the name of the diary incorporating Yi's sobriquet, or *ho* 號, *Songgan* 松澗—thus providing early documentary evidence of such paintings.

Usually in hanging scroll format 立軸, paintings depicting a *Gathering of Officials from the Office of the Inspector-General* typically feature government buildings with tiled roofs within a walled compound, the scene set against a backdrop of mountains and with trees at either side of the compound, often with willows at the (viewer's) left, pines or deciduous trees at the right, and the occasional pine in the background. A few officials usually appear seated in one of the government buildings, and often another official is shown arriving at the front gate on a donkey, while attended by servants and facing a figure prostrate before him, perhaps a junior official or a government functionary. The officials seated in the government hall and their colleague arriving on the donkey do not wear brightly colored robes or rank badges; rather, they wear silk official robes appropriate to their station and black *jeongak bokdu* hats 展脚幘頭 of woven horse hair with stiffened strips that project laterally from the sides. The figures' small size in such paintings recalls that of figures in seventeenth-



century banchado paintings 班次圖, that is, paintings that depict the numerous participants and their relative positions in a grand procession, usually a royal procession, the participants' order determined by their rank or position in society. Although they generally obscure all but the foreground figures and the nearest government buildings, the low-lying mists permit a view of the distant mountains.

The title of the painting, generally written in seal-script characters 篆書字, characteristically appears above the mountains, at the very top of the painting, and reads either 驄馬契會圖 or 驄馬契圖, that is, "A Painting of a Gathering of Officials from the Office of the Inspector-General." In addition to the painting, title, and colophon, which describes the event and sometimes conveys its date, a complete work also includes a list of the participants at the gathering.

Based on the description above, the present work clearly is fragmentary. Although it includes the essential pictorial elements—the walled enclosure, government buildings, and the figures and

trees—this scroll lacks the title at the top, just as it lacks a list of the participants' names. It is unclear whether this painting included distant mountains as a backdrop; if so—and it likely originally did—that portion of the painting was lost with the title.

Although fragmentary, this painting is rare—as few such paintings survive—and it is important as it records an actual event and as it is datable to the mid-seventeenth century, thanks to its colophon. With luck, a literary work that describes this event and that can be associated with Sin Ikjeon—perhaps another diary, for example—one day will come to light and thereby convey the event's exact date as well as a list of participants. Meanwhile, this rare work reminds us of the important role that such paintings played in documenting official gathering and other events in the days before photography.

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

FORMERLY THE PROPERTY OF DR. KATHLEEN J. CRANE



Dr. Kathleen J. Crane (1927-1987), Seoul, 1959-62

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CIRCLE OF KIM HONGDO (1745-1806)

Hunting Scene

Sealed *Saneung*

Eight-panel screen; ink, color and gold on silk

38¼ x 138½ in. (97.2 x 352.2 cm.)

\$100,000-200,000

PROVENANCE:

Kathleen J. Crane (1927-1987)





Among the most meticulously painted and most impressive of Korean paintings of the hunt, this eight-panel folding screen depicts a spectacular hunting scene set in an autumn landscape in which a large party of Manchu hunters pursues wild animals while holding bows, swords, and matchlock guns along with such pole weapons as lances, spears, tridents, and flails. Unlike many extant hunting screens that depict a large number of horsemen chasing animals in vast spaces, this screen presents a hunting expedition with emphasis on the participants. And, differing from many surviving hunting screens in which the numerous hunters appear far in the distance, this screen's participants not only occupy the foreground but are clearly recognizable as individuals. The eight panels, which read from right to left in continuous fashion, can be understood as a single unified composition; at the same time, each panel can comfortably stand as an independent canvas. Because the majority of extant Korean hunting screens are done in a folk style, this meticulously painted screen ranks among the small handful of such screens done in the lofty court style and almost certainly by a court painter. In short, it not only ranks among the very finest Korean paintings of the hunt but among the masterworks of Korean painting.

Rendered in vivid mineral colors but with nuanced tones for the garments and faces, the figures stand visually apart from the landscape, which is painted in varied but somber tones of ink, thus lending an austere and desolate quality to the wilderness. Dark, angular brushstrokes define the rugged mountains and overhanging rocks in the right half of the composition, while slender, delicate brushstrokes describe the level plains and rolling mountains in the left half.

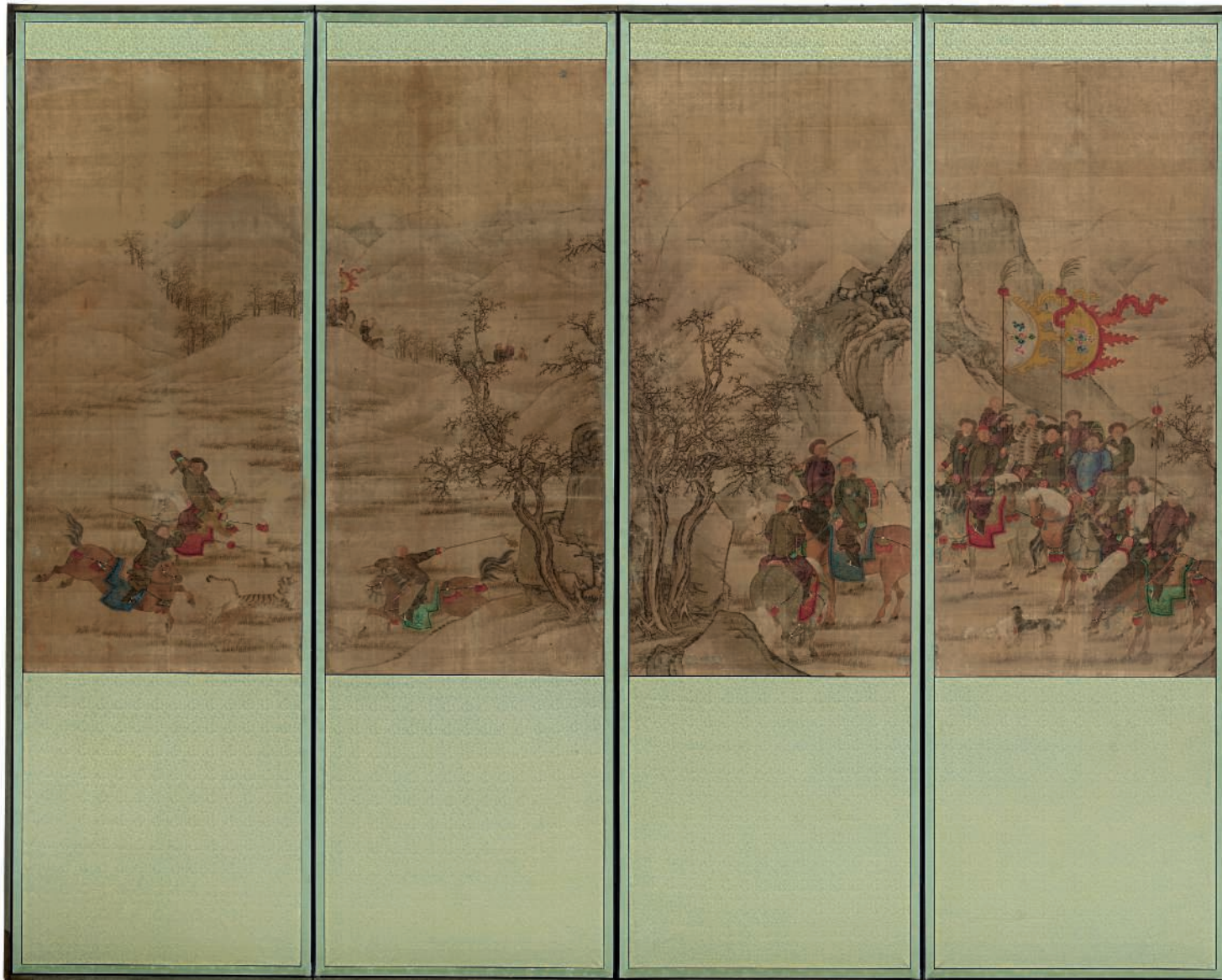
The scene opens quietly in Panel 1, at the far right, with towering mountains and huge boulders. An unobtrusive waterfall cascades to the left of the center, balancing the rocky cliff at the right. High on this cliff are four monkeys who are barely noticeable, which emphasizes the remoteness of the setting. Some of the trees clinging to the rocky cliffs are changing colors while others are leafless, suggesting that the season is autumn. The towering rocky mountain forms that fill the entire pictorial space in Panel 1 continue onto Panels 2 and 3. Below the mountains, two Manchu hunters can be seen in the lower left of Panel 2, talking to each other while walking in the direction of Panel 3. The next four panels offer a dramatic contrast to the stillness conveyed at the beginning of the screen. Panel 3 includes six Manchu ladies wearing blue, white, green, and brown jackets who make their colorful appearance as participants in—or perhaps merely as observers of—this expedition. Visible through a partially open curtain exquisitely embellished with a floral pattern, a noblewoman, dressed in bright green, sits within the horse-drawn carriage. Held by unseen attendants, two tall, furled banners in blue and yellow—and trimmed in red—rise half-hidden behind the carriage. Each of the two ladies-in-waiting on either side the carriage holds a tall, peacock-feather-edged, circular-fan-like emblem that signals a noble presence.

The space partly opens up in Panel 4 to show a distant lake in the composition's upper half. Six Manchu hunters on horseback and

wearing outfits in varied colors appear in the lower half, heading toward Panel 5. The one dressed in the light aubergine jacket bends backward, dramatically aiming his bow and arrow at two birds in a tree; strapped to his back, his arrow-filled quiver is clearly visible. The hunter in light blue holds a falcon on his left hand, while a small black-and-white spotted dog sits behind him on the horse. Among the group is an important looking man seated on a white horse and wearing a leopard-skin jacket and a fur-trimmed hat; flanking him, men blow horns to initiate the hunt. Panel 5 depicts a group of eleven Manchu hunters on horseback arrayed diagonally and advancing forward. Between two tall fluttering white and yellow banners with red streamers held by two men is the expedition's central figure; he is shown on a white horse and wearing a tiger-skin jacket, blue hat with a white ornament, and arrow-filled quiver. All the figures appearing on this and the other panels are smartly dressed, wearing Manchu clothing with narrow horseshoe-shaped sleeves and such typical headgear as hats with red silk tassels, fur-trimmed hats topped by ornaments, and round hats with upturned brims. They are clearly distinguishable as individuals with distinct facial features that reveal their ages. Interestingly, the head of the nearer of the two figures holding a banner is tonsured, in the manner of a Buddhist monk; the more distant of the two banner-holding figures has either a bald head or a shaven pate. Birds and game hang from the hunters' saddles and lance tips. Panel 6 represents an advance team of three hunters leading the central group toward the open field in Panels 7 and 8, where the hunt actually takes place. Holding a musket, a bow, and a circular, red, drum-like object, the three figures make their way into the bleak, barren terrain at the far left. As expected, the elegant hunting expedition indeed comes to an end in Panels 7 and 8, where the energetic hunt is in progress. In a field some distance away, three horsemen holding a trident, a bow, and a flail form a circle and close in on a tiger and a deer, each animal running in desperate attempt to escape. The archer turning his body back at full gallop to shoot at the tiger recalls the tradition of the Parthian shot. A tall figure with a yellow banner and red streamers is shown disappearing over a distant hill together with several other figures.

Hunting screens of this type are variously characterized in Korean as *Suryeop-do* ("Hunting Scenes"), *Horyeop-do* ("Tiger Hunting Scenes"), or *Horyeop-do* ("Barbarian Hunting Scenes"). Such paintings had a long history in Korea as illustrated by the spirited hunters that appear in wall paintings in the fifth-century Tomb of the Dancers at Gunggaeseong, from Korea's Goguryeo Kingdom (c. 37 BC–AD 668). The popularity of such paintings continued, as mentions of paintings on the subject by King Gongmin (r. 1351–1374), Kang Hui'eon (1738–1784), and others appear in historical records, though few such paintings have survived to the present.

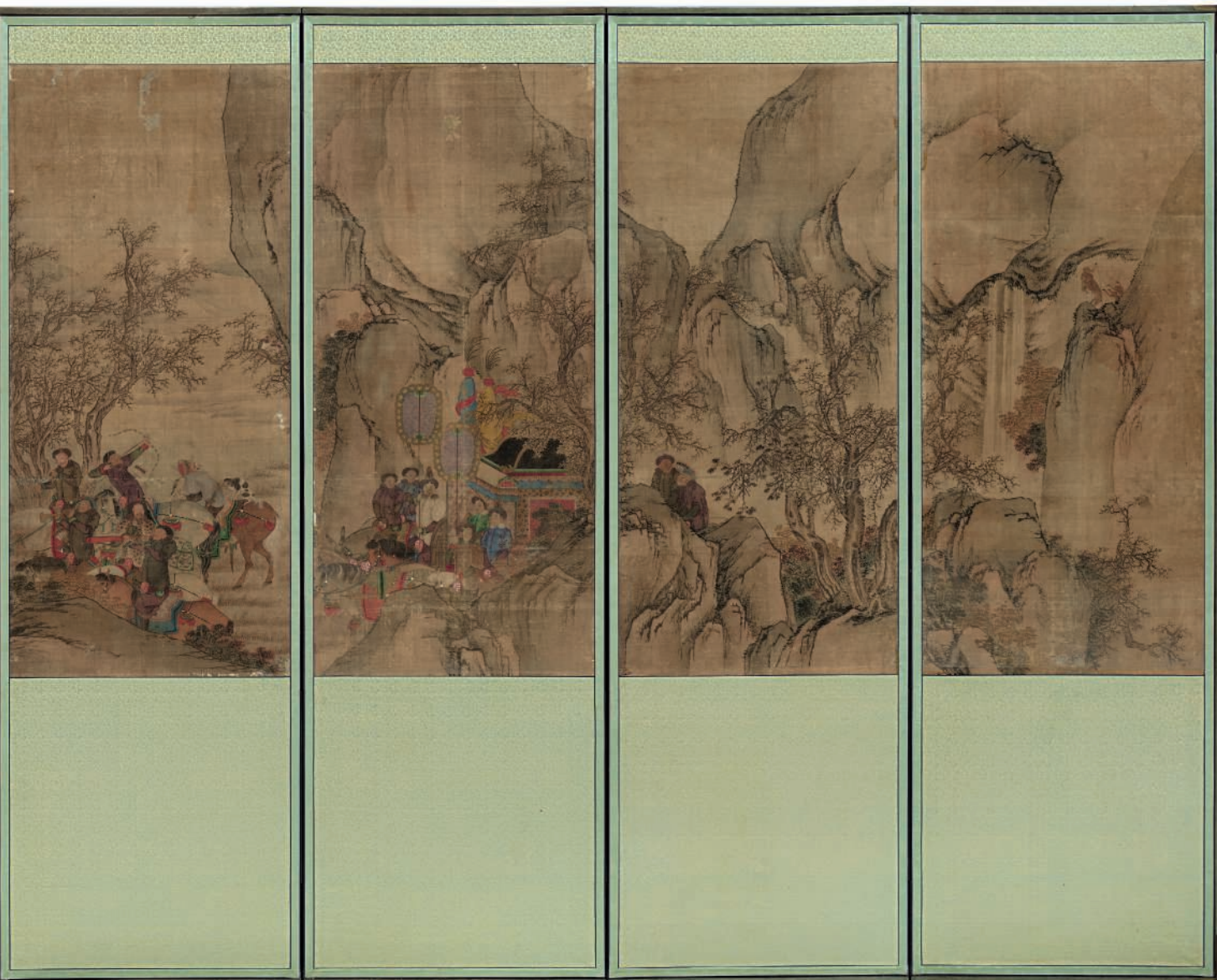
Hunting customs were vigorously maintained and practiced in China during the Qing dynasty (1644–1911) to reinforce the Manchu ethnic identity of the Qing imperial family; moreover, the imperial hunt at Mukden, the Manchu homeland, was conducted as an annual rite in which the emperor participated. Artists at the Qing court produced documentary paintings to



commemorate the hunts, including those in which the emperor participated; such Chinese images likely played a key role as pictorial sources for the hunting scenes painted in Korea late in the Joseon dynasty (1392–1910).

Paintings of the hunt gained renewed popularity in eighteenth-century Korea as prejudice against the culture of China's Qing dynasty declined and curiosity toward foreign customs and ethnicities increased, thanks to diplomatic exchanges between China and Korea in the late Joseon era. In fact, despite Korea's strained relationship with the Mongols during China's Mongol Yuan dynasty (1279–1368), and occasionally with the Manchus during China's Manchu Qing dynasty, Koreans maintained great admiration for both the Mongols' and the Manchus' superb hunting and equestrian skills.

Extant Korean hunting screens virtually all date from the late eighteenth century onward (though a few scroll paintings of the hunt date from earlier periods). It is widely held that Kim Hongdo (1745–c. 1806 or later) revived Korean interest in such paintings and that most Korean paintings of the hunt derive from the few hunting scenes that he painted. The earliest Joseon paintings of the hunt likely were produced for members of the royal family and high-ranking court officials. Such paintings later became popular among military officers as an emblem of martial spirit and military prowess. As hunting screens gained a broader audience in the nineteenth century, folk paintings on the theme were produced in abundance for the masses. In fact, most early nineteenth-century hunting screens exhibit such characteristics of folk art as naïve treatment of motifs, addition of auspicious symbols, and spontaneous, sometimes whimsical, brushwork.



The anthesis of folk art, this magnificent screen, with its well-organized composition, detailed description, meticulous brushwork, and high-quality materials—i.e., silk, mineral pigments, and gold—charges the hunting scene with palpable tension by capturing the dynamic movement of the hunters and thereby conveys the thrill of the hunt. The gradually shrinking hills and narrowing mountain paths combine with the distant mountains to create a sense of recession into deep space. And the shading carefully applied in describing the garments and faces imparts a sense of three-dimensional volume. The small, cube-shaped rocks on the mountains, the angular rockeries modeled with modified lotus-vein texture strokes, and the choppy brushstrokes in localized areas of the landscape clearly reflect Kim Hongdo's style. In particular, the very slender, leggy tree branches resembling deer antlers embrace a key characteristic of Kim Hongdo's style. In fact, the spiky trees

in this screen compare favorably with those in two works by Kim Hongdo in the collection of the Leeum Samsung Museum of Art, Seoul: a 1796-dated painting titled "Album of the Byeongjin Year" (Korean Treasure 782) and an 1805-dated handscroll titled "Ode to the Sound of Autumn" (Korean Treasure 1393), which illustrates a poem written by the Chinese poet Ouyang Xiu (1007–1072).

Known by his sobriquet, or ho, Danwon, and by his courtesy name, or ja, Saneung, Kim Hongdo was a renowned painter active in the late eighteenth century and beginning of the nineteenth. A pillar of the establishment, he was a key figure in advocating new trends of the day, including the then newly introduced "true view" landscape painting—that is, a Korean style of painting that moved away from the idealized Chinese landscape scenes favored by earlier generations to portray particular locations in Korea. Kim was an

exceptional artist in every field of traditional painting, even if he now is best remembered for his genre paintings that captured the lives of ordinary people with humor and empathy.

Kim Hongdo studied under the renowned master painter and government official Kang Sehwang (1713–1791), who was then living in seclusion in Ansan in Gyeonggi province. On Kang's recommendation, Kim Hongdo in 1766, at the age of 21, entered royal service as a member of the Dohwaseo, the Royal Bureau of Painting. After a productive life in which he created numerous paintings of the highest caliber, Kim died in loneliness and poverty, though the circumstances of his later life remain unknown, and even the year of his death is shrouded in mystery. (Various sources suggest that he likely died in 1806, in 1810, or even after 1814.)

Kim Hongdo was King Jeongjo's (r. 1776–1800) most trusted court painter, and, with the king's patronage, he arguably was the most versatile and accomplished painter Korea had ever produced. Not only was he greatly admired during his lifetime for his genre paintings, but he also was known to have originated, at the king's request, a number of new painting themes, including chaekgeori (paintings of books and scholars' accoutrements).

In his *Imwon Gyeongjae-ji*, or *Treatise on the Management of Forests and Gardens*, Seo Yugu (1764–1845) wrote, "my family for a long time owned a painting by Kim Hongdo representing a hunting scene. Painted on an eight-panel, folding screen, the scene depicted hunters chasing animals in a vast wilderness; it was so vividly painted that hunters and hunted alike all seemed as if alive. Kim Hongdo considered this screen to be his masterwork. He mentioned that although many painters might copy this work, it would be quite easy to distinguish the copies from his own work." Textual evidence suggests that Kim Hongdo excelled in this subject and that his paintings were influential in establishing this genre during the late Joseon period. Alas, no existing screens on this subject have yet been confirmed definitely to be by Kim Hongdo himself.

A square, red, relief seal reading Saneung appears in the lower left corner of this screen's last panel. Saneung was Kim Hongdo's courtesy name, or ja. If this screen was produced for the court— or for the king, in particular—a court painter was not allowed to sign or to impress his seal on the work. Thus, it is likely that the seal was later impressed on this fine screen.

More than seventy Korean hunting screens survive today. Among them, the eight-panel screen in the collection of the Leeum Samsung Museum of Art, Seoul, is the most similar in style to the present screen. Considered one of the earliest extant Korean hunting screens, the Leeum screen is datable to the late eighteenth or beginning of the nineteenth century. Close examination reveals that both of these screens were done by court painters who were heavily influenced by Kim Hongdo. In particular, the style of the

landscape and the depiction of the figures in the two screens share many similarities, even though the Leeum screen includes particular scenes that are absent from this painting and the composition and motifs in its right half show differences from this work. The style of this screen's landscape elements also recall those of Kim Hongdo's contemporaries Yi Inmun (1745–1821) and Kim Deuksin (1754–1822), who were fellow court painters. In fact, Yi and Kim received high marks in the special court-painter examinations of 1812, when "Manchus hunting" was included among the painting-examination topics.

Among the few related Korean screens in the West is an eight-panel, folding screen representing the hunt in the collection of the British Museum, London (2000,0610,0.1), which the museum curators have dated to the late nineteenth century. Although it shows some similarities to the present screen, the British Museum screen is less meticulously painted and lacks the present screen's courtly flavor.

This painting was formerly in the collection of Dr. Kathleen J. Crane (1927–1987), an American Methodist missionary who served in Korea for thirty-five years, from 1952 to 1987. While teaching English and journalism at Ewha Womans University in Seoul for thirty-one years, she fostered interest in Korean art, culture, and people and dedicated her life to furthering her understanding of and appreciation for Korean art and culture.

Meticulously painted in the late eighteenth or early nineteenth century by a court painter and employing the finest materials of the day—silk, mineral pigments, and gold—this majestic portrayal of a hunting scene ranks among the masterworks of Korean painting. In excellent condition, this screen, though not previously published, has an enviable provenance and sheds valuable light on a heretofore little-studied subject of late-Joseon painting: the hunting expedition and its connections to both Chinese imperial hunting expeditions and to pictorial documentations of such. Virtually unique among the finest Korean paintings collected in the West, this magnificent screen well reflects both the high quality of late Joseon court paintings and the essence of the painting tradition established by Kim Hongdo.

Yoonjung Seo

Myongji University, Seoul

Robert D. Mowry

Harvard Art Museums, Emeritus and

Senior Consultant, Christie's





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ANONYMOUS (20TH CENTURY)

The Ten Signs of Long Life (Sipjangaeng-do)

Ten-panel screen; ink and color on paper

69¼ x 177¼ in. (176 x 500 cm.)

\$120,000–150,000



This screen features peach trees laden with fruit in the land of eternal life. Cranes, crashing waves, mist-shrouded mountains, waterfall and lush flowers complete the fantastical landscape. The peach is synonymous with immortality as the tree is said to bear fruit once in 3000 years. The imagery is in the tradition of imagery of The Ten Signs of Long Life, auspicious symbols found in the Land of Immortals associated with the Daoist immortality cult that developed in China during the Han dynasty. Because of their magical potency, the emblems of long life were immensely popular in all strata of Korean society during the Joseon dynasty and they appear in most of the decorative arts of that period.

The red heart-shaped plants that run along the rocks represent the fungus of immortality, a sort of magic mushroom said to bestow eternal life on those who eat it. Pairs of cranes are perched

throughout the composition or fly toward the large red sun, another classic longevity symbol and, here, a decorative anchor to the elaborate groupings of scenery and animals below. Paintings of the Ten Signs of Long Life theme do not necessarily depict all ten symbols and can be satisfied, as here, by peaches, cranes, fungus, mythical tortoises, deer and the sun.

For earlier prototypes, see the screen entitled *Cranes and Peaches of Immortality*, Asian Art Museum of San Francisco, *Hopes and Aspirations: Decorative Painting of Korea*, exh. cat. (Asian Art Museum of San Francisco, 1998), cat. no. 9; Hongnam Kim, ed., *Korean Arts of the Eighteenth Century: Splendor and Simplicity* (New York: Asia Society, 1994), 116–17; and Charles Lachman, *The Ten Symbols of Longevity* (Eugene, OR: The Jordan Schnitzer Museum, University of Oregon, 2006).

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

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

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.aspx>.

(c) Written Bids

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

C 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% of 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.

(b) 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 retain 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - 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.
 - (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 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 would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **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.

(d) 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.

(e) 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 functional, (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 seller's 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.

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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 paragraph F1(a).

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

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

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

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

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

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

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

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

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

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

UPPER CASE TYPE: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

□
Bidding by interested parties

•
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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

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

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

◊ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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.

29/03/19

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

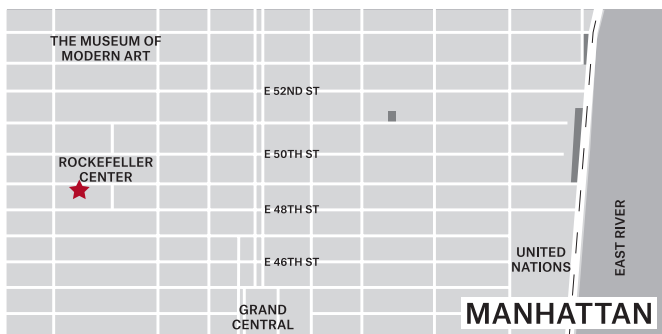
Email: PostSaleUS@christies.com

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

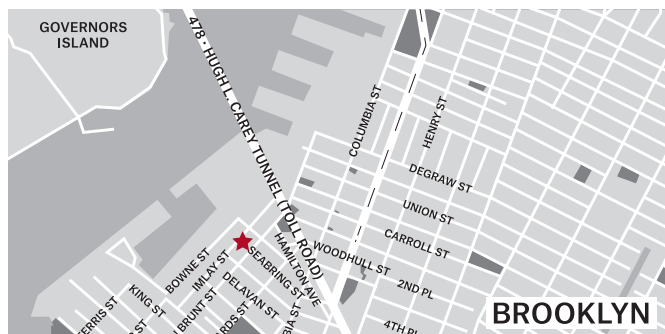
PostSaleUS@christies.com

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

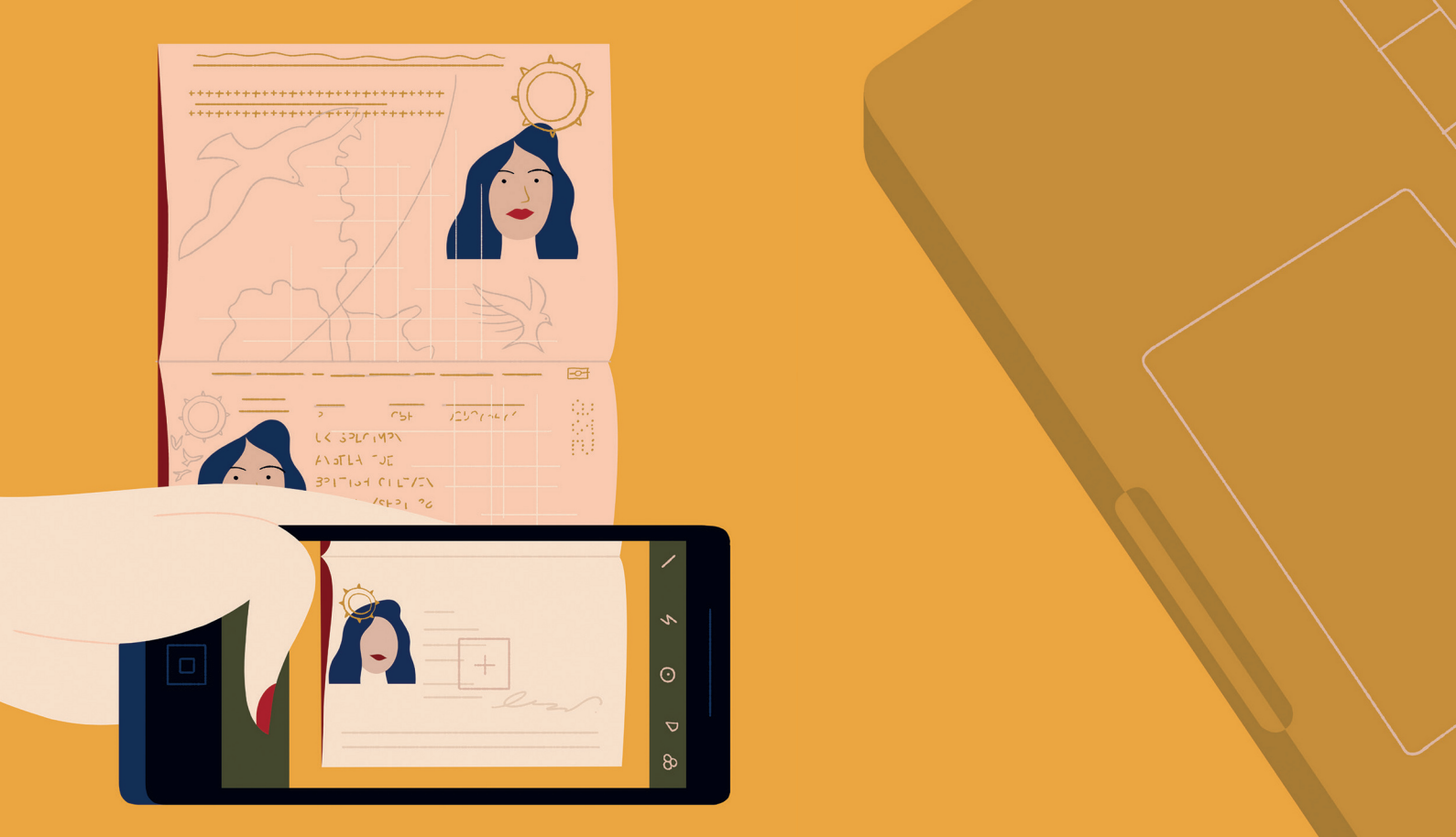
Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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A FINE FOUR-CASE BLACK LACQUER *INRO*
SIGNED TO THE BASE WITH LIGHTLY INCISED CHARACTERS *ZESHIN* (SHIBATA ZESHIN, 1807-1891),
MEIJI PERIOD (LATE 19TH CENTURY)
8.1 cm. (3 ¼ in.) high
\$25,000-\$30,000

CRAFTED LANDSCAPES

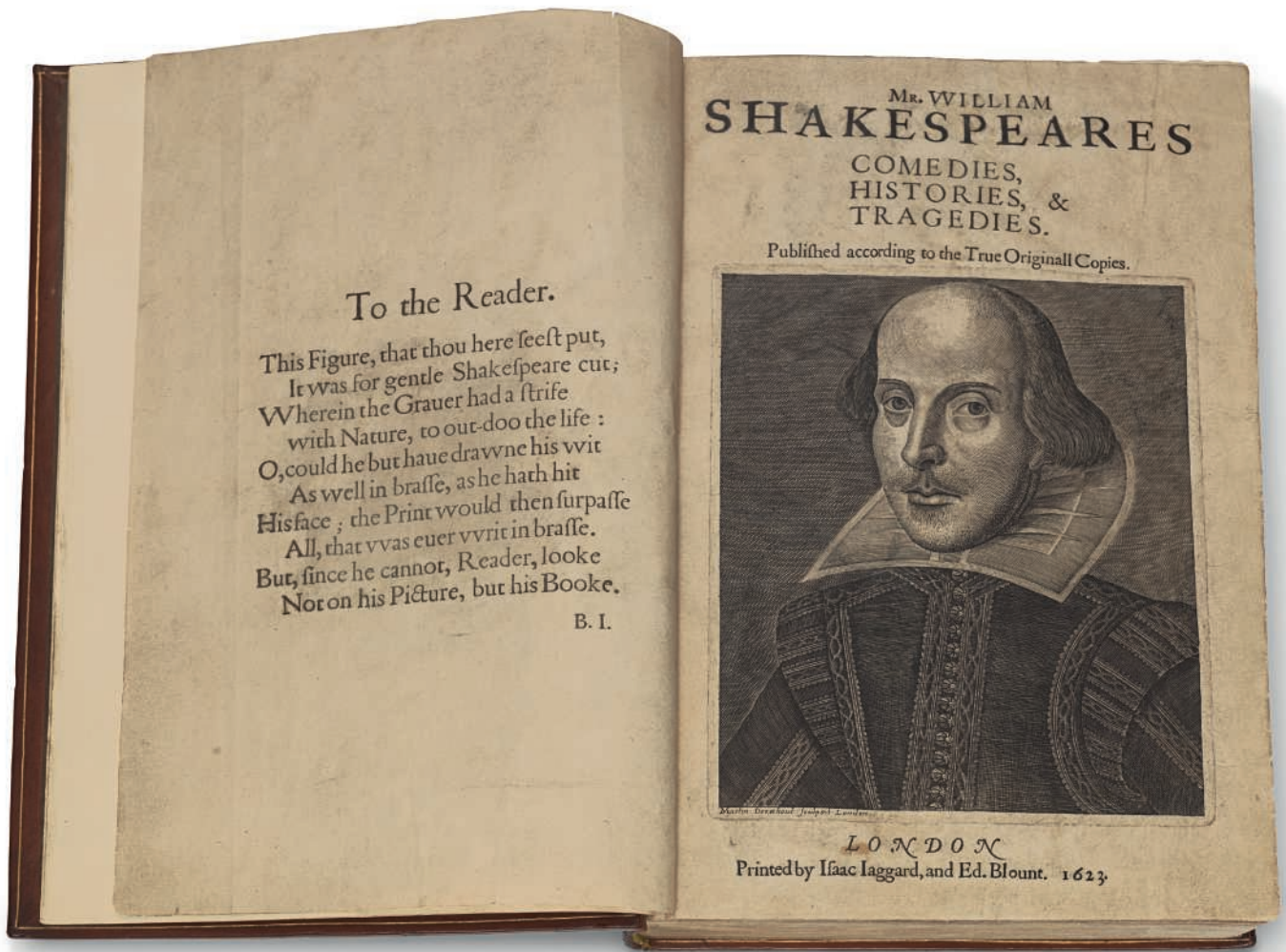
THE ANKARCRONA COLLECTION OF
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WORKS OF ART

Online, 10 September - 1 October 2020

CONTACT

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avonseibold@christies.com
Tel: +44 (0) 207 752 3127
Mob: +44 (0) 7881 831 436

CHRISTIE'S



To the Reader.
This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
with Nature, to out-doo the life :
O, could he but haue drawne his vvit
As well in brasse, as he hath hit
His face ; the Print would then surpasse
All, that vvas euer vvrit in brasse.
But, since he cannot, Reader, looke
Nor on his Picture, but his Booke.

B. I.

MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



LONDON
Printed by Isaac Iaggard, and Ed. Blount. 1623.

SHAKESPEARE, WILLIAM (1564-1616)
Comedies, Histories, and Tragedies edited by John Heminge and Henry Condell.
London: printed by Isaac Jaggard and Edward Blount, 1623.

THE FIRST FOLIO
\$4,000,000-6,000,000

THE EXCEPTIONAL SALE
New York, 14 October 2020

VIEWING
8-13 October 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Christina Geiger
cgeiger@christies.com
+1 212 636 2667

CHRISTIE'S

A branch of red maple leaves is positioned on the left side of the page, extending towards the center. The leaves are in various shades of red and orange, with some showing yellowing at the edges. The background is a textured, light brown paper.

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