

IMPORTANT JAPANESE ART

21 September 2021 | New York



CHRISTIE'S



IMPORTANT JAPANESE ART

TUESDAY 21 SEPTEMBER 2021

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Lot 12

OPPOSITE:

Lot 8

AUCTION

Tuesday 21 September 2021
at 10.00 am (Lots 1-270)

20 Rockefeller Plaza
New York, NY 10020

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PROPERTY FROM A PRINCELY COLLECTION OF
IMPORTANT *JIZAI* SCULPTURES
(LOTS 1-15)

Jizai okimono: Articulated Metal Sculpture

Ingenuous movable sculptures of animals are the invention of Japanese metalsmiths trained in the manufacture of samurai armor. The Myochin family of armorers is credited with the first sculptures of this type in the eighteenth century. In relative peacetime, the demand for arms and armor, except for display purposes, had slowed. To meet the changes in demand, the Myochin expanded their repertoire into metalwork of a decorative and symbolic nature. Some see these articulated models as the culmination of the armorer's skill and imagination. Known as *jizai okimono*, literally "free display objects", these intricate sculptures are a unique genre of Japanese sculptural art.

The restoration of the Japanese emperor in 1868 and the dismantling of the samurai domains further impacted the tradition of metalwork in place by the fifteenth century. Rapid industrialization and Japan's decision to compete economically on a world scale encouraged new artists and ateliers who had not trained in the Myochin school. Kozan (Takase Torakichi; 1869-1934) created a remarkable body of work, including the elaborate set of silver insects offered here as lot 1. Itao Shinjiro (1842-1911) participated, along with many other metal artists, in world's fairs, notably at the World's Columbian Exposition in Chicago in 1893. His eagle, offered at lot 11, is regarded as one of the most important works among his many masterpieces. Other exceptional metal artists in this sale include Muneyoshi (Tanaka Tadayoshi:?-1958), Muneaki (Ishikawa Musaburo, early 20th century) and Munekazu (Tomiki Isume I; 1835-1894).

A century or more has passed since these magnificent mobile sculptures were made, yet they are as fresh and as captivating as the moment a prodigiously skilled and gifted imagination chose to make them.



PROPERTY FROM A PRINCELY COLLECTION

1 A SET OF TWELVE SILVER ARTICULATED SCULPTURES OF INSECTS

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

Each insect constructed of numerous hammered parts jointed together with movable wings, limbs or antennae, each finely detailed; signature on body

The largest 3¾ in. (9.7 cm.) long, the smallest 1⅞ in. (4.8 cm.) long

With a *hyohonbako* (display box) with glass top and lid of the original wood box signed *Kozan*, sealed *Heian kinko Kozan in* and *Choyoraku*, titled *Konchu* (insect) (12)

\$50,000-70,000

PROVENANCE:

Bonhams, London, 7 November 2013, lot 512

Tokyo Art Club, Tokyo, 28 April 1940, lot 174



Kitagawa Utamaro (ca. 1754–1806). *Butterfly (Cho); Dragonfly (Kagero or Tonbo)*, from the *Picture Book of Crawling Creatures (Ehon mushi erami)*. Japan. Edo period, 1788. The Metropolitan Museum of Art, New York, Rogers Fund, 1918, JP1046



PROPERTY FROM A PRINCELY COLLECTION

2 A *SHIBUICHI* ARTICULATED SCULPTURE OF A LOBSTER

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

The *shibuichi* lobster constructed of numerous hammered plates jointed inside the body, the body bends and the *shakudo* eyes, antennae, limbs, fins and legs move, the details finely carved and chiseled, finished with a grayish patina; signature on underside of fin

Body 7½ in. (19.1cm.) long

With the original wood box titled *Choraku mukyoku* (Everlasting pleasure), and signed *Rakuto Kozan* and sealed *Heian kinko* and *Kozan in* on the underside of the lid

\$20,000-30,000

PROVENANCE:

Previously sold in these Rooms, 18 September 2013, lot 764



PROPERTY FROM A PRINCELY COLLECTION

3 A COPPER ARTICULATED MODEL OF A LOBSTER

20TH CENTURY, SIGNED KOZANBO MUNEAKI (ISHIKAWA MUSABURO OF KOZAN WORKSHOP)

The copper lobster constructed of numerous hammered plates joined inside the body, the body bends and the eyes, antennae, limbs, fins and legs move, the details finely carved and chiseled, the body with reddish-brown patina; signature on underside of fin
12½ in. (31.8 cm.) long

\$15,000-25,000



Utagawa Kuniyoshi (1797-1861). *Phoenix and Giant Lobster*, from the series *Kinju zukai* (Chat of Birds and Beasts). Japan. Edo period, 19th century.

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

This type of lobster is called *Ise ebi* in Japanese as many of these lobsters are harvested in Ise Province, Mie Prefecture. It is said that the spiny shell of lobster protects people from demon (*oni*) and brings good luck. In some of regions in Ise province, there is an old custom of decorating the sacred rope at shrines (*shimenawa*) with a lobster shells.





PROPERTY FROM A PRINCELY COLLECTION

4 AN IRON ARTICULATED SCULPTURE OF A LOBSTER

EDO PERIOD (18TH-19TH CENTURY), SIGNED *MYO* AND *SHIGE*

The iron lobster constructed of numerous hammered plates jointed inside the body, the body bends and the eyes, antennae, limbs, fins and legs move, the details finely carved and chiseled, signature on underside of body
Body 6 $\frac{7}{8}$ in. (17.5 cm.) long

\$20,000-30,000

PROVENANCE:

Malcom Fairley, London



Two characters on this work, “*Myo*” and “*Shige*” may be the signature of the artist, Myochin Muneshige who is known for his iron articulated shrimps.

The spiny shell of this lobster is very intricate and it requires extraordinary effort and technique to create such magnificent details from a sheet of iron. For a similar iron lobster made by Myochin Munekiyo, see Harada Kazutoshi, ed., *Jizai okimono / Articulated Iron Figures of animals, Rokusho 11*, special edition (2010), pl. 22.





PROPERTY FROM A PRINCELY COLLECTION

5 AN IRON ARTICULATED SCULPTURE OF A CARP

EDO-MEIJII PERIOD (19TH CENTURY), SIGNED *KIYOAKI* WITH CURSIVE MONOGRAM (*KAO*)

The iron carp constructed of numerous hammered plates jointed inside the body, the body bends, the fins move, the details of fins and scales finely chiseled, the eyes of *shakudo* embellished with gilt; signature and cursive monogram (*kao*) inlaid in gold on underside 15½ in. (38.4 cm.) long

\$30,000-40,000

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

In Chinese mythology, *li yue long men* is the story of the mighty carp struggling upstream against the currents of the Yellow River, leaping over the river's Dragon Gate and transforming

themselves into dragons. The proverb remains a wish for success and high rank. In Japan, the story of the Dragon Gate relates to strength, perseverance and bravery, a favorite emblem of the samurai and a ubiquitous image in modern culture, such as the colorful carp banners flown all over Japan on Boy's Day.



Utagawa Hiroshige (1797-1858). *Koi (Carp)*, from the series known as Large Fish. Japan. Edo period, c. 1840-42.



PROPERTY FROM A PRINCELY COLLECTION

6 AN IRON ARTICULATED SCULPTURE OF A CARP

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED KOZAN (TAKASE TORAKICHI; 1869-1934) WITH CURSIVE MONOGRAM

The iron carp constructed of numerous hammered plates jointed inside the body, the body bends and the whiskers, eyes, mouth and fins move, the details of the fins finely chiseled, incised signature on underside
23¼ in. (59.1 cm.)

\$25,000-30,000





PROPERTY FROM A PRINCELY COLLECTION

7 AN IRON ARTICULATED SCULPTURE OF A TURTLE

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

The iron turtle constructed of numerous hammered plates jointed inside the body, hinged jaw opening to reveal a movable tongue, eyes, limbs and claws move, the tail retractable, the details finely carved and chiseled, signature on the undersides of rear limbs

4½ in. (11.4 cm.) long

\$20,000-30,000

PROVENANCE:

Robert Winter Japanese Art, Kyoto



fig. 1 Utagawa Hiroshige (1797-1858). *Mannen Bridge, Fukagawa*. Japan. Edo period, 1858. The Metropolitan Museum of Art, New York, Rogers Fund, 1919, JP1184

This articulated sculpture of a turtle appears to be very unique.

In Japanese symbolism, the turtle is often associated with longevity and common auspicious image together with crane. The turtle is also a popular subject in Japanese painting and prints, notably by Katsushika Hokusai and Utagawa Hiroshige. The latter had and the famous print with an image of turtle in his significant series *Meisho Edo hyakkei* (One hundred famous views of Edo) in 1857 (fig.1).

PROPERTY FROM A PRINCELY COLLECTION

8 AN IRON ARTICULATED SCULPTURE OF A SNAKE

EDOPERIOD (19TH CENTURY), SIGNED *MYOCHIN SAKU*

The iron snake constructed of numerous hammered plates jointed inside the body, the head incised with scales and fitted with a hinged jaw opening to reveal a movable gold tongue, gilt eyes, neck installed with spring; signature on underside of the body
36 in. (91.4 cm.) long

\$30,000-40,000

PROVENANCE:

Grace Tsumugi Fine Art Ltd., London



PROPERTY FROM A PRINCELY COLLECTION

9 AN IRON ARTICULATED SCULPTURE OF A SNAKE

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *MUNEKAZU* (TOMIKI ISUKE I; 1835-1894)

The iron snake constructed of numerous hammered plates jointed inside the body, the head finely incised with hinged jaw opening to reveal a movable tongue, gilt eyes, signature on underside of jaw
65⅞ in. (166.1 cm.)

\$40,000-60,000

PROVENANCE:

Robert Winter Japanese Art, Kyoto

The snake is one of the most suitable subjects for *jizai* sculpture given the naturalistic flexibility and undulating qualities of its overlapping, jointed plates. In Japanese culture, the snake is auspicious, symbolizing successful harvests and fertility. In the field, the snake eats mice and other pests. The molting nature of the reptile suggests regeneration and immortality.

Munekazu is the art name of Tomiki Isuke I (1835-1894) who was born in Kanazawa, Ishikawa Prefecture. Unlike other *jizai* artists from Edo period, Munekazu did not apprentice with the Myochin school and it is unclear how he started to create sculptures. At his studio in Kyoto he tutored Takase Kozan (1869-1934) and Muneyoshi (Tanaka Tadayoshi;?-1958).



Kitagawa Utamaro (ca. 1754-1806). *Rat Snake (Hebi); Lizard or Skink (Tokage)*, from the *Picture Book of Crawling Creatures (Ehon mushi erami)*. Japan. Edo period, 1788. The Metropolitan Museum of Art, New York, Rogers Fund, 1918, JP1052





PROPERTY FROM A PRINCELY COLLECTION

10

AN IRON ARTICULATED SCULPTURE OF A ROOSTER AND HEN

EARLY 20TH CENTURY, EACH SIGNED *KASHU MUNAYOSHI* (MUNAYOSHI OF KAGA PROVINCE [TANAKA TADAYOSHI;?-1958])

The iron rooster and hen constructed of numerous hammered plates jointed inside the body, allowing the necks, tips of the wings and the beaks to move, the heads with finely detailed comb and feathers, the eyes gilt; signatures on the underbodies

9½ in. (24.1cm.) and 13 in. (33cm.) high

(2)

\$20,000-30,000

PROVENANCE:

Previously sold in these Rooms, 11 September 2012, lot 131

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





AN IMPORTANT IRON ARTICULATED
SCULPTURE OF AN EAGLE

PROPERTY FROM A PRINCELY COLLECTION

11 AN IRON ARTICULATED SCULPTURE OF AN EAGLE ON STAND

MEIJI PERIOD (LATE 19TH CENTURY), ATTRIBUTED TO ITAO SHINJIRO (1842-1911)

The iron eagle constructed of numerous hammered plates jointed inside the body, the neck, wings, limbs and claws move, hinged beak opening to reveal a movable tongue, the eyes in *shakudo* embellished with gilt, the details of feathers finely chiseled, unsigned 15¾ in. (40 cm.) long without stand

With wood stand and brocade curtain

\$80,000-120,000

PROVENANCE:

Bonhams, London, 16 May 2013, lot 563.
Kiyomizu Sannenzaka Museum, Kyoto

EXHIBITED:

"Bakumatsu, Meiji no chozetsu giko, sekai wo kyogaku saseta kinzoku kogeï" (Excellent Techniques of Metal Crafts, the Late Edo and Meiji Period), exhibited at the following venues:

Okayama Prefectural Museum, Okayama City, Okayama Prefecture, 3 June-18 July, 2011

Osaka Museum of History, Osaka, 13 April-29 May, 2011

Sano Art Museum, Mishima City, Shizuoka Prefecture, 7 January-20 February, 2011

Sen-oku Hakukokan Bunkan Museum, Tokyo, 16 October-12 December, 2010

"Jizai Okimono: Honmono no yo ni jiyu ni ugokaseru hebi ya konchu" (Articulated figures: Movable representations from nature from snakes to insects), Tokyo National Museum, Tokyo, 18 November, 2008-1 February, 2009

LITERATURE:

Harada Kazutoshi, ed., *Jizai okimono* (Articulated Iron Figures of Animals) (Kyoto: Maria Shobo, 2010), pp.56-57, pl.18.

Bakumatsu, Meiji no chozetsu giko, sekai wo kyogaku saseta kinzoku kogeï (Excellent Techniques of Metal Crafts, the Late Edo and Meiji Period) (Shizuoka Prefecture: Sano Museum, October 2010), exh. cat. pl. 164.

Jizai Okimono: Honmono no yo ni jiyu ni ugokaseru hebi ya konchu (Articulated figures: Movable representations from nature from snakes to insects) (Tokyo: Tokyo National Museum, November 2008), exh. cat. pl. 20.





Jizai sculpture of birds represents the eagle, raven, rooster, pheasant, pigeon, quail and cormorant. Among these, the eagle is the rarest. To date, only four articulated models of eagles—the present lot and three others—are known. In addition to the eagle here is one in a French private collection that was exhibited at the Tokyo National Museum in 1983. Another, signed *Myochin Kiyoharu* and dated eighteenth century, is in the Tokyo National Museum. The fourth eagle, signed by Itao Shinjiro in an Asian private collection that was exhibited at the Tokyo University of the Arts Museum in 2016.

According to Harada Kazutoshi, the eagle offered here can be attributed to Itao Shinjiro on the basis of an old document describing the work. Itao Shinjiro was born in 1842 in Wakayama Prefecture and moved to Kokawamachi, Higashi-ku, Osaka around 1890–91 (see, Shimomura Hidetoki, “Kiko Itao Shinjiro den—osorubeki dento gijutsu no toshoshi” [The Life and Career of Itao Shinjiro—The Revolt of an Eccentric Artist against Traditional Handicraft Techniques], *Museum* 152, Tokyo National Museum, 1963). Shinjiro excelled in casting, chiseling and hammering metal. His *jizai* eagle was selected for exhibition at the World’s Columbian Exposition in Chicago in 1893. Other *jizai* works by Itao Shinjiro include lobsters, crabs and dragons. He extended his skills at articulated animals to a small, moving model of a steamship for which he drew high praise.

Like the great range of motion of the living eagle, this sculpture rotates at the neck and extends the wings and tail feathers. It also has a movable beak and claws. All these movements are remarkably smooth. The mechanism that allows the parts to move is fascinating. The elaborateness of the mechanism that gives the present eagle its marvelous naturalistic qualities demonstrates the advancements in articulated sculpture achieved by metalsmiths of the caliber of Itao Shinjiro in the late nineteenth century.

Japan's Iron Eagle at the Fair.
 Japanese patience is proverbial. A remarkable example of what it will accomplish when combined with manual and artistic skill is exhibited at the



THE JAPANESE EAGLE.

Chicago Fair. It is a hand carved iron eagle, the work of a Japanese artist, Shinjiro Ita-o, of the province of Ki-i, and it took him just five years to make it. It is two feet in height and measures from tip to tip of the extended wings five feet, the weight being 133 pounds. The head is so constructed that it will swerve from side to side like that of a live bird.

The bird has more than 3000 feathers made separately by hand, the lines on each numbering several hundred, and many of them of such remarkable fineness that in order to preserve their uniformity of appearance a fresh tool had to be employed after cutting three or four of them. This will give some idea of the patience and care required for the successful accomplishment of the work.

Shinjiro Ita-o captured two eagles. One he killed and stuffed and the other he kept alive. He used both as models so that while engaged on the work he might study the bird both in repose and in action.—New York Herald.



Above right:
 An article about Itao Shinjiro's iron articulated sculpture of an eagle shown at the World's Columbian Exposition, Chicago (1893), published in the *New York Herald* newspaper

Below right:
 Giuseppe Castiglione (Italian; 1688-1766). *White Hawk*. China. 1765. Collection of the National Palace Museum, Taipei



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

In China, imagery of birds of prey traces back to the Han dynasty (206 BCE–220 CE). Notable paintings by court artists of the Northern Song dynasty (960–1127) are mentioned in the the *Xuanhe Huapu*, a treatise on painting of the Xuanhe era, 1119–25. In Chinese, *ying* is a homophone with the first character of “hero”, *yingxiong*. An eagle on rock is a rebus for *yingxiong duli*, meaning the independent spirit of a hero. A white falcon was depicted by Giuseppe Castiglione (1688–1768) as the last work of his prolific career in 1765. This painting is in the collection of the National Palace Museum, Taipei.

Soga Chokuan (active ca. 1596–1615). *Tethered Hawks*. Japan. Momoyama period, before 1606. The Metropolitan Museum of Art, New York, Purchase, Mary and James G. Wallach Foundation Gift, 2018, 2018.449.1,.2







PROPERTY FROM A PRINCELY COLLECTION

12 AN IRON ARTICULATED SCULPTURE OF A MYTHICAL BEAST (*SHACHI*)

EDO PERIOD (18TH CENTURY), SIGNED *TOTO JU MYOCHIN SHIKIBU (SOSUKE)*

The russet-iron mythical beast with tiger head and fish body finely constructed of numerous hammered plates jointed inside the body; the mouth opens, the tongue moves, the fins open and the body bends, the head applied with elaborate horns and spines and the eyes of *shakudo* embellished with gilt; signature on underside

13 in. (28 cm.) long

\$120,000-170,000

PROVENANCE:

Previously sold in these Rooms, 11 September 2012, lot 109
Kiyomizu Sannenzaka Museum, Kyoto

EXHIBITED:

"Bakumatsu, Meiji no chozetsu giko, sekai wo kyogaku saseta kinzoku kogei" (Excellent Techniques of Metal Crafts, the Late Edo and Meiji Period), exhibited at the following venues:

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"Jizai Okimono: Honmono no yo ni jiyu ni ugokaseru hebi ya konchu" (Articulated figures: Movable representations from nature from snakes to insects), Tokyo National Museum, Tokyo, 18 November, 2008-1 February, 2009

LITERATURE:

Harada Kazutoshi, ed., *Jizai okimono* (Articulated Iron Figures of Animals) (Kyoto: Maria Shobo, 2010), pl. 14.
Bakumatsu, Meiji no chozetsu giko, sekai wo kyogaku saseta kinzoku kogei (Excellent Techniques of Metal Crafts, the Late Edo and Meiji Period) (Shizuoka Prefecture: Sano Museum, October 2010), exh. cat. pl. 161.
Jizai Okimono: Honmono no yo ni jiyu ni ugokaseru hebi ya konchu (Articulated figures: Movable representations from nature from snakes to insects) (Tokyo: Tokyo National Museum, November 2008), exh. cat. pl. 4 and fig. 3.



The sculpture is in the form of a mythical beast derived from an ancient Indian sea creature said to have the body of a fish and the head of a tiger, the literal meaning of its name “shachi” in Japanese. *Shachi* were favored by Japanese samurai as symbols of defense against fire, for the tiger-fish is associated with water. Pairs of *shachi* were made as corner tiles or as crests on end tiles of temples, samurai dwellings and castle gates throughout the Edo period. An alternate reading of the creature as a dragon fish, with head, as here, of a whiskered dragon, may have originated from a Chinese legend of a carp that was transformed into a dragon after ascending a powerful waterfall. Such connotations of striving against impossible odds appealed to the samurai clientele for whom the Myochin school of metalsmiths first made them as display pieces (*okimono*). The overlapping plates of the fish body are related to the riveted plates of Japanese armor that provide strong protection as well as mobility.

Myochin Shikibu worked in Edo, first under the name Shikibu and later Osumi no kami. His dated works include helmets from 1689, 1704 and 1707.





PROPERTY FROM A PRINCELY COLLECTION

13 AN IRON ARTICULATED SCULPTURE OF A MYTHICAL BEAST (*SHACHI*)

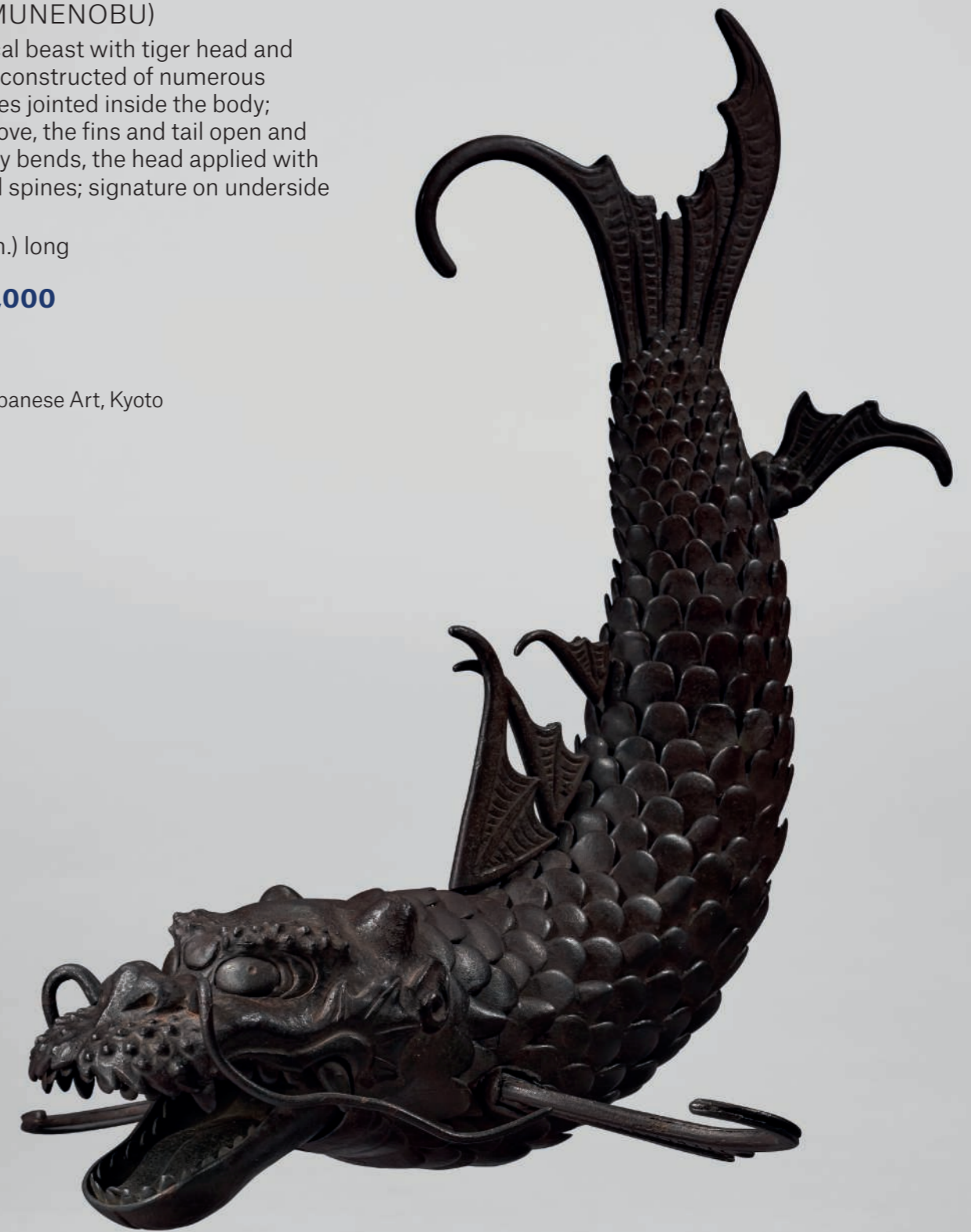
EDO PERIOD (18TH-19TH CENTURY), SIGNED *MUNENOBU* (MYOCHIN MUNENOBU)

The iron mythical beast with tiger head and fish body finely constructed of numerous hammered plates jointed inside the body; the whiskers move, the fins and tail open and spread, the body bends, the head applied with small horns and spines; signature on underside of the body
12¾ in. (32.4 cm.) long

\$40,000-60,000

PROVENANCE:

Robert Winter Japanese Art, Kyoto





PROPERTY FROM A PRINCELY COLLECTION

14 A SILVER ARTICULATED SCULPTURE OF A DRAGON

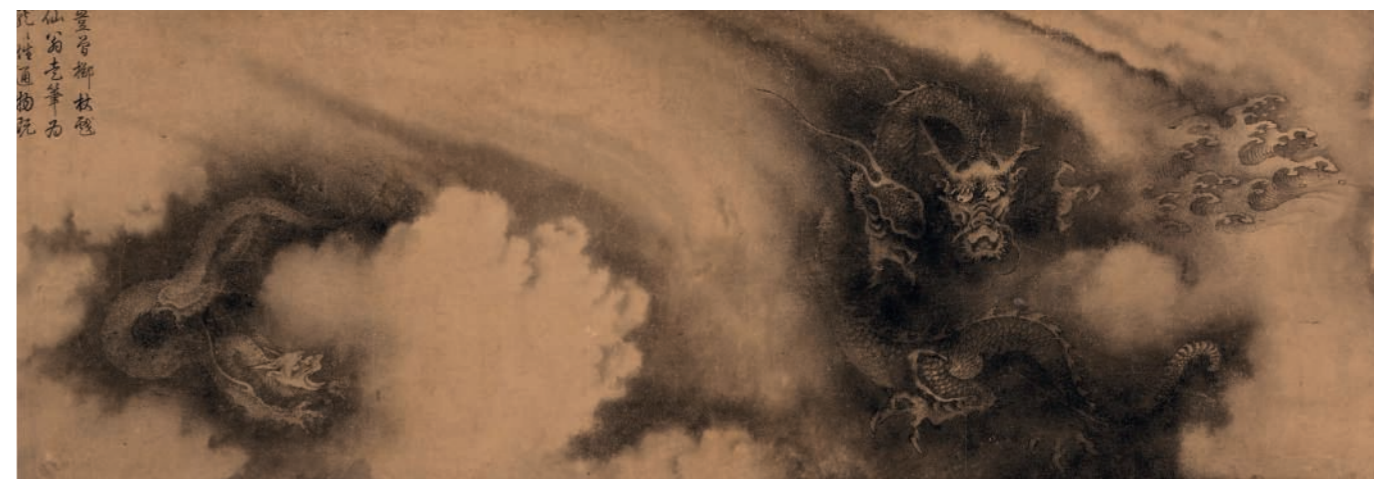
MEIJI PERIOD (LATE 19TH CENTURY)

The silver dragon constructed of numerous hammered plated jointed inside the body; the mouth opens, limbs and claws move, the body bends, the head applied with elaborate horns, spines and whiskers, the tail of the dragon entwining a *kurikaraken* (double edge sword), the eyes of *shakudo* embellished with gilt, the flames in gold
18½ in. (47 cm.) long

\$30,000-40,000

PROVENANCE:

Estate of Ann Mabel Cawthra (1869-1943), wife of Agar Adamson (1865-1929), Toronto. Acquired in Japan circa 1900



Chen Rong (c. 1200-1266). *Six Dragons* (detail). China. Southern Song dynasty, 13th century. Christie's New York, 15 Mar 2017, lot 507





PROPERTY FROM A PRINCELY COLLECTION

15 AN IRON ARTICULATED SCULPTURE OF A DRAGON

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

The russet-iron dragon finely constructed of numerous hammered plates jointed inside the body; the hinged jaw opening to reveal a movable tongue, ears, limbs and claws move, the body bends, the head is applied with elaborate horns, spines and whiskers, the tail of the dragon entwining a double-edged gilt *kurikaraken* (sword), the details are finely carved and chiseled, the eyes of *shakudo* embellished with gilt; signature on underside of right arm

13½ in. (33.8 cm.) long

\$60,000-80,000

PROVENANCE:

Bonhams, London, 10 November 2011, lot 376

The dragon is associated with Buddhism, Shinto and a wealth of legends as a harbinger of fertility, bliss and imperial power. The Dragon King of the Sea lives in a palace in the depth of the ocean from which he controls the weather and tides. The dragon is often described to be the most powerful mythical creature. In esoteric Buddhism, the dragon and double-edged sword, entwined together as the *kurikara*, symbolize the spiritual lasso and sword of the deity Fudo Myoo (Sanskrit, Acala "The Immovable One"), in Japanese especially revered by the samurai. The dragon is an imperial symbol and foremost of the four divine animals.

For a similar work by the same artist in the collection of the British Museum, see Harada Kazutoshi, ed., *Jizai Okimono / Articulated Iron Figures of Animals, Rokusho 11*, special edition (2010), no. 6.



Katsushika Hokusai (1760-1849). Dragon (*ryu*), from *Picture Book on Heros of China and Japan (Ehon wakan no homare)*. Japan. Edo period, 1850. Metropolitan Museum of Art, New York, Mary and James G. Wallach Foundation Gift, 2013.882





PROPERTY FROM A PRINCELY COLLECTION

16 AN IRON PANEL OF *BUNSHOSEI* (THE STAR DEMON)

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *TOMOTOSHI* WITH CURSIVE MONOGRAM (*KAO*) (HIRANO UNOKICHI; 1831-1889)

The rectangular iron panel decorated with polychrome patinated mixed metal parts as *Bunshosei* (the Star Demon; *Kaisei*) holding a brush and ink stone looking out to a *tou* (measurement vessel) against a lacquered *ishimeji* (stone imitation) ground, the body chains decorated with green and white stones; signatures in gilt parts attached to lower right

43¾ x 27⅛ in. (111.1 x 68.9 cm.)

\$10,000-20,000

PROVENANCE:

Hans-Joachim Eschbaum

The prominent Mito School metalwork artist, Hirano Unokichi (1831-1889) was born in Mito and later moved to Yokohama and Edo. He was known for producing sword fittings mainly for the export market. Although little is known about this artist, this work shows the skillful techniques of the artist using various type of colorful soft metals.



Anonymous, *Bunshosei*. Japan. 1800-1880. The British Museum, London, Purchased from Prof. William Anderson, 1881, 1881,1210,0.793. Photograph © [August 2021] The Trustees of the British Museum



ANOTHER PROPERTY

17 A SCULPTURE OF A PAIR OF QUAILS

MEIJI-TAISHO PERIOD (LATE 19TH-EARLY 20TH CENTURY), SIGNED *KATSUHIRO* (KAGAWA KATSUHIRO; 1853-1917)

The metal sculpture in the *suhama* (sandy beach) shape, a pair of quails setting on *rokusho-nuri* ground slope by a gilt silver stream with copper and gold-inlaid maple leaves, a brass ginkgo leaf and *shibuichi* and copper patinated timber piles, the quails in *shibuichi* body, feather decorated with copper and *shakudo* inlays and silver gilt, eyes patinated in silver, gilt beaks and feet, base set on bracket feet wood stand; signature on a silver round plaque mounted to reverse

8¾ x 17¾ in. (21.3 x 45.1 cm.)

With a wood storage box

\$25,000-30,000



Utagawa Hiroshige (1797-1858), *A Pair of Quails and Poppies*. Japan. Edo period, 1835. Metropolitan Museum of Art, New York, Rogers Fund, 1918

Quails appeared in Japanese literatures as early as in *Manyoshu* (Collection of Ten Thousands Leaves) from 8th century. The animal was then extensively mentioned in *waka* and *haiku*, and was often used as a reference to demonstrate the lonesome of autumn, as presented in this sculpture by Kagawa Katsuhiko. Quail's chirping sound was believed to pun to the word *gokiccho* (sign of good luck), and this sound made quails popular among samurai class since Muromachi Period. They were sometimes brought to battlefields as a way to boost morale.

An Edo (later Tokyo) native, Katsuhiko 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, Katsuhiko joined the elite membership of Teishitsu Gigein (Artists to the Imperial Household) in 1906, insuring him important commissions, exposure and recognition.







PROPERTY FROM A PRINCELY COLLECTION

18 A FINE THREE-CASE *INRO*

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

Decorated in polychrome lacquer *hiramaki-e* and *takamaki-e*, with a Japanese style reception room accompanied with hanging scroll, incense burner and hanging flower vase, the reverse with persimmons and fruits in a basket, interior with *nashiji*, incised signature on base; with a *hako-netsuke* decorated with chrysothemum, signed *Zeshin* on base
2 $\frac{5}{8}$ in. (6.7 cm.) high

\$20,000-30,000

PROVENANCE:

Christie's London, 10 November 2010, Lot 398
Eskenazi Ltd., London, 1990
Charles A. Greenfield Collection
W.W. Winkworth (1897-1991)

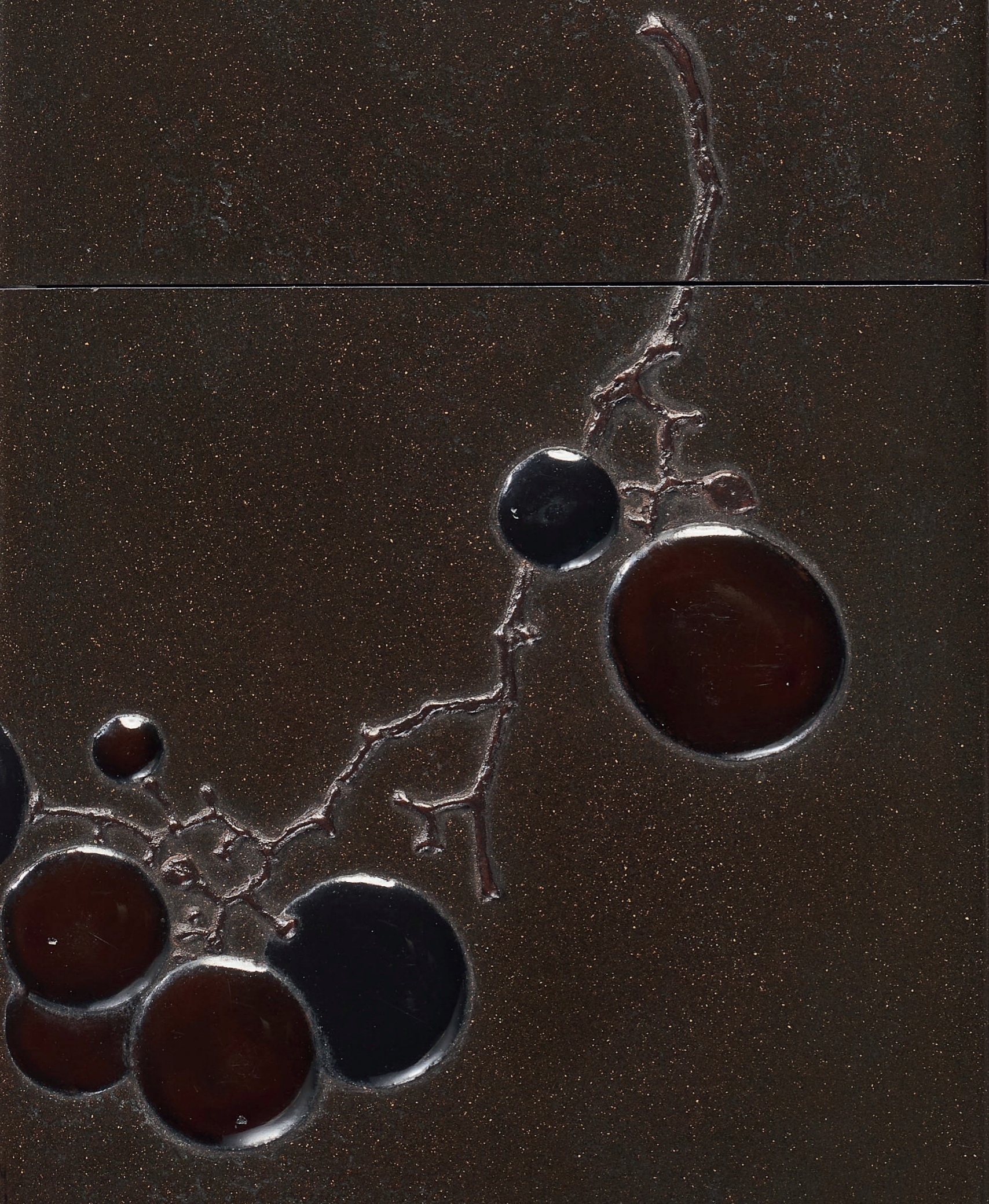
EXHIBITED:

The Metropolitan Museum of Art (The MET), New York, *Japanese Lacquer, 1600-1900: Selections from the Charles A. Greenfield Collection*, 1980
Japan House Gallery, New York, *The Magnificent Three: Lacquer, Netsuke and Tsuba, Selections from the Collection of Charles A. Greenfield*, 1972

LITERATURE:

Eskenazi Ltd., *The Charles A. Greenfield Collection of Japanese Lacquer*, (London: Eskenazi, 1990), no. 81, p. 163.
Andrew J. Pekarik, *Japanese Lacquer, 1600-1900: Selections from the Charles A. Greenfield Collection*, exh. cat., (New York: The Metropolitan Museum of Art, 1980), fig. 156.
H. P. Stern, *The Magnificent Three: Lacquer, Netsuke and Tsuba, Selections from the Collection of Charles A. Greenfield* (New York: Japan Society, 1972), no. 162 (Inro).





PROPERTY FROM A PRINCELY COLLECTION

19 A SINGLE-CASE LACQUER *INRO*

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

Finely decorated on a *seido-nuri* ground in polychrome *takamaki-e*, with a persimmon and two blackcurrants on one side and blackcurrants on a branch on reverse, *roiro-nuri* interior, lacquered *ojime*; incised signature on base

2 $\frac{3}{8}$ in. (6.7 cm.) high

\$30,000-40,000

PROVENANCE:

Edward Wrangham Collection; Bonhams, London, 15 May 2012, lot 266

W. L. Behrens Collection

Zeshin became a prolific painter of popular subjects and was hugely popular with the Edo townsfolk in Edo period Japan. His light-hearted and vivid depictions of everyday Japan, its custom, and legends were among the earliest art to find favor in the West after the Imperial Restoration. But it is as a lacquer artist that Zeshin is perhaps best known, and for which his art was acclaimed at the great expositions both in Japan and overseas in his last decades. His diverse work encompassed the Shijo and Rinpa schools, and the Chinese-inspired work of Ogawa Haritsu (1663-1747). He introduced the technique of painting on paper with lacquer to give an impression of richness and three-dimensionality.



AN IMPORTANT SET OF
TWELVE LACQUER PAINTINGS BY ZESHIN





PROPERTY FROM A PRINCELY COLLECTION

20 SHIBATA ZESHIN (1807-1891)

Landscapes, plants and animals of four seasons

Each signed *Zeshin*, sealed *Koma*, *Zeshin*, *Shin*
or *Tairyukyo*

Twelve paintings for an accordion album;
lacquer on paper or lacquer and gold leaf on
paper

7 $\frac{5}{8}$ x 6 $\frac{5}{8}$ in. (19.5 x 16.8 cm.) each approx.

With a wood box authenticated by Umezawa
Ryushin (1874-1952), the youngest of Zeshin's
three sons, and by Ayaoka Yushin (1846-1910),
one of Zeshin's students (12)

\$120,000-170,000

PROVENANCE:

Previously sold in these Rooms, 18 September 2015, lot 690
Suzuki Toshiyuki (1838-1914), Tokyo

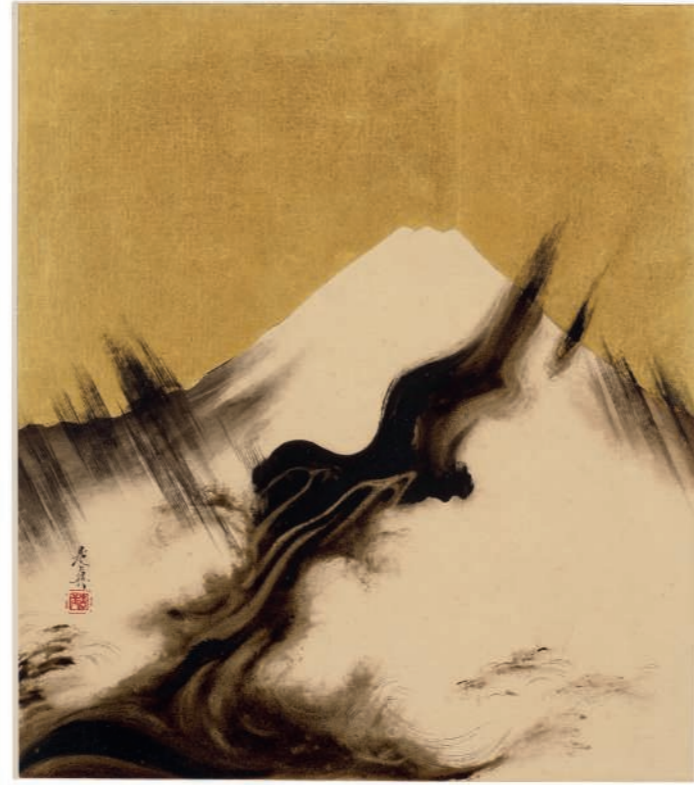
Zeshin was a virtuoso technician: he developed the technique of using lacquer as a painting medium which gives an impression of richness and three-dimensionality. Painting with lacquer, a viscous and sticky substance, was extremely difficult. The artist's patience and skill in recreating delicate details is almost unimaginable.

These twelve lacquer paintings of landscapes, plant and animal studies are small masterpieces. They were issued as an unbound set for an album, and appear close in date, quality and style to the album with lacquer paintings in the Imperial Household Collection, purchased in 1881 at the National Industrial Exposition (see Ann Yonemura, intro., *Twelve Centuries of Japanese Art from the Imperial Collections* [Washington, DC: Freer Gallery of Art and Arthur M. Sackler Gallery, 1997], pl. 56).

For an album of high quality with eight lacquer paintings of circa 1880-90 of the same size on loan to the San Antonio Museum of Art from the Edson Collection, see *The Art of Shibata Zeshin Featuring the Edson Collection*, ed. Nikkei (Tokyo: Nikkei, Inc., 2009), no. E 53; and Sebastian Izzard, *Zeshin: The Catherine and Thomas Edson Collection* (San Antonio: The San Antonio Museum of Art, 2007), pl. 46. Izzard speculates that the Edson album also was issued as an unbound set.

The former owner, Suzuki Toshiyuki (1838-1914) was a powerful banker in the Meiji period and one of the founding members of the Imperial Bank of Commerce in 1894. He also served as committee member of the Japan Fine Arts Association (Nihon Bijutsu Kyokai).





ANOTHER PROPERTY

21 IKEDA TAISHIN (1825-1903)

Album of fourteen lacquer paintings

Each sealed *Taishin* or *koma*
Fourteen paintings mounted as an accordion
album; lacquer on paper or lacquer
7⁵/₈ x 6³/₄ in. (19.4 x 17.1 cm.) each (14)

\$6,000-8,000

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.





PROPERTY FROM A PRINCELY COLLECTION

22 SHIBATA ZESHIN (1807-1891)

Anthropomorphic Turtles Playing

Signed and dated *Keio ni tsuchinoto shunjitsu*
Zeshin (On a spring day in the second year of
Keio Era [1866] by Zeshin), sealed *Tairyukyo*
Handscroll; ink and light color on paper
12¼ x 277½ in. (31 x 704 cm.)
With double wood boxes

\$20,000-30,000

PROVENANCE:

Bonhams, London, 10 November 2011, lot 250



signature







PROPERTY FROM A PRINCELY COLLECTION

23 ATTRIBUTED TO SHIBATA ZESHIN (1807-1891)

Pictures of Chinese and Japanese figures

The first scroll titled *Zeshin o hitsu Wajinbusukan* (Study of Japanese people by old man Zeshin), the second scroll titled *Zeshin o hitsu Kanjinbutsukan* (Study of Chinese people painted by old man Zeshin), each signed and authenticated by Shoji Chikushin (1854-1936)

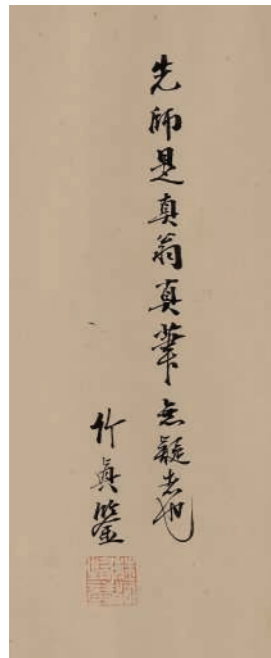
Pair of handscrolls; ink and color on paper
The first scroll: 11x 195½ in. (28 x 495.5 cm.)
The second scroll: 10⅝ x 162½ in. (27 x 412.5 cm.)

With a wood box (2)

\$15,000-25,000

PROVENANCE:

Bonhams, London, 10 May 2011, lot 366



authentication and signature by Chikushin







PROPERTY FROM THE SPRINGFIELD MUSEUMS
SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE
(Lots 24-83)



The Springfield Museums, established in 1857 and located in the heart of the downtown, is the largest cultural attraction in western Massachusetts. The five museums – the Michele and Donald D'Amour Museum of Fine Arts, the George Walter Vincent Smith Art Museum, the Springfield Science Museum, the Lyman and Merrie Wood Museum of Springfield History, and the newly opened (2017) Amazing World of Dr. Seuss Museum – offer over half a million annual visitors an extensive variety of exhibitions and innovative programs in art, history and science throughout the year. At the D'Amour Museum of Fine Arts, opened in 1934, visitors enjoy an overview of American and European art, including significant 19th and 20th century American paintings, as well as Old Master works, with a particular

emphasis on French and Italian canvases. Representative sculpture and decorative arts as well as a large holding of works on paper, including the Bidwell collection of Japanese ukiyo-e prints and a comprehensive selection of lithographs by Currier & Ives (active 1834 – 1907), is also housed at the Museum.

Deaccessioning is the result of a lengthy process of evaluation and refinement of the permanent collection. Proceeds realized from the sale will be used for the care of collections and to advance the Museums' commitment to equity, diversity, and access through future art acquisitions of works by women artists, artists of color and under-represented artists.

Above: The Springfield Museums, Springfield, Massachusetts.

On right: Mr. and Mrs. Raymond A. Bidwell on the porch of their home at 16 Ridgewood Terrace, Springfield, Massachusetts.





THE RAYMOND A. BIDWELL COLLECTION

Raymond Austin Bidwell (1876–1954) was a probate lawyer in Springfield, Massachusetts, where he was born and raised. He was in the Harvard Class of 1899 and graduated from Harvard Law School in 1903. He is said to have acquired his first Japanese print as an undergraduate. His early purchases were made at the Boston branch of Yamanaka & Co. on Boylston Street. He went on to buy at auctions in New York such as the 1916 Blanchard sale. He was most active between 1920 and 1926, buying at the Hamilton Easter Field and the Arthur Ficke sales in 1920, the Spaulding and Schraubstadter sales in 1921 and the Alexis Rouart sale in 1922. He also made purchases from the dealer S. H. Mori in the Fine Arts Building in Chicago and from the Walpole Galleries in New York. Bidwell and his wife spent two-and-a-half months in Japan in 1925, and he began to concentrate on the works of his favorite artist, Utagawa Kuniyoshi (1797–1861), at a time when the artist was little appreciated in Japan. He had a Japanese room made to order in Japan and installed it in his home for the display of his Japanese and Chinese art. He also collected Chinese bronzes, pottery and porcelain for educational purposes, to constitute an overview of China's artistic heritage. In the 1930s, Bidwell published articles on Kuniyoshi, as well as archaic Chinese bronzes, in the journal *Artibus Asiae*.

Bidwell was a trustee of the Springfield Library and Museums Association from 1943 until his death. In 1960, his widow, Bertha Upham Bidwell (1872–1962), donated their comprehensive collection of 1,000 prints by Kuniyoshi—one of the best and largest in the world—and 500 by other artists to the Museum of Fine Arts in Springfield. Bidwell was single-handedly responsible for forging an interest in Kuniyoshi in the twentieth century. In 1961, Basil W. Robinson (1912–2005), Deputy Keeper of the Department of Metalwork at the Victoria & Albert Museum, published the first monograph on Kuniyoshi.

Bidwell's Kuniyoshi prints were published twice by the Springfield Museums in groundbreaking exhibitions—in 1968, and again in 1980. In 1978, a selection of Bidwell prints went to the Riccar Museum, Tokyo, for the first comprehensive Kuniyoshi exhibition at a Japanese institution. In 1993, the ukiyo-e specialist Suzuki Juzo published a massive tome reevaluating Kuniyoshi, and then, in 1994, the Bidwell print collection, with an emphasis on Kuniyoshi, traveled to three museums in Japan, with

a catalogue by the ukiyo-e scholar Kobayashi Tadashi, now director of the Okada Museum in Hakone, Japan. Kobayashi had made a special trip to Springfield in 1991 together with Professor Tsuji Nobuo, who was attracted to Kuniyoshi's originality and humor, and Yasumura Toshinobu, Curator of the Itabashi Art Museum. After reviewing the collection, they selected 117 works by Kuniyoshi, but also paid attention to the earlier prints that Bidwell conscientiously collected to put Kuniyoshi into context and create a full-fledged historical survey of ukiyo-e.

Kobayashi wrote in the 1994 catalogue: "Finally, we were delighted by the unexpected find of a small number of high quality nikuhiitsu ukiyo-e paintings in the Springfield Collection. . . . I will note here that, just as Yasumura comments on Mr. Bidwell's discerning eye, I too am in awe of this collector's superb taste."

There are Bidwell paintings in the current sale, including an ukiyo-e painting of *Two Beauties by Maki Bokusen (1775–1824), an artist from Nagoya (lot 82)*. Yasumura singled out this painting for special mention as "truly a masterpiece" in the 1994 Japanese catalogue. He notes that Bokusen studied with Utamaro, but was also a student of Hokusai, who twice overnights at his house in Nagoya. *Two Beauties*, according to Yasumura, displays many characteristics associated with Hokusai from his mid-forties to his mid-fifties.

Yasumura also marveled at the painting *Tiger Looking at the Moon* by Totoya Hokkei (1780–1850) (lot 83). Hokkei, like Bokusen, was a student of Hokusai, and his tiger, with its emphasis on curiously realistic musculature, resembles several by Hokusai, including *Tiger in the Snow*, formerly in the collection of Raymond Bushell, and sold at Christie's New York in 1999. This painting by Hokkei, in Yasumura's opinion, becomes a touchstone for evaluating works thought to be by Hokusai, but are actually the work of his brilliant student.

The present sale includes twenty-two of Bidwell's Kuniyoshi prints and thirty-seven by earlier ukiyo-e artists, as well as several paintings. All funds realized through the sale will be used by the Museums to support art acquisitions and collections care.



24 KITAO SHIGEMASA (1739-1820)

The poet Sugawara Michizane

Woodblock print, *mizu-e*, early 1760s
Vertical *hosoban*: 12¼ x 5⅝ in. (31.1 x 13.7 cm.)

\$1,000-2,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

This type of prints with no black outlines is called *mizu-e*, often seen with outlines in faint colors such as red, yellow or green as the present lot. Early masters such as Torii Kiyomitsu (1735-1785), Suzuki Harunobu (1725-1770) and Kitao Shigemasa (1793-1820) are known for working on this type of prints. Another impression of the same print is in the collection of the Art Institute of Chicago (1949.32).



25 SUZUKI HARUNOBU (1725-1770)

Toi no Tamagawa (Pounding cloth at Jewel River)

Woodblock print, from an untitled series
Mutamagawa (Six Jewel Rivers), signed *Suzuki Harunobu ga*, circa 1766-67
Vertical *chuban*: 10⅞ x 8⅝ in. (27.6 x 20.6 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts



26 KITAGAWA UTAMARO (1754-1806)

Hair arrangement

Woodblock print, from the series *Meisho fukei bijin jyuniso* (Beautiful women representing scenes of famous places), signed *Utamaro hitsu*, circa 1803
Vertical *oban*: 15¼ x 10¾ in. (38.7 x 27.3 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

27 KITAGAWA UTAMARO (1754-1806)

Shiba Suminoe (Suminoe at Shiba)

Woodblock print, from the series *Gonin bijin aikyo kurabe* (Comparing the charms of the five beauties), signed *Shomei Utamaro hitsu* and sealed *Honke* (true line), published by Omiya Gonkuro, circa 1795-96
Vertical *oban*: 14¾ x 10⅞ in. (37.5 x 25.7 cm.)

\$3,000-4,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 51, no. 83, exhibited at the following venues:

- Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
- Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
- Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994



28 KITAGAWA UTAMARO (1743-1806)

Chunagon Yukihira, Iso no Shiokumi Matsukaze

Woodblock print, from the series *Jitsu kurabe iro no minakami* (True feelings compared: the founts of love), signed *Utamaro hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1798-99
Vertical *oban*: 15⅞ x 10¼ in. (38.4 x 26 cm.)

\$6,000-8,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 53, no. 86, exhibited at the following venues:

- Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
- Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
- Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994



29 TOSHUSAI SHARAKU (ACT. 1794-95)

The actor Matsumoto Koshiro IV as Gorobei, the Fishmonger from San'ya

Woodblock print with silver mica ground, signed *Toshusai Sharaku ga*, published by Tsutaya Juzaburo (Koshodo), 5th month 1794
Vertical *oban*: 14 $\frac{5}{8}$ x 9 $\frac{1}{4}$ in. (37.1 x 23.5 cm.)

\$15,000-20,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 54, no. 93, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994



30 TOSHUSAI SHARAKU (ACT. 1794-95)

The actor Iwai Hanshiro IV as the Wet Nurse Shigenoi

Woodblock print with silver mica ground, signed *Toshusai Sharaku ga*, published by Tsutaya Juzaburo (Koshodo), 5th month 1794
Vertical *oban*: 15 x 9 $\frac{7}{8}$ in. (38.1 x 25.1 cm.)

\$20,000-30,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 55, no. 91, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994



31 TOSHUSAI SHARAKU (ACT. 1794-95)

The actor Arashi Ryuzo II as the Moneylender Ishibe Kinkichi

Woodblock print with silver mica ground, signed *Toshusai Sharaku ga*, published by Tsutaya Juzaburo (Koshodo), 5th month 1794
Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{1}{4}$ in. (36.5 x 23.5 cm.)

\$20,000-30,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 54, no. 92, exhibited at the following venues:

- Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
- Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
- Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

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

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

Another impression in the collection of The British Museum (1909,0618,0.47).



32 TOSHUSAI SHARAKU (ACT. 1794-95)

The Actors Sawamura Sojuro III as Nagoya Sanzaemon and Segawa Kikunojo III as the Courtesan Katsuragi

Woodblock print with white mica ground, signed *Toshusai Sharaku ga*, published by Tsutaya Juzaburo (Koshodo), 7th month 1794
Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in. (36.5 x 24.1 cm.)

\$50,000-70,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 54, no. 94, exhibited at the following venues:

- Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
- Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
- Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

Because of the success of full-figure actor images designed by Utagawa Toyokuni (1769-1825) and published by Nishimuraya Yohachi and Izumiya Ichibei, the rival house Koshodo leapt into the ring in 1794. Its impresario, Tsutaya Juzaburo, teamed with Sharaku for a total of one hundred forty-five actor prints and ten sumo prints, including the twenty-eight close-ups represented by lot 116 [the *okubi-e* of Sakata Hangoro] in this sale. While at first glance the double-image might appear conventional compared to the full-face likeness, it also has unusual elements that always distinguish works by Sharaku: here, the intimacy between the characters by pressing the figures so close together; the tension implied by her agitated hand clasp and loose strands of hair; the daintier air of her suitor by the slight twist of the leg. Kikunojo's pose with the knee thrust upwards is a theatrical standard for courtesan roles. In a Toyokuni print of the same actor in the same female part, the courtesan, shown standing, is statuesque but static (Museum of Fine Arts, Boston, 11.24971). We do not have to know the scene to imagine what is going on in the Sharaku treatment.

The kabuki play, *Keisei sanbon karakasa* (The Courtesan and the Three Parasols) was performed at Edo's Miyako Theater in the seventh lunar month of 1794. The drama concerns the rivalry between Sanzaemon and Fuwa Banzaemon Shigekatsu over the courtesan Katsuragi. Because she favors Sanzaemon, Banzaemon determines to do him in. In a print in smaller format (*hosoban*; approx. 31 x 14 cm), the menacing villain holds Sanzaemon's sword that Banzaemon will use to kill him (Minneapolis Institute of Art, P.13, 734). With the customary twists and turns, the gist of the plot is the avenging of Banzaemon's death by his son. Two Sharaku prints of Segawa Kikunojo III in the same role as a single, standing figure are in the Museum of Fine Arts, Boston (11.16494; 11.19273). The rare print here exists in a handful of institutions, including the Tokyo National Museum, British Museum, Metropolitan Museum and The Art Institute of Chicago.



33 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 13⅝ in. (24.1 x 34.6 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

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.



34 UTAGAWA HIROSHIGE (1797-1858)

Shono, hakuu (Shono: driving rain)

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 1833-34
Horizontal *oban*: 9½ x 13¾ in. (24.1 x 34.9 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

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.

35 UTAGAWA HIROSHIGE (1797-1858)

Kisoji no yamakawa (Mountain river on the Kiso Road)

Woodblock print, triptych, signed *Hiroshige hitsu* on the right sheet, published by Okazawayama Taheiji, 8th month 1857
Vertical *oban* triptych: 14½ x 9½ in. (36 x 24.1 cm.) each approx. (3)

\$8,000-12,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA",
exh. cat. p. 60-61, no. 98, exhibited at the following venues:

- Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
- Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
- Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

A sweeping panoramic view of the Kiso River blanketed in thick winter snow. The sparse palette of paper white, deep blue, and a soft ink tone, serve to accentuate the immensity of the snowfall in this dramatic landscape. The narrow gorge by the Kiso River is one of the most strenuous stretches of the Kisokaido Road. Hiroshige conveys the sheer scale of the rough vertiginous path through the clusters of towering mountains, with the most central peak extending beyond the frame of the composition. This print is generally believed to represent the 'snow' installment of the artist's last series concerning snow, moon and flowers (*setsugekka*), three acknowledged forms of natural beauty. The other two in the series are Moon at Kanazawa, and Whirlpools at Awa.



36 UTAGAWA HIROSHIGE (1797-1858)

Buyo Kanazawa hassho yakei (Eight night views of Kanazawa, Musashi Province)

Woodblock prints, triptych, signed *Hiroshige hitsu* and sealed *Ichiryusai* on the left sheet, published by Okazawayaya Taheiji, 7th month 1857

Vertical *oban* triptych: 14⁵/₈ x 9⁷/₈ in. (37.1 x 25.1 cm.) each approx. (3)

\$20,000-30,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 60-61, no. 99, exhibited at the following venues:

- Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
- Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
- Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994





37 UTAGAWA HIROSHIGE
(1797-1858)

*Ryogoku hanabi (Fireworks,
Ryogoku)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 8th month 1858

Vertical *oban*: 13 $\frac{5}{8}$ x 9 in. (34.6 x 22.9 cm.)

\$2,000-3,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

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



38 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 famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 9th month 1857

Vertical *oban*: 13 $\frac{5}{8}$ x 8 $\frac{3}{4}$ in. (34.6 x 22.2 cm.)

\$2,000-3,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

39 UTAGAWA HIROSHIGE
(1797-1858)

*Fukagawa Susaki Jumantsubo
(Jumantsubo Plain at Fukagawa
Susaki)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, intercalary 5th month 1857

Vertical *oban*: 13 $\frac{7}{8}$ x 9 $\frac{1}{8}$ in. (35.2 x 23.2 cm.)

\$2,000-3,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

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



40 UTAGAWA HIROSHIGE
(1797-1858)

*Kamata no umezono (Plum
garden, Kamata)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 2nd month 1857

Vertical *oban*: 13 $\frac{5}{8}$ x 9 $\frac{1}{4}$ in. (34.6 x 23.5 cm.)

\$2,000-3,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts





41 UTAGAWA HIROSHIGE (1797-1858)

Asakusa Kinryuzan (Kinryuzan temple, Asakusa)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 7th month 1856

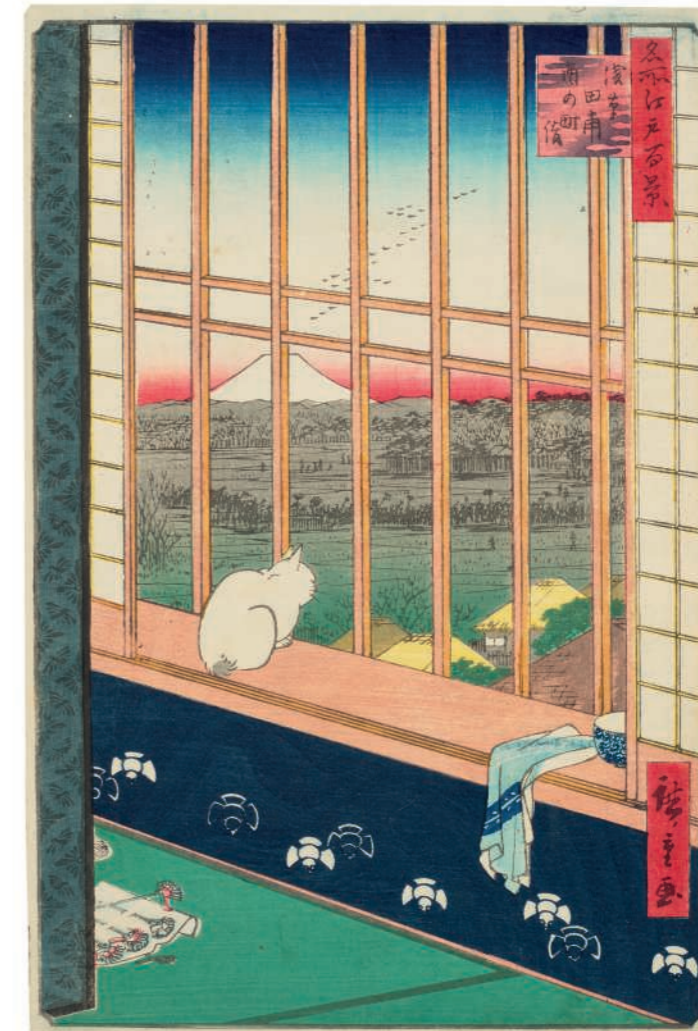
Vertical *oban*: 13½ x 9 in. (34.6 x 22.9 cm.)

\$2,000-3,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

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.



42 UTAGAWA HIROSHIGE (1797-1858)

Asakusa tanbo Torinomachi mode (Asakusa Ricefields and Torinomachi Festival)

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

Vertical *oban*: 13½ x 9 in. (34.3 x 22.9 cm.)

\$2,000-3,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

Resting on a window ledge, a white cat gazes out through a barred window over the Asakusa rice-fields below. A flock of birds descend towards Mount Fuji in the southwest and a long silhouetted line of a festival procession extends across the paddies. Here was the sight of Otori Shrine, worshipped particularly by the commoner class in the Edo period for commercial favour and fortune, and communally celebrated in the Torinomachi festival in November.



43 UTAGAWA HIROSHIGE (1797-1858)

A set of three bird and flower prints

Woodblock prints, each signed *Hiroshige hitsu*, circa 1832, comprising:

- 1) A blue bird on a maple brench
- 2) A kingfisher hovers over bellflowers
- 3) A swallows between clematis

Vertical *sanchogake*: 9 $\frac{7}{8}$ x 4 $\frac{3}{4}$ in. (25.1 x 12.1 cm.) each approx.

(3)

\$5,000-7,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 63, no. 109, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo

Prefecture, 16 July-21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994



44 UTAGAWA HIROSHIGE II (1826-1869)

Nikko Kirifuri no taki (Kirifuri Waterfall at Nikko)

Woodblock print, from the series *Shokoku meisho hyakkei* (One hundred famous views in the various provinces), signed *Hiroshige ga*, published Uoya Eikichi, 10th month 1859
Vertical *oban*: (35.9 x 24.5 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts



45 KATSUSHIKA HOKUSAI (1760-1849)

*The waterfall at Ono on the
Kisokaido Road*

Woodblock print, from the series *Shokoku taki meguri* (A tour of waterfalls in various provinces), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1832

Vertical *oban*: 15 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (38.4 x 25.7 cm.)

\$15,000-20,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts



46 KATSUSHIKA HOKUSAI (1760-1849)

*Yoshitsune's Horse-washing Falls
at Yoshino in Yamato Province*

Woodblock print, from the series *Shokoku taki meguri* (A tour of waterfalls in various provinces), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1832

Vertical *oban*: 14 $\frac{7}{8}$ x 10 $\frac{1}{8}$ in. (37.8 x 25.7 cm.)

\$20,000-30,000

PROVENANCE:

Raymond A. Bidwell (1876-1954) Collection, Springfield, Massachusetts

47 KATSUSHIKA HOKUSAI (1760-1849)

The Amida Waterfalls in the far reaches of the Kiso Road

Woodblock print, from the series *Shokoku taki meguri* (A tour of waterfalls in various provinces), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1832

Vertical *oban*: 15¼ x 10⅞ in. (38.7 x 25.7 cm.)

\$20,000-30,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

A close-up view of the falls as the water plunges through a dark, narrow and mysterious ravine, while the overwhelming majesty of the scene is underscored and enhanced by the diminutive figures of the two sightseers seated on an outcrop while their servant prepares a meal; the strange circular gap in the cliffs was thought to resemble the head of Buddha, and the site was consequently known as the Amida Waterfall. The dramatic qualities of the design are enhanced by the sudden and unexpected way that Hokusai, recognising the physical limitations of the size of an *oban* print, has cut off the lower half of the crashing water in full flow and left the viewer to imagine its continuing descent.





48 KATSUSHIKA HOKUSAI (1760-1849)

*Soshu Shichirigahama
(Shichirigahama Beach in
Sagami Province)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 10¼ x 15 in. (26 x 38.1 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts



49 KATSUSHIKA HOKUSAI (1760-1849)

*Koshu Inume toge (Inume Pass
in Kai Province)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 10¼ x 14⅞ in. (25.7 x 37.8 cm.)

\$5,000-7,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts



50 KATSUSHIKA HOKUSAI (1760-1849)

Fukagawa Mannenbashi no shita (Under the Mannen Bridge at Fukagawa)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 10¼ x 14⅞ in. (26 x 37.8 cm.)

PROVENANCE:
Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

\$20,000-30,000



51 KATSUSHIKA HOKUSAI (1760-1849)

Tokaido Ejiri Tago no ura ryakuzu (Tago Bay near Ejiri on the Tokaido)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 10⅞ x 15¼ in. (25.7 x 38.7 cm.)

PROVENANCE:
Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

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.

\$20,000-30,000



52 KATSUSHIKA HOKUSAI (1760-1849)

Sumida (Snow on the Sumida River)

Woodblock print, from the series *Setsugekka*
(Snow, moon and flowers), signed *Saki no*
Hokusai litsu hitsu, circa 1833
Horizontal *oban*: 10¼ x 15¼ in. (26 x 38.7 cm.)

\$6,000-8,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield,
Massachusetts



53 KATSUSHIKA HOKUSAI (1760-1849)

Yodogawa (Moonlight at Yodo River)

Woodblock print, from the series *Setsugekka*
(Snow, moon and flowers), signed *Saki no*
Hokusai litsu hitsu, published by Nishimuraya
Yohachi (Eijudo), circa 1833
Horizontal *oban*: 10⅞ x 15 in. (25.7 x 38.1 cm.)

\$6,000-8,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield,
Massachusetts



54 KATSUSHIKA HOKUSAI (1760-1849)

Yoshino (Cherry blossoms at Yoshino)

Woodblock print, from the series *Setsugekka* (Snow, moon and flowers), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1833
Horizontal *oban*: 15¼ x 10¼ in. (38.7 x 26 cm.)

\$6,000-8,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts



55 KATSUSHIKA HOKUSAI (1760-1849)

Otomo no Yakamochi (Poem by Chunagon Yakamochi)

Woodblock print, from the series *Hyakunin issu 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*: 9¾ x 14¼ in. (24.8 x 36.2 cm.)

\$5,000-7,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts



56 KATSUSHIKA HOKUSAI (1760-1849)

Mount Fuji viewed from Lake Ashi in Hakone

Woodblock print, *surimono*, signed *Hokusai aratame litsu hitsu*, embellished with metallic pigments and embossing
Shikishiban surimono: 8 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in. (20.6 x 18.1 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 49, no. 81, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994



57 TOTOYA HOKKEI (1780-1850)

Ferry Boat on the Sumida River

Woodblock print, from the *kyōka* poetry album with illustrations *Santo no tomo-e* (Friends of the three capitals), signed *Hokkei*, sealed *Aoigaoka*, circa 1832, embellished with metallic pigments
Horizontal *aiban*: 9 $\frac{5}{8}$ x 12 $\frac{5}{8}$ in. (24.4 x 32.1 cm.)

\$5,000-7,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 68, no. 118, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994



58 KATSUSHIKA
HOKUSAI (1760-
1849)

Hawk and cherry blossoms

Woodblock print, signed *Saki no Hokusai litsu hitsu*, published by Moriya Jihei (Kinshindo), circa 1834
Vertical *nagaban*: 21 x 9¼ in. (53.3 x 23.5 cm.)

\$10,000-15,000

PROVENANCE:

Raymond A. Bidwell (1876-1954),
Springfield, Massachusetts





59 UTAGAWA KUNIYOSHI (1797-1861)

Kasumigaseki

Woodblock print, from the series *Toto meisho* (Famous places in the Eastern Capital), signed *Ichiyusai Kuniyoshi ga*, published by Kagaya Kichiemon (Kichibei), circa 1830-35
Horizontal *oban*: 9½ x 14¾ in. (24.1 x 36.5 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts



60 UTAGAWA KUNIYOSHI (1797-1861)

Susaki hatsu hinode no zu
(Sunrise on New Year's Day at Susaki)

Woodblock print, from the series *Toto meisho* (Famous places in the Eastern Capital), signed *Ichiyusai Kuniyoshi ga*, published by Kagaya Kichiemon (Kichibei), circa 1830-35
Horizontal *oban*: 10 x 14½ in. (25.4 x 36.8 cm.)

\$3,000-4,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 83, no. 7, exhibited at the following venues:

- Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
- Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
- Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994



61 UTAGAWA KUNIYOSHI (1797-1861)

Ryogoku no suzumi (Cooling off at Ryogoku Bridge)

Woodblock print, from the series *Toto meisho* (Famous places in the Eastern Capital), signed *Ichiyusai Kuniyoshi ga*, published by Kagaya Kichiemon (Kichibei), circa 1830-35
Horizontal *oban*: 9 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (25.1 x 37.1 cm.)

\$3,000-4,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 82, no. 5, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 45
"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 14



62 UTAGAWA KUNIYOSHI (1797-1861)

Tsukudajima (Tsukuda Island)

Woodblock print, from the series *Toto meisho* (Famous places in the Eastern Capital), signed *Ichiyusai Kuniyoshi ga*, published by Kagaya Kichiemon (Kichibei), circa 1830-35
Horizontal *oban*: 9 $\frac{1}{8}$ x 13 $\frac{7}{8}$ in. (23.2 x 35.2 cm.)

\$3,000-4,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 80, no. 2, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 32.



63 UTAGAWA KUNIYOSHI (1797-1861)

Asakusa Imado (The tile kilns at Imado)

Woodblock print, from the series *Toto meisho* (Famous places in the Eastern Capital), signed *Ichiyusai Kuniyoshi ga*, published by Kagaya Kichiemon (Kichibei), circa 1830-35
Horizontal *oban*: 9 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in. (23.2 x 34 cm.)

\$2,000-3,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 82, no. 6, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 43
"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 6

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 29.



64 UTAGAWA KUNIYOSHI (1797-1861)

Teppozu

Woodblock print, from the series *Toto meisho* (Famous places in the Eastern Capital), signed *Ichiyusai Kuniyoshi ga*, published by Kagaya Kichiemon (Kichibei), circa 1830-35
Horizontal *oban*: 9 $\frac{5}{8}$ x 14 $\frac{1}{2}$ in. (24.4 x 36.8 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 81, no. 4, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 34.

65 UTAGAWA KUNIYOSHI (1797-1861)

Shin Yoshiwara (New Yoshiwara)

Woodblock print, from the series *Toto meisho* (Famous places in the Eastern Capital), signed *Ichiyusai Kuniyoshi ga*, published by Kagaya Kichiemon (Kichibei), circa 1830-35
Horizontal *oban*: 10¼ x 14¾ in. (26 x 37.5 cm.)

\$10,000-15,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield,
Massachusetts
Hayashi Tadamasu (1853-1906), Paris
Wakai Kenzaburo (1834-1908)

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield,
MA", exh. cat. p. 80, no. 1, exhibited at the following
venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo
Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4
October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts,
Springfield, Massachusetts, 1980, exh. cat. pl. 46

"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar
Art Museum, Tokyo, 23 November-24 December, 1978,
exh. cat. pl. 8

LITERATURE:

*The Raymond A. Bidwell Collection of Prints by Utagawa
Kuniyoshi* (Massachusetts: The Raymond A. Bidwell and
Bertha U. Bidwell Fund, 1968), pl. 30.





66 UTAGAWA KUNIYOSHI (1797-1861)

Toto Mitsumata no zu (Views of Mitsumata in the Eastern Capital)

Woodblock print, from an untitled series of Views of Eastern Capital, signed *Ichiyusai Kuniyoshi ga*, published by Yamaguchiya Tobei (Kinkodo), circa 1831

Horizontal *oban*: 10¼ x 14⅝ in. (26 x 37.1 cm.)

\$3,000-4,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 85, no. 11, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 23.



67 UTAGAWA KUNIYOSHI (1797-1861)

Toto Miyatogawa no zu (Views of Miyato River in the Eastern Capital)

Woodblock print, from an untitled series of Views of the Eastern Capital, signed *Ichiyusai Kuniyoshi ga*, published by Yamaguchiya Tobei (Kinkodo), circa 1830-35

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

\$2,000-3,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 84, no. 10, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. p. 24

"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 2

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 26.



68 UTAGAWA KUNIYOSHI (1797-1861)

Toto Shubi no matsu (Views of Shubi no matsu in the Eastern Capital)

Woodblock print, from an untitled series of Views of Eastern Capital, signed *Ichiyusai Kuniyoshi ga*, published by Yamaguchiya Tobei (Kinkodo)

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

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 83, no. 8, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 23

"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 3

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 98.



69 UTAGAWA KUNIYOSHI (1797-1861)

Toto Hashiba no zu (Views of Hashiba in the Eastern Capital)

Woodblock print, from an untitled series of Views of the Eastern Capital, signed *Ichiyusai Kuniyoshi ga*, published by Yamaguchiya Tobei (Kinkodo), circa 1831

Horizontal *oban*: 9½ x 14½ in. (24.4 x 37.1 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 85, no. 12, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 25

"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 4

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 21.



70 UTAGAWA KUNIYOSHI (1797-1861)

Toto Onmayagashi no zu (Views of Onmaya Embankment in the Eastern Capital)

Woodblock print, from an untitled series of Views of the Eastern Capital, signed *Ichiyusai Kuniyoshi ga*, published by Yamaguchiya Tobei (Kinkodo), circa 1831

Horizontal *oban*: 10¼ x 14½ in. (26 x 37.1 cm.)

\$6,000-8,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts
Hayashi Tadamasa (1853-1906), Paris

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 84, no. 9, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 26
"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 1

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 24.



71 UTAGAWA KUNIYOSHI (1797-1861)

Shoheizaka no enkei (Distant view from Shoheizaka Slope)

Woodblock print, from the series *Toto Fujimi sanjurokkei* (Thirty-six views of Mount Fuji seen from the Eastern Capital), signed *Ichiyusai Kuniyoshi ga*, published by Murataya Jirobei (Eiyudo), circa 1843

Horizontal *oban*: 8¾ x 12½ in. (22.2 x 32.1 cm.)

\$3,000-4,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 86, no. 14, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 75
"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 16

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 82.



72 UTAGAWA KUNIYOSHI (1797-1861)

Tsukuda oki kaisei no Fuji (Mount Fuji on a clear day from the sea off Tsukuda)

Woodblock print, from the series *Toto Fujimi sanjurokkei* (Thirty-six views of Mount Fuji seen from the Eastern Capital), signed *Ichiyusai Kuniyoshi ga*, published by Murataya Jirobei (Eiyudo), circa 1843
Horizontal *oban*: 9½ x 14½ in. (24.1 x 37.1 cm.)

\$5,000-7,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 87, no. 15, exhibited at the following venues:
Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 74
"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 19

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 81.



73 UTAGAWA KUNIYOSHI (1797-1861)

Shin Ohashi kyoka no chobo (Distant view from beneath the Shin Ohashi)

Woodblock print, from the series *Toto Fujimi sanjurokkei* (Thirty-six views of Mount Fuji seen from the Eastern Capital), signed *Ichiyusai Kuniyoshi ga*, published by Murataya Jirobei (Eiyudo), circa 1843
Horizontal *oban*: 8¾ x 13½ in. (22.5 x 34.6 cm.)

\$3,000-4,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 87, no. 16, exhibited at the following venues:
Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 73
"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 17

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 83.

74 UTAGAWA KUNIYOSHI (1797-1861)

Sashu Tsukahara setchu (*Nichiren in the snow at* *Tsukahara on Sado Island*)

Woodblock print, from the series *Koso goichidai ryakuzu* (Sketches of the life of the Great Priest), signed *Ichiyusai Kuniyoshi hitsu*, published by Iseya Rihei (Kinjudo), circa 1830-35

Horizontal *oban*: 9 $\frac{1}{8}$ x 14 $\frac{3}{8}$ in. (23.2 x 36.5 cm.)

\$10,000-15,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

Hayashi Tadamasu (1853-1906), Paris

EXHIBITED:

Joan Whitney Payson Gallery of Art, Portland, Maine, 25 February-9 April, 1989

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 32

"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 184

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 17.

A solitary figure bracing himself against the wind, trudges up an exposed, snow-covered mountain slope near Tsukahara on Sado island. Snow falls thickly from a dark sky. This is Nichiren, sent into exile by the regent Hojo Tokimune in 1271. It is believed that this print must have been very popular during Kuniyoshi's lifetime and it remains one of Kuniyoshi's best-known designs.

Although there is debate surrounding the many editions of this print and which should be considered the first, it is generally believed that prints without the horizon line (as with the print offered here) are indicative of the first edition.



75 UTAGAWA KUNIYOSHI (1797-1861)

Tairyo kujira no nigiwabi (Crowds out to view captured whale)

Woodblock print, triptych, each signed
Ichiyusai Kuniyoshi ga, published by Maruya
Seijiro (Jukakudo), circa 1851-53
Vertical *oban* triptych: 14 $\frac{1}{8}$ x 10 in. (35.9 x 25.4
cm.) each approx. (3)

\$7,000-9,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield,
Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield,
MA", exh. cat. p. 88, no. 18, exhibited at the following
venues:

- Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
- Otani Memorial Art Museum, Nishinomiya City, Hyogo
Prefecture, 16 July-21 August, 1994
- Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4
October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts,
Springfield, Massachusetts, 1980, exh. cat. pl. 156

"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar
Art Museum, Tokyo, 23 November-24 December, 1978,
exh. cat. pl. 284

LITERATURE:

*The Raymond A. Bidwell Collection of Prints by Utagawa
Kuniyoshi* (Massachusetts: The Raymond A. Bidwell and
Bertha U. Bidwell Fund, 1968), pl. 66.



76 UTAGAWA KUNIYOSHI (1797-1861)

The Ghosts of the Taira Attack Yoshitsune in Daimotsu Bay

Woodblock print, triptych, each signed
Ichiyusai Kuniyoshi ga, published by Enshuya
Hikobei, circa 1849-53
Vertical *oban* triptych: 14 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in. (35.9 x 24.8
cm.) each approx. (3)

\$20,000-30,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA",
exh. cat. p. 93, no. 24, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16
July-21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October,
1994

Joan Whitney Payson Gallery of Art, Portland, Maine, 25
February-9 April, 1989

LITERATURE:

*The Raymond A. Bidwell Collection of Prints by Utagawa
Kuniyoshi* (Massachusetts: The Raymond A. Bidwell and
Bertha U. Bidwell Fund, 1968), pl. 98.

This powerful design fills the space allowed by the triptych format to brilliant affect. The work depicts the ghosts of the Taira family exacting revenge upon Minamoto Yoshitsune (1159-89) following their brutal defeat during a historic battle at Daimotsu Bay. The ghosts of the Taira clan are hauntingly silhouetted against a dark sky as they attack Yoshitsune's ship and the troops can be seen frantically lowering the boat's sails as the gigantic waves rise up ominously around them. The noh play *Funa Benkei* [Benkei in the Boat] recounts this episode, which eventually ends well for Yoshitsune and his men due to Yoshitsune's faithful retainer, the monk Benkei, who offers prayers to the gods of the sea, causing the angry ghosts to disappear and the storm to calm, allowing the ship to continue on its journey.



77 UTAGAWA KUNIYOSHI (1797-1861)

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

Woodblock print, triptych, each sheet
signed *Ichiyusai Kuniyoshi ga*, published by
Sumiyoshiya Masagoro, circa 1851-52
Vertical *oban* triptych: 13 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (35.2 x 24.8
cm.) each approx. (3)

\$20,000-30,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh.
cat. p. 92, no. 23, exhibited at the following venues:

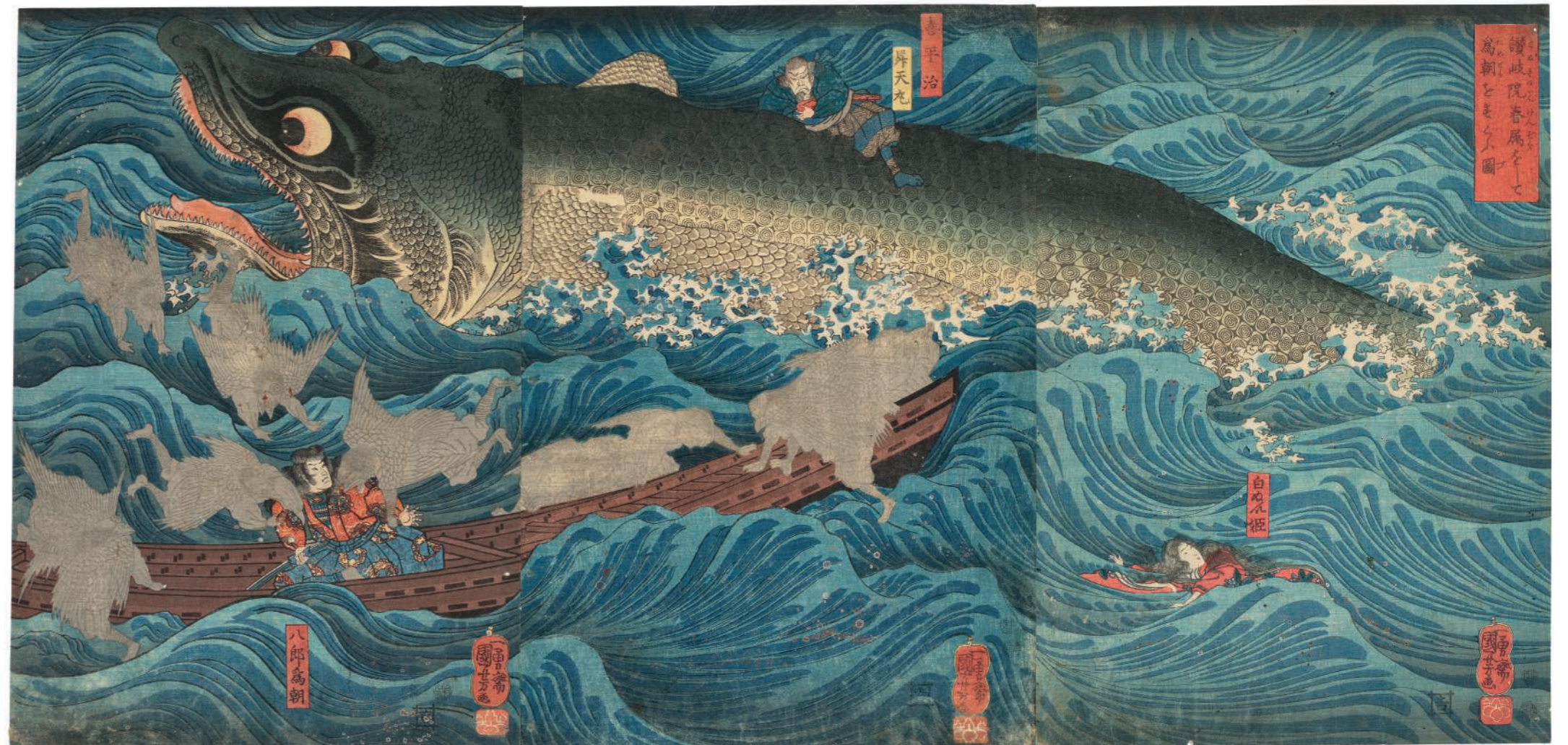
Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-
21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

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

In this work, Kuniyoshi has ingeniously combined three episodes from the same story onto one triptych. On the left sheet is Tametomo adrift in his boat surrounded by descendants of retired Emperor Sutoku who appear as tengu (mythical creatures in the form of half bird, half man), who have come to rescue him. The center sheet shows Kiheiji, Tametomo's retainer, with Tametomo's son in his arms, on the back of a giant crocodile-shark. At first the creature tried to kill them, but was pacified and rescued them from drowning. On the right sheet, Tametomo's wife, Princess Shiranui, in an unsuccessful attempt to calm the storm has thrown herself into the waves as a sacrifice.



78 UTAGAWA KUNIYOSHI (1797-1861)

Prosperous catch of fish and sea creatures in a fishing net

Woodblock print, *surimono*, signed *Ichiyusai Kuniyoshi ga*
Obosho surimono: 14 $\frac{1}{8}$ x 20 $\frac{1}{2}$ in. (37.1 x 52.1 cm.)

\$5,000-7,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

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.



79 UTAGAWA KUNIYOSHI (1797-1861)

Octopus on a rock

Woodblock print, signed *Ichiyusai Kuniyoshi ga*, published by Tsujiokaya Bunsuke (Kinshodo), circa 1837

Vertical *chutanzaku*: 14 $\frac{5}{8}$ x 4 $\frac{7}{8}$ in. (37.1 x 12.4 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 114, no. 80, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo

Prefecture, 16 July-21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 67

"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 221

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 48.



80 UTAGAWA KUNIYOSHI (1797-1861)

Carp and wisteria

Woodblock print, signed *Ichiyusai Kuniyoshi ga*, published by Tsujiokaya Bunsuke (Kinshodo), circa 1841

Vertical *chutanzaku*: 14 $\frac{7}{8}$ x 5 in. (37.8 x 12.7 cm.)

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 65

"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 215

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 45.



81 UTAGAWA KUNIYOSHI (1797-1861)

Goldfish, Killifish, Stingray and Puffer Fish

Woodblock print, two vertical *chutanzaku* on an uncut *oban* sheet, signed *Chooro Kuniyoshi ga* and *Ichiyusai Kuniyoshi ga*, published by Tsujiokaya Bunsuke (Kinshodo), circa 1837
Vertical *oban*: 15¼ x 10¼ in. (38.7 x 26 cm.)

\$5,000-7,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield, Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield, MA", exh. cat. p. 114, no. 77, exhibited at the following venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo Prefecture, 16 July-21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4 October, 1994

"Utagawa Kuniyoshi", Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, exh. cat. pl. 63-64

"Exhibition of Ukiyo-e by Utagawa Kuniyoshi", Riccar Art Museum, Tokyo, 23 November-24 December, 1978, exh. cat. pl. 217-218

LITERATURE:

The Raymond A. Bidwell Collection of Prints by Utagawa Kuniyoshi (Massachusetts: The Raymond A. Bidwell and Bertha U. Bidwell Fund, 1968), pl. 47.



82 MAKI BOKUSEN (1775-1824)

Two beauties with fan and samisen

Signed *Bokusen*, sealed *Bokusen* and *Suiboku sanjin*

Hanging scroll; ink, color and gold on silk
42 $\frac{7}{8}$ x 17 in. (108.9 x 43.2 cm.)

With wood box

\$4,000-6,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield,
Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield,
MA", exh. cat. p. 130, no. 1, exhibited at the following
venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994

Otani Memorial Art Museum, Nishinomiya City, Hyogo

Prefecture, 16 July-21 August, 1994

Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4
October, 1994



PROPERTY FROM THE SPRINGFIELD MUSEUMS
(LOTS 24-83)

83 TOTOYA HOKKEI (1780-1850)

Tiger looking at the moon

Signed *Hokkei* and sealed
Hanging scroll; ink and color on silk
46⁷/₈ x 19⁵/₈ in. (119.1 x 49.8 cm.)

\$15,000-20,000

PROVENANCE:

Raymond A. Bidwell (1876-1954), Springfield,
Massachusetts

EXHIBITED:

"Ukiyo-e from The Museum of Fine Arts, Springfield,
MA", exh. cat. p. 133, no. 3, exhibited at the following
venues:

Itabashi Art Museum, Tokyo, 4 June-3 July, 1994
Otani Memorial Art Museum, Nishinomiya City, Hyogo
Prefecture, 16 July-21 August, 1994
Yokkaichi Municipal Museum, Mie Prefecture, 1 September-4
October, 1994

LITERATURE:

Kobayashi, Tadashi. *Nikuhitsu ukiyoe taikan. 6, Azabu
bijutsu kogeikan* (Ukiyo-e Paintings in Japanese
Collections Vol.6: Azabu Museum of Art and Artifact)
(Japan: Kodansha Ltd., 1995), p. 231.





VARIOUS PROPERTIES

84 SUZUKI HARUNOBU (1725-1770)

Two beauties spinning thread

Woodblock print, signed *Harunobu ga*
Vertical *chuban*: 11 x 8¼ in. (27.9 x 21 cm.)

\$3,000-4,000

PROVENANCE:

Hayashi Tadamasa (1853-1906), Paris

Another impression in the collection of Harvard Art Museum
(1933.4.2624).



85 SUZUKI HARUNOBU (1725-1770)

Young woman teasing a young man as he fishes

Woodblock print, signed *Harunobu ga*
Vertical *chuban*: 11 x 8¼ in. (27.9 x 21 cm.)

\$25,000-35,000

PROVENANCE:

Edwin and Irma Grabhorn collection, San Francisco

86 SUGIMURA JIHEI (ACTIVE CA. 1680-98)

A couple making love

Woodblock print *sumizuri-e*, unsigned
Horizontal *oban*: 11 1/8 x 15 in. (28.3 x 38.1 cm.)

\$3,000-4,000



89 ISODA KORYUSAI (1735-1790)

White hare and Amaranth

Woodblock print, signed *Koryu ga*
Shikishiban surimono: 10 x 7 1/2 in. (25.4 x 18.8 cm.)

\$2,000-3,000



87 OKUMURA MASANOBU (1686-1764)

Shogatsu (First month)

Woodblock print with hand coloring, from the erotic book *Someiro no yama neya no hinagata* (Mounds of dyed colors: a pattern book for the boudoir)
Horizontal *oban*: 10 7/8 x 14 1/2 in. (27.6 x 36.8 cm.)

\$6,000-8,000



90 ISODA KORYUSAI (1735-1790), CHOKYOSAI EIRI (ACT. 1789-1801) AND ANONYMOUS (18TH-19TH CENTURY)

A group of three shunga

- Woodblock prints, comprising:
1. A couple making love
1. 7 1/2 x 10 1/4 in. (19.1 x 26 cm.)
 2. A woman enjoying herself
2. 6 1/2 x 8 3/8 in. (16.5 x 21.3 cm.)
 3. A couple under mosquito net
3. 4 7/8 x 7 7/8 in. (12.4 x 18.8 cm.)

\$1,500-2,000

(3)



88 SUZUKI HARUNOBU (1724-1770)

*Boatman on a pleasure boat
peeking at a couple*

Woodblock print, unsigned
Horizontal *chuban*: 7 7/8 x 11 in. (20 x 27.9 cm.)

\$3,000-4,000





91 KATSUKAWA SHUN'EI (1762-1819)

Tachibanaya Chusha (The actor Ichikawa Yaozo II as Tachibanaya Chusha)

Woodblock print, signed *Shun'ei ga*, published by Iseya Jisuke
Vertical *hosoban*: 12 $\frac{3}{8}$ x 5 $\frac{5}{8}$ in. (31.4 x 14.3 cm.)

\$6,000-8,000



92 KATSUKAWA SHUNSHO (1726-1792)

Sasaki Takatsuna winning a fight

Woodblock print, signed *Katsukawa Shunsho ga*, sealed *Rin*
Vertical *chuban*: 10 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in. (26 x 21 cm.)

\$4,000-6,000



93 KATSUKAWA SHUNSHO (1726-1792)

Asahina Saburo grasping Soga Goro's armor

Woodblock print, signed *Shunsho zu* (*Shun* covered in black background), sealed *Rin*
Vertical *chuban*: 9 $\frac{7}{8}$ x 7 $\frac{5}{8}$ in. (25.1 x 19.4 cm.)

\$10,000-15,000

PROVENANCE:

Henri Vever (1854-1943), Paris, sold at Sotheby's London, *Highly Important Japanese Prints, Illustrated Books and Drawings from the Henri Vever Collection: Part III*, 24 March 1977, lot 109



94 KATSUKAWA SHUN'EI (1762-1819)

Hamagaseki, Goshonoura and Yuzuruha

Woodblock print, signed *Shun'ei ga*, published by Nishimuraya Yohachi
Vertical *oban*: 14 $\frac{7}{8}$ x 10 $\frac{1}{8}$ in. (37.8 x 25.7 cm.)

\$6,000-8,000



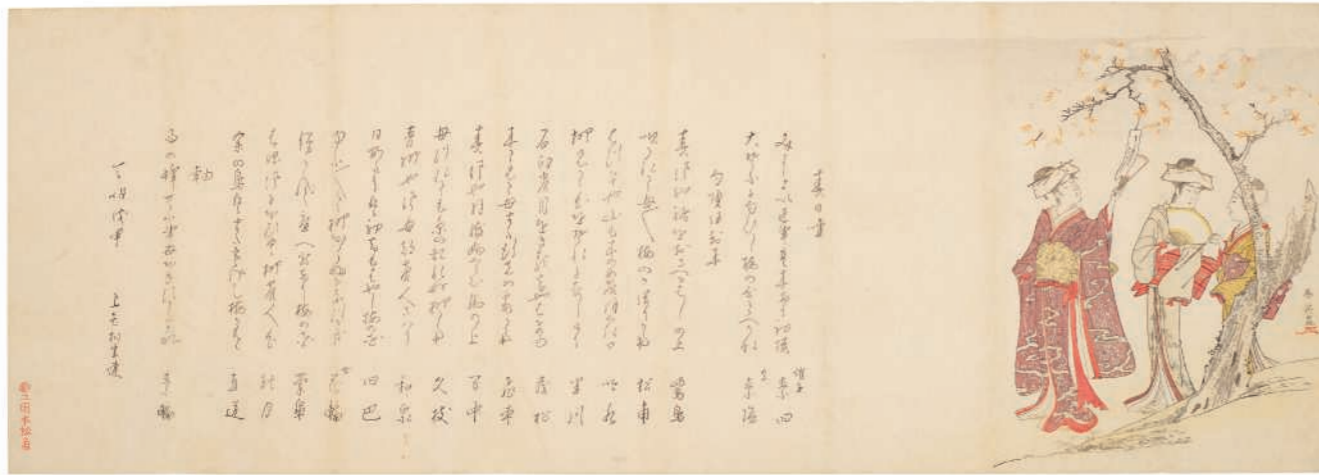
95 KATSUKAWA SHUNKO (1743-1812)

Wrestlers Uzugafuchi and Sekinoto in the ring with referee Kimura Shonosuke

Woodblock print, signed *Shunko ga*, published by Toshimaya Bunjiemon
Vertical *oban*: 14 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in. (37.5 x 24.8 cm.)

\$8,000-12,000

For another impression of this print see Narazaki, Muneshige, ed., *Ukiyo-e Masterpieces in European Collections, Vol. 6*, Musee Guimet I (Tokyo: Kodansha, 1987), pl. 127. According to Narazaki the print is believed to date from 1785-6, when Shunko began to design wrestler prints, but that Uzagafuchi was no longer *komusubi* (fourth highest rank) at that time.



96

96 KATSUSHIKA SHUN'EI (1762-1819)

Shunjitsu no gin (Poems recited for a spring day)

Woodblock print, signed *Shun'ei ga* and sealed, carved by Okamoto Matsuo II (act. c. 1786-1800), circa 1788
 Ebangire surimono: 8 x 22³/₈ in. (20.3 x 56.8 cm.)

\$5,000-7,000



97

97 KATSUKAWA SHUNCHO (ACT. 1781-1801)

A group of nine shunga

Woodblock prints, comprising nine prints from the series *Keichu makura nishiki* (Pillow scenes of erotic couples in boudoir), circa 1780s
 Horizontal *chuban*: 7⁵/₈ x 10¹/₄ in. (19.4 x 26 cm.) each approx. (9)

\$4,000-6,000

98 KATSUKAWA SHUNCHO (ACT. 1781-1801)

Fourth month: a couple on balcony

Woodblock print, from the series *Koshoku zue juniko* (Erotic illustrations for the twelve months)
 Horizontal *oban*: 10 x 15 in. (25.4 x 38.1 cm.)

\$2,000-3,000



98



99 UTAGAWA TOYOKUNI (1769-1825)

Segawa Roko Kuzunoha-gitsune
(The actor Segawa Kikunojo III
as fox wife Kuzunoha)

Woodblock print, signed *Toyokuni ga*,
published by Nishimuraya Eijudo, circa 1802
Vertical *oban*: 14 $\frac{3}{8}$ x 10 in. (37.1 x 25.4 cm.)

\$3,000-4,000



100 UTAGAWA TOYOKUNI (1769-1825)

Two women dancing

Woodblock print, from the series *Furyu onna*
suehiro (Fashionable women's fans), signed
Toyokuni ga with cursive monogram, published
by Enomotoya Kichibei (Hoeido)
Vertical *oban*: 15 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (39.1 x 26 cm.)

\$7,000-9,000

PROVENANCE:

Henri Vever (1854-1943), Paris, sold Sotheby's London,
Highly Important Japanese Prints, Illustrated Books and
Drawings from the Henri Vever Collection: Part II, 26
March 1975, lot 257

Another impression in the collection of Museum of Fine Arts,
Boston (11.13530).

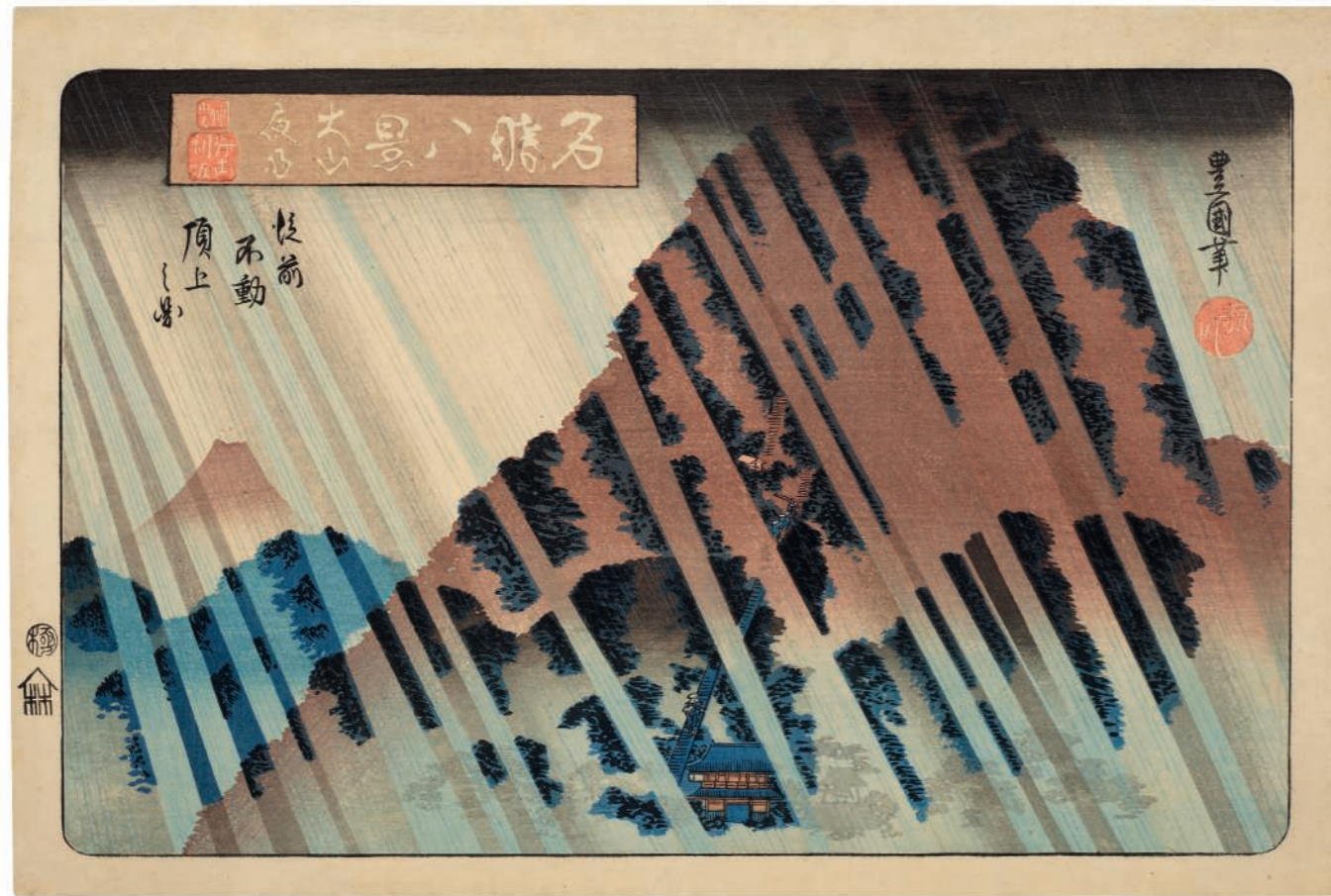


101 UTAGAWA KUNISADA (1786-1865)

Aki no Miyajima (*Miyajima at Aki*
Province)

Woodblock print, from the series *Komo*
abura-e fu (In the style of the Red-hair [Dutch]
oil painting), signed *Konomi ni makase*
Kunisada egaku (drawn by Kunisada to satisfy
preference), published by Yamaguchiya Tobei
(Kinkodo), circa 1820s-30s
Horizontal *oban*: 9 $\frac{3}{8}$ x 14 $\frac{1}{4}$ in. (23.8 x 36 cm.)

\$6,000-8,000

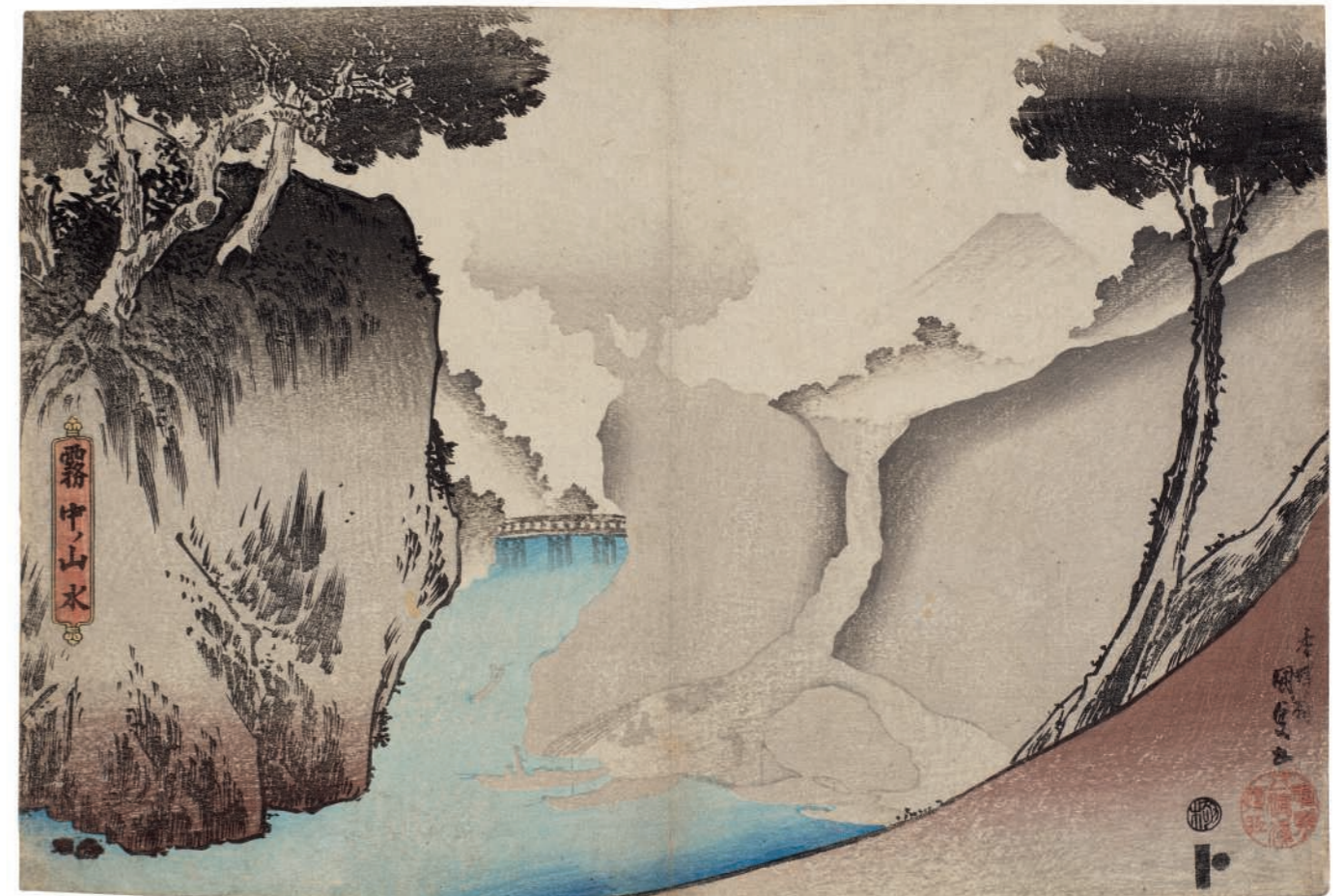


102 UTAGAWA TOYOKUNI II (TOYOSHIGE; 1777-1835)

Night rain at Oyama: view of the summit from front of Fudo Temple

Woodblock print, from the series *Meisho hakkei* (Eight famous views [of Kanagawa]), signed *Toyokuni hitsu*, published by Iseya Rihei (Kinjudo), circa 1833-34
Horizontal *oban*: 10 x 15½ in. (25.5 x 38 cm.)

\$20,000-30,000



103 UTAGAWA KUNISADA (1786-1864)

Muchu no sansui (Landscape in mist)

Woodblock print, from an untitled series of landscapes, signed *Kochoro Kunisada ga*, published by Yamaguchiya Tobei (Kinkodo), circa 1832
Horizontal *oban*: 9½ x 14 in. (24.1 x 35.6 cm.)

\$15,000-20,000

Another impression in the collection of Museum of Fine Arts, Boston (06.1201).



104 UTAGAWA KUNISADA (1786-1865)

A beauty holding a puppet of sumo wrestler, Arauma Kichigoro

Woodblock print, from the series *Sumo ningyo hana no torikumi* (Wrestling match between sumo dolls and flowers), signed *Oju Kunisada aratame nidai Toyokuni ga*, published by Kitaya Magobei, circa 1844

Vertical *oban*: 14½ x 9⅝ in. (36.5 x 24.3 cm.)

\$2,000-3,000

106 UTAGAWA KUNISADA (1786-1865)

A beauty holding a puppet of sumo wrestler, Shiranui Dakuemon

Woodblock print, from the series *Sumo ningyo hana no torikumi* (Wrestling match between sumo dolls and flowers), signed *Oju Kunisada aratame nidai Toyokuni ga*, published by Kitaya Magobei, circa 1844

Vertical *oban*: 14½ x 9⅝ in. (36.5 x 24.3 cm.)

\$2,000-3,000



105 UTAGAWA KUNISADA (1786-1865)

A beauty holding a puppet of sumo wrestler, Hidenoyama Raigoro

Woodblock print, from the series *Sumo ningyo hana no torikumi* (Wrestling match between sumo dolls and flowers), signed *Oju Kunisada aratame nidai Toyokuni ga*, published by Kitaya Magobei, circa 1844

Vertical *oban*: 14½ x 9⅝ in. (36.5 x 24.3 cm.)

\$2,000-3,000

107 UTAGAWA KUNISADA (1786-1865)

A beauty holding a puppet of a sumo wrestler

Woodblock print, from the series *Sumo ningyo hana no torikumi* (Wrestling match between sumo dolls and flowers), signed *Oju Kunisada aratame nidai Toyokuni ga*, published by Kitaya Magobei, circa 1844

Vertical *oban*: 14½ x 9⅝ in. (36.5 x 24.3 cm.)

\$2,000-3,000





108 UTAGAWA KUNISADA (1786-1865) AND UTAGAWA KUNIYOSHI (1797-1861)

A group of two kakemono-e of beauties

Woodblock prints, two vertical diptychs, comprising:

1. Beauty with a cat, signed *Kochoro Kunisada ga*
2. Beauty holding a vessel, signed *Ichiyusai Kuniyoshi ga*

1. Vertical *oban* diptych: 14 $\frac{3}{8}$ x 9 $\frac{3}{4}$ in. (36.5 x 24.8 cm.) each approx.
2. Vertical *oban* diptych: 13 $\frac{1}{4}$ x 9 $\frac{1}{8}$ in. (33.7 x 23.2 cm.) each approx. (4)

\$1,500-2,000



109 UTAGAWA KUNISADA (1786-1865)

*Goko shogun no uchi: Kan'u
(Five tiger generals: Guan Yu)*

Woodblock print, from the series *Gokusaishiki gohon nobori no uchi* (Five brightly colored banners), signed *Kochoro Kunisada ga*, sealed *Hanabusa Ittai*, published by *Moriya Jihei*, circa 1835-37

Vertical *nagaban*: 20 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. (51.1 x 22.5 cm.)

\$6,000-8,000

110 UTAGAWA TOYOKUNI (1769-1825)

The rabbit's new year inscription

Woodblock print, signed *Toyokuni ga*
Shikishiban surimono: 8½ x 7¾ in. (21.6 x 18.7 cm.)

\$4,000-6,000



112 UTAGAWA KUNISADA (1786-1864)

Hayari so (The popular type)

Woodblock print, from the series *Tosei sanjuni so* (Thirty-two physiognomic types in the modern world), signed *Gototei Kunisada ga*, published by Nishinomiya Shinroku, circa 1820s
Vertical *oban*: 15¼ x 10½ in. (38.7 x 26.7 cm.)

\$8,000-10,000

PROVENANCE:

Louis Gonse (1846-1921), Paris (red monogram seal on verso)



111 UTAGAWA KUNISADA (1786-1865)

Nikki Danjo in the form of a rat

Woodblock print, *surimono*, signed *Gototei Kunisada ga*
Shikishiban surimono: 8¼ x 6¾ in. (21 x 17.1 cm.)

\$2,000-3,000

Another impression in the collection of the British Museum (1906,1220,0.1085).



113 UTAGAWA KUNISADA (1786-1865)

A group of two actor prints

Woodblock prints, each signed *Toyokuni ga*, published by Ebisuya Shoshichi (Kinshodo), circa 1860, comprising:

1. The actor Onoe Kikugoro III as Tenjiku Tokubei
 2. The actor Bando Shuka I as Hashimotoya Kaka Shiraito
- Vertical *oban*: 14¾ x 9¾ in. (36.5 x 25.1 cm.) each approx. (2)

\$5,000-7,000





114 VARIOUS UTAGAWA SCHOOL ARTISTS (MID-LATE 19TH CENTURY)

Forty-eight prints of actors

Woodblock prints mounted as an accordion album, forty-eight sheets including some triptychs, each signed *Kunichika ga*, *Toyokuni ga*, *Chikuyodo ga*, *Kunisada ga*, *Ichiyusai Kuniyoshi ga*, *Baichoro Kunisada ga* or *Oju Toyokuni hitsu*

13 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (35.2 x 24.1 cm.) each approx. (48)

\$6,000-8,000

115 TOSHUSAI SHARAKU (ACT. 1794-95)

*The actor Iwai Hanshiro IV
as the Wet Nurse Shigenoi in
the play 'Koinyobo somewake
tazuna'*

Woodblock print, signed *Toshusai Sharaku ga*,
published by Tsutaya Juzaburo (Koshodo), circa
1794

Vertical *oban*: 14⁵/₈ x. 9³/₄ in. (37.1 x 24.8 cm.)

\$80,000-120,000

Shigenoi is the tragic heroine of a play about love and loyalty. This print shows the climax of the drama, known as *Shigenoi's kowakare* (parting from her child). The scene takes place on the departure of a feudal lord's daughter to a distant province to be married. Shigenoi, a maid, meets her long-lost young son, a child horseman who had been summoned to entertain the young lady. The son recognizes his mother, Shigenoi, by hearing her name and shows her a cloth amulet case, which Sharaku pictures here in her hand. Shigenoi had given it to him at their initial separation.

The actor who performs this role requires great skill to impart the character's psychological complexity. Iwai Hanshiro IV, famous for his chubby face, was one of the most celebrated female-role actors of the Kansei era.

The enigmatic master Toshusai Sharaku was also a principal focus of the 2008 exhibition "Designed for Pleasure" in New York, which remarked:

Theories persist about the identity of the master Sharaku, who worked for ten months between 1794 and 1795 in collaboration with the publisher Tsutaya Juzaburo. Was he a Noh actor, a retainer of a daimyo, a woman, Tsutaya himself? The portrait here is among the thirty masterworks of the artist distinguished by their psychological intensity and reductive approach. So appealing today, it was said at the time that Sharaku's prints were too real, which may account for his sudden disappearance after such intense output. He was one of the few risks that soured for Tsutaya, but his faith in the artist is vindicated by the reverence for Sharaku prints that has persisted since the nineteenth century.

(Wall Label, "Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680--1860," Asia Society Museum, published in *Impressions*, journal of the Japanese Art Society of America, the exhibition co-organizer, no. 30 [2009]: 192.)



116 TOSHUSAI SHARAKU (ACT. 1794-95)

The actor Sakata Hangoro III as the Villain Fujikawa Mizuemon in the kabuki play The Iris Soga of the Bunroku Era (Hana-ayame Bunroku Soga)

Woodblock print with dark silver mica ground, signed *Toshusai Sharaku ga*, published by Tsutaya Juzaburo (Koshodo), 5th month 1794
Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in. (36.5 x 25.1 cm.)

\$160,000-180,000

Sharaku captures a moment in the drama when the corrupt Mizuemon is in the process of rolling up his sleeves to use his sword against one of three sons avenging the death of their father, who was killed by Mizuemon. His glare and grimace suggest he will be the victor. The play by Matsui Yusuke is a complicated mix of circumstances surrounding a real-life 1701 murder and the twelfth-century revenge story of the Soga brothers, as the play title suggests. In black ink in the upper right and to the right of the signature in the lower left an owner of the print has inscribed the actor's name and cyclical date corresponding to the performance of the play at the Miyako Theater, Edo, in the fifth lunar month of 1794. The mystery of who Sharaku was and why his brilliant actor images span only one year remains unsolved.

Sakata Hangoro (1756–1795) was a specialist in villain and tough-guy roles. While easily identified from this likeness, his personal crest adorns the sleeves of his robe. The ground of thick, dark mica is indicative of luxury production by the publisher, Tsutaya Juzaburo, who was the promoter genius behind so many great artists of the late eighteenth century,

among them Utamaro, Choki, Kitao Masanobu and Kiyonaga. The seal of a clump of ivy under Mount Fuji in the lower left of this image refers to the publisher's establishment, Tsutaya, House of the Ivy. Tsutaya composed poetry with other sophisticates in the Yoshiwara Circle under the name Tsuta no Karamaru, Entwined in the Ivy.

Tsutaya's collaboration with Sharaku took place in ten months in 1794, resulting in twenty-eight actor close-ups of astonishing boldness and invention. They are close-ups in the modern sense, using a raised eyebrow, a furrowed brow, single prop or simple gesture to snap the scene. Debate continues on whether the existence of so few of the actor likenesses is because they were unpopular for their frankness or whether Tsutaya found their production too expensive. A reasonable theory proposed by Asano Shugo is that Tsutaya only released small editions on account of their fine printing, coloring and embellishments in the manner of deluxe commissions of *surimono* and poetry albums. At present, under fifty prints of the edition of Hangoro as Mizuemon are known.



117 KITAGAWA UTAMARO (1754-1806)

Two geisha walking at night

Woodblock print, from the series *Toshi bijin sanyu* (Three amusements of contemporary beauties), signed *Utamaro hitsu*, published by Murataya Jirobei (Eiyudo), circa 1800
Vertical *nagaban*: 20¼ x 9 in. (51.2 x 22.6 cm.)

\$8,000-12,000



118 KITAGAWA UTAMARO (1754-1806)

Daimonjiya uchi Hitomoto (The courtesan Hitomoto of the house of Daimonji-ya)

Woodblock print, from the series *Yukun gosekku* (Courtesans for the Five Festivals), signed *Utamaro hitsu*, published by Wakasaya Yoichi
Vertical *oban*: 15 x 9¾ in. (38.1 x 24.7 cm.)

\$5,000-7,000



119 KITAGAWA UTAMARO (1754-1806)

Kono kimi neko to asobi (The type that plays with a cat)

Woodblock print, from the series *Edo mutamagao* (Six jewel-like faces of Edo), skin parts with pink outline, signed *Utamaro hitsu*, published by Ymaguchiya Chusuke (Tsuruya Kiemon), circa 1802
Vertical *oban*: 14⅞ x 10 in. (37.5 x 25.2 cm.)

\$6,000-8,000

The use of pink outline for the facial feature is very unusual for Utamaro's works. It is very experimental technique, and may be the way of expressing the soft curve of the woman's face and body.



120 KITAGAWA UTAMARO (1754-1806)

Furyu mu tamagawa (Fashionable six jewel rivers)

Woodblock prints, hexptych, signed *Utamaro hitsu* on each sheet, circa 1801-04
Vertical *oban* hexptych: 14¼ x 10 in. (36.2 x 25.4 cm.) each approx. (6)

\$20,000-30,000

PROVENANCE:

Sumi Nobuaki collection, Japan

EXHIBITED:

"Utamaro, Hokusai, Hiroshige: Ukiyoe sandai kyosho ten" (Utamaro, Hokusai, Hiroshige: Exhibition of the Three Masters of Ukiyo-e) Fukuoka City Museum, Fukuoka Prefecture, 06 October-06 November, 2005

LITERATURE:

Utamaro, Hokusai, Hiroshige: Ukiyoe sandai kyosho ten (Utamaro, Hokusai, Hiroshige: Exhibition of the Three Masters of Ukiyo-e) (Japan: Fukuoka City Museum, 2005), exh. cat. pl. 39 (Utamaro).

Mutamagawa (Six Jewel Rivers), the subject favored by waka poets for many centuries. Many artists including worked on the subject including the famous series by Utamaro comprising six prints depicting bust portrait of courtesans of the Yoshiwara. This rare hexptych work offered here depicts six beauties representing six famous Jewel rivers.





121 KITAGAWA UTARAMO
(1754-1806)

Sankatsu Hanshichi no bosetsu
(Maternal love of Sankatsu and Hanshichi)

Woodblock print, from the series *Omi hakkei* (Eight Pledges at Lovers' Meetings), signed *Utamaro hitsu*, published by Omiya Gonkuro, circa 1798-99

Vertical *oban*: 14 $\frac{7}{8}$ x 9 $\frac{5}{8}$ in. (37.8 x 24.4 cm.)

\$6,000-8,000

123 KITAGAWA UTAMARO
(1754-1806)

Ogiya Hanaogi (The courtesan Hanaogi of the house Ogiya)

Woodblock print, from the series *Komei bijin rokkasen* (Renowned beauties compared to the six immortal poets), signed *Utamaro hitsu*, published by Omiya Gonkuro

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

\$10,000-15,000

For another impression, see Museum of Fine Arts, Boston (21.6453).



122 KITAGAWA UTAMARO
(1754-1806)

Kamioki no zu (Leaving the hair ceremony)

Woodblock print, from the series *Shichigosan kodakara awase* (Collection of precious children of Shichigosan Festival), signed *Utamaro hitsu*, published by Jirobei Murataya, circa 1799

Vertical *oban*: 14 $\frac{7}{8}$ x 10 $\frac{1}{8}$ in. (37.8 x 25.7 cm.)

\$15,000-20,000

Another impression in the collection of the British Museum (1906,1220,0,337).

124 KITAGAWA UTAMARO
(1754-1806)

Teppo (Gun prostitute)

Woodblock print, from the series *Hokkoku goshiki-zumi* (Five shades of ink in the northern district), signed *Utamaro hitsu*, published by Ileson (Ise-Mago), circa 1794-95

Vertical *oban*: 14 $\frac{1}{8}$ x 10 in. (36.6 x 25.4 cm.)

\$10,000-15,000





125 KITAGAWA UTAMARO (1754-1806)

*Ogiya uchi Hanaogi, Takigawa
(Hanaogi and Takigawa of the Ogiya)*

Woodblock print, from the series *Seiro yukun awase kagami* (Courtesans of the pleasure quarters in double mirrors), signed *Utamaro hitsu*, published by Yamadaya Sanshiro
Vertical *oban*: 14 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (37.2 x 24.2 cm.)

\$20,000-30,000

PROVENANCE:

Hayashi Tadamasa (1853-1906), Paris



126 KITAGAWA UTAMARO (1754-1806)

Beauty and Komuso (mendicant monk)

Woodblock print with mica ground, with a *kyōka* poem by Sessuisai Budo, signed *Utamaro hitsu*, published by Tsutaya Juzaburo (Koshodo), circa 1793
Vertical *oban*: 15 x 10 in. (38.1 x 25.4 cm.)

\$10,000-15,000

127 KITAGAWA UTAMARO (1754-1806)

*The courtesan Hanaogi of
the house Ogiya at Edomachi
itchome, with attendants
Yoshino and Tatsuta*

Woodblock print, from an untitled series
of courtesans compared to flowers, signed
Utamaro hitsu, circa 1802
Vertical *oban*: 14 $\frac{7}{8}$ x 10 in. (37.8 x 25.4 cm.)

\$20,000-25,000

The courtesan, Hanaogi holding her brush between her teeth before writing a letter to an important customer, admirer, perhaps, or the latest novelette. Utamaro has caught a famous beauty unawares. 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 Ogiya brothel (fig. 1.) in Yoshiwara, where she works, her chic hairstyle and the pattern and color combo of her robes.



Fig. 1 Katsushika Hokusai (1760-1849). *New Year's Day at an exclusive brothel, Ogiya in the Yoshiwara*. Japan. Edo period, 19th century

128 KITAO SHIGEMASA (1739-1820)

Two beauties

Woodblock print, from the series *Toho no bijin no zu* (Beauties from the East), circa 1775
Vertical oban: 14¾ x 10⅛ in. (37.2 x 25.6 cm.)

\$8,000-12,000

PROVENANCE:

Dr. Walter Amstutz (1902-1997), Swiss, sold at Sotheby's Japan, *Japanese and Chinese Prints: The Walter Amstutz Collection*, 15 April 1991, lot 72

LITERATURE:

Japanese and Chinese Prints: The Walter Amstutz Collection (Japan: Sotheby's, 1991), pp. 134-135.



129 KITAO MASAYOSHI (1764-1824)

Kaihaku raikin zui (Illustrated catalogue of birds from overseas)

Woodblock prints, twelve sheets from the illustrated book *Kaihaku raikin zui* (Illustrated catalogue of birds from overseas), published by Matsumoto Zenbei, 1790
Horizontal *oban*: 9½ x 14¾ in. (24 x 37.5 cm.)
each approx. (12)

\$8,000-10,000

A complete book with contents page and publishing information in the collection of Museum of Fine Arts, Boston (53.453).

For a similar set of birds and flowers prints in the Rockefeller Collection, see the exhibition catalogue *Yomigaeru bi, hana to tori to: Rokkufera ukiyoe kurekushon ten* (Reviving beauty, flowers and birds: Ukiyo-e from the Rockefeller Collection) (Japan: Bunyusha, 1990), pp. 18-19.







130 KATSUKAWA SHUNSEN (1762-1830)

Takigawa from the House of Ogiya

Woodblock print, from the series *Yukun sumo awase* (Courtesans matching with sumo wrestlers), signed *Shunsen ga*, published by Mikawayaya Seiemon, circa 1807
Vertical *oban*: 15¼ x 10¼ in. (38.7 x 26 cm.)

\$2,500-3,500

132 KIKUGAWA EIZAN (1787-1867)

A group of two portrait prints

Woodblock prints, comprising:
1. Beautiful parodies of seven lucky persons, signed *Kikugawa Eizan hitsu*, published by Iwatoya Kisaburo (Eirindo), circa 1814-17
2. The Chofu jewel river, from the series *Mu Tamagawa no uchi* (Six jewel rivers), signed *Kikugawa Eizan hitsu*, published by Yamadaya Shojiro, circa 1809-13
1. Vertical *oban*: 15¼ x 10¼ in. (38.7 x 26 cm.)
2. Vertical *oban*: 15½ x 10½ in. (39.4 x 26.7 cm.)
(2)

\$4,000-6,000

Another impression of the first print in the collection of Van Gogh Museum (n0045V1962); another impression of the second print in the collection of Museum of Fine Arts, Boston (11.25537).



131 KIKUGAWA EIZAN (1787-1867)

A group of four prints

Woodblock prints, from the series of *Furyu kodakara juni tsuki* (Fashionable Twelve Months of Precious Children), each signed *Kikugawa Eizan hitsu*, published by Maruya Jinpachi (Marujin, Enjudo), circa 1806-08, comprising:
1. *Shogatsu* (First Month)
2. *Nigatsu* (Second Month)
3. *Yayoi* (Third Month)
4. *Fumizuki* (Seventh Month)
Vertical *oban*: 15% x 10% in. (39.1 x 26.4 cm.)
each approx. (4)

\$6,000-8,000

133 KEISAI EISEN (1790-1848)

December: Ainare of the Ebiya

Woodblock print, from the series *Kuruwa no shikishi Yoshiwara yoji* (Four Seasons in the Pleasure Quarters: Annual Events in the Yoshiwara), signed *Keisai Eisen ga*, published by Tatsuya Juzaburo (Koshodo)
Vertical *oban*: 14% x 9% in. (36.5 x 24.4 cm.)

\$1,000-1,500

For another impression, see Museum of Fine Arts, Boston (11.17872).





134 KEISAI EISEN (1790-1848) AND ANONYMOUS (19TH CENTURY)

A GROUP OF THREE SHUNGA

Woodblock prints, comprising three *shunga*:

1. Geisha on the Sumida River, from the series *Koi no michikusa* (Grass on the way of love)
2. Mistress in the bath, from the series *Koi no michikusa* (Grass on the way of love)
3. Couple on a veranda

10¼ x 14½ in. (26 x 36.8 cm.) each approx. (3)

\$3,000-4,000



135 CHOBUNSAI EISHI (1756-1829)

Women admiring peony blossoms under a wisteria trellis

Woodblock print, triptych, each signed *Eishi zu*, published by Nishimuraya Yohachi (Eijudo)
Horizontal *oban* triptych: 14⅞ x 9¾ in. (35.9 x 24.8 cm.) each approx. (3)

\$8,000-12,000

136 KEISAI EISEN (1790-1848)

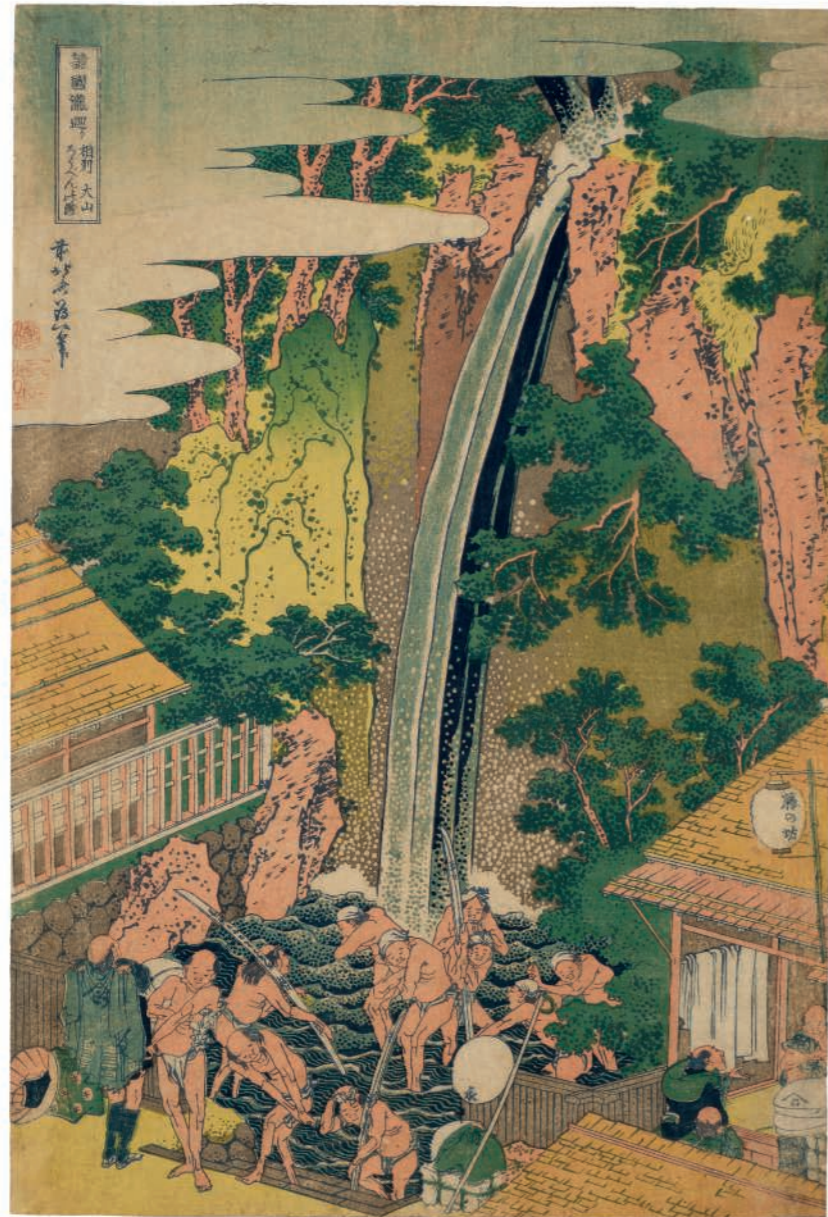
*Kegon no taki, santaki no sono
ikkei (The Kegon Waterfall, one
of the three famous waterfalls)*

Woodblock print, from the series *Nikkosan
meisho no uchi* (Famous places in the
mountains of Nikko), signed *Keisai Eisen sha*,
published by Yamamotoya Heikichi (Eikyudo),
circa 1843-47

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

\$13,000-15,000





137 KATSUSHIKA HOKUSAI (1760-1849)

The Roben Fall at Oyama in Sagami Province

Woodblock print, from the series *Shokoku taki meguri* (A tour of waterfalls in various provinces), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1832

Vertical *oban*: 14 $\frac{7}{8}$ x 10 in. (37.6 x 25.5 cm.)

\$20,000-30,000



138 KATSUSHIKA HOKUSAI (1760-1849)

The Amida Waterfall in the far reaches of the Kisokaido Road

Woodblock print, from the series *Shokoku taki meguri* (A tour of waterfalls in various provinces), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1832

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

\$20,000-25,000

富士三十六景
山下
白雨

山下白雨

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



139 KATSUSHIKA HOKUSAI (1760-1849)

Shichirigahama Beach at Sagami Province

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 10 x 15 in. (24.5 x 38.1 cm.)

\$10,000-15,000



142 KATSUSHIKA HOKUSAI (1760-1849)

The Mitsui Shop at Surugacho

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-32
Horizontal *oban*: 10 x 14 $\frac{1}{4}$ in. (25.4 x 37.4 cm.)

\$8,000-12,000

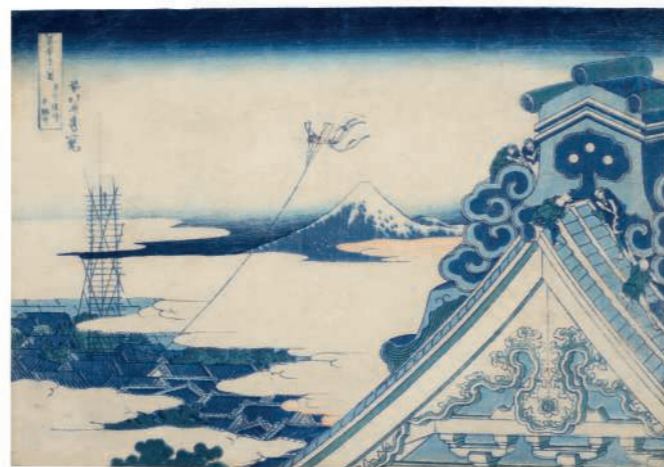


140 KATSUSHIKA HOKUSAI (1760-1849)

Honganji Temple at Asakusa

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1831-32
Horizontal *oban*: 10 $\frac{1}{8}$ x 14 $\frac{1}{4}$ in. (24.6 x 37.4 cm.)

\$8,000-12,000



143 KATSUSHIKA HOKUSAI (1760-1849)

Shimomeguro

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 10 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (25.8 x 38.4 cm.)

\$10,000-15,000



141 KATSUSHIKA HOKUSAI (1760-1849)

Inume Pass in Kai Province

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 9 $\frac{1}{2}$ x 14 $\frac{1}{8}$ in. (24 x 36.5 cm.)

\$8,000-12,000



144 KATSUSHIKA HOKUSAI (1760-1849)

Under the Mannen Bridge at Fukagawa

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 9 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (25.1 x 36.8 cm.)

\$15,000-20,000



PROPERTY FROM A SWISS PRIVATE COLLECTION

145 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 litsu hitsu*, published by Nishimuraya Yohachi (Eijudo)
Horizontal *oban*: 9 $\frac{7}{8}$ x 14 $\frac{5}{8}$ in. (25.1 x 37.1 cm.)

\$150,000-200,000

PROVENANCE:

Dr. Walter Wehrli (1901-1977), Riehen, Switzerland

Hokusai was obsessed by wave imagery throughout his long career, but *The Great Wave*, his best-known print and an icon of Japanese art and design, has dazzled generations of Western artists, not to mention collectors. Less well known is the fact that Hokusai himself took inspiration from the West, specifically from eighteenth-century Dutch imagery in imported manuals on perspective and from colleagues who worked in Western style. He became interested in linear perspective and Western techniques early in his career. The starting point for Hokusai is his 1805 woodblock print of a tsunami-like wave cresting ominously over three small cargo boats in a print that predates *The Great Wave* by thirty years. Mindful of the latest fashions, he was obviously imitating a Dutch copperplate engraving, complete with perspective and simulated roman script. He even imitated a Western frame and wrote the title horizontally. Shiba Kokan (1747–1818) made etchings as early as the 1780s and brought the *vue d'optique* into the Japanese arena. By the early years of the nineteenth century, Hokusai was translating the effects of copperplate into the medium of woodblock prints. For a detailed review of this subject, see Timon Screech, "The Meaning of Western Perspective in Edo Popular Culture," *Archives of Asian Art*, vol. 47 (1994).

This experimentation with Western notions appears most obvious in a schematic study in spatial recession in the *Hokusai Manga*, in 1815. Hokusai demonstrates rules of Western linear perspective to create space and depth, with large objects placed conspicuously in the foreground. Hokusai adopted these principles only when he wanted, and only if they were meaningful to his design, as in the case of *The Great Wave* in 1830.





VARIOUS PROPERTIES

146 KATSUSHIKA HOKUSAI (1760-1849)

Koshu Mishima-goe (Mishima Pass in Kai Province)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Zen Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1831
Horizontal *oban*: 10 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (25.7 x 37.8 cm.)

\$50,000-60,000



147 KATSUSHIKA HOKUSAI (1760-1849)

Koshu Kajikazawa (Kajikazawa in Kai province)

Woodblock print, from the series *Fugaku sanjurokkei* (The thirty-six views of Mount Fuji), signed *Saki no Hokusai iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 10 $\frac{1}{8}$ x 15 in. (25.7 x 38.1 cm.)

\$80,000-120,000

PROVENANCE:

Ernest Le Vél (1874-1951)

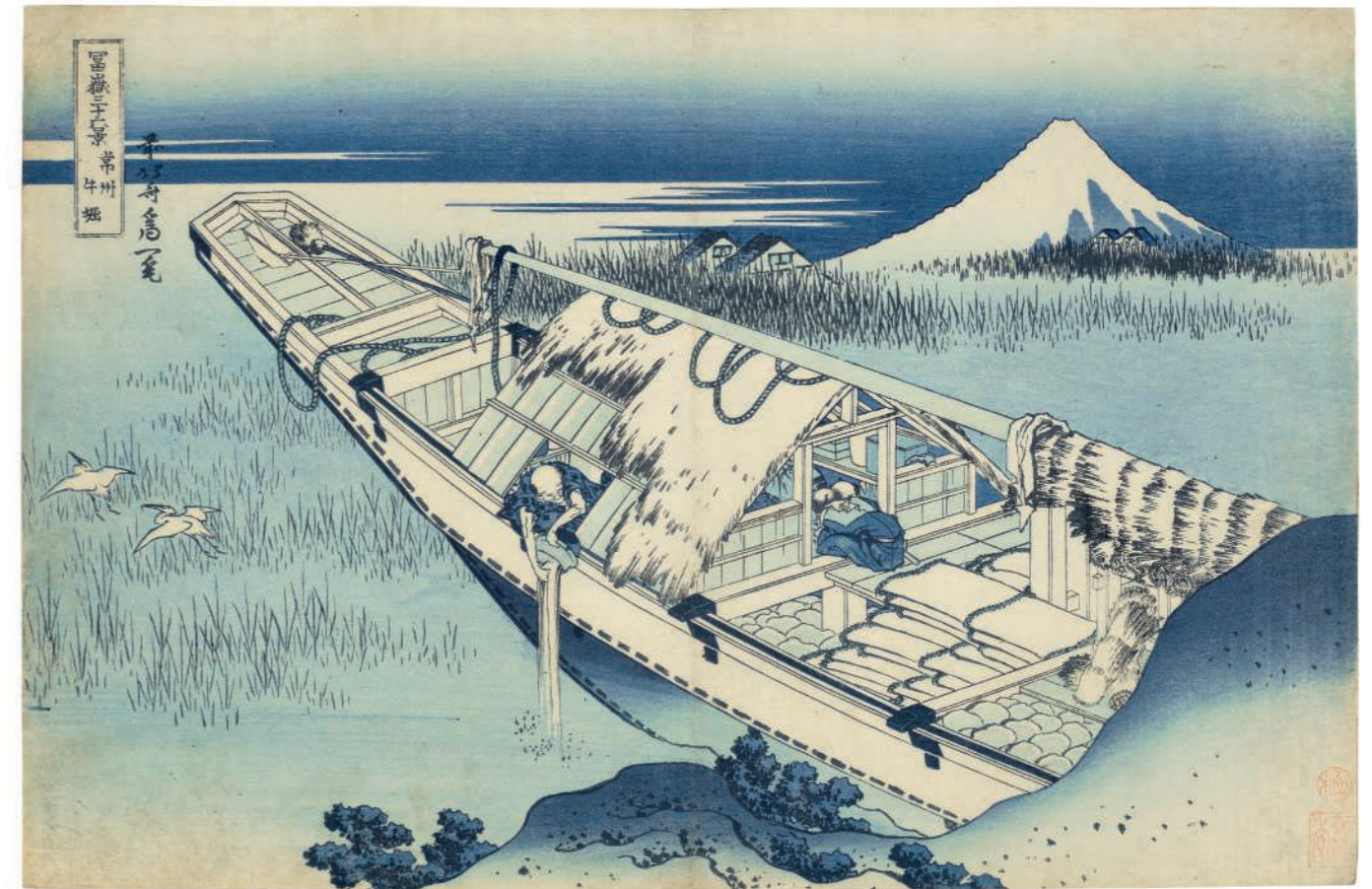


148 KATSUSHIKA HOKUSAI (1760-1849)

Sumidagawa Sekiya no sato
(Sekiya Village on the Sumida River)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-3
Horizontal *oban*: 10¼ x 15¼ in. (26 x 38.6 cm.)

\$10,000-15,000



149 KATSUSHIKA HOKUSAI (1760-1849)

Joshu Ushibori (Ushibori in Hitachi Province)

Woodblock print, signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1831
Horizontal *oban*: 9½ x 14¾ in. (24.1 x 36.5 cm.)

\$40,000-50,000

150 KATSUSHIKA HOKUSAI (1760-1849)

Sanka hakuu (Storm below the summit) [Black Fuji]

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), late 1831
Horizontal *oban*: 9 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in. (25.1 x 37.5 cm.)

\$300,000-350,000

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.





151 KATSUSHIKA HOKUSAI (1760-1849)

Sesshu Tenmabashi (The Tenma Bridge in Settsu Province)

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

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

\$15,000-20,000

A procession crossing the Tenma Bridge, arched over the Okawa River in Settsu Province (now comprises of partially Osaka and Hyogo) during the Tenjin Matsuri festival of Shinto tradition. Spectators and travelers holding lanterns standing on top of the bridge watching boats with different light arrangements sailing through the river, with fully lit up landscape in the background extending into the horizon. The Tenjin festival honors *Tenman-Tenjin*, the god of learning, and it still takes place today in Osaka.



152 KATSUSHIKA HOKUSAI (1760-1849)

Kozuke Sano funabashi no kozu (The Pontoon Bridge at Sano in Kozuke Province)

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

Horizontal *oban*: 10 x 14⅝ in. (25.4 x 37.1 cm.)

\$20,000-30,000



153 KATSUSHIKA HOKUSAI (1760-1849)

Poem by Lady Ise

Woodblock print, from the series *Hyakunin isshu uba ga etoki* (One hundred poems explained by the nurse), signed *Zen Hokusai manji*, published by Iseya Sanjiro (Eijudo), circa 1835-36

Horizontal *oban*: 9⁷/₈ x 14¹/₂ in. (25.1 x 36.8 cm.)

\$18,000-25,000

The series One Hundred Poems Explained by the Nurse was based on the famous anthology of poems compiled in 1235, the *Hyakuin Isshu* (One Hundred Poems by One Hundred Poets). Clearly one hundred prints were intended for this series, however only twenty-seven are known.



154 KATSUSHIKA HOKUSAI (1760-1849)

Chunagon Yakamochi (The Poet Chunagon Yakamochi)

Woodblock print, from the series *Hyakunin isshu 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*: 9⁷/₈ x 14¹/₂ in. (23.8 x 36.8 cm.)

\$7,000-9,000

Chinese boats sit off a rocky shoreline - the roofs of a coastal village are just visible within the towering rocks. Two figures dressed in Chinese clothes on board a boat point towards a small flock of birds.

The poem by Otomo no Yakamochi has been translated by Peter MacMillan, *One Hundred Poets, One Poem Each: A Translation of the Ogura Hyakunin Isshu* (New York, 2008), p. 9:

Kasasagi no wataseru hashi ni oku shimo no shiroki o mireba yo zo fukinikeri
How the night deepens.
A ribbon of the whitest frost is stretched across the bridge of magpie wings the lovers will cross.

155 KATSUSHIKA HOKUSAI (1760-1849)

Ono no Takamura (Poem by Sangi Takamura)

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 $\frac{1}{2}$ in. (25.1 x 36.8 cm.)

\$25,000-35,000



156 KATSUSHIKA HOKUSAI (1760-1849)

Tokaido gojusantsugi ezukushi
(Exhaustive Illustrations of
the Fifty-Three Stations of the
Tokaido)

A complete set of 60 woodblock prints with
cover, published by Tsuruya Kinsuke, circa 1810
10% x 7% in. (27 x 19.7 cm.) each approx. (60)

\$10,000-15,000

Another impression of the series could be found in the collection
of Harvard Art Museums (1933.4.2910-1933.4.2963).



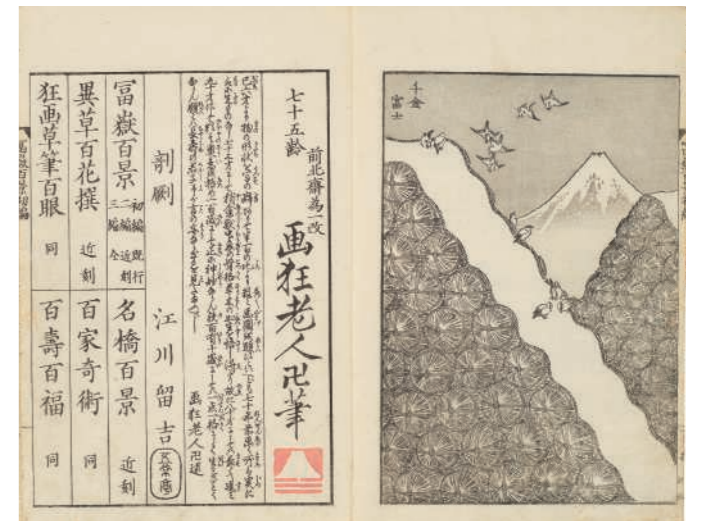
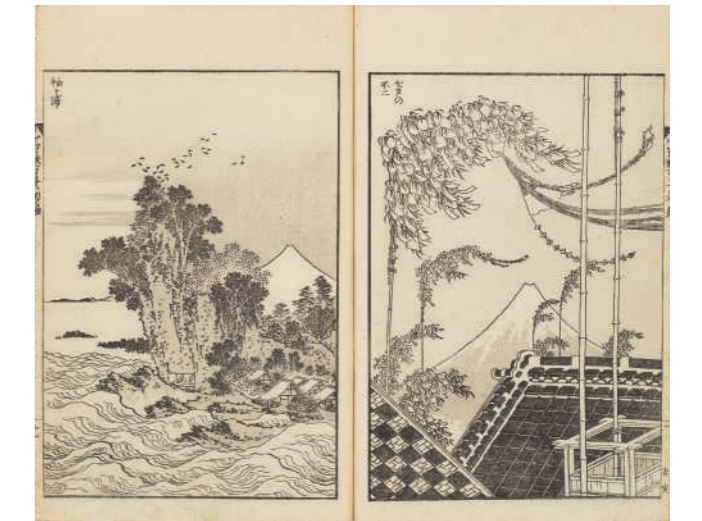
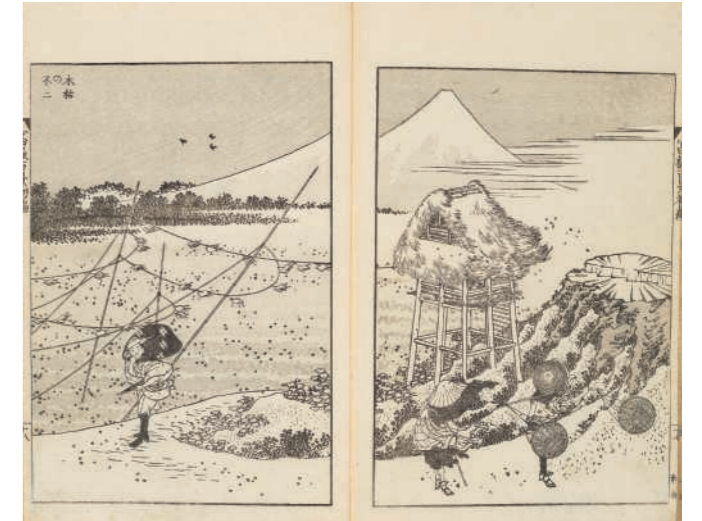
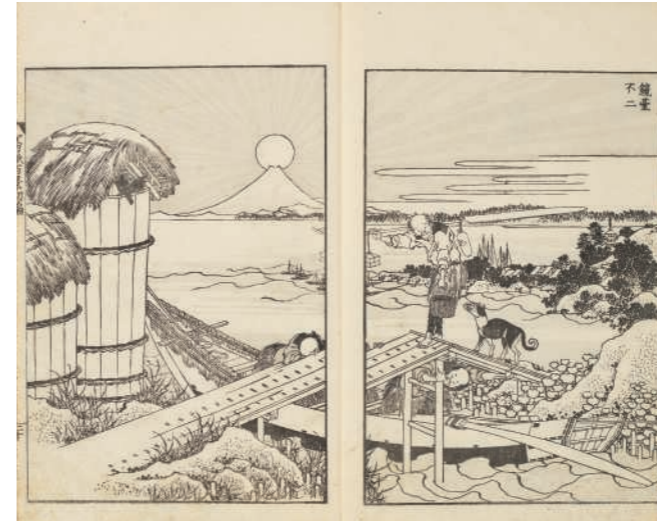
157 KATSUSHIKA HOKUSAI (1760-1849)

Fugaku hyakkei (One hundred views of Mount Fuji) vol. 1

Woodblock-printed illustrated book; ink on paper; embossed paper covers with printed falcon-feather title slips; artist's signature *Hokusai litsu aratame gakyō rojin Manji hitsu* (drawn by the former Hokusai litsu changing his name to Manji, the old man crazy about drawing at 75); block cut by Egawa Tomekichi, published by Nishimuraya Yohachi (Eijudo) and others; dated March 1834 *fukurotojibon* (pouch binding) *hanshibon*: 8⁷/₈ x 6¹/₈ in. (22.5 x 15.6 cm.)

\$10,000-15,000

Among the many publications in English that address *One Hundred Views of Mount Fuji*, Hokusai's masterpiece of book illustration, see the following for cataloguing, images and commentary: Henry Smith, *Hokusai: One Hundred Views of Mount Fuji* (New York: Braziller, 1988); Roger S. Keyes, *Ehon: The Artist and the Book in Japan* (The New York Public Library in association with The University of Washington Press, Seattle and London, 2006), cat. no. 54 (notes on page 286 give complete cataloguing and edition details); British Museum curatorial comments to accession number 1979.0305.0.454.1, accessible online; Timothy Clark, ed., *Hokusai: Beyond the Great Wave* (The British Museum; Thames and Hudson, 2017); and Timothy Clark "One Hundred Views of Mount Fuji" PDF accessible online.



158 KATSUSHIKA HOKUSAI (1760-1849)

Iris and Grasshopper

Woodblock print, from an untitled series known as 'Large Flowers', signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1833-34
Horizontal *oban*: 9 $\frac{5}{8}$ x 14 $\frac{3}{8}$ in. (24.4 x 36.5 cm.)

\$60,000-80,000

PROVENANCE:

Henri Vever (1854-1943), Paris, sold Sotheby's, London, *Highly Important Japanese Prints, Illustrated Books and Drawings from the Henri Vever Collection: Part II*, 26 March 1975, lot 290

Huguette Berès (1914-1999), sold Sotheby's, Paris, *Collection Huguette Berès: Estampes, Dessins et Livres Illustrés Japonais (Première Vente)*, 27 November 2002, lot 98.

LITERATURE:

Jack Hillier, *Japanese Prints and Paintings from the Vever Collection*, vol. 3 (London: Sotheby Parke Bernet; New York: Rizzoli, 1976), no. 699, p. 709.

An agile green and orange grasshopper is making its way down the slender edge of the central leaf of a stand of irises in a blue pond. The younger shoots are light green and the blossoms pale and darker purple with inner licks of yellow. The vertical fold and residue of adhesion on the verso suggest the print once was mounted in an album in the tradition of *The Mustard Seed Garden* and other popular bird-and-flower books. It is widely remarked that ukiyo-e of irises, this Hokusai image in particular, were the inspiration for Van Gogh's *Iris* in the Getty Museum.

Those details are effectively irrelevant to the point of Hokusai's drawing: the pulse of nature. The flowers have a mutual rhythm, arching and twisting as if in a dance. We see them in close-up at eye-level—in their realm, not looking down from ours. Each of the ten recorded images in the untitled set have this unusual perspective and vibration.

Henri Vever is as renowned as a connoisseur of Japanese art as he is as a designer of art-nouveau jewellery. His red seal on Japanese prints, as here, is a hallmark of quality. Print collectors are envious of the glorious conditions Vever enjoyed in the decades around 1900, when thousands and thousands of ukiyo-e were circulating in Europe. Vever had the eye and connections



Vincent Van Gogh (1853 - 1890). *Iris*. France. 1889.
The J. Paul Getty Museum, Los Angeles, 90.PA.20



to concentrate on fineness of impression, color and rarity, aspects of superior ukiyo-e that were lost on many of his contemporaries who admired the softness and quaintness they saw in faded and worn prints. After Vever died in 1943, his collection went dormant until 1972, when his heirs surprised Sotheby's, London with the dispersal of the Vever Collection. The first of the four landmark print auctions came in 1974; the second in 1975; the third in 1977; and the final in 1997. H. George Mann in his memoir *Sixty Years with Japanese Prints* (privately published, 2021) describes the frisson that went through the Japanese print world when the Vever Collection reached the market. He recalls the buzz of anticipation and the dejection of the under-bidder as lot after desired lot went to someone else:

It took a while for me to recover from the Vever sale. The week or so in London went from high to low and back again. The first viewing of the prints at Sotheby's was exhilarating...But entering the famed auction room with the venerable green felt-covered table where the leading dealers and collectors sat during the auction and where, for many years, objects were passed from person to person during the sale was a new high. I believe there is still a plaque on the wall dedicated to the "underbidder," the unsung hero of every auction of every object who drives the price up to its winning bid. (p. 59)

In 1979, however, Mann was gratified to add to his collection *Morning Glories and Tree Frog*, another of the designs in the Hokusai "Large Flowers" set that also had belonged to Henri Vever (Vever II, lot 287).

For an insider account of the Vever auctions, one now can hear from the auctioneer in Neil Davey's "Behind the Gavel: The Auctioneer's Personal Viewpoint," *Impressions*, *The Journal of the Japanese Art Society of America*, 42 (2021): 123-29. "We were thrilled," he writes, "by the quantity and range of objects. Here was a collection of classic early-twentieth-century French taste. . . . My own excitement was nothing compared to the delight that was gripping Jack Hillier [specialist who catalogued the Vever prints], as we unpacked supreme after supreme print, great rarities and some unrecorded images."





159 KATSUSHIKA HOKUSAI (1760-1849)

Mayoke (The tailsman)

Woodblock print, *surimono*, from the series *Umazukushi* (A set of horses), signed *Fusenkyo litsu hitsu*, circa 1822
Shikishiban surimono: 8¼ x 7¼ in. (21 x 18.4 cm.)

\$6,000-8,000

Another impression in the collection of British Museum (1937,0710,0.212).



160 KATSUSHIKA HOKUSAI (1760-1849)

Beauties playing the One Hundred Poets card

Woodblock print, *surimono*, signed *Hokusai aratame litsu ga*
Horizontal chuban surimono: 7½ x 10¼ in. (19.1 x 26 cm.)

\$5,000-7,000



161 TOTOYA HOKKEI (1780-1850)

Salt making in front of Mount Fuji

Woodblock print *surimono*, signed *Hokkei*
Shikishiban surimono: 8½ x 7¾ in. (21.2 x 18.5 cm.)

\$6,000-8,000



162 ATTRIBUTED TO KATSUSHIKA HOKUSAI (1760-1849)

Nishidake Kazan (The West Mountain Kazan)

Woodblock print, *surimono*, from the series *Gogaku no uchi* (The five mountains)
Yotsugiri surimono: 5½ x 7¾ in. (14 x 19.7 cm.)

\$5,000-7,000

Another print from the same series in the collection of Yale University Art Gallery (ILE2017.30.221).



163 TOTOYA HOKKEI (1780-1850)

Soshu Hakone seki (Hakone Sekisho in Sagami Province)

Woodblock print, from the series *Shokoku meisho* (Famous places in the provinces), signed *Aoigaoka Hokkei ga*, published by Nishimuraya Yohachi and Nakamuraya Katsugoro, circa 1834
Horizontal *otanzaku*: 6 $\frac{7}{8}$ x 15 in. (17.5 x 38.1 cm.)

\$15,000-18,000



164 HISHIKAWA SORI III (ACT. 1797-1813)

Symbols of good fortune to overcome a period of danger

Woodblock print, *surimono*, signed *Hishikawa Sori ga*, calligraphy signed *Oju Boshu sho*, circa 1805
Obosho surimono: 16 $\frac{3}{4}$ x 22 $\frac{1}{8}$ in. (42.5 x 56.2 cm.)

\$4,000-6,000



165 KATSUSHIKA HOKUSAI (1760-1849)

A courtly event modeled on the Lanting Gathering

Woodblock print, *surimono*, signed *Gakyojin Hokusai ga*
Ebangire surimono: 22½ x 8¼ in. (57.2 x 21 cm.)

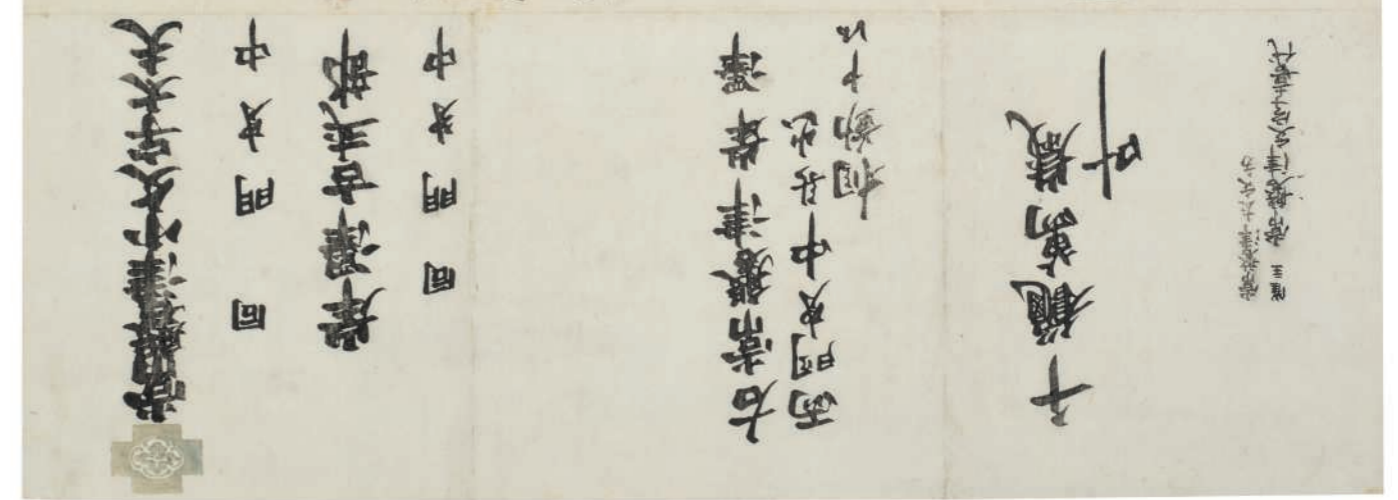
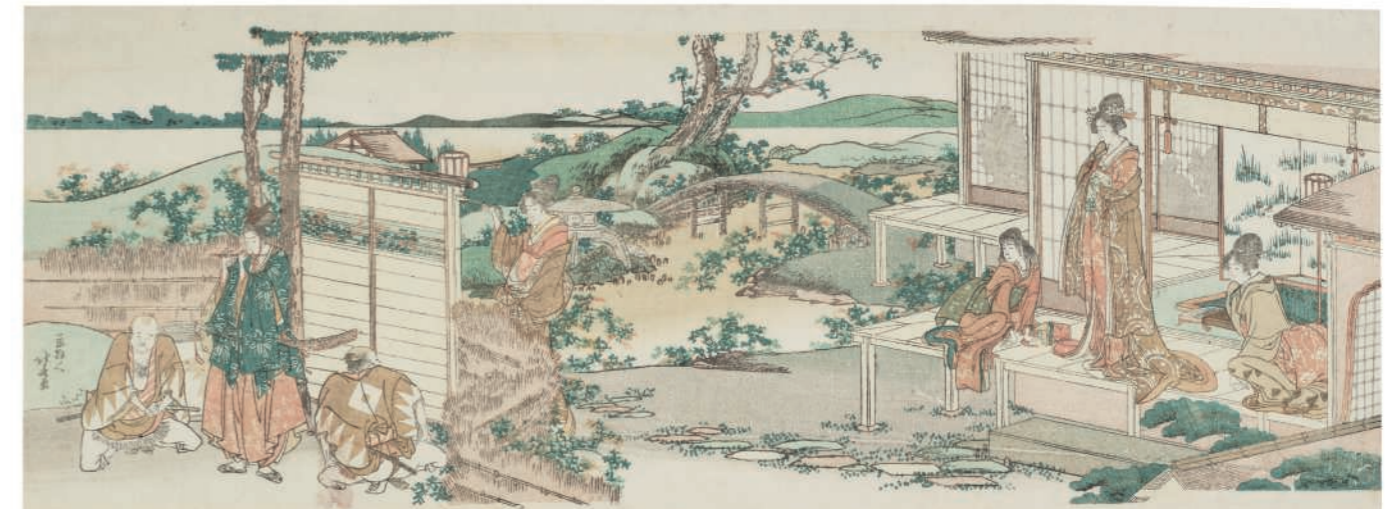
\$6,000-8,000

166 KATSUSHIKA HOKUSAI (1760-1849)

Blossoming cherry trees by a stream

Woodblock print, *surimono*, signed *Katsushika Hokusai ga*
Ebangire surimono: 7½ x 19 in. (19.2 x 48 cm.)

\$6,000-8,000



167 KATSUSHIKA HOKUSAI (1760-1849)

Princess Joruri and Yoshitsune

Woodblock print, signed *Gakyojin Hokusai ga* (Drawn by Hokusai, the man crazy about painting)
Obosho surimono: 15½ x 20¾ in. (38.4 x 52.7 cm.)

\$8,000-12,000

Another impression in the collection of the British Museum (1920,0514,0.9).



168 KO SUKEI (1762-1817)

Spring rice planting at the base of Mt. Fuji

Woodblock print, signed *Sukei ga*
Ebangiri surimono: 7 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in. (18.7 x 51.4 cm.)

\$4,000-6,000

PROVENANCE:

Louis Gonse (1846-1921), Paris (red monogram seal on verso)

Another impression in the collection of Museum of Fine Arts, Boston (06.456).



170 KATSUSHIKA HOKUSAI (1760-1849)

Hara: three ri and six cho to Yoshiwara

Woodblock print, from the series *Tokaido gojusan tsugi* (Fifty-three stations of the Tokaido), signed *Gakyojin Hokusai ga*, circa 1804

Chutzanzakuban: 5 x 15 $\frac{1}{8}$ in. (12.7 x 38.4 cm.)

\$4,000-6,000



169 KATSUSHIKA HOKUSAI (1760-1849)

Nihonbashi: two ri from Shinagawa

Woodblock print, from the series *Tokaido gojusan tsugi* (Fifty-three stations of Tokaido), signed *Gakyojin Hokusai ga*, circa 1804
Chutzanzakuban: 5 $\frac{1}{8}$ x 15 in. (13 x 38.1 cm.)

\$4,000-6,000



171 KATSUSHIKA HOKUSAI (1760-1849)

Fujieda: two ri and nine cho to Shimada

Woodblock print, from the series *Tokaido gojusan tsugi* (Fifty-three stations of Tokaido), signed *Gakyojin Hokusai ga*, circa 1804
Chutzanzakuban: 5 x 15 $\frac{1}{8}$ in. (12.7 x 38.4 cm.)

\$4,000-6,000



172 TOTOYA HOKKEI (1780-1850)

A set of five surimono prints

Woodblock prints, a complete set of five prints from the series *Hanami goban tsuzuki* (The five flower viewings), each signed *Hokkei hitsu Shikishiban surimono*: 8¼ x 7⅞ in. (21 x 18.1 cm.) each approx. (5)

\$8,000-10,000



173 TOTOYA HOKKEI (1780-1850)

Herdboy on an ox under Mount Fuji

Woodblock print *surimono*, signed *Hokkei*
 Shikishiban *surimono*: 8¼ x 7 in. (21 x 18.2 cm.)

\$3,000-4,000

174 YASHIMA GAKUTEI (1786-1868)

Mido Kanpaku-dono no inu (The Dog of Lord Fujiwara Michinaga, the Regent of the Buddha Hall)

Woodblock print, *surimono*, from the series *Uji shui monogatari* (A collection of tales from Uji), signed *Gakutei*, circa 1830
 Shikishiban *surimono*: 8¼ x 7¼ in. (21 x 18.4 cm.)

\$3,000-5,000



175 YASHIMA GAKUTEI (1786-1868)

Daikoku

Woodblock print, *surimono*, from the series *Mitate shichifukujin* (Parody of seven lucky gods), signed *Gakutei*, circa 1827-28
 Shikishiban *surimono*: 8¾ x 7½ in. (21.3 x 19.1 cm.)

\$3,000-4,000





176 UTAGAWA HIROSHIGE
(1797-1858)

Takanawa Ushimachi

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous view of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 4th month 1857

Vertical *oban*: 14¼ x 9⅝ in. (36.2 x 24.4 cm.)

\$1,500-2,000

178 UTAGAWA HIROSHIGE
(1797-1858)

A group of two prints

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

1. Night view of Matsuchiyama and the San'yabori Canal, 8th month 1857

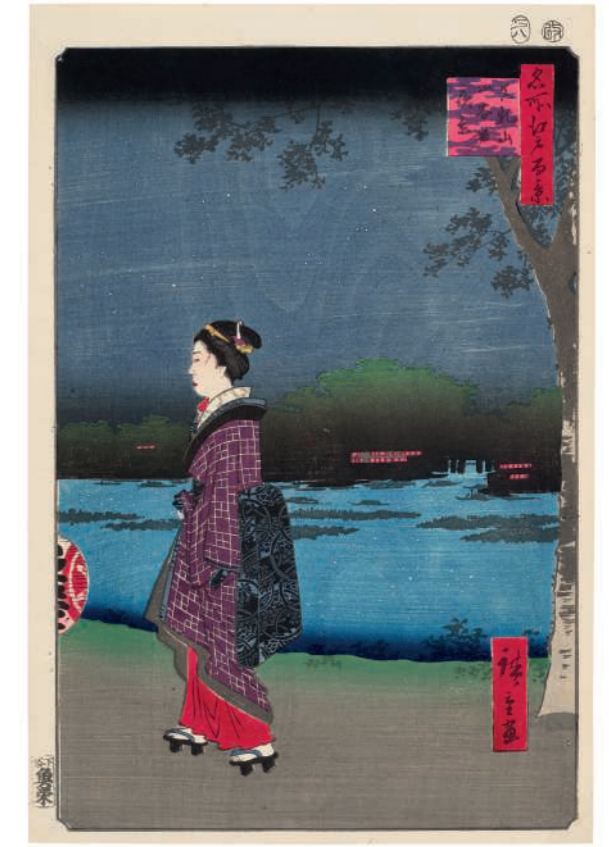
2. *Yotsuya Naito Shinjuku*, 11th month 1857

Vertical *oban*: 14⅜ x 9⅝ in. (36.5 x 24.4 cm.)

each approx.

(2)

\$1,500-2,000



177 UTAGAWA HIROSHIGE
(1797-1858)

A group of two prints

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

1. *Kanasugi-bashi, Shibaura* (Kanasugi Bridge, Shibaura), 7th month 1857

2. *Odenma-cho gofukudana* (Silk-goods Lane, Odenma-cho), 7th month 1858

14¼ x 9⅝ in. (36.2 x 24.4 cm.) each approx. (2)

\$1,500-2,000

179 UTAGAWA HIROSHIGE
(1797-1858)

Saruwaka-machi yoru no kei
(*Night view of Saruwaka-machi*)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 9th month 1856

Vertical *oban*: 14⅜ x 9⅝ in. (36.5 x 24.4 cm.)

\$1,500-2,000





180 UTAGAWA HIROSHIGE
(1797-1858)

Suidobashi, Surugadai (Suido Bridge and Surugadai)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, intercalary 5th month 1857
Vertical *oban*: 14¾ x 9⅞ in. (37.5 x 25.1 cm.)

\$3,000-4,000

182 UTAGAWA HIROSHIGE
(1797-1858)

A group of four prints

Woodblock prints, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), each signed *Hiroshige ga*, published by Uoya Eikichi, comprising:

1. Scattered pines, Tone River
 2. Teppozu and Tsukiji Hongan-ji Temple
 3. Tile Kilns and Hashiba Ferry, Sumida River
 4. Minowa, Kanasugi at Mikawashima
- 14¼ x 9⅞ in. (36.2 x 24.4 cm.) each approx. (4)

\$4,000-6,000



181 UTAGAWA HIROSHIGE
(1797-1858)

Massaki-hen yori Suijin no mori Uchigawa Sekiya no sato o miru zu (View from Massaki of Suijin shrine, Uchigawa inlet, and Sekiya)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 8th month 1857
Vertical *oban*: 14⅝ x 9⅞ in. (37.1 x 25.1 cm.)

\$4,000-6,000



183 UTAGAWA HIROSHIGE
(1797-1858)

Fukagawa kiba (Timber yard, Fukagawa)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 8th month 1856
Vertical *oban*: 14⅝ x 9⅞ in. (35.9 x 24.4 cm.)

\$3,000-4,000





184 UTAGAWA HIROSHIGE II (1829-1869)

Bikuni bashi secchu (Bikuni Bridge in snow)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 10th month 1858
Vertical *oban*: 14¾ x 10 in. (37.5 x 25.4 cm.)

\$4,000-6,000



185 UTAGAWA HIROSHIGE (1797-1858)

Kamata no umezono (Plum garden at Kamata)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 2nd month 1857
Vertical *oban*: 14½ x 9. 3/4 in. (36.8 x 24.7 cm.)

\$2,000-3,000



186 UTAGAWA HIROSHIGE (1797-1858)

Massaki-hen yori Suijin no mori Uchigawa Sekiya no sato o miru zu (View from Massaki of Suijin shrine, Uchigawa inlet, and Sekiya)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 8th month 1857

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

\$7,000-9,000



187 UTAGAWA HIROSHIGE (1797-1858)

Ryogoku hanabi (Fireworks, Ryogoku)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 8th month 1858

Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{5}{8}$ in. (36.5 x 24.8 cm.)

\$8,000-12,000

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



188 UTAGAWA HIROSHIGE (1797-1858)

Hakkeizaka Yoroikakematsu
(The Armor-hanging Pine at Hakkeizaka)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 5th month 1856

Vertical *oban*: 14 $\frac{7}{8}$ x 10 in. (37.5 x 25.4 cm.)

\$6,000-8,000



189 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 famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 9th month 1857

Vertical *oban*: 14 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (35.9 x 24.1 cm.)

\$15,000-20,000

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.

190 UTAGAWA HIROSHIGE (1797-1858)

Asakusa Kinryuzan (Kinryuzan temple, Asakusa)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views in Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 7th month 1856

Vertical *oban*: 14 x 9¼ in. (35.6 x 24.8 cm.)

\$7,000-9,000

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.



191 UTAGAWA HIROSHIGE (1797-1858)

Asakusa tanbo Torinomachi mode (Asakusa Ricefields and Torinomachi Festival)

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

Vertical *oban*: 14⁵/₈ x 9³/₄ in. (37.1 x 24.8 cm.)

\$8,000-12,000

Resting on a window ledge, a white cat gazes out through a barred window over the Asakusa rice-fields below. A flock of birds descend towards Mount Fuji in the southwest and a long silhouetted line of a festival procession extends across the paddies. Here was the sight of Otori Shrine, worshipped particularly by the commoner class in the Edo period for commercial favour and fortune, and communally celebrated in the Torinomachi Festival in November.

The room seemingly belongs to a courtesan from the Yoshiwara district, with the raised viewpoint suggesting that it is located somewhere on the upper levels of an establishment. Beside the cat is a small towel (*tenugui*), which has been left draped on the window ledge, and a blue and white tea bowl (*chawan*) decorated with *karakusa* scrolls. Hairpins in their wrapping lay on the floor next to what appears to be a folded cloth, mostly obscured from view. The wallpaper is decorated with pairs of stylised plovers (*chidori*), one in white and the other with the colour inverted. The printer masterfully uses the natural woodgrain of the woodblock to lend texture to the wallpaper design. The subtle touches of the courtesan's presence provide the room with a feeling of intimacy.



192 UTAGAWA HIROSHIGE (1797-1858)

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*: 13 $\frac{5}{8}$ x 9 $\frac{1}{4}$ in. (34.6 x 23.5 cm.)

\$15,000-20,000



Vincent van Gogh (1853-1890). *Flowering Plum Orchard*: After Hiroshige. France, 1887. Van Gogh Museum, Amsterdam.

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.



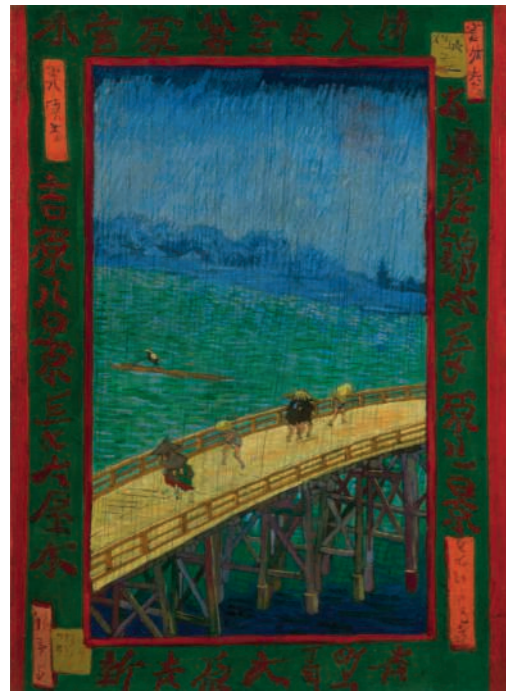
193 UTAGAWA HIROSHIGE (1797-1858)

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, 9th month 1857

Vertical *oban*: 14½ x 10 in. (35.9 x 25.4 cm.)

\$20,000-30,000



Vincent van Gogh (1853-1890). *Bridge in the Rain: After Hiroshige*. France. 1887. Van Gogh Museum, Amsterdam.

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.





194 UTAGAWA HIROSHIGE
(1797-1858)

Kameido ume yashiki (Plum estate, Kameido)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 11th month 1857
Vertical *oban*: 14 $\frac{5}{8}$ x 10 in. (37.1 x 25.4 cm.)

\$10,000-20,000



195 UTAGAWA HIROSHIGE
(1797-1858)

A group of two prints

Woodblock prints, comprising:
1. Izu Province: the hot springs of the Shuzen Temple, from the series *Rokujuyoshu meisho zue* (Famous places in the sixty-odd provinces), signed *Hiroshige hitsu*, published by Koshimuraya Heisuke, 8th month 1853
2. Kiyomizu Hall and Shinobazu Pond at Ueno, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 4th month 1856

1. Vertical *oban*: 14 $\frac{1}{4}$ x 9 $\frac{7}{8}$ in. (36.2 x 25.1 cm.)
2. Vertical *oban*: 13 $\frac{7}{8}$ x 9 $\frac{1}{8}$ in. (35.2 x 23.2 cm.)

(2)

\$3,000-4,000

196 UTAGAWA HIROSHIGE
(1797-1858)

Musashi Koganei (Koganei in Musashi Province)

Woodblock print, from the series *Fuji sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hiroshige ga*, published by Tsutaya Kichizo, 4th month 1858
Vertical *oban*: 13 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in. (34.9 x 24.1 cm.)

\$6,000-8,000



197 UTAGAWA HIROSHIGE
(1797-1858)

Izu no sanchu (In the mountains of Izu Province)

Woodblock print, from the series *Fuji Sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hiroshige ga*, published by Tsutaya Kichizo (Koeido), 4th month 1858
Vertical *oban*: 14 $\frac{1}{2}$ x 9 $\frac{3}{4}$ in. (36.5 x 24.5 cm.)

\$4,000-6,000





198 UTAGAWA HIROSHIGE
(1797-1858)

Sagamigawa (Sagami River)

Woodblock print, from the series *Fuji Sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hiroshige ga*, published by Tsutaya Kichizo (Koeido), 4th month 1858
Vertical *oban*: 14½ x 9¾ in. (36.5 x 24.5 cm.)

\$4,000-6,000



199 UTAGAWA HIROSHIGE
(1797-1858)

Musashi Koganei (Koganei in Musashi Province)

Woodblock print, from the series *Fuji sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hiroshige ga*, published by Tsutaya Kichizo, 4th month 1858
Vertical *oban*: 14⅝ x 9⅞ in. (37.1 x 25.1 cm.)

\$3,000-4,000

200 UTAGAWA HIROSHIGE
(1797-1858)

Kozuke, Harunasan secchu (Kozuke Province: Mount Haruna in snow)

Woodblock print, from the series *Rokujuyoshu meisho zue* (Famous places in the sixty odd provinces), signed *Hiroshige hitsu*, published by Koshimuraya Heisuke (Koshihei), 8th month 1853
Vertical *oban*: 14¾ x 10¼ in. (37.4 x 26 cm.)

\$2,000-3,000



201 UTAGAWA HIROSHIGE
(1797-1858)

Musashi, Sumidagawa, Yuki no ashita (Musashi Province: Sumida River, snowy morning)

Woodblock prints, from the series *Rokujuyoshu meisho zue* (Famous places in the sixty-odd provinces), signed *Hiroshige hitsu*, published by Koshimuraya Heisuke (Koshihei), 8th month 1853
Vertical *oban*: 14¼ x 9¾ in. (36.2 x 24.8 cm.)

\$3,000-4,000





202 UTAGAWA HIROSHIGE (1797-1858)

Owari, Tsushima, Tenno matsuri (Owari Province: Tenno Festival at Tsushima)

Woodblock print, from the series *Rokujuyoshu meisho zue* (Famous places in the sixty-odd provinces), signed *Hiroshige hitsu*, published by Koshimuraya Heisuke (Koshihei), 7th month 1853

Vertical *oban*: 14¾ x 10 in. (37.4 x 25.4 cm.)

\$1,000-1,500

PROVENANCE:

Albert Maroni (1852-1923), Paris

204 UTAGAWA HIROSHIGE (1797-1858)

Omi, Biwako, Ishiyamadera (Omi Province: Lake Biwa and Ishiyama Temple)

Woodblock print, from the series *Rokujuyoshu meisho zue* (Famous places in the sixty-odd provinces), signed *Hiroshige hitsu*, published by Koshimuraya Heisuke (Koshihei), 7th month 1853

Vertical *oban*: 14¼ x 9¾ in. (35.8 x 24 cm.)

\$3,000-5,000



203 UTAGAWA HIROSHIGE (1797-1858)

Sado, kanayama (Sado Province: the goldmines)

Woodblock print, from the series *Rokujuyoshu meisho zue* (Famous places in the sixty-odd provinces), signed *Hiroshige hitsu*, published by Koshimuraya Heisuke (Koshihei), 9th month 1853

Vertical *oban*: 14¾ x 10¼ in. (37.3 x 26 cm.)

\$2,000-3,000

205 UTAGAWA HIROSHIGE (1797-1858)

Kai, Saruhashi (Kai Province: Monkey Bridge)

Woodblock print, from the series *Rokujuyoshu meisho zue* (Famous Places in the Sixty-odd Province), signed *Hiroshige hitsu*, published by Koshimuraya Heisuke (Koshihei), 8th month 1853

Vertical *oban*: 14¼ x 9¾ in. (36.2 x 25.1 cm.)

\$3,000-4,000



206 UTAGAWA HIROSHIGE (1797-1858)

Awa, Natuto no fuha (Wind and waves at Naruto, Awa 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, 9th month 1855

Vertical *oban*: 14 $\frac{1}{8}$ x 9 $\frac{5}{8}$ in. (35.9 x 24.4 cm.)

\$20,000-30,000

The sweeping view of the whirlpools at Naruto, depicting a distant view of the mountains stretched to the horizon and the foams of the famous whirlpool rapids at Naruto in foreground. Hiroshige worked on this subject several times including *Awa Naruto no fukei* (View of the whirlpools at Naruto, Awa province), the masterpiece triptych work from the artist's last series concerning snow, moon and flowers (*setsugekka*) published in 1857. According to Suzuki Juzo in *Rokujuyoshu Meisho Zue by Hiroshige collected by prof. Gerhard Pulverer* (Tokyo: Iwanami Shoten, 1996), the powerful composition with perspective and the dramatic depictions of waves and rocks shown in this work may suggest the influence of Katsushika Hokusai.



207 UTAGAWA HIROSHIGE
(1797-1858)

Narumi, meibutsu Arimatsu shibori (Narumi: famous Arimatsu tie-dyed fabric)

Woodblock print, from the series *Tokaido Gojusan tsugi no uchi* (Fifty-three stations of the Tokaido Road), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido), circa 1833-34

Vertical *oban*: 9¾ x 14¼ in. (24.7 x 36.1 cm.)

\$1,000-1,500



209 UTAGAWA HIROSHIGE
(1797-1858)

Sumidagawa hazakura no kei (Leafy cherry blossoms at Sumida River)

Woodblock print, from the series *Toto meisho* (Famous places in the Eastern Capital), signed *Ichiyusai Hiroshige ga*, published by Kawaguchi Shozo, circa 1831-32

Horizontal *oban*: 10¼ x 15 in. (25.6 x 38.2 cm.)

\$3,000-4,000



208 UTAGAWA HIROSHIGE
(1797-1858)

Kameyama, yukibare (Fine weather after snow, Kameyama)

Woodblock print, from the series *Tokaido gojusantsugi no uchi* (The fifty-three stations of the Tokaido), signed *Hiroshige ga*, censor sealed *Kiwame* (trimmed in half), published by Takenouchi Magohachi and Tsuruya Kiemon (Hoeido/Senkakudo)

Horizontal *oban*: 9¾ x 14¼ in. (24.8 x 36.2 cm.)

\$3,000-5,000



210 UTAGAWA HIROSHIGE
(1797-1858)

Yoshiwara Nakanochi yozakura (Cherry blossoms at night in Nakanochi in the Yoshiwara)

Woodblock print, from the series *Toto meisho* (Famous places of the eastern capital), signed *Hiroshige ga*, published by Sanoya Kihei (Kikakudo), circa 1832-38

Horizontal *oban*: 9¾ x 14½ in. (23.8 x 36.8 cm.)

\$5,000-7,000





211 UTAGAWA HIROSHIGE (1797-1858)

Ishiyama shugetsu (Autumn moon at Ishiyama Temple)

Woodblock print, from the series *Omi hakkei no uchi* (The eight views of Omi [Lake Biwa]), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido), circa 1834-35
Horizontal *oban*: 9¼ x 14⅝ in. (24.8 x 37.1 cm.)

\$6,000-8,000

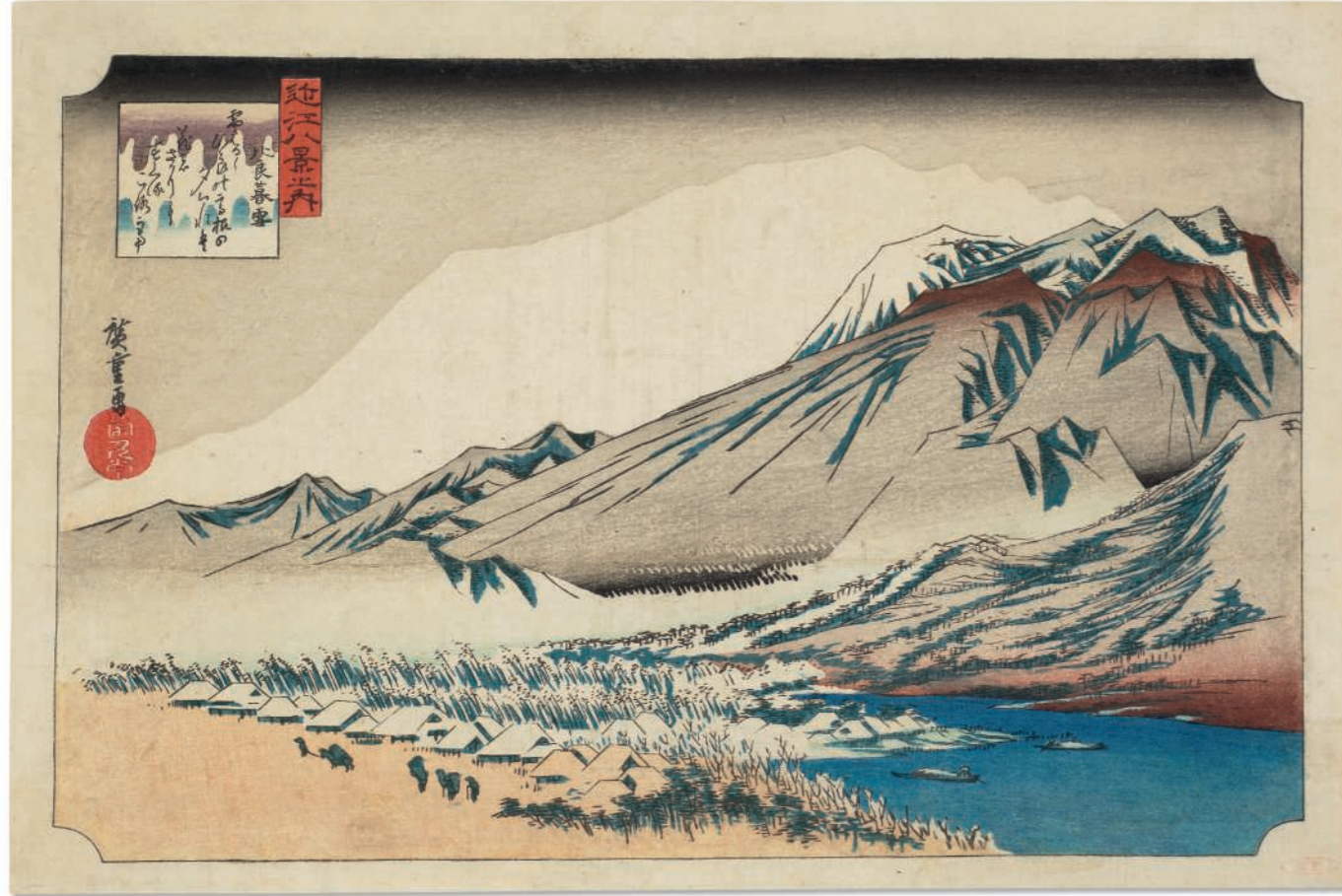


212 UTAGAWA HIROSHIGE (1797-1858)

Awazu seiran (Clearing weather at Awazu)

Woodblock print, from the series *Omi hakkei no uchi* (Eight views of Omi), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido), circa 1833-34
Horizontal *oban*: 10 x 14⅝ in. (25.4 x 37.1 cm.)

\$8,000-12,000



213 UTAGAWA HIROSHIGE (1797-1858)

Hira bosetsu (Twilight snow at Mount Hira)

Woodblock print, from the series *Omi hakkei no uchi* (Eight views of Omi), signed *Hiroshige ga*, published by Yamamotoya Heikichi (Eikyudo)

Horizontal *oban*: 9 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in. (25.1 x 37.5 cm.)

A possible collector sealed *Shinami* to reverse

\$18,000-25,000



214 UTAGAWA HIROSHIGE (1797-1858)

Mii bansho (Evening bell at Mii)

Woodblock print, from the series *Omi hakkei no uchi* (Eight views of Omi), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido), circa 1834-35

Horizontal *oban*: 9 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in. (24.4 x 37.1 cm.)

\$18,000-25,000



215 UTAGAWA HIROSHIGE
(1797-1858)

Small horned owl on a pine tree

Woodblock print, signed *Hiroshige hitsu*, circa 1830s
Vertical *chutanzaku*: 14¾ x 5 in. (37.5 x 12.7 cm.)

\$5,000-7,000

216 UTAGAWA HIROSHIGE II
(1826-1869)

Taishu kaigan (The coast in the Tsushima Province)

Woodblock print, from the series *Shokoku meisho hyakkei* (One hundred famous views in the various provinces), signed *Hiroshige ga*, published by Uoya Eikichi, 10th month 1860
Vertical *oban*: 14½ x 9⅞ in. (36.8 x 25.1 cm.)

\$3,000-5,000



217 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*: 14¼ x 9⅝ in. (36.2 x 24.4 cm.)

\$8,000-12,000

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.



218 UTAGAWA HIROSHIGE
(1797-1858) AND
UTAGAWA KUNISADA
(1786-1864)

Tsukuda

Woodblock prints, triptych, from the series *Furyu Genji* (Fashionable Genji), signed *Hiroshige hitsu* on the right sheet and *Toyokuni ga* on the left sheet, published by Iseya Kanekichi, 11th month 1853
Vertical *oban* triptych: 14 $\frac{5}{8}$ x 10 $\frac{1}{8}$ in. (37.1 x 25.7 cm.) each approx. (3)

\$8,000-12,000

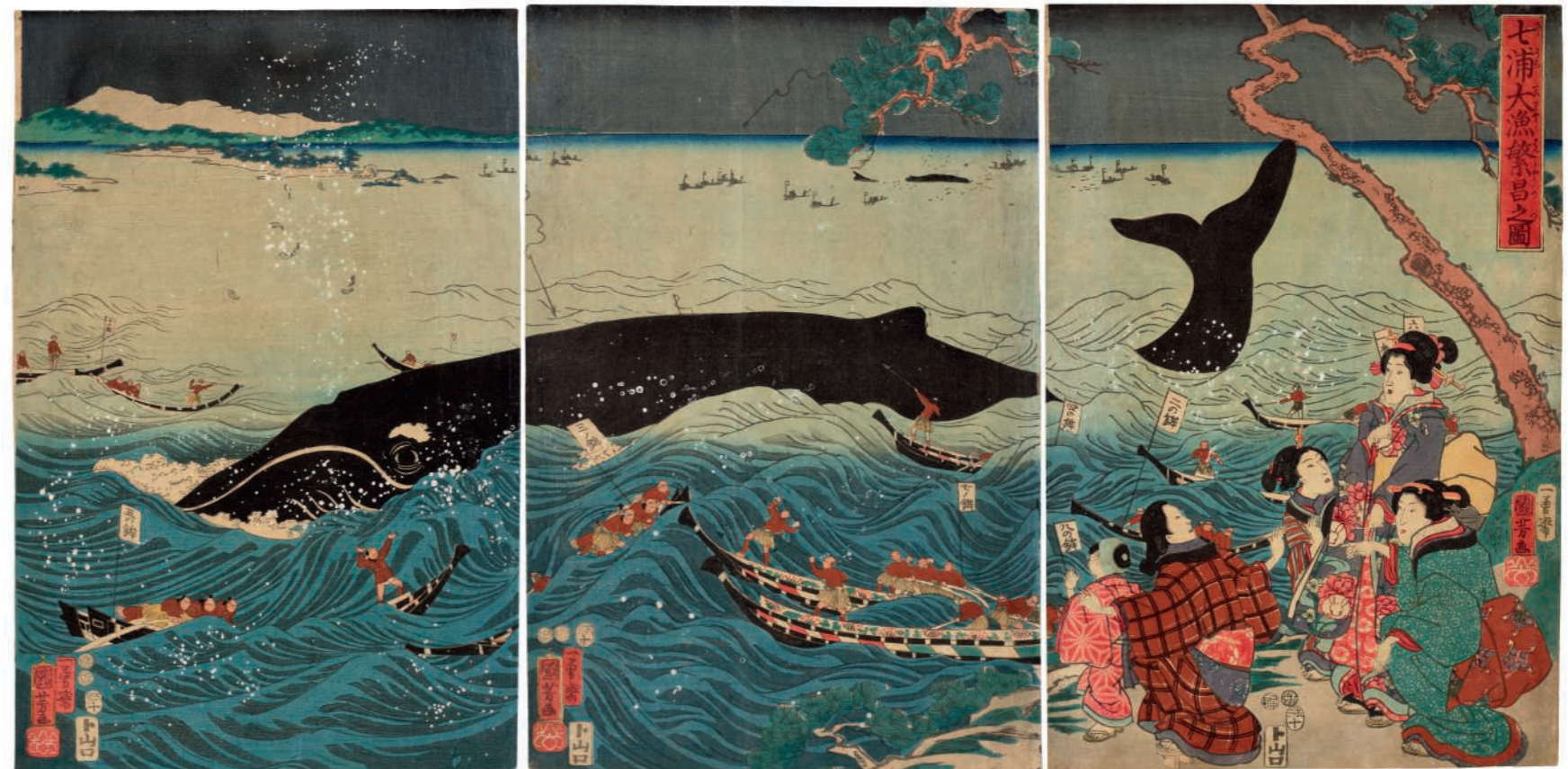


219 UTAGAWA KUNIYOSHI
(1797-1861)

Nana ura tairyo hanjo no zu (*Big catch and prosperity of seven bays*)

Woodblock prints, triptych, each signed *Ichiyusai Kuniyoshi ga*, published by Yamaguchiya Tobei, circa 1853
Vertical *oban* triptych: 14 x 9 $\frac{3}{8}$ in. (35.6 x 23.8 cm.) each approx. (3)

\$3,000-4,000



220 UTAGAWA KUNIYOSHI (1797-1861)

Asahina kobitojima asobi (Asahina playing on the island of little people)

Woodblock print, triptych, signed *Ichiyusai Kuniyoshi giga* on the right and left sheet, circa 1844

Vertical *oban* triptych: 14 $\frac{5}{8}$ x 9 $\frac{7}{8}$ in. (37.1 x 25.1 cm.) each approx. (3)

\$50,000-70,000

This *Gulliver's Travel* looking triptych depicts the popular *Soga monogatari* (Tales of Soga Brothers) character Asahina Shozaburo Yoshihide as a giant, filling nearly the entire picture. Asahina was an actual existed samurai from 12th century (Kamakura Period) and was known for his enormous strength.

In this triptych, Kuniyoshi had him reclining horizontally and gave him a *saruguma* face in Kabuki tradition, which is used on powerful and comical characters. The strong red color draws viewer's attention to Asahina's face, and from there follows Asahina's eyes toward the lower section and notices the extremely small figures walking on a daimyo's procession. Kuniyoshi utterly demonstrated his talent of satirical pictures in this triptych, as he illustrated the daimyo, who could be arguably the most powerful figure a commoner might encounter during Edo Period, as so impotent and unremarkable.

Kuniyoshi also produced another single sheet print portraying the giant Asahina surrounded by Edo little people (Museum of Fine Arts, Boston, 11.36728) and Asahina wrestling with various strange looking people (MFA, 17.3206.17). Although the first translation of *Guilliver's Travel* was not introduced to Japan until 1880, such coincidence of the creations by Utagawa Kuniyoshi and Johnathan Swift (1667-1745) suggests cross-cultural common grounds.



221 UTAGAWA KUNIYOSHI (1797-1861)

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

Woodblock print, triptych, each sheet signed *Ichiyusai Kuniyoshi ga, circa 1844*
Vertical *oban* triptych: 14% x 9% in. (36.5 x 24.4 cm.) each approx. (3)

\$60,000-80,000

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





222 UTAGAWA KUNIYOSHI
(1797-1861)

Shoki gripping an Oni

Woodblock print, signed *Ichiyusai Kuniyoshi*, published by Ebisuya Shoshichi (Kinshodo), circa 1848-53

Vertical *oban*: 14 x 9½ in. (35.6 x 24.5 cm.)

\$6,000-8,000

The same print from the collection of Raymond A. Bidwell Collection is illustrated on the cover of the exhibition catalogue, *UTAGAWA KUNIYOSHI, An exhibition of the work of Utagawa Kuniyoshi (1797-1861) based on the Raymond A. Bidwell Collection of Japanese Prints*, The Springfield Museum of Fine Arts, Springfield, Massachusetts, 1980, and cat. no. 164.

224 UTAGAWA KUNIYOSHI
(1797-1861)

Snow: the actor Onoe Kikugoro III

Woodblock print, *surimono*, from the series *Sanban tsuzuki* (A set of three), signed *Ichiyusai Kuniyoshi ga*, circa 1829-30

Shikishiban surimono: 8 x 7¼ in. (20.3 x 18.1 cm.)

\$3,000-4,000

Another impression in the collection of the Museum of Fine Arts, Boston (11.26062).



223 UTAGAWA KUNIYOSHI
(1797-1861)

Odai Matarokuro, Iwazu Tetsuemon

Woodblock print, from the series *Honcho Suikoden goketsu hyappakunin no hitori* (Eight hundred heroes of our country's Suikoden, one by one), signed *Ichiyusai Kuniyoshi ga*, published by Kagaya Kichiemon, circa 1830

Vertical *oban*: 15¼ x 10¾ in. (38.7 x 26.2 cm.)

\$1,000-1,500

225 UTAGAWA KUNIYOSHI
(1797-1861)

The actor Ichikawa Danjuro VIII in Shibaraku

Woodblock print, *surimono*, signed *Chooro Kuniyoshi ga*, circa 1837-38

Shikishiban surimono: 8¾ x 7¼ in. (21.3 x 18.4 cm.)

\$3,000-4,000



226 UTAGAWA KUNIYOSHI (1797-1861)

Boy's day decoration with Danjuro as The Demon Queller Shoki

Woodblock print, *surimono*, signed *Ichiyusai Kuniyoshi ei*, sealed *Kuniyoshi*, circa 1849
Obirobosho surimono: 17 x 22 $\frac{3}{8}$ in. (43.2 x 56.8 cm.)

\$15,000-20,000

This oversize *surimono* was commissioned by two groups of wealthy fishmongers, the Shinga and the Uogashi, on the occasion of the departure for Osaka by the celebrated actor Ichikawa Danjuro VIII, also known as Sansho after his family's distinctive crest. The actor was about to visit his famous father Danjuro VII (Ebizo V), who had been living in the Kansai area since 1842 after his exile from Edo for infractions of the government's sumptuary laws.

Danjuro VIII is portrayed as Shoki (known in China as Zhong Kui), a Chinese mythological figure easily recognizable by his bulging eyes, bushy beard, military outfit, scholar's hat, and straight, double-edged sword whose hilt is just visible in Kuniyoshi's image. In Japan it became common for families with boys to hang Shoki's image on banners outside their homes, along with large paper carp, to celebrate the Boy's Festival on

the fifth day of the fifth month. Shoki paintings also acted as talismans against bad luck and disease, and assured future health and prosperity; sentiments that the actor's fan clubs would certainly have wished extended to their idols.

To the left of Shoki, and the focus of his wide-eyed, squinting glare, is a paper tag upon which Kuniyoshi has playfully painted a fleeing demon. In the background floats a large paper carp streamer, rendered in black to indicate that the two poetry groups' felicitations are directed to both father and son. Poems from members of the two groups appear at the top right and bottom left. In the bottom right corner are short verses by Kuniyoshi himself, the block-cutter Hori Takejiro, and the printer Suriko Masa, in addition to the well-known Kabuki aficionado Goryutei Tokusho (1793-1853), who presumably acted as one of the judges of the poems included.



227 UTAGAWA KUNIYOSHI (1798-1861)

*Meiyo migi ni teki nashi Hidari
Jingoro (The famous and
unrivalled Hidari Jingoro)*

Woodblock print triptych, each signed *Ichiyusai
Kuniyoshi ga*, published by Ebisuya Shoshichi,
circa 1847-50

Vertical *oban* triptych: 14¼ x 9¾ in. (36 x 24.7
cm.) each approx. (3)

\$2,000-3,000



228 UTAGAWA KUNIYOSHI (1798-1861)

*Five stations: Yui, Okitsu, Ejiri,
Fuchu, and Mariko*

Woodblock print, from the *Tokaido gojyusan
eki goshuku meisho* (Famous view of fifty-three
stations of the Tokaido road and five places),
signed *Ichiyusai Kuniyoshi shukuzu*, published
by Tsuruya Kiemon (Senkakudo) and Tsutaya
Kichizo (Koeido), circa 1830-35

Horizontal *oban*: 10½ x 15 in. (26 x 38.6 cm.)

\$2,000-3,000

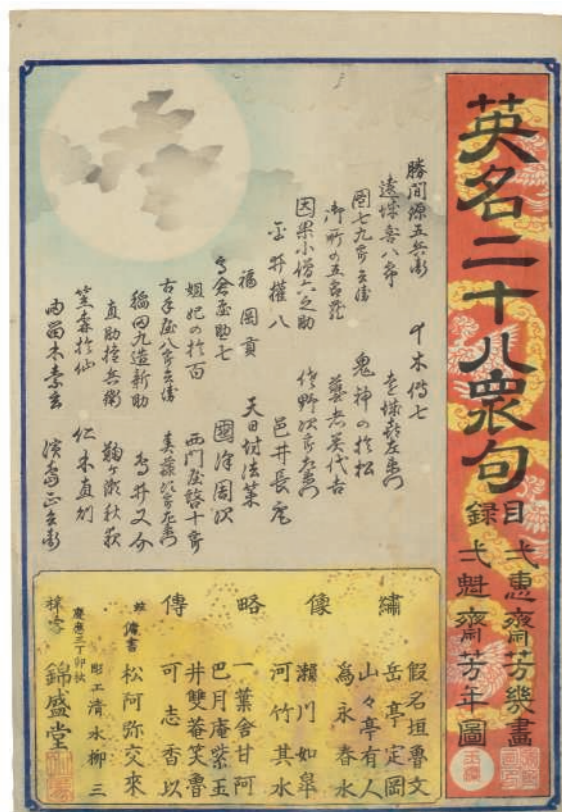


229 UTAGAWA YOSHIKU (1833-1904) AND TSUKIOKA YOSHITOSHI (1839-1892)

Eimei nijuhasshuku (Twenty-eight murders with verse)

A complete set of twenty-eight woodblock prints plus a contents page, with hand-applied red pigment mixed with glue on some sheets, each signed *Ikkaisai Yoshitoshi hitsu* or *Ikkeisai Yoshiiku ga*, published by Sanoya Tomigoro (Kinseido), carved by Shimizu Ryuzo, 1866-67 Vertical *oban*: 13¼ x 9½ in. (34.9 x 24.1 cm.) each approx. (29)

\$26,000-28,000



Together studied under Utagawa Kuniyoshi (1798-1861), Yoshiiku and Yoshitoshi were the best rivals and continued the extravaganza style of Kuniyoshi. Being inspired by Kuniyoshi's *Saetate no uchi kitai no wazamono* (Skillfully Tempered Sharp Blades) and each contributed fourteen sheets, the two Kuniyoshi students finished this earliest example of *muzan-e* (bloody prints), which demonstrated violent scenes and was large produced in late Edo Period to early Meiji Period. Most of such prints, including this series, were created based on *kabuki* stories.

The society in the late Edo Period (mid 19th century) was at an unstable stage with the deminishing Tokugawa shogunate and the entering of Western power. Though mostly fictional, the fact that *Muzan-e* getting popular at such background must indicated that the Edo commoners saw bloody scenes happening around them regularly. The title of this series is believed to have a buddhist reference, as 二十八衆句 (28 verses) puns to 二十八宿 (28 mansions) and 衆句 (verses) puns to 衆苦 (numerous suffering).



230 UTAGAWA YOSHIKATA
(ACT. 1841-64)

Daizo shasei (Sketch of large elephants)

Woodblock prints, triptych, signed *Yoshikata ga* and *Isshinsai Yoshikata ga*, published by Sanoya Tomigoro (Kinseido), 2nd month 1863
Vertical *oban* triptych: 15½ x 10¼ in. (38.4 x 26 cm.) each approx. (3)

\$4,000-6,000

Another impression in the collection of The Metropolitan Museum of Art (2007.49.261a-c).



231 TSUKIOKA YOSHITOSHI
(1839-1892)

Taiheiki, Masakiyo nansen no zu (Masakiyo's challenging battle, from the series Taiheiki)

Woodblock prints, triptych, signed *Ichiyusai Yoshitoshi hitsu*, published by Yamashiroya Jinbei, 10th month 1866
Vertical *oban* triptych: 14½ x 10 in. (36.8 x 25.4 cm.) each approx. (3)

\$3,000-4,000





232 TSUKIOKA YOSHITOSHI
(1839-1892)

Yoshinoyama yahan tsuki Iga no tsubone (Midnight Moon at Mount Yoshino Iga no tsubone)

Woodblock print, from the series *Tsuki hyakushi* (One hundred aspects of the moon), signed *Yoshitoshi*, published by Akiyama Buemon, 1885
Vertical *oban*: 13 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (35.2 x 24.1 cm.)

\$1,500-2,000

234 YOSHIDA HIROSHI
(1876-1950)

Himeiji jo, yube (Himeiji Castle, evening)

Woodblock print, signed *Yoshida* and sealed, on left margin sealed *Jizuri* (self-printed), dated *Taisho 15* (1926)
Vertical *oban*: 15 $\frac{5}{8}$ x 10 $\frac{7}{8}$ in. (39.7 x 27.6 cm.)

\$2,000-3,000



233 UTAGAWA YOSHITORA
(ACTIVE CIRCA 1836-1887)

Asaichi no yuki (Snow at morning market)

Woodblock print, from the series *Bushu Yokohama hakkei no uchi* (Eight views of Yokohama, Bushu), signed *Yoshitora ga*, published by Yamadaya Shojiro, 1st month 1861
Vertical *oban*: 14 $\frac{1}{4}$ x 9 $\frac{7}{8}$ in. (36.2 x 25.1 cm.)

\$2,000-3,000

Another impression in the collection of Harvard Art Museum (2007.214.40).

235 ITO SHINSUI (1898-1972)

Fubuki (Snowstorm)

Woodblock print, from the series *Gendai bijinshu dai nishu* (The second series of modern beauties), signed *Shinsui ga*, sealed *Shinsui*, dated Showa 7 (1932) December
Vertical *dai oban*: 17 $\frac{1}{8}$ x 10 $\frac{3}{4}$ in. (43.5 x 27.3 cm.)

\$6,000-8,000





236 TOYOHARA KUNICHIKA
(1835-1900)

Sogo no tsuma no tamashii
(*Ghost of Sogo's wife*)

Woodblock prints, triptych, signed *Osetsu Toyohara Kunichika hitsu*, published by Fukuda Kumajiro, dated March 1893 (Meiji 26)
Vertical *oban* triptych: 14¾ x 10 in. (37.5 x 25.4 cm.) each approx. (3)

\$4,000-6,000



237 KAWANABE KYOSAI
(1831-1889)

Jigoku dayu (*Hell courtesan*)

Woodblock print, from the series *Kyosai rakuga* (Kyosai pictures for pleasure), signed *Kyosai*, published by Sawamura Seikichi, circa 1874
Vertical *oban*: 13⅞ x 9⅜ in. (35 x 23.5 cm.)

\$3,000-4,000

EXHIBITED:

'Demon of Painting: The Art of Kawanabe Kyosai', The British Museum, London, 1 December 1993-13 February 1994.

LITERATURE:

Timothy Clark, *Demon of Painting: The Art of Kawanabe Kyosai* (London: The British Museum Press, 1993), exh. cat. pl. 63.



JOURNEY OF SOLITUDE: 20TH CENTURY
PRINTS BY KAWASE HASUI
(LOTS 238-270)





Kawase Hasui (1883-1957) portrait, photographed in May 1939

The master of *Shin-hanga* landscapes, Kawase Hasui was first trained in western painting under White Horse Society (Hakuba-kai) and later apprenticed to the prominent *nihonga* painter Kaburaki Kiyokata (1878-1972). In 1916, he was discovered by Watanabe Shozaburo (1885-1962), founder of the *shin-hanga* movement and print publisher in Tokyo. Hasui started to produce prints depicting nostalgic sceneries of Japan under the guidance of Watanabe and soon became very popular both domestically and internationally. He was especially acclaimed for mastering snow scenes like the iconic *Inokashira no Yuki* (lot 245) and *Shiba Zojoji* (lot 246) offered in this sale.



238 KAWASE HASUI (1883-1957)

Obama Horikawa (Hori River at Obama City)

Woodblock print, from the series *Tabimiyage dai isshu* (Souvenirs of travel I), signed *Hasui* with sealed *Kawase*, published by Watanabe Shozaburo, early autumn 1920
Horizontal *oban*: 10½ x 15⅛ in. (26 x 38.8 cm.)

\$8,000-12,000

239 KAWASE HASUI (1883-1957)

Koshigaya no yuki (Snow at Koshigaya)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, February 1935
Horizontal *oban*: 10½ x 15½ in. (26 x 38.5 cm.)

\$2,000-3,000



242 KAWASE HASUI (1883-1957)

Akai yuhi (Red sunset)

Woodblock print, signed *Hasui*, published by Watanabe Shozaburo, carved by Watanabe Tadasu, dated Showa 12 (1937) September
Horizontal *oban*: 9¾ x 13¾ in. (24.4 x 34.9 cm.)

\$1,000-1,500



240 KAWASE HASUI (1883-1957)

Tsukishima no yuki (Snow at Tsukishima)

Woodblock print, from the series *Tokyo nijukkei (Twenty views of Tokyo)*, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, 1930
Horizontal *oban*: 10¼ x 15¼ in. (26 x 39.5 cm.)

\$2,000-3,000



243 KAWASE HASUI (1883-1957)

Aki no niwa (Garden in Autumn)

Woodblock print, from the series *Mitsubishi Fukagawa bessou no zu (Mitsubishi Fukagawa Villa)*, signed and sealed *Hasui*, 1920
Horizontal *oban*: 10¾ x 15 in. (25.5 x 38 cm.)

\$4,000-6,000



241 KAWASE HASUI (1883-1957)

Shiba Onshi koen (Onshi Park at Shiba)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, 1937
Horizontal *oban*: 10¾ x 16 in. (27.2 x 40.8 cm.)

\$2,000-3,000



244 KAWASE HASUI (1883-1957)

Suo Kintaikyo (Kintai Bridge in Suo Province)

Woodblock print, from the series *Tabi miyage dai sanshu (The souvenirs of travel III)*, signed *Hasui* with a seal *Kawase*, published by Watanabe Shozaburo, 1924
Horizontal *oban*: 10¾ x 15¼ in. (26.3 x 39.5 cm.)

\$2,000-3,000



245 KAWASE HASUI (1883-1957)

Inokashira no yuki (Inokashira in snow)

Woodblock print, signed *Hasui*, sealed *Kawase*, published by Watanabe Shozaburo, dated *Showa 3* (1928)
Vertical double *oban*: 20¼ x 14⅝ in. (51.4 x 37.1 cm.)

\$15,000-20,000

In fact, travelling is my favorite hobby. ...And this hobby is not just something that I casually speak of, sketching [the landscape] is my goal.

-Kawase Hasui



246 KAWASE HASUI (1883-1957)

*Shiba Zojoji (Zojoji Temple,
Shiba)*

Woodblock print, from the series *Tokyo
nijukkei* (Twenty views of Tokyo), signed *Hasui*
and sealed *Kawase*, published by Watanabe
Shozaburo, dated Taisho 14 (1925)
Vertical *oban*: 15 x 10 1/8 in. (38.1 x 25.6 cm.)

\$6,000-8,000

*Everyone seems to depict the snow with only dots. I don't
think this is enough, so I want to make something even closer
to the truth.*

-Kawase Hasui





247 KAWASE HASUI (1883-1957)

Itako no natsu (Summer at Itako)

Woodblock print, sealed *Hasui*, published by Watanabe Shozaburo, circa 1945
Vertical *chutanzaku*: 4¾ x 7 in. (37.3 x 17.3 cm.)

\$1,000-2,000

249 KAWASE HASUI (1883-1957)

Ecchu Ioridani toge (Ioridani Pass at Ecchu Province)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, dated 1923
Vertical *nagaban*: 19¼ x 9¼ in. (48 x 23.5 cm.)

\$2,000-3,000

A work of 1923, this print was not published until 1929. The Watanabe seal in the right margin is in accordance with the publication date.



248 KAWASE HASUI (1883-1957)

Ueno Toshogu (Snow at Ueno Toshogu Shrine)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Kawaguchi Jiro and Sakai Shokichi, July 1929
Vertical *chutanzaku*: 15¾ x 8½ in. (38.5 x 21.3 cm.)

\$1,000-2,000

250 KAWASE HASUI (1883-1957)

Ikegami Honmonji no to (Pagoda at Ikegami Honmonji Temple)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, 1928
Vertical *nagaban*: 18¾ x 9¾ in. (47.3 x 23.5 cm.)

\$2,000-3,000





251 KAWASE HASUI (1883-1957)

*Boshu Hamahagi Tamonji
(Tamon Temple at Hamahagi in
Awa Province)*

Woodblock print, signed *Hasui* and sealed
Kawase, published by Watanabe Shozaburo,
May 1934
Vertical *oban*: 15½ x 10¼ in. (39 x 26 cm.)

\$1,000-2,000

253 KAWASE HASUI (1883-
1957)

*Aomori ken Kanita (Kanita in
Aomori Province)*

Woodblock print, from the series *Nihon fukei
shu higashi Nihon hen* (Collected views of
Japan: Eastern Japan), signed *Hasui* and sealed
Kawase, published by Watanabe Shozaburo,
March 1933
Horizontal *oban*: 15¼ x 10¾ in. (38.5 x 26.2
cm.)

\$1,000-2,000



252 KAWASE HASUI (1883-1957)

*Iwami Arifuku onsen (Arifuku
Hot Spring in Iwami)*

Woodblock print, from the series *Tabimiyage
daisan shu* (Souvenirs of travel III), signed *Hasui*
and sealed *Kawase*, published by Watanabe
Shozaburo, 1924
Vertical *oban*: 15½ x 10¼ in. (38.2 x 26 cm.)

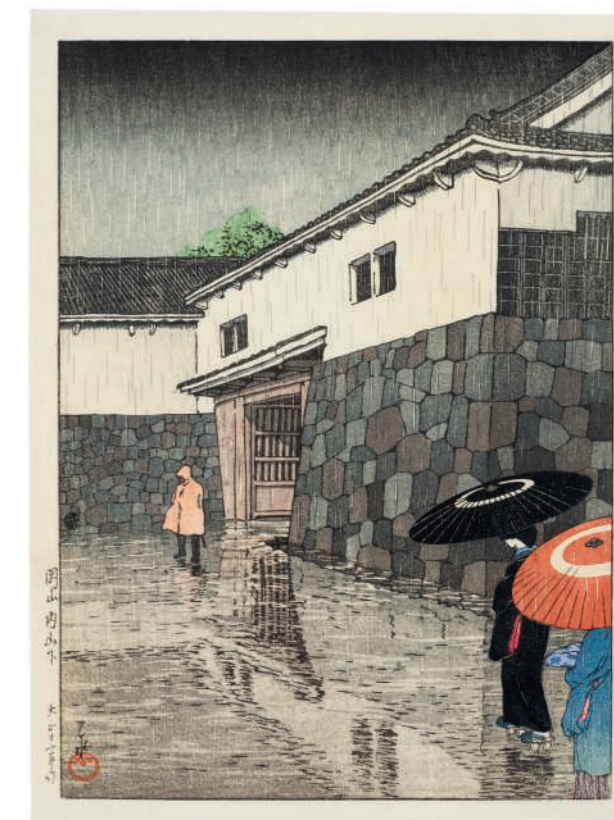
\$1,000-2,000

254 KAWASE HASUI (1883-
1957)

*Okayama Uchiyama shita
(Under Uchiyama at Okayama)*

Woodblock print, from the series *Nihon fukei
senshu* (Selected views of Japan), signed *Hasui*
and sealed *Kawase*, 1923
Vertical *aiban*: 12 x 9 in. (30.2 x 22.6 cm.)

\$1,000-2,000





255 KAWASE HASUI (1883-1957)

Funabori Kuriwatashi (Kuri Ferry at Funabori)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, 1932

Vertical *oban*: 15 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in. (40 x 26.5 cm.)

\$1,000-2,000

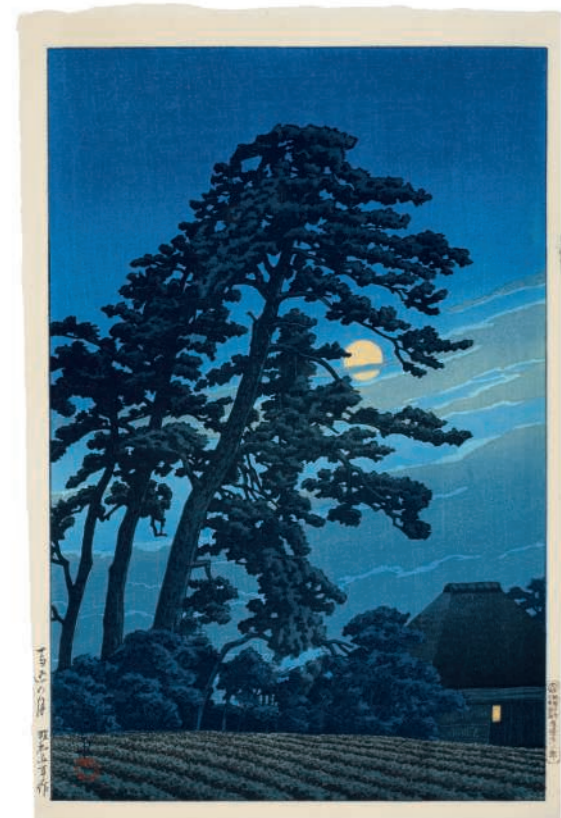
257 KAWASE HASUI (1883-1957)

Izu Ito Shogetsuin (Shogetsu Shrine at Ito City in Izu Peninsula)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo. September 1933

Vertical *oban*: 15 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (38.8 x 26 cm.)

\$1,000-2,000



256 KAWASE HASUI (1883-1957)

Umagome no tsuki (Moon at Umagome)

Woodblock print, from the series *Tokyo nijukei* (Twenty views of Tokyo), signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, 1930

Vertical *oban*: 15 $\frac{3}{4}$ x 10 $\frac{1}{4}$ in. (39.4 x 26 cm.)

\$1,000-2,000

258 KAWASE HASUI (1883-1957)

Izumo Mihogaseki no asa (Morning at Mihogaseki in Izumo Province)

Woodblock print, from the series *Nihon fukei senshu* (Selected views of Japan), signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, 1925

Vertical *aiban*: 12 x 9 in. (30.2 x 22.6 cm.)

\$1,000-2,000





259 KAWASE HASUI (1883-1957)

Koyasan Shoro (Bell Tower at Mount Koya)

Woodblock print, from the series *Nihon fukei shu II Kansai hen* (Collective views of Japan II: Kansai), signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, February 1935

Vertical *oban*: 15 $\frac{1}{8}$ x 10 $\frac{1}{2}$ in. (38.5 x 26.6 cm.)

\$2,000-3,000

261 KAWASE HASUI (1883-1957)

Shin Ohashi (Shin Ohashi Bridge)

Woodblock print, from the series *Tokyo Nijukkei* (Twenty views of Tokyo), signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, 1926

Vertical *oban*: 15 $\frac{1}{4}$ x 10 $\frac{1}{2}$ in. (38.7 x 26.6 cm.)

\$2,000-3,000



260 ITO SHINSUI (1898-1972)

Ishiyamadera (Ishiyama Temple)

Woodblock print, from the series *Omi Hakkei* (Eight views of Omi), signed *Shinsui*, titled and dated, stamped and numbered 36/200 on the reverse, published by Watanabe Shozaburo, December 1917

Vertical *aiban*: 12 $\frac{1}{2}$ x 8 $\frac{3}{4}$ in. (31.8 x 22 cm.)

\$3,000-4,000

262 KAWASE HASUI (1883-1957)

Yuki no Mukojima (Snow at Mukojima)

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

Vertical *oban*: 10 $\frac{1}{4}$ x 15 $\frac{1}{4}$ in. (26 x 39.5 cm.)

\$2,000-3,000





263 KAWASE HASUI (1883-1957)

Onomichi Senko-ji no saka
(Slope of Senko-ji Temple in
Onomichi)

Woodblock print, signed *Hasui* and sealed
Kawase, published by Watanabe Shozaburo,
dated *Taisho* 11 (1922)
Vertical *aiban*: 12 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. (30.8 x 22.5 cm.)

\$10,000-15,000



264 KAWASE HASUI (1883-1957)

Mutsu Tsuta onsen (*Tsuta Hot*
Spring in Mutsu Province)

Woodblock print, from the series *Tabimiyage*
dai issu (*Souvenirs of travel I*), signed *Hasui*
and sealed *Kawase*, published by Watanabe
Shozaburo, summer 1919
Vertical *oban*: 15 $\frac{1}{4}$ x 10 $\frac{1}{2}$ in. (39.5 x 26.5 cm.)

\$8,000-12,000

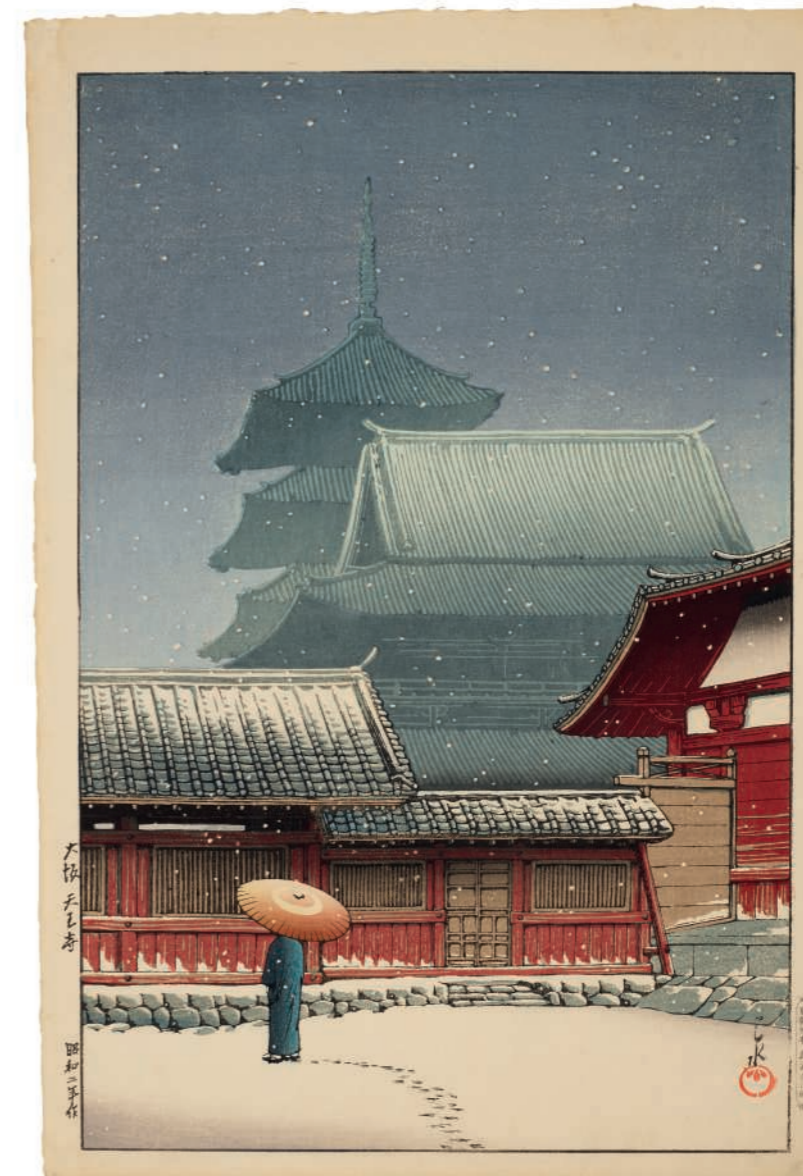


265 KAWASE HASUI (1883-1957)

Ochanomizu

Woodblock print, from the series *Tokyo nijukei* (Twenty views of Tokyo), signed *Hasui* and sealed *Kawase*, published by Wanatabe Shozaburo, dated *Taisho* 15 (1926)
Vertical *oban*: 15 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in. (38.4 x 26 cm.)

\$8,000-12,000



266 KAWASE HASUI (1883-1957)

Osaka Tennoji (Tennoji Temple in Osaka)

Woodblock print, from the series *Tabi miyage dai sanshu* (Souvenirs of travel iii), signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, dated *Showa* 2 (1927)
Vertical *oban*: 15 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (39.1 x 26 cm.)

\$8,000-12,000



267 KAWASE HASUI (1883-1957)

Yuki ni kure no Terashima mura
(Evening Snow at Terashima
Village)

Woodblock print, from the series *Tokyo junidai*
(Twelve scenes of Tokyo), signed *Hasui* and
sealed *Sui*, published by Watanabe Shozaburo,
dated *Taisho* 9 (1920) winter
Vertical *oban*: 15 x 10 $\frac{3}{8}$ in. (38.1 x 26.4 cm.)

\$8,000-12,000



268 KAWASE HASUI (1883-1957)

Sendai, yama no dera (Mountain
temple at Sendai)

Woodblock print, from the series *Tabi miyage*
dai isshu (Souvenirs of travel I), signed *Hasui*
and sealed *Sui*, published by Watanabe
Shozaburo, summer 1919
Vertical *oban*: 15 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in. (38.8 x 26 cm.)

\$8,000-12,000



269 KAWASE HASUI (1883-1957)

*Hiraizumi Chusonji Konjikido
(Konjiki Hall of Chusonji Temple
in Hiraizumi)*

Woodblock print, from the series *Nihon fukei shu higashi Nihon hen* (Collected views of Japan: Eastern Japan), signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, October 1935

Vertical *oban*: 15½ x 10¾ in. (39.3 x 27.2 cm.)

\$1,000-2,000



270 KAWASE HASUI (1883-1957)

*Hiraizumi Konjikido (Konjiki Hall
at Hiraizumi)*

Woodblock print, signed *Hasui* and sealed *Kawase*, with *Zeppitsu* (last work) seal, published by Watanabe Shozaburo, May 1957
Vertical *oban*: 15½ x 10¾ in. (39.3 x 26.5 cm.)

\$10,000-15,000

Being the last work (*zeppitsu*) of Hasui, the first impressions of this print were distributed to the Hasui's friends and acquaintances on the hundred-day of his death memorial service. The Konjiki Hall print Hasui presented in 1935 (lot 269) sets up the temple under the bright moonlight. Continued the same composition, in this work Hasui depicted a lonely monk climbing the stairs to the temple on a snowy day. Hasui must have chosen such scene on a sensitive note – the frigidness of snowy winter is associated to death in Japanese aesthetic and Konjiki Hall is known for its funeral services. It is difficult to speculate his feelings towards death, but the serenity of snow, the neutral hue of the picture, and the lonely figure amongst nature become conceivable implications to the artist's inner peace.

Terms and Conditions

CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

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

Unless we own a **lot** in whole or in part (Δ symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed “Important Notices and Explanation of Cataloguing Practice” which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called “Symbols Used in this Catalogue”.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are 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.
- (b) 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

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) 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);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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 [is https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx](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:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through ‘Christie’s LIVE™’ (as shown above in paragraph B6); and

(d) 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\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be 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**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the 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.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) 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**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.
- (h) In order to claim under the **authenticity warranty** you must:
- (i) 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;
- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) 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.

(j) **Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive 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.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES
EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES
(a) 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.
(b) where you are bidding on behalf of another person, you warrant that:

(i) 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;

(ii) 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;

(iii) 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

(a) 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**”).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) 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.

(d) 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.

(e) 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

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

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
- we 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.

(b) 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.

(c) 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.

(d) 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.

(e) 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.

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

- 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**).
- 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.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - 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 lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie’s 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 **W** 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 function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie’s indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as ‘gold’ and may be refused import into those countries as ‘gold’.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie’s will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie’s may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- 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**.
- (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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

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:

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

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer’s premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie’s Group: Christie’s International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher

figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of ‘special’, ‘incidental’ or ‘consequential’ under local law.
purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’.

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

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

Subheading: has the meaning given to it in paragraph E2.
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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

• **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.

φ Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

17/02/21

▣ 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 made loans or advanced money to consignors or prospective purchasers 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.

23/02/19

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.

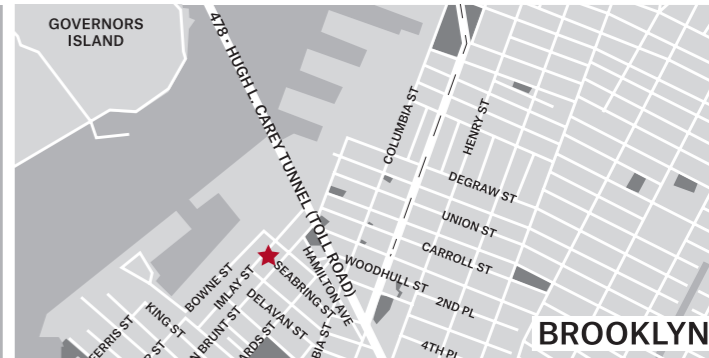
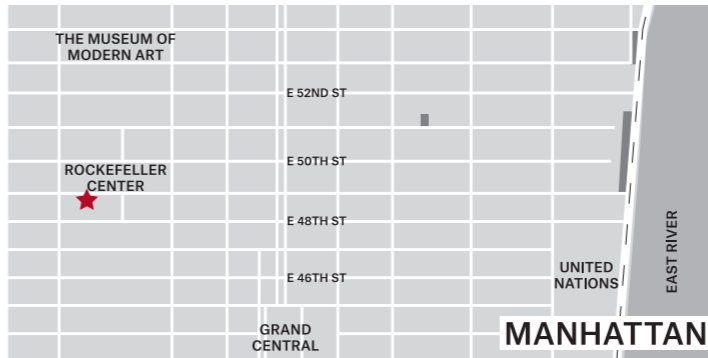
Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

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.

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

02/08/19

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.



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

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