

JAPANESE AND KOREAN ART

19 SEPTEMBER 2023 | New York



CHRISTIE'S



## JAPANESE AND KOREAN ART

### AUCTION

Tuesday 19 September at 10.00am (Lots 1-148)

20 Rockefeller Plaza  
New York, NY 10020

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1

**A COMMA-SHAPED JEWELS (MAGATAMA)**

YAYOI-KOFUN PERIOD (3RD-6TH CENTURY)

The jade jewel in greenish-grey tone with some fine brown veining, finely carved and polished with a cord hole  
2⅜ in. (6 cm.)

\$4,000-6,000

The *magatama* (lit. '*maga*': bent, '*tama*': precious stone or gem), originated during the Jomon period (5th-3rd century BCE), and their distinctive curved shape is believed to have symbolized a fetus. Magatama were considered to be founts of spiritual power and were worn by regional leaders as cherished adornments during ritual ceremonies. Several Haniwa sculptures of *miko* (Shrine maidens) adorned with magatama necklace are known including the haniwa sculpture in the collection of Minneapolis Institute of Art.



A haniwa sculpture of a seated *miko* (Shrine maiden) wearing jewels. Kofun period, 6th century. Tokyo National Museum, J-21160. ColBase (<https://colbase.nich.go.jp/>)







2

**A HANIWA EARTHENWARE HEAD OF A WOMAN**

LATE KOFUN PERIOD (6TH-7TH CENTURY)

The head wearing a flat headpiece, painted on the face in reddish brown pigment, the results of the report on Thermoluminescence Analysis no. N123k55 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot

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

\$4,000-6,000

**PROVENANCE:**

Private Collection, Japan

Judging from the style, the current lot could potentially be excavated from Mito City area.



3

**A HANIWA EARTHENWARE HEAD OF A MAN**

LATE KOFUN PERIOD (6TH-7TH CENTURY)

The hair tied up as two buns forming a half-moon shape, wearing a bead decorated thick necklace, the results of the report on Thermoluminescence Analysis no. N123k56 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot

10 $\frac{1}{4}$  in. (26 cm.) high

\$4,000-6,000

**PROVENANCE:**

Private Collection, Japan

Haniwa, "clay ring," take their name from the cylinders found in large tomb mounds as funerary objects for the Japanese elite families, beginning in the fourth century. Made of unglazed clay by the *wazumi* (coil and slab) technique, the tubular base of the hollowed pillar is sunk into the ground for stability. In the subsequent centuries, potters expanded the earthen cylinders into sculptures of humans, animals and household items. For an identical example, see Tokyo National Museum accession number J-8439 (the head part), excavated from Kashiwa City in Chiba Prefecture.

4

A KO-SETO STONEWARE BOTTLE (*HEISHI*) FRAGMENT

KAMAKURA-NANBOKUCHO PERIOD (14TH CENTURY)

The tall, high-shouldered bottle stamped with chrysanthemum medallions and carved with scrolls, a band of upright plantain leaves around the foot, the body covered with grayish-green melting ash glaze; approximately half of neck and shoulder have been damaged during the firing, with three glazed fragments attached to the bottom interior

9 $\frac{3}{4}$  in. (23.8 cm.) tall

\$3,000–4,000

During the 12th century, the Ko-seto or Old Seto kilns, in the vicinity of the modern city of Nagoya, started production of a range of high-quality wares that were deliberately intended as substitutes for imported Chinese ceramics, with increasingly sophisticated glazes and stamped floral designs. Although by no means as refined as their continental prototypes, wares from the 'Six Old Kilns' (there are in fact several more) have long been admired both inside and outside Japan for their vigorous forms and understated decoration, characteristics that are also seen in later wares for the tea ceremony. Although Ko-Seto wares have been excavated throughout Japan, finds are most numerous around Kamakura, then the country's military capital; they were apparently used as household utensils by members of the upper classes who had difficulty obtaining imported Chinese luxury goods.

This bottle is decorated with floral and other designs that were stamped into the ground while the clay was still wet; the vase was then covered with a brown glaze of uneven thickness that came into use during the fourteenth century, a combination of ash and *oni-ita*, an alluvial deposit of iron oxide-bearing clay. For other examples, see Tokyo National Museum, *Nihon no toji (Japanese ceramics)* (Tokyo, 1985), cat. nos. 145 and 147, and Christie's New York, 27 April 1994, lot 197, from the estate of Blanchette H. Rockefeller.





PROPERTY FORMERLY IN THE COLLECTION OF MARSHALL FIELD V

5

### A LARGE STONEWARE JAR

MUROMACHI PERIOD (15TH CENTURY), SHIGARAKI WARE

Of ovoid form with high shoulders and tall everted neck ending in a rolled lip, the reddish brown body dense with granules of feldspar and fused with natural brownish-green ash glaze streaming to the base on one side, the base with a hiragana *ku*-looking mark

18½ in. (47 cm.) high

\$30,000–40,000

#### PROVENANCE:

Shimojo Art Co. Ltd., Tokyo

Marshall Field V (b. 1941), acquired from above, March 2004

Thence by gift to the present owner

#### EXHIBITED:

'Ko-shigaraki: Jar from Shigaraki's Medieval Kilns'. Miho Museum, Shiga, Japan. 1 September–15 December 1999

#### LITERATURE:

Miho Museum ed. *Ko-shigaraki: jars from Shigaraki's Medieval Kilns* (Otsu City: Miho Museum, 1999). No. 146, p 122.

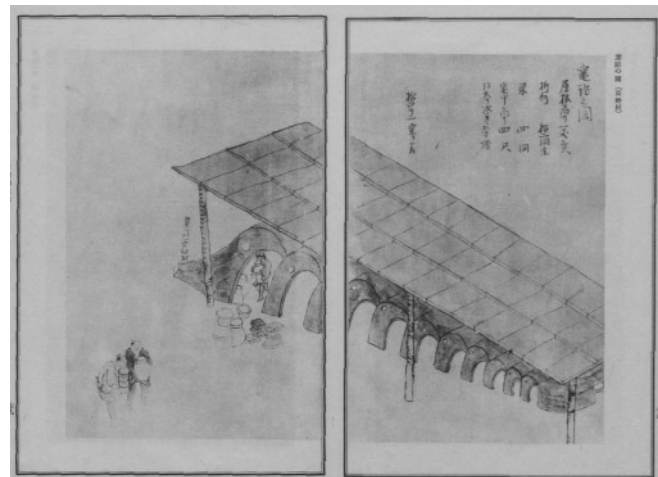
Miho Museum ed. *Shigaraki kotsubo taisei* (Tokyo: Shogakkan, 1999). Plate 5.





Shigaraki ware refers to stoneware pottery crafted within the Shigaraki valley of Shiga Prefecture, located approximately 50 km east of Kyoto. Benefiting from the nearby Lake Biwa, the area provides abundant clay that contains iron and is suitable for making pottery. Following prolonged exposure to intense firing at elevated temperatures, these clays metamorphose into unglazed, exquisite Shigaraki jars with a diverse array of appearances and personalities.

While the precise inception of the Shigaraki kiln remains a topic of debate, there is a widely held consensus that it flourished during the medieval period and is presently regarded as one of the Six Ancient Kilns of Japan. Dominating the kiln's output from the late 13th to the 16th century were three shapes: the narrow-necked jars (*tsubo*, as seen in the present lot), the wide-mouthed jars (*kame*), and the grating dishes (*suribachi*). These jars, fashioned through the *hagizukuri* technique, entail the stacking of four to five layers of clay, often discernibly manifesting the joints of these strata on the surface. The inherent coarseness of Shigaraki clay engenders permeability in the vessels, endowing them with the capacity to preserve rice and tea leaves, as opposed to liquids.



Ono Kenyichiro ed. *Toki zenshu dai 25: shigaraki yaki zukai* (Toki senshu kankokai, 1933), p 78-79. Source: National Diet Library Digital Collection <https://dl.ndl.go.jp/pid/1193150/1/46>

Illustration depicting the loading process at the kiln site in Shigarakicho-Nagano.





6

A CARVED WOOD SCULPTURE OF A STANDING  
KANNON BOSATSU (AVALOKITESHVARA)

HEIAN PERIOD (12TH CENTURY)

Carved and assembled from *kaya* (Japanese torrey) wood in *warihagi zukuri* technique as Avalokiteshvara dressed in a skirt with a scarf draped around the shoulders and across the front of the legs, the hair gathered up into a high coiffure adorned with a crown  
56¼ in. (142.9 cm.) without base  
72¾ in. (183.9 cm.) with base

\$35,000-40,000



A sculpture of a standing Kannon Bodhisattva. Japan.  
Heian period, 12th century. Nara National Museum, Nara,  
1105-2. Source: ColBase (<https://colbase.nich.go.jp/>)

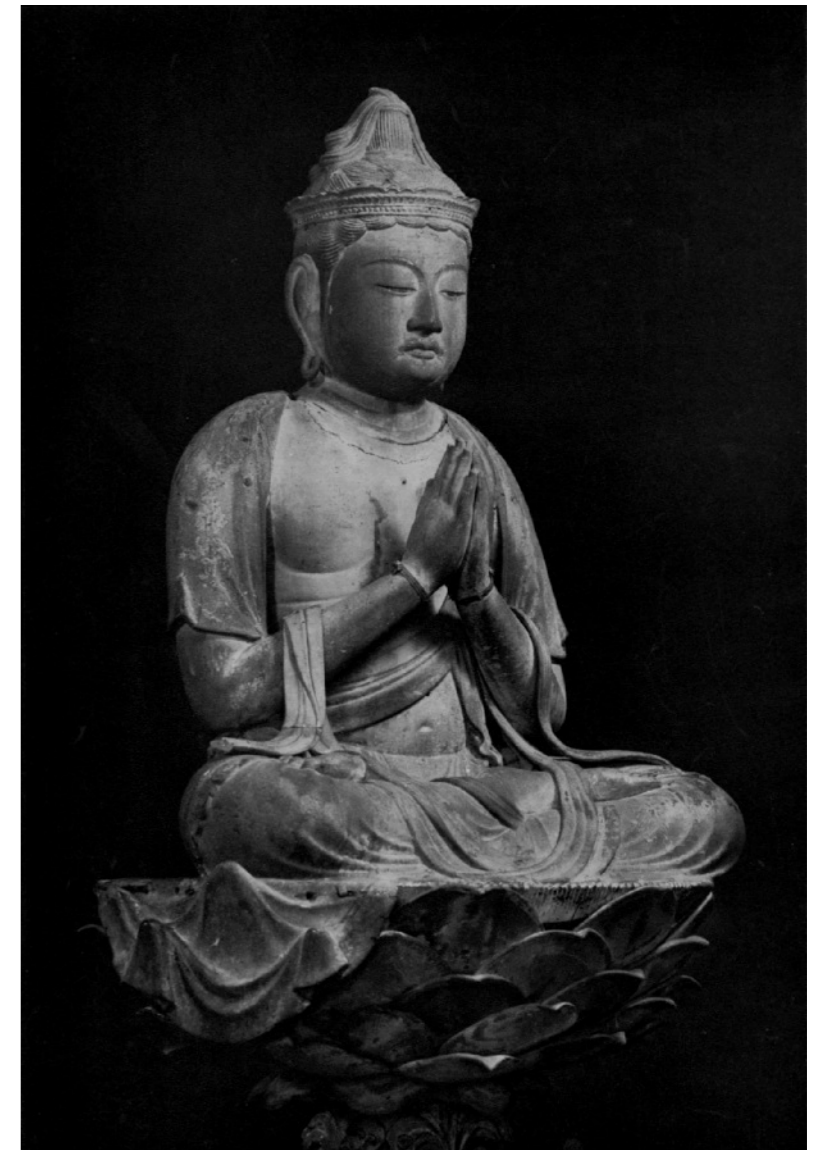






Heian-period sculptures, especially of this size, rarely appear on the art market. It is likely a twelve-century work made in the style of earlier examples.

Kannon, the bodhisattva of mercy, gained popularity from an early period. Often depicted holding a lotus flower or a water vessel in the raised left hand (now lost), Kannon's image evolved over time. In earlier works, the body and drapery were accentuated by the distinctive rolling-wave drapery folds (known as *honpa-shiki*), featuring rounded large waves alternating with sharply edged small waves. By the mid-eleventh century, these features had softened and flattened. For instance, the *honpa-shiki* folds between the legs in this sculpture are less pronounced, a distinctive trait of the Fujiwara style. While sculptures from earlier periods exude powerful forms, Fujiwara-style sculptures are characterized by their elegant and graceful features.



Detail of a seated sculpture of Samantabhadra on Elephant. Japan. Heian period, 12th century. Okura Shukokan, Tokyo. Source: [https://commons.wikimedia.org/wiki/File:Samantabhadra\\_Fugen\\_Bosatsu\\_Okura.JPG](https://commons.wikimedia.org/wiki/File:Samantabhadra_Fugen_Bosatsu_Okura.JPG)



7

### A WOOD SCULPTURE OF LION-DOG

MUROMACHI-MOMOYAMA PERIOD (16TH-17TH CENTURY)

Carved from wood in single-block technique (*ichiboku-zukuri*) as a lion-dog sitting, the legs rigid and mouth partially open showing teeth

30¼ in. (78.1 cm.) tall

\$10,000-15,000

The lion has been an important symbol since the time of the Emperor Ashoka in India, who vigorously patronized Buddhism and installed lion capital pillars throughout his empire to honor Buddha Shakyamuni, who originated from the Shakya clan, often referred to as the 'lion clan.' Over time, lions evolved into symbols of regality, strength, and power, frequently depicted as guardians of significant monuments. In the current representation, the lion exposes its fangs while resting its front paws on a ground, poised to pounce. Lions are frequently depicted as protectors of the Dharma Law in Buddhist art across Asia.



Dharma-wheel pilaster *dharmacakrastambha*. India. Satavahana-Ikshvaku dynasty, ca. early 3rd century. The Metropolitan Museum of Art, New York, Purchase, Fletcher and Rogers Funds, by exchange, 2008, 2008.503.





8

A CARVED WOOD SCULPTURE OF A STANDING NYORAI  
(BUDDHA)

EDO PERIOD (17TH CENTURY), CARVED BY ENKU (1632-1695)

Carved in single-block technique (*ichiboku-zukuri*) as the buddha  
standing, wearing a long robe and the hands holding at chest  
11 $\frac{1}{2}$  in. (29.5 cm.) high

\$30,000-40,000

PROVENANCE:

Private Collection, Nyukawa Village, Gifu Prefecture

LITERATURE:

*Enku gakkai dayori*, vol 196 (Iwakura City: Enku gakkai, 2020), p. 12.





9

**A CARVED WOOD SCULPTURE OF A STANDING  
YAKUSHI NYORAI (BHAIJAGURU)**

EDO PERIOD (17TH CENTURY), CARVED BY ENKU (1632-1695)

Carved in single-block technique (*ichiboku-zukuri*) as the  
Bhaijaguru buddha standing on a lotus pedestal, the hands holding  
a medicine jar, leaning slightly towards the front  
17 $\frac{1}{8}$  in. (43.5 cm.) high

\$30,000-40,000

**LITERATURE:**

Rirkrit Tiravanija, *Okayama Art Summit 2022: Do we dream under the  
same sky* (Japan: Culture Convenience Club Co., Ltd, 30 September  
2022). Pp. 68.

Enku was born into a poor family in Gifu Prefecture in the  
early 17th century and left home as a boy to enter a local temple  
affiliated with the Tendai sect. In his twenties, he learned the  
rudiments of carving from itinerant woodworkers and began  
traveling as an itinerant monk-sculptor, leaving behind thousands of  
rough-hewn, powerful Buddhist images, many of which he donated  
to local temples and the people who gave him shelter along the  
way.



Portrait of Enku by Omori Kyokutei. Japan. Edo period,  
1805. Collection of Senko-ji Temple. Source: [https://  
commons.wikimedia.org/wiki/File:Enk%C5%AB.jpg](https://commons.wikimedia.org/wiki/File:Enk%C5%AB.jpg)







10

ANONYMOUS (14TH CENTURY)

*Sanskrit Mandala of the Five (Godai)*

Hanging scroll; ink, color and gold on silk  
39¾ x 13¾ in. (101 x 35 cm.)

\$6,000–8,000

The Sanskrit reads from top to bottom: a (earth), vam (water), ram (fire), ham (wind) and kham (void). They combined are referred as *godai*, or the five elements. Originated from the Indian Buddhist concept Mahabhuta, the five elements are believed to form everything in the universe. The concept is also associated with *gorin* (the five wheels) and *Dainichi Nyorai* (Vairocana) in Japanese Esoteric Buddhism.

The inscription above is quoted from *Vairocana's Awakening Sutra*, which explains the five elements:

*The Self has insight in honpusho,*

*it transcends [ordinary] language,*

*it achieves liberation from all passions,*

*it is far removed from causality (innen),*

*it knows emptiness to be [omni-present] like empty space.*

Translated by Henny van der Veere, *A Study into the Thoughts of Kogyo Daishi Kakuban* (Leiden: Hotei Publishing, 2000). p.149.

11

ANONYMOUS (16TH CENTURY)

*Mandala of Hie Sanno*

Hanging scroll; ink, color and gold on silk  
43¾ in. (110.2 x 51 cm.)

\$5,000–7,000

EXHIBITED:

'Manifestation of Japanese Kami', Koichi Yanagi  
Oriental Fine Arts, New York, 18 September–3  
October 2008







12

NAGASAWA ROSETSU (1754-1799)

*Drinking Festival of the Eight Immortals*

Signed *Rosetsu sha*, sealed *Nagasawa* and *Gyo*  
Hanging scroll; ink and slight color on paper  
50¼ x 23 in. (127.6 x 58.4 cm.)

\$6,000-8,000

PROVENANCE:

Viscount Naito Family

LITERATURE:

Tokyo Bijutsu Club, *Naito shishakuke uritate*  
(Catalogue of collection of the Viscount Naito  
family) (Tokyo: Tokyo Bijutsu Club, 1918), no.  
52

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

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

13

SOGA SHOHAKU (1730-1781)

*Six Immortals of Poetry (Rokkasen)*

Signed *Jasokuken Shohaku ga*, sealed *Jasokuken*  
*Shohaku* and *Yuten*  
Hanging scroll; ink on paper  
52 x 22¾ in. (132.1 x 57.8 cm.)

\$7,000-9,000

EXHIBITED:

"Shohaku Show", Kyoto National Museum,  
Kyoto, 12 April-15 May 2005

LITERATURE:

*Shohaku Show* (Kyoto: Kyoto National Museum,  
2005). Plate 117.

The Rokkasen (Six Immortals of Poetry) are six Japanese poets of the mid-ninth century who were named by Ki no Tsurayuki in the introduction to the poetry anthology *Kokin Wakashu* (c. 905) as notable poets of the generation before its compiler. They are: Otomo no Kuronushi, Ono no Komachi, Ariwara no Narihira, the monk Kisen, Bishop Sojo and Fun'ya no Yasuhide.

Very little is known of Shohaku's biography, but he is thought to have been from a merchant family in Kyoto and he died at the age of fifty-two. He is described as very odd and bohemian in his behavior, a madman, frequently drunk and generally disrespectful of authority. However, he may have secretly delighted in playing the misfit. His work fell out of favor in Japan but was rediscovered and appreciated at the end of the nineteenth century by Americans living in Japan such as William Sturgis Bigelow.





ATTRIBUTED TO EMPEROR SHOMU (8TH CENTURY) AND OTHERS

Album of exemplary calligraphy specimens (Tekagami)

Album mounted accordion-style, 1 volume, no colophon, 38 leaves mounted with 99 samples of calligraphy or sutras from different periods

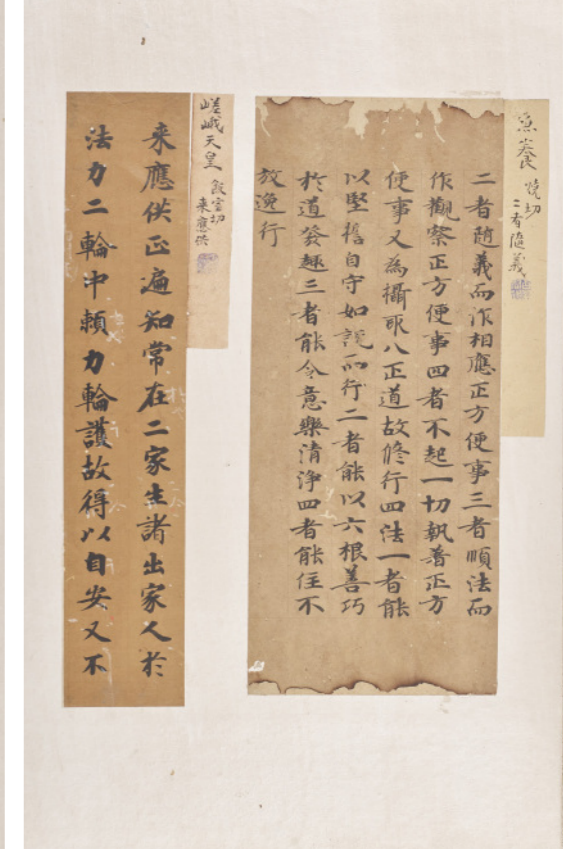
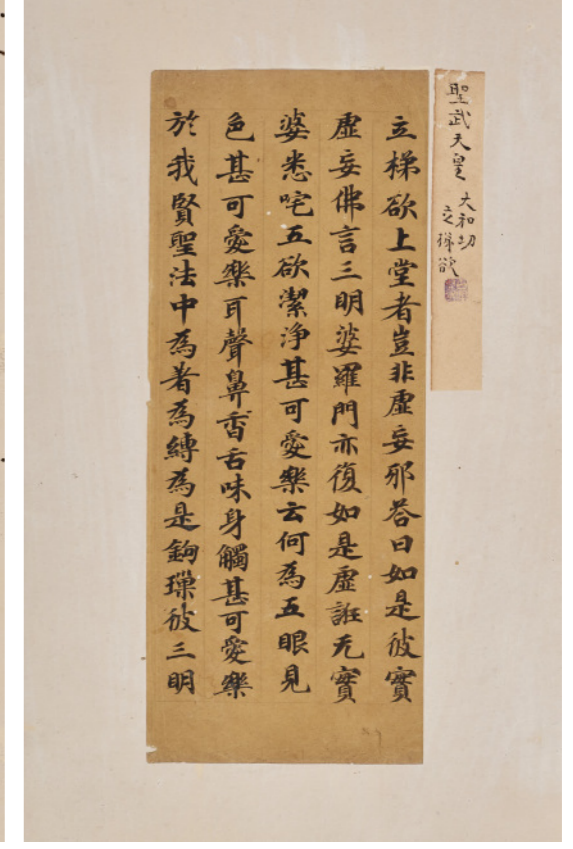
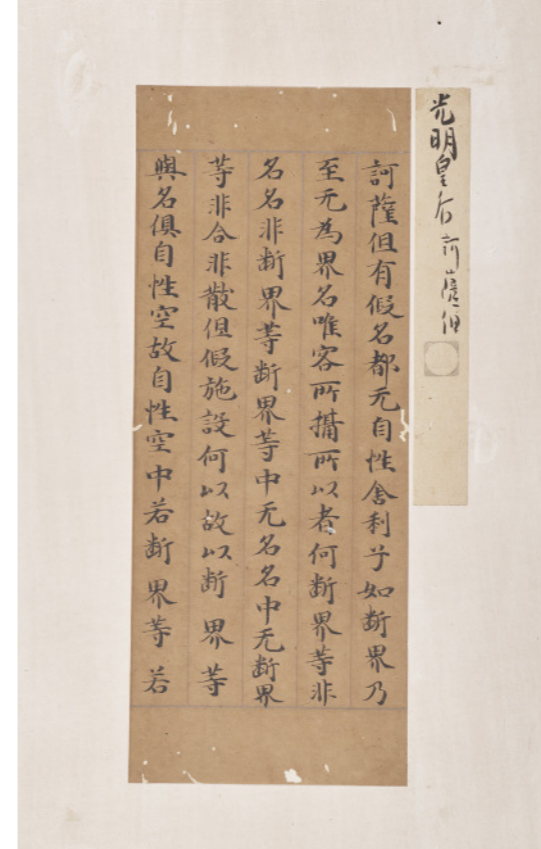
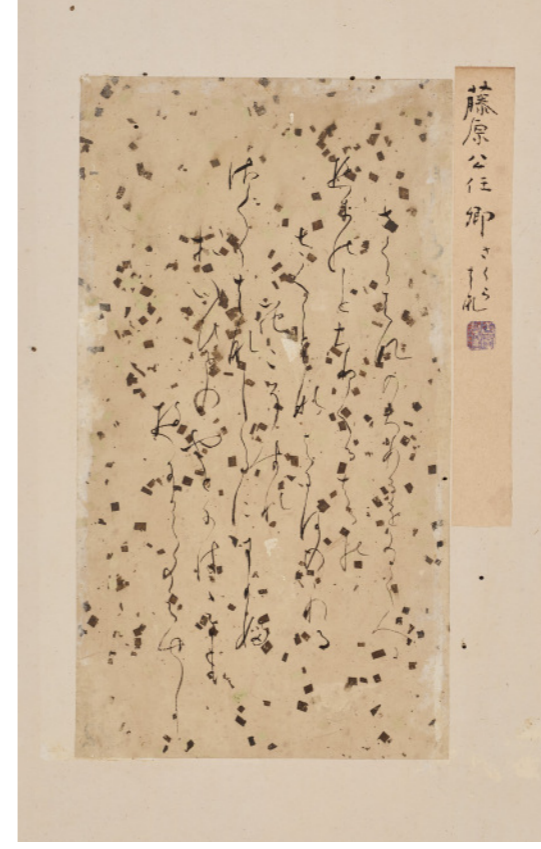
Ink on paper or decorated paper, one gold ink on indigo-dyed paper  
Samples of calligraphy and sutras various sizes; album: 15 3/4 x 9 7/8 x 2 in. (39.7 x 25.1 x 5.1 cm.)

With paper certificates of authentication (kiyame fuda) by Hatakeyama Gyuan II (1625-1693), Sueda Yuseki and Kinzan

\$7,000-9,000

Albums with specimens of calligraphy are called *tekagami* (literally "mirrors of the hand, or handwriting"). From the late Muromachi period it was customary to cut and collect fragments of old manuscripts and Buddhist texts and mount them in an accordion-style album of this type. Most of these calligraphic specimens lacked signatures, giving rise to a group of expert connoisseurs in the 17th century, the first of whom used the name Kohitsu Ryosa and the seal "Kinzan" (Lute Mountain). Typically, the connoisseur identified the name of the calligrapher of each fragment on a small piece of paper pasted to the right of the calligraphy. Among the 99 samples of calligraphy gathered here, there are attributions to many famous historical figures. The "Kinzan" seals on these attribution slips probably date from the 20th century. Generations of connoisseurs used these seals.

For another tekagami see Miyeko Murase, *Jewel Rivers: Japanese Art from the Burke Collection*, exh. cat. (Richmond, Va.: Virginia Museum of Fine Arts, 1993), no. 33.





15

KANO SANSETSU (1589-1651)

*Hermits, Zen Priests, birds and animals*

Each signed and sealed *Sansetsu*

Twelve paintings mounted as a pair of six-panel screens; ink on paper

Size of the paintings: first and sixth outer panels 49<sup>3</sup>/<sub>8</sub> x 20<sup>1</sup>/<sub>4</sub> in. (125.4 x 51.4 cm.); inner panels 49<sup>3</sup>/<sub>8</sub> x 20<sup>5</sup>/<sub>8</sub> in. (125.4 x 52.4 cm.) (2)

\$40,000-60,000





Kano Sansetsu succeeded his father, Kano Sanraku (ca. 1559-1635), as the second head of the local, Kyoto-based branch of the preeminent Kano family workshop in 1635. The other branch of the family had relocated to Edo (Tokyo) to work for the Tokugawa shoguns. The most important family of professional painters in Japanese history, stretching from the sixteenth to the twentieth century, the House of Kano served as official painters to the imperial and military elite for over four centuries. Sansetsu was renowned for his lavish, large-scale paintings characterized by vivid colors and use of gold. However, he also displayed mastery in smaller-scale ink paintings, as exemplified by the paintings presented here. His ink paintings are distinguished by the simple yet powerful brushstrokes and striking contrasts.

In addition to his mastery of the family's artistic style, Sansetsu also displayed scholarly pursuits and contributed to the creation of the draft for the *History of Painting in This Realm (Honcho gashi)*, which marked Japan's first comprehensive history of painting. This work was eventually completed and published by his son, Kano Eino (1631-1697) in 1693.





16

ANONYMOUS (17TH CENTURY)

*Plovers over Waves*

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

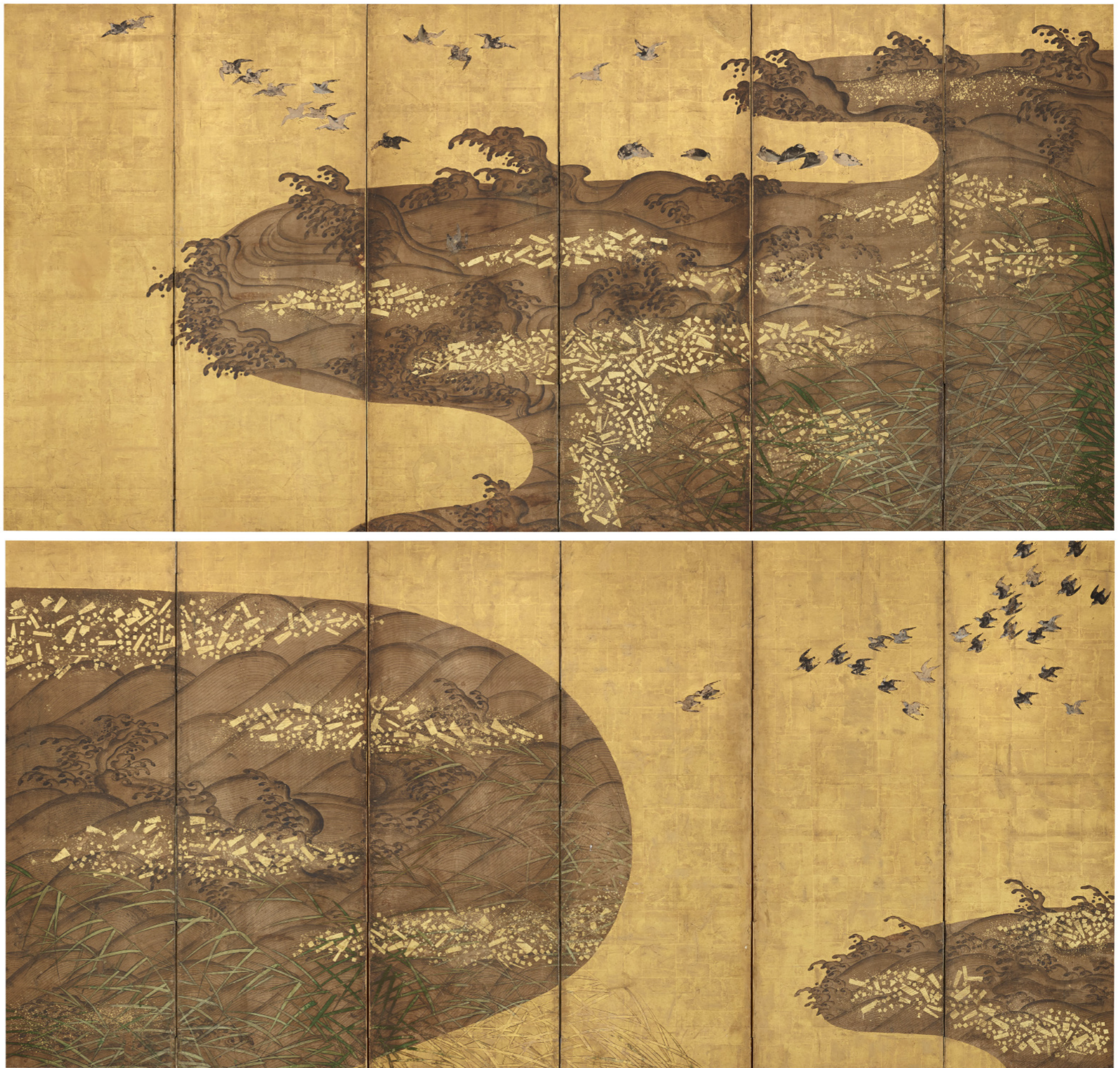
59<sup>7</sup>/<sub>8</sub> x 126 in. (152.1 x 320 cm.) each approx. (2)

\$60,000-80,000

**PROVENANCE:**

Previously sold in these rooms, 24 March 2010, lot 621

Rough waves crashing onto the sandy beach (*suhami*), the green leaning reeds imply the presence of a strong wind. Plovers arrive—a sign of winter, and a favorite topic in Japanese poetry. Birds were poeticized in classical Japanese poetry; certain birds and plants came to represent the seasons—the bush warbler for spring; the small cuckoo for summer; the wild goose for autumn. The birds of winter, however, are mainly waterbirds—the mandarin duck, the wild duck and the plover (*chidori*). *Chidori*, literally “a thousand birds,” are sandy, grayish brown birds with white underparts, long legs and relatively short bills found throughout most of the world. In Japanese poetry, the focus is on their songs, or voices—in this case, soft, high-pitched vocalizations. In art, the plover might appear on a woman’s garment or a lacquer inro against a background of fishing nets or paired with *jakago*.





PROPERTY FORMERLY IN THE COLLECTION OF MARSHALL FIELD V

17

ANONYMOUS (18TH CENTURY)

*Scattered Fans and Uji Bridge*

A pair of six-panel screens; ink, color, gold, gold leaf, silver leaf, and flecks of gold and silver leaf on paper  
33<sup>7</sup>/<sub>8</sub> x 141<sup>3</sup>/<sub>4</sub> in. (86.1 x 360 cm.) each approx. (2)

\$40,000–60,000

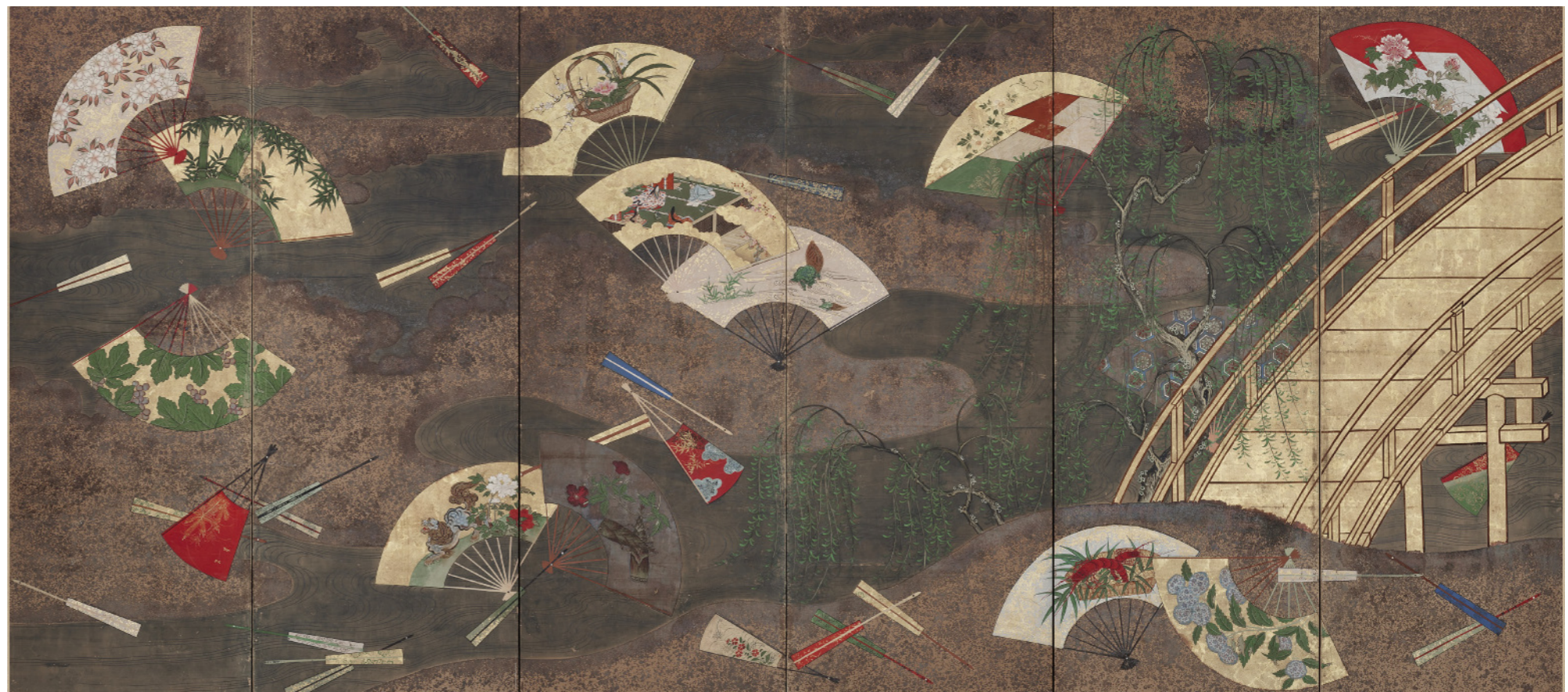
**PROVENANCE:**

Marshall Field V (b. 1941), acquired in March 2004

Thence by gift to the present owner

The Japanese have painted on paper folding fans since at least the twelfth century. No other culture prizes fans as highly. They are indispensable for both men and women, not only for their functional role, but also as an intimate surface for painting and poetry and as an emblem of elegance. By the fifteenth century, artists began to arrange fans on folding screens. Here, in a luxury commission, a dazzling array over thirty-five folding fans—not counting many shown closed—drift under and around the iconic Uji Bridge in southern Kyoto, seeming to float on the river. The fans create a bold, modernist abstraction. The theme of Uji Bridge and willow trees evokes the romance and melodrama of the golden age of *The Tale of Genji*. Uji serves as the setting for the last ten chapters of tale, ending with “The Bridge of Dreams.” Each screen includes one fan showing courtiers from that rarified world performing music or reading poetry.

In this luxury commissions, fans are painted with emblems of good fortune and longevity (long-tailed tortoises, a crane improbably nesting with its chicks in a tree, red spiny lobsters) and with seasonal imagery. Spring and summer are on the left screen (plum and cherry blossoms, bamboo shoots, peonies), while autumnal imagery is prevalent on the right (chestnuts, chrysanthemums, maple leaves, and a snow-capped Mount Fuji). Uji Bridge screens typically show openwork, domed-shape bamboo baskets (*jakago*, literally, “snake basket”) filled with rocks to shore up the embankment and prevent soil erosion. Here, the *jakago* appear in a fan on the right screen, third panel from the right.







18

SHIBA KOKAN (1747-1818)

*Wild Goose, Reeds and Flowers*

Signed *Kokan sha*, sealed *Shiba Shun in* and *Kungaku shi*

Two-panel screen; ink and color on paper

45 x 52<sup>3</sup>/<sub>8</sub> in. (114.3 x 133 cm.)

\$6,000-8,000

LITERATURE:

*Nihon no bijutsu*, vol 232 (Tokyo: Shibundo, 15 September 1985).

Fig. 23, p 23.

Kokan studied the academic style of Kano-school painting, then Nagasaki style under So Shiseki (1712-1786) in Edo. He also studied ukiyo-e painting and printmaking under Suzuki Harunobu (1725-1770). He produced spurious Harunobu prints, and used the name of Harushige for his own prints. During the An'ei era (1772-81), he changed his interest to Western-style prints and paintings influenced by Hiraga Gennai (1726-1779) and Odano Naotake (1749-1780). In 1783, he became the first Japanese copperplate engraver with *View of Mimaguri*, and took up oil painting. In 1788, he went to Nagasaki to learn the techniques of Western oil painting. During the Kansei era (1789-1801), his Western-style paintings incorporated motifs from Japanese landscapes and scenes from Western books.



19

NAKAMURA HOCHU (D.1819)

*Ten Fans of Flowers*

Each signed *Hochu ga* or *Hochu kore utsusu*, sealed *Hochu* or *Ho*

Ten fan paintings mounted as a two-panel screen; ink, color and gold

on paper

67 x 60<sup>1</sup>/<sub>2</sub> in. (170.2 x 153.6 cm.)

\$7,000-9,000

The love of nature runs through all of Japanese art and literature, and for the painter and poet it is the passing of the seasons that evokes the strongest emotions. The fans are painted with various flowers. In some of the leaves, Hochu skillfully employed the *tarashikomi* technique, with drips of color added to still-wet pigment for a puddled effect. Working in the "boneless" style, without outlines, he painted the leaves in various shades of green.

For other fan paintings by Hochu, see Lisa Rotundo-MCord, ed., *An Enduring Vision: 17th to 20th Century Painting from the Gitter-Yelen Collection* (New Orleans : New Orleans Museum of Art, 2002), pls. 88-89.





20

YAMAGUCHI REIKI (1894-1979)

*Yamadori (Pheasants)*

Each signed and sealed *Reiki*

A pair of two-panel screens; ink, color and gold on silk  
53½ x 52½ in. (135.9 x 133.4 cm.) each approx.

\$5,000-7,000

(2) Born in Kyoto, Yamaguchi apprenticed under painters Kikuchi Hobun (1862-1918) and Kikuchi Keigetsu (1879-1955). A regular participant in national exhibitions, he was notably recognized for his exquisite paintings of birds and flowers. One of his paintings, titled 'Poppy,' was selected for inclusion in the *Kigen nisenopyyakumen hoshukuten* (Exhibition Commemorating Twenty-Six Hundred Years of Imperial Lineage) and was acquired by the Imperial Household in 1940.



21

HIRAI BAISEN (1889-1969)

*Spring and Winter in Higashiyama*

Each signed and sealed *Baisen*

A pair of six-panel screens; ink, color and gold leaf on silk

68 $\frac{3}{8}$  x 143 $\frac{1}{2}$  in. (173.7 x 364.6 cm.) each approx.

With a wood box, titled *Higashiyama haru fuyu* and signed *Baisen saku*  
(2)

\$6,000-8,000

**PROVENANCE:**

Christie's eCommerce, 4-11 December 2018, lot 9

Having studied at Kyoto Prefectural School of Arts and Crafts (currently Kyoto City University of Arts), Hirai won a prize at the *Bunten* only one year after graduation. He went on to become a regular prize winner at both the *Bunten* and *Teiten* and also actively worked to establish an artist organisation called *Toka-kai* with Irie Hako (1887-1948) and Sakakibara Shiho (1887-1971).

For a pair of screens in The National Museum of Modern Art, Kyoto dated 1919 visit

<http://search.artmuseums.go.jp/records.php?sakuhin=150784>







22

A LACQUER WRITING BOX  
(SUZURIBAKO)

EDO-MEIJII PERIOD (19TH CENTURY)

The rectangular box decorated in gold, silver and brown lacquer in *hiramaki-e*, *kirikane* in gold and silver leaf, set on black lacquer background, designed with a chair, dragon staff and fly-whisk associated with the Zen buddhist monk Ikkyu Sojun, interior with *nashiji* ground, fitted with silver saucer and gilt-bronze water dropper in shoeshape, base with lack lacquer ground; with silver rims  
8 x 7 $\frac{3}{8}$  x 1 $\frac{5}{8}$  in. (20.3 x 18.7 x 4.1 cm.)

\$1,000-2,000



-23

A LACQUER WRITING BOX  
(SUZURIBAKO)

EDO PERIOD (18TH-19TH CENTURY)

The rectangular box decorated in gold, black and silver lacquer *hiramaki-e*, *takamaki-e*, *togidashi*, gold and silver *kirikane* with Onna sanno Miya, her cat and Kashiwagi from the Tale of Genji, interior of the cover in gold lacquer, inlaid mother-of-pearl and silver leaf on *nashiji* ground with bullock carriage (*gissha*), chrysanthemum and reed associated with Genji, fitted with a gold-and-silver-inlaid *shakudo* waterdropp of Kikujido signed *Naohiro*, ink stone and two trays, borders on edges with waves, interior in *nashiji* ground  
9 $\frac{3}{8}$  x 8 $\frac{5}{8}$  x 2 $\frac{1}{8}$  in. (23.8 x 21.9 x 5.4 cm.)

\$1,500-2,000







24

A LACQUER WRITING BOX  
(SUZURIBAKO)

TAISHO-SHOWA PERIOD (20TH CENTURY),  
SIGNED *JiHO* WITH CURSIVE MONOGRAM  
(*KAO*)

The rectangular box with round corners,  
decorated in polychrome *hiramaki-e* and  
*nashiji* with chrysanthemum and butterflies,  
interior of lid and base designed with long  
tailed birds, fitted with an inkstone, two  
brushes, a paper pricker, a knife and a silver  
water dropper, interior and base on fine  
*nashiji* ground; silver rims; signature on  
interior of lid

9 $\frac{7}{8}$  x 8 $\frac{7}{8}$  x 1 $\frac{3}{4}$  in. (25.1 x 22.5 x 4.5 cm.)

With original wood box, titled *Yamamichi  
no kiku* (Chrysanthemum on mountain path),  
signed *Jiho saku* and sealed *Jiho*

\$8,000-12,000







PROPERTY FROM THE COLLECTION OF KIYOMIZU  
SANNENZAKA MUSEUM

~25

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

EDO-MEIJII PERIOD (19TH CENTURY)

Each box elaborately lacquered *en suite* in polychrome *hiramaki-e*, *togidashi*, *kinpun*, *kirikane* and inlaid mother-of-pearl and silver on a *okihirame* ground, decorated with a fan market at night, the interiors designed with stylised birds and butterflies, the writing box fitted with a inkstone, a silver saucepan and water dropper and a tray

Stationary box: 16 x 12½ x 5¾ in. (40.6 x 30.8 x 13.7 cm.)

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

\$12,000-15,000







26

**A CERAMIC SMALL BOX (TOBAKO)  
AND LACQUERED WOOD LID**

MEIJI PERIOD (LATE 19TH CENTURY),  
SIGNED *ROKUSEI KENZAN* (MIURA KENYA;  
1821-1889)

The rectangular ceramic box with milky-white glaze on interior and base, with design of three seals on the interior and artist's signature on base, the side edges in brown glaze imitating wood texture; the lacquered wood lid designed with scholar's object in inlaid mother-of-pearl and ceramic, and *kawari-nuri takamaki-e* imitating silver and stone, artist's seal in inlaid ceramic on reverse

5 7/8 x 4 3/8 x 1 1/2 in. (14.9 x 11.1 x 3.8 cm.)

\$1,500-2,000



27

**A SMALL LACQUER LOBED BOX  
(KOBAKO)**

MEIJI PERIOD (LATE 19TH CENTURY)

The small lobed (*mokko*) shape box decorated in gold and brown *hiramaki-e*, *takamaki-e*, *kirikane* and *togidashi*, depicting men on boat drifting on river among mountain landscape with pine and cherry blossom, fitted tray with matching design, interior with fine *nashiji*; silver rims

4 x 4 7/8 x 1 3/4 in. (10.2 x 12.4 x 4.5 cm.)

\$3,000-4,000



28

**A LACQUER ACCESSORY BOX (TEBAKO)**

MEIJI PERIOD (LATE 19TH CENTURY)

The deep, rectangular box with rounded corners finely decorated with scattered fans in gold, brown, silver and red *hiramaki-e*, *takamaki-e*, *togidashi*, gold and silver *kirikane*, gold and silver foils, on an *oki-hirame* ground, interior with fine *nashiji*; silver rims

10 1/4 x 8 1/4 x 5 1/4 in. (26 x 21 x 13.3 cm.)

\$5,000-7,000



29

JINBO YUTAKA (B. 1923)

*Seiun (Clear Sky)*

Carved from wood in single-block technique (*ichiboku-zukuri*) as a hawk perched on a tree trunk, the sculpture is painted in polychrome and gold, signed *Yutaka* on the back of tree trunk

27 in. (68.6 cm.) high

With original wood box, titled, signed *Jinbo Yutaka haito heisai*  
(Carved and colored by Jinbo Yutaka) and sealed *Jinbo Takuma*

\$4,000-6,000





## PROPERTY FROM THE COLLECTION OF KIYOMIZU SANNENZAKA MUSEUM

(Lots 30-32)

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Kiyomizu Sannenzaka Museum was established in 2000 and is one of the pioneering institutions, if not the first, in Japan with a permanent collection focusing on late Edo-Meiji period (late 19th-early 20th century) metalworks, cloisonné, maki-e lacquerware, and Kyoto Satsuma. The museum takes on the mission of drawing attention to the precious Japanese art and craftsmanship of the modern period.

The museum's founder and director, Murata Masayuki (b. 1950), started collecting in the late 1980s during a business trip to New York City, where he encountered several inro (pillow boxes) being exhibited in the windows of an antique mall. Charmed by the beauty of the maki-e lacquer, he acquired three inro and began a decades-long collecting journey. He collected from dealers in the US and Europe, as well as major auction houses. During the process, he noticed that there was no Japanese dealer or institution focusing on late Edo-Meiji arts and craftwork.

Japan has a long history of producing metalworks, maki-e lacquer, and cloisonné of the highest standard of craftsmanship. This artistic skill reached another level in the late Edo-Meiji period when artists

became commonly exposed to Western art. However, they were not being valued domestically. The Meiji Restoration brought to Japan Western culture and values, which were considered to be far more developed at the time, and as a consequence, Japan successfully transformed into a modern country. Another result of such adaptation was the tendency of favoring Western production more than domestic ones – Impressionism and Western antiques overshadowed the late Edo-Meiji period art in Japan. Mr. Murata saw that Western institutions owned and exhibited late Edo-Meiji artworks with great respect, reconfirming his confidence, and decided to devote his career to rebuilding the appreciation of such works in Japan.

After 20 years of collecting, Mr. Murata has already built a tremendous collection of late Edo-Meiji metalworks, cloisonné, maki-e lacquerware, and Kyoto Satsuma. In 2000, he established the Kiyomizu Sannenzaka Museum to promote the beauty of Japanese modern craft art of the highest level, with the hope of inspiring our contemporaries to surpass the modern masters whose works were considered irreplicable.



The entrance of Kiyomizu Sannenzaka Museum, located at the heart of Kyoto.



PROPERTY FROM THE COLLECTION OF KIYOMIZU SANNENZAKA MUSEUM

30

AN IRON INCENSE BURNER OF A MELMET WITH JIZAI  
DRAGON MAEDATE

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED MYOCHIN MUNEHISA  
(? - 1886) WITH CURSIVE MONOGRAM (KAO)

The iron incense burner in the shape of a 16-plate *sujibachi* (ridged bowl) with gilt-bronze *hachimanza* and *kuwagata-dai*, gilt *kuwagata*, silver *maedate* as an articulated dragon holding a jewel; the helmet bowl and *mabisashi* removable from the *fukikaeshi* and *shigoro*; signed to the underside of *mabisashi*

7½ in. (18.1 cm.) wide

\$35,000-45,000

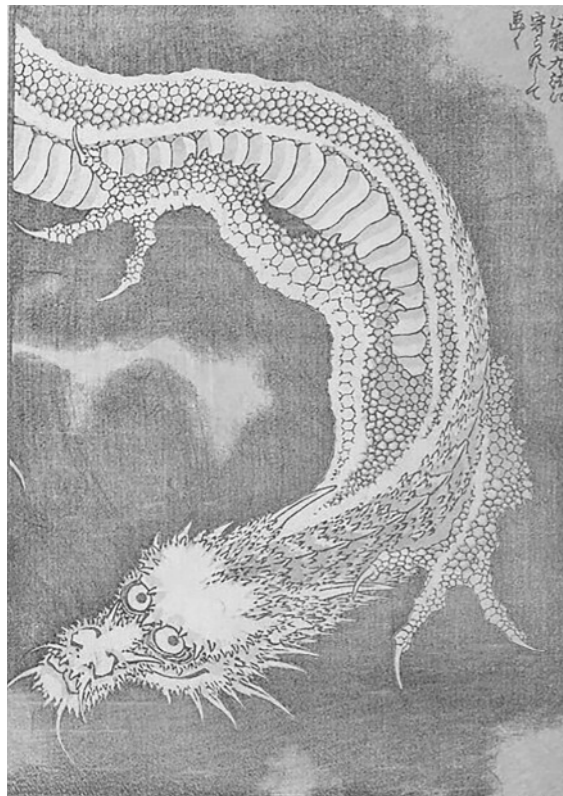




The articulated *shibuichi* dragon *maedate* (forecrest) atop the helmet is a highly distinctive feature of this piece. The dragon is associated with Buddhism, Shinto and a wealth of legends as a harbinger of fertility, bliss and imperial power. The Dragon King of the Sea lives in a palace in the depth 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.

Myochin Munehisa (?-1886), whose name appears on the lot here, is believed to be one of the Kojima school armorers, a branch of the Myochin in Kaga Province. The Kojima school armorers were renowned for their exceptional craftsmanship in forging high-quality steel, a characteristic that is evident in the intricate design of the helmet.

For an iron articulated dragon work by Myochin Kiyoharu 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), *Picture Book on Heroes of China and Japan (Ehon wakan no homare)*. Japan. Edo period, 1850. The Metropolitan Museum of Art, New York, Purchase, Mary and James G. Wallach Foundation Gift, 2013, 2013.882







PROPERTY FROM THE COLLECTION OF KIYOMIZU SANNENZAKA MUSEUM

**31**

**A SHIBUICHI AND WOOD INKSTONE SCREEN (*KENBYO*)**

SHOWA PERIOD (20TH CENTURY), SIGNED *NANZAN SAKU* (SHIMIZU NANZAN; 1875-1948)

The inkstone screen *shibuichi* panel finely carved with Taikobo (Jiang Ziya) in a boat on river under the moon inlaid in gold, on the reverse with flying geese; wood frame

10 in. (25.4 cm.) high

With the original wood box, titled *Ryoya no zu kenbyo* (Inkstone screen, picture of beautiful night), signed *Nanzan saku hei dai* (made and titled by Nanzan) and sealde *Nanzan in*, dated 1942 (Showa 17) late autumn

\$5,000-7,000





PROPERTY FROM THE COLLECTION OF KIYOMIZU SANNENZAKA MUSEUM

~32

### A PAIR OF SILVER PRESENTATION VASES

TAISHO PERIOD (20TH CENTURY), SIGNED *SHIMIZU NANZAN KINSEI*  
(SHIMIZU NANZAN; 1875-1948)

Each vase of tapering ovoid form with high chamfered shoulder and flared neck, finely carved and inlaid in gold, silver, copper, bronze and *shakudo* with mountain and village landscape, applied with gold sixteen-petal chrysanthemum crest of the Imperial Household on neck, signature on base

12½ in. (31.8 cm.) high each approx.

With a wood box, on the lid inscribed *For the Chairman of the House of Lords's 25th anniversary, bestowed by the Emperor, December 26, 1928.* (2)

\$30,000-40,000

#### PROVENANCE:

Emperor Showa (1901-1989)

Tokugawa Iesato (1863-1940), received from above as an Imperial gift on 26 December 1928

After graduating from the metalwork department of Tokyo Bijutsu Gakko (Tokyo School of Fine Arts School), Nanzan further learned metalwork from the premier metal artists, Kano Natsuo (1828-1898) and Unno Shomin (1844-1915). In recognition of his skill and stature, Nanzan gained a post as a professor at Tokyo Bijutsu Gakko in 1919 and also appointed an Artist to the Imperial Household (Teishitsu Gigeiin) in 1934.





~33

A PAIR OF SILVER VASES

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), EACH SIGNED AND SEALED *CHISHINSAI* (ISHIKAWA KATSUNOBU; 1869-1949) ON BODY, AND EACH SIGNED *MITSUKOSHI SEI YOSHIKATSU* AND SEALED *KYUKOSAI* (KUROKAWA YOSHIKATSU; 1867-1949) ON BASE

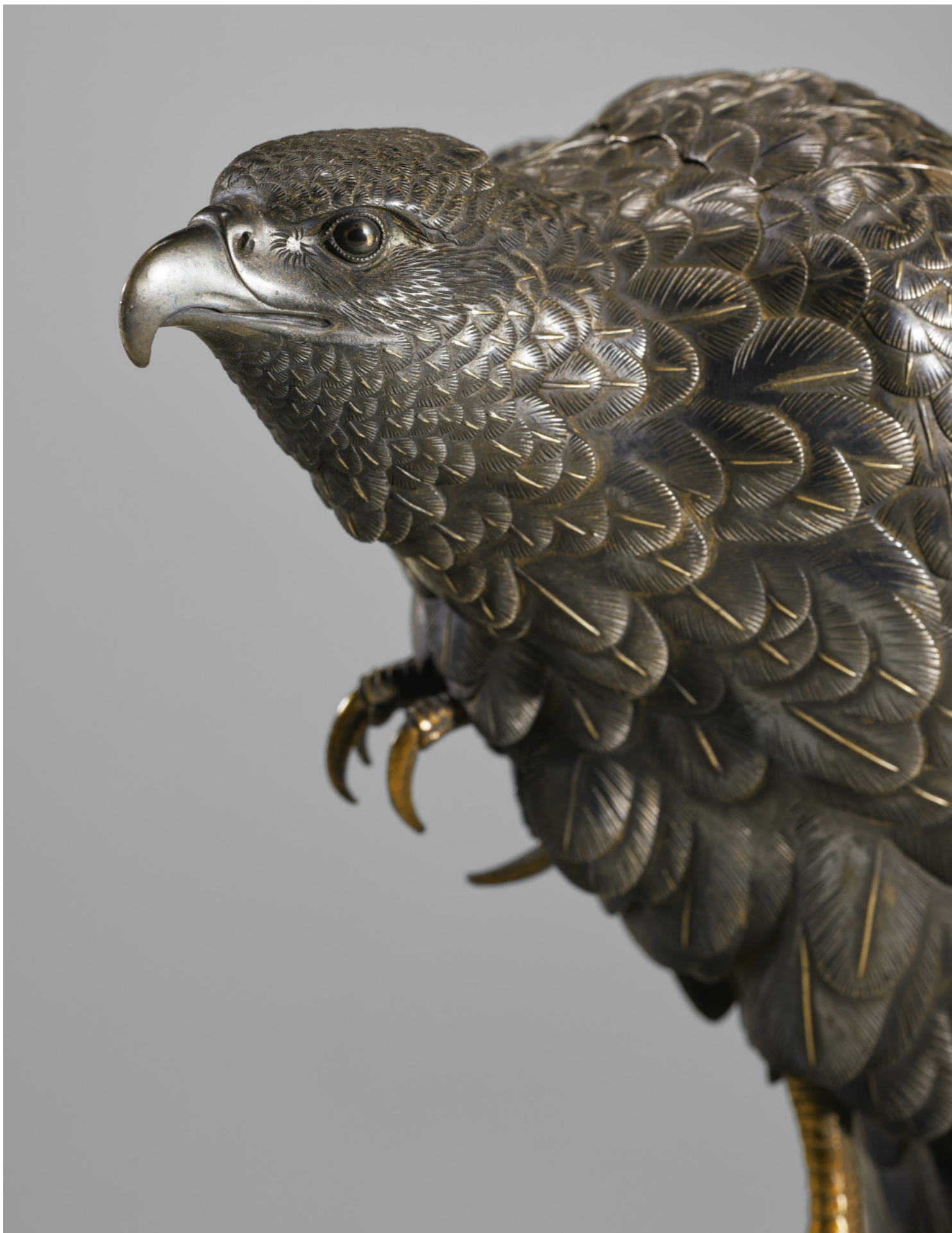
Each vase of tapering ovoid form with round shoulder and flared neck, chiseled and inlaid in gold, copper and *shakudo* with swimming carps, the lower section of body partially executed with textured powder finish

12¼ in. (31.1 cm.) high each approx. (2)

\$30,000-40,000







34

**A SILVER INCENSE BURNER OF A HAWK**

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED  
KAZUAKI

The silver incense burner finely cast and chiseled in the form of a hawk perched on a lacquered stand, gilt feet and wing details, the back of the hawk opening to reveal the interior, the eyes embellished with inlaid gilt and *shakudo*, the claws of hint and middle toes on the standing foot are moveable; with silver lining; signed on interior of the opening part  
19<sup>7</sup>/<sub>8</sub> in. (50.5 cm.) high including stand

\$50,000–60,000

The Chronicles of Japan (*Nihon shoki*), dating back to the eighth century, mention that the practice of hawking was introduced in the fourth century. Following its introduction, hawking gained significance as a seasonal activity at the royal court. Starting from the Muromachi period (1392–1573), hawking was predominantly adopted by the warrior elite. They perceived birds of prey as symbols of their own bravery and strength. This symbolism was so potent that the shogun Tokugawa Ieyasu (1542–1616) went as far as banning hawk trade in 1604 to underscore his hegemony. Depictions of hawks in various settings—be it in their natural habitat, in cages, or tethered to stands—abound in hanging scrolls, screens, and sliding doors commissioned by the samurai elite.





## A ROUND SILVER BOX AND LID

TAISHO-SHOWA PERIOD (20TH CENTURY), SIGNED *MITSUHARU*  
AND A CURSIVE MONOGRAM (*KAO*) (KATSURA MITSU HARU; 1871-  
1962)

The silver box and lid decorated in inlaid *shibuichi*, gold, obsidian,  
pearl and turquoise with a stylized flower and a wide band of  
overlapping leaves; signature on the base  
4 $\frac{3}{8}$  in. (11.1 cm.) diam.

\$3,000-4,000

Katsura Mitsu haru, born into a venerable Tokugawa bakufu retainer family in 1871 Tokyo, emerged as a luminary artist in Japan's transformative epochs. Apprenticed to Toyokawa Mitsunaga II (1851-1923), he gained independence in 1897, earning accolades for his exceptional mastery displayed at international exhibitions representing Japan and earning a collection of esteemed awards. Thriving from late Meiji to early Showa period, Mitsu haru's creative output waned during WWII, with only a few works until his 1962 passing.

While our understanding of Mitsu haru is constrained by the limited historical record, it is apparent that he primarily embraced the traditional Meiji aesthetic. Nevertheless, the present lot defies these expectations, exuding a distinct style that evokes the ornamental floral motifs adorning Chinese *sancai* dishes from the Tang Dynasty. This departure could be attributed to the Neoclassical School of

craft, a movement that flourished between the 1910s and 1920s. Artists aligned with this school drew inspiration from the classical motifs of ancient Japanese and Chinese artifacts, thus forging an artistic sensibility that diverged from the conventional works of the Meiji period. This aesthetic inclination is thought to echo the Pan-Asianism ideals that took root during that era.

In 1925, Mitsu haru took a significant step by co-founding the *Kogei Saisai Kai* (Comprehensive Craft Society) alongside sixteen other prominent craft artists of the time, including Itaya Hazan, Uematsu Hobi, Akatsuka Jitoku, and Unno Kiyoshi. Their collective vision aimed to synthesize elements from both the Western and Eastern worlds, aspiring to shape a cohesive future civilization. Regrettably, the records concerning this organization are scant, leaving us with a mere glimpse into Mitsu haru's ambitious pursuit of artistic diversity and cultural fusion.



A very rare large *Sancai*-glazed tripod dish, China. Tang dynasty, 618-907. Christie's, Hong Kong, 6 October 2015, lot 90



A disc stone. Northern India. Maurya, ca. 3rd-late 2nd century BCE. The Metropolitan Museum of Art, New York, Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987, 1987.142.55









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**AN IRON UCHIDASHI GOMAI DO-GUSOKU (ARMOR)**

EDO PERIOD (19TH CENTURY)

**Helmet** [*kabuto*]:

The *toppai-nari* iron helmet of *nanban* (Southern Barbarian foreign) style, with two plated joint in the center, gilt lacquered *wakidate* (side crests) of horns, the iron *mabisashi* with embossed eyebrows decoration, inscribed fragment of *Ryogonshu* (Surangama Sutra) and Hachiman daibosatsu to the interior of bowl

**Neck guard** [*shikoro*]:

The five-tier neck guard of lacquered iron *itazane* (sheet with straight edges) with blue lace in *sugake-odoshi* (spaced-lacing), *fukigaeshi* (turnbacks) decorated with gilt family crest of three pedals of wood sorrel and gilt *fukurin* (edging)

**Facemask** [*menpo*]:

The iron *ressei-men* (fierce expression type face mask) with mustache and detachable nose, applied with two *odayori no kugi* (cord hooks) beneath the chin, with a *asenagashi-no-ana* (drain), red lacquered interior, with three-tier lacquered iron *yodare-kake* (bib)

**Cuirass** [*do*]:

The iron five-pieces cuirass decorated with *uchidashi* (embossed) moon above waves, with *shakudo saihaizukenokan* (baton hook), fitted with iron five-tier eight-piece *kusazuri* (skirt)

**Shoulder guards and sleeves** [*sode and kote*]:

The iron *subo-sode* (shoulder guards) with five-tier *itazane* (sheet with straight edges) in blue laced *sugake-odoshi* (spaced-lacing), *ippon shino-kote* (sleeves with one plate) with inlaid silver

**Thigh protector and lower leg guards** [*haidate and sune-ate*]:

The *kawara haidate* (thigh protector) with iron plated and navy lace, iron *shichihon shinosuneate* (lower leg guards with seven plates)

**Armor storage box** [*karabitsu*]:

A black lacquered wood box

\$20,000–30,000

The cuirass of the present lot is worked in *uchidashi* (translate literally as “hammered”), known as a special technique for creating three-dimensional, sculptural works from a thin iron sheet by hammering. The Myochin family of armorers was particularly skilled at this technique of *uchidashi technique*. Though this armor is not signed, the details on the work suggest that this armor may have been made by the Myochin armorer from Edo period.





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### A GREEN-LACED GOMAIDO-GUSOKU (ARMOR)

EDO PERIOD (18TH-19TH CENTURY)

#### Helmet [kabuto]:

The sixteen-plate *hoshi bachi kabuto* ("star bowl," alluding to the protruding rivets) of rounded form, with elaborate gilt and copper *hachimanza* (decorative fixture at the central aperture) of five-tier, with gilt *shinodare* (four sets of pendant arrow shaped decorative pieces), and with incised copper edging, with gilt *kuvagata-dai* (fixture for two gilt horns) incised with arabesque design and support for the *maedate* (fore-crest) of silver patinated bronze *gachirin* (full moon)

#### Neck guard [shikoro]:

The round *ita-jikoro* (single plate neck guard) simulating rows of scales) of five-tier *yahazuzane* (arrow nock shaped scales) of lacquered iron plates wrapped in metal foil, laced in green with orange *hishi-nui* (decorative cross-knots) around the lower two tiers, the large *fukigaeshi* (turn-backs) clad with leather

#### Face mask [menpo]:

The black lacquered iron *okina-men* (facemask formed to resemble the face of an old man) with detachable nose and bushy long moustache, the mouth wide open with red lips and gilded teeth, red lacquered interior, applied with the *ase-nagashi* (sweat hole) and *odayori nokugi* (cord hooks) under the chin, with two-tier *yodarekake* (bib) of lacquered iron *itazane* (single plate scales) wrapped in metal foil

#### Cuirass [do]:

The black lacquered iron *gomai yokohagi okegawa do* (five-piece rigid cuirass of horizontal construction) with the *tate-age* (upper part) with two tiers of *itazane* with green lacing, decorated in gold lacquer with a seated arhat and dragon on the front side and Fudo Myo-o (Acala) and Aizen Myo-o (Ragaraja) on the reverse, the shoulder section fitted with *shojino ita* and 3-tier *kobire* (small shoulder pieces) of brigandine, applied with *gyoyo* (breast pendants) of leather-clad and additional *sendan no ita* and *kyubi no ita*, the eight *kusazuri* (skirt) in five tiers of *yahazuzane* (arrow nock shaped scales) of lacquered iron plates wrapped in metal foil, *manchira* (mantle-shoulder covering)

#### Sleeves and shoulder guards [kote and sode]:

The iron *sanbon tsutsugote* (sleeves) with gilt butterfly hinges, *hiro-sode* (wide shoulder guards) matching the neckguard and skirt

#### Thigh protector and lower leg guards [haidate and sune-ate]:

The *itahaidate* with gold lacquered iron plates, the black lacquered iron *otateage suneate* (lower leg guards of three vertical plates with the large size knee protection) with gilt butterfly hinges, black lacquered iron *kogake* (foot guards)

#### Accessories:

The *saihai* (paper signal baton) and black lacquered *gunsen* (war fan) with a sun, a *sashimono* (personal flag) with a character of *ichi* (one), two wooded armor storage boxes

\$20,000-30,000

#### PROVENANCE:

Hasegawa Kisaburo, Yamagata Prefecture

#### EXHIBITED:

"Yoroi kabuto ten" (Armour, helmet exhibition), Marukyu department store, Yamagata City, 23 May-2 July 1957

#### LITERATURE:

Yamagata shi kyoiku iinkai, *Yoroi kabuto ten* (Armour, helmet exhibition) (Yamagata shi kyoiku iinkai, 1957), pp 13.











**38**  
SUZUKI HARUNOBU (1725-1770)  
*Soba vendor watching a couple in the night*  
Woodblock print, circa 1766  
Horizontal *chuban*: 7 $\frac{7}{8}$  x 11 in. (20 x 27.9 cm.)  
\$2,000-3,000



**39**  
SUZUKI HARUNOBU (1725-1770)  
*Amusements at an archery gallery*  
Woodblock print, circa 1769-71  
Horizontal *chuban*: 8 $\frac{1}{8}$  x 11 $\frac{1}{8}$  in. (20.6 x 28.3 cm.)  
\$2,000-3,000



**40**  
SUZUKI HARUNOBU (1725-1770)  
*Performance intermission*  
Woodblock print, signed *Hanunobu ga*  
Horizontal *chuban*: 8 $\frac{1}{8}$  x 11 in. (20.6 x 27.9 cm.)  
\$2,000-3,000

**41**  
ATTRIBUTED TO SUZUKI HARUNOBU (1725-1770)  
*Fisherman and a woman on a boat*  
Woodblock print, circa 1769-1770  
Horizontal *chuban*: 7 $\frac{7}{8}$  x 11 in. (20 x 27.9 cm.)  
\$2,000-3,000



**42**  
ISODA KORYUSAI (1735-1790)  
*Two girls and a hidden man*  
Woodblock print, signed *Koryu ga*  
Horizontal *chuban*: 7 $\frac{7}{8}$  x 10 $\frac{3}{8}$  in. (20 x 26.4 cm.)  
\$2,000-3,000



**43**  
ISODA KORYUSAI (1735-1790)  
*Kagurazuki (The eleventh month)*  
Woodblock print, from the album *Furyu juniki no eiga*  
(Prosperous flowers of the elegant twelve months), circa 1773  
Horizontal *chuban*: 7 $\frac{1}{4}$  x 9 $\frac{7}{8}$  in. (18.4 x 25.1 cm.)  
\$2,000-3,000







**44**  
 ATTRIBUTED TO ISODA KORYUSAI (1735-1790)  
*Couple in front of a mirror*  
 Woodblock print, circa 1770s  
 Horizontal *chuban*: 7 $\frac{7}{8}$  x 11 in. (20 x 27.9 cm.)  
 \$2,000-3,000

**45**  
 ISODA KORYUSAI (1735-1790)  
*First dream of the new year*  
 Woodblock print diptych, each signed *Koryusai ga*, circa 1775  
*Hashira-e* diptych: 26 $\frac{5}{8}$  x 4 $\frac{5}{8}$  in. (67.6 x 11.7 cm.) each approx. (2)  
 \$10,000-15,000







**46**  
KATSUKAWA SHUNJO (?-1787)  
*The actor Onoe Matsusuke in Shibaraku*  
Woodblock print, signed *Shunjo ga*  
Hosoban: 12¾ x 5⅞ in. (32.4 x 14.9 cm.)

\$2,000-3,000



**47**  
KATSUKAWA SHUNKO (1743-1812)  
*The actor Ichikawa Komazo*  
Woodblock print, signed *Shunko ga*  
Vertical hosoban: 12¼ x 5½ in. (31.1 x 14 cm.)

\$2,000-3,000



**48**  
KATSUKAWA SHUNKO (1743-1812)  
*The actor Ichikawa Danjuro*  
Woodblock print, signed *Katsukawa Shunko ga*  
Hosoban: 12½ x 5⅞ in. (31.8 x 14.9 cm.)

\$2,000-3,000



**49**  
KATSUKAWA SHUNKO (1743-1812)  
*The actor Sakata Hangoro*  
Woodblock print, signed *Shunko ga*  
Hosoban: 12¼ x 5⅞ in. (31.1 x 14.9 cm.)

\$2,000-3,000





50  
 KATSUKAWA SHUNSHO (1726-1792)  
*The actor Ichikawa Yaozo*  
 Woodblock print, signed *Shunsho ga*  
 Hosoban: 12¼ x 5¾ in. (31.1 x 14.6 cm.)

\$2,000-3,000



51  
 KATSUKAWA SHUNSHO (1726-1792)  
*The actor Ichikawa Ebizo in Shibaraku*  
 Woodblock print, signed *Shunsho zu*, 11th month 1775  
 Hosoban: 12¾ x 5¾ in. (32.4 x 14.9 cm.)

\$2,000-3,000



52  
 KATSUKAWA SHUNSHO (1726-1792)  
*The actor Sakata Hangoro*  
 Woodblock print, signed *Shunsho ga*  
 Hosoban: 12½ x 5¾ in. (30.8 x 14.9 cm.)

\$2,000-3,000



53  
 KATSUKAWA SHUNEI (1762-1819)  
*The actor Ichikawa Danjuro*  
 Woodblock print, signed *Shunei ga*  
 Hosoban: 12¼ x 5½ in. (31.1 x 14 cm.)

\$2,000-3,000



松本、一海藏

東洲





54

TOSHUSAI SHARAKU (ACT. 1794-95)

Actor Ichikawa Komazo III as Shiga Daishichi

Woodblock print with silver mica ground, signed *Toshusai Sharaku* and titled, published by Tsutaya Juzaburo (Koshodo), 5th month 1794

Vertical *oban*: 14½ x 9½ in. (36.8 x 24.1 cm.)

\$240,000-280,000

This compelling image captures a tense moment, as the actor Ichikawa Komazo III embodies the villainous character Shiga Daishichi, poised to assassinate Matsushita Mikinoshin. The drama 'Katakiuchi noriyai banashi' (A Medley of Tales of Revenge), written by Sakurada Jisuke, revolves around the vengeance pursued by two sisters, Miyagino and Shinobu, for the murder of their father, Matsushita Mikinoshin, at the hands of Shiga Daishichi. Sharaku's masterful use of minimal color and a dark mica background intensifies the fierce depiction of Daishichi by the actor Komazo III, immortalized here by Sharaku. Notably, Komazo succeeded Matsumoto Koshiro V in 1801 and rose to become the preeminent actor of 1834.



Katsukawa Shunei (1762-1819), *The Actor Ichikawa Komazo III as Shiga Daishichi*. Japan. Edo period, 1794. Tokyo National Museum, A-10569-1639. ColBase (<https://colbase.nich.go.jp/>)

This print by Shunei, also published in 1794, depicts the portrait of actor Komazo III in the role of Shiga Daishichi, just as Sharaku did. While these prints share similarities in terms of composition and the posing of the actor, the facial expressions differ significantly. Shunei's version presents a more idealized manner.







Anonymous. *Katakiuchi noriyaibanashi/hanaayame oinokanzashi*. Japan. Edo period, 1794. The Tsubouchi Memorial Theatre Museum, ro23-00001-0144. Image © Waseda University Cultural Resource Database

Left:  
The scene depicts Shiga Daishichi in the act of attempting to assassinate Matsushita Mikinoshin.

Right:  
The scene depicts Shiga Daishichi enjoying a party on the second floor of a brothel, while the sisters Miyagino and Shinobu prepare to seek revenge for their father.



Fig. 1. The actor Onoe Matsusuke I as Matsushita Mikinoshin. The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund and Rogers Fund, 1949, JP3116



Fig. 2. The actor Nakayama Tomisaburō I as Miyagino. The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, JP1737



Fig. 3. The actor Matsumoto Yonesaburo as Shinobu. Christie's, New York, 22 March 2022, lot 132

The rich, dark mica ground indicates a luxury production overseen by the publisher Tsutaya Juzaburo, a visionary behind numerous great artists of the late eighteenth century, including Utamaro, Choki, Kitao Masanobu, and Kiyonaga. The seal of a cluster of ivy below Mount Fuji in the lower left corner of the image symbolizes Tsutaya's establishment, known as the House of the Ivy. Tsutaya actively participated in poetic endeavors alongside other sophisticates in the Yoshiwara Circle under the name Tsuta no Karamaru, denoting 'Entwined in the Ivy.'

The collaboration between Tsutaya and Sharaku spanned ten months in 1794, resulting in twenty-eight close-up portraits of actors characterized by remarkable boldness and creativity. They are close-ups in the modern sense, using a raised eyebrow, a furrowed brow, simple gesture to snap the scene. Debate continues on whether the existence of so few of the actor portrait is because they were unpopular for their frankness or whether Tsutaya found their production too expensive. The poet-calligrapher Ota Nanpo (1749-1823) wrote about Sharaku in his book *Ukiyoe Ruiko* (commentaries

and biographies of ukiyo-e artists), "He depicted actors all too realistically, exactly as they were, and as a result, he did not remain active for long, stopping after a couple of years." Sharaku's exaggerated depiction of actor's facial expressions captured attention, but it did not become as popular as idealized actor portraits by other artists, as Tsutaya Juzaburo had anticipated." Asano Shugo also proposed a theory 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.

Among the various theories proposing the true identity of the mysterious Sharaku, the most compelling theory suggests that Sharaku was the Noh actor Saito Jurobei (1763-1820), originally from the Awa clan. In addition to this portrait of actor Ichikawa Komazo III as Shiga Daishichi, Sharaku also created six other portraits featuring characters from the same drama. These include Matsushita Mikinoshin and his daughters, Miyagino and Shinobu, as well as Sakanaya Gorobei, Uguisu no Jirosaku, Bodara Chozaemon, and Gon, the boat-keeper (Fig. 1-6.)



Fig. 4. The actor Matsumoto Koshiro IV as Sakanaya Gorobei. The Art Institute of Chicago. Clarence Buckingham Collection, 1934.237



Fig. 5. The actor Morita Kan'ya VIII as Uguisu no Jirosaku. Japan. Edo period, 5th month 1794. The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund and Rogers Fund, 1949, JP3117



Fig. 6. The actors Nakajima Wadaemon and Nakamura Konozo as Bodara Chozaemon and Gon. The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund and Rogers Fund, 1949, JP3118





**55**  
**KATSUKAWA SHUNEI (1762-1819)**  
*The actor Segawa Kikunojo*  
 Woodblock print, signed *Shunei ga*  
*Hosoban*: 12 $\frac{1}{8}$  x 5 $\frac{3}{8}$  in. (30.8 x 13.7 cm.)  
 \$2,000-3,000



**56**  
**KATSUKAWA SHUNSEN (1762-1830)**  
*Portrait of a courtesan*  
 Woodblock print diptych, signed *Katsukawa Shunsen ga*, sealed *Shun*  
 Vertical *oban* diptych: 14 $\frac{3}{4}$  x 9 $\frac{1}{2}$  in. (37.5 x 24.1 cm.) each approx. (2)  
 \$1,500-2,000

**57**  
**ISODA KORYUSAI (1735-1790)**  
**AND EISHOSAI CHOKI (ACT. C.**  
**1790S-EARLY 1800S)**

*A group of three hashira-e*  
 Woodblock prints, comprising:  
 1) Courtesan protecting a rat from a cat, signed *Koryusai ga*  
 2) Two beauties playing instruments, signed *Koryusai zu*  
 3) A courtesan and her client, signed *Choki ga*

*Hashira-e*:  
 1) 27 $\frac{1}{4}$  x 4 $\frac{3}{8}$  in. (69.2 x 11.7 cm.)  
 2) 27 $\frac{1}{2}$  x 4 $\frac{3}{4}$  in. (69.9 x 12.1 cm.)  
 3) 25 $\frac{1}{8}$  x 4 $\frac{3}{4}$  in. (63.8 x 12.1 cm.) (3)

\$1,000-2,000

**PROVENANCE:**  
 2) Hayashi Tadamasu (1853-1906)







THE GREAT WAVE  
HOKUSAI'S MASTERWORK  
FROM A JAPANESE COLLECTION





Katsushika Hokusai (1760-1849), *Fugaku hyakkei* (One hundred views of Mount Fuji). Japan. Edo period, 1834-35. Lot 108 from the current sale

## HOKUSAI'S 'GREAT WAVE'

Dr Matthi Forrer

Within two weeks since Christie's New York sold a fine Hokusai Kanagawa Wave on March 15th, Sarah Thompson stated in her catalogue of the *Hokusai. Inspiration and Influence* exhibition at the Museum of Fine Arts, Boston, from March 26 to July 16, 2023 – so, if you didn't see it you missed it -- that 'By far the most often cited work by Hokusai in contemporary visual culture is of course the Great Wave, by now perhaps second only to the Mona Lisa as a thoroughly familiar and frequently parodied image.' She continues that 'The briefest Internet search brings up dozens of images with the Wave rendered in an assortment of colors, expressed as a surge of cats or rabbits, combined with famous buildings or movie monsters, and on and on.' However, as I said before, my own internet search yielded 129.000.000 hits for the *Mona Lisa*, and 1.040.000.000 hits for Hokusai's Wave off Kanagawa. Even as I write now, on August 22nd, 2023, this would be 159.000.000 for Leonardo da Vinci's *Mona Lisa*, and 1.280.000.000 hits for the *Great Wave* – as Hokusai's masterpiece is popularly known.

However, as Suzuki Jūzō, one of my few well-respected teachers told me, the print is correctly titled *In the Hollow of a Wave off Kanagawa, Kanagawa oki namiura*, calling it the 'Great Wave' is dealers' lingo. Indeed, many people are familiarized with the image of this rolling wave through some kind of adaptation, reworked or even in some reconfigured form, but only very few people are aware that the original is actually a woodblock print with the modest measurements of say 265 x 390 millimeters by the Japanese artist Katsushika Hokusai (1760-1849).

And as people begin to understand that this 'Great Wave' is a woodblock print, a medium for reproduction, the natural question comes up 'Well then, how many copies were printed?' Judging from the internet, this is a question that, indeed, seems to be bothering quite some people, and coming up regularly. Most recently it seems, on

March 28th, 2023, Molly Engking, in the *Smithsonian Magazine*, cites *Hyperallergic's* Taylor Michael stating that 'As many as 8,000 copies of *The Great Wave* may have existed at one time. Today, only about 200 remain /.../' And the day before, on March 27th, 2023, David Libertson of the New York-based Ronin Gallery asserts in his blog that 'If the maximum number of prints were pulled before the blocks needed to be re-carved, it is possible 8000 impressions of the Great Wave were originally produced.' Even Wikipedia comes up with that figure of 'approximately 8,000 copies were eventually printed.'

Where does this figure come from? Checking the recent literature, I would guess that this figure was first suggested by the late Roger Keyes in the British Museum exhibition catalogue *Hokusai beyond the Great Wave*: 'Hundreds of impressions of some of Hokusai's *Thirty-Six Views* have survived, suggesting that thousands of impressions were printed at the time – perhaps as many as 5,000–8,000 impressions of the most popular designs' (2017, p. 109). Earlier still, Timothy Clark, the editor of the British Museum catalogue, stated that '/.../' over a number of years, the Great Wave must have sold some 5,000–10,000 impressions' (in a British Museum *Objects in Focus* publication on *Hokusai's Great Wave*, 2011, p. 12) – but wait and see, you will find my estimate further below.

In his design, Hokusai captures a mere second in the life of a wave with the eternal Mount Fuji seen almost literally in the hollow of it on the horizon, as is corroborated in the print's title *In the Hollow of a Wave off Kanagawa, Kanagawa oki namiura*. We can read the force of the wave speaking from its bands in two shades of blue, its crest ending in numerous claws set off against a light blue. Amidst the waves are three so-called *oshiokuri* boats on their way to the Izu Peninsula and Awa Province, now Chiba



Utagawa Kuniyoshi (1797-1861), *Concise Illustrated Biography of Monk Nichiren: Calming the Stormy Sea at Tsunoda in Exile to Sado Island*. Japan. Edo period, 1835-36. The Metropolitan Museum of Art, New York, Henry L. Phillips Collection, Bequest of Henry L. Phillips, 1939, JP2860

Prefecture, to collect their cargo of fish and vegetables destined for Edo. Like most human figures in the prints in the series of *Thirty-six Views of Mount Fuji*, of which the Kanagawa Wave is just one design, the oarsmen, obsessed with haste, have no attention for Mount Fuji in the distance – and maybe not even for the waves? The message that Hokusai probably wants us to see above all in this and his other series of landscape prints is that we are surrounded by beautiful nature and wonderful views, and Mount Fuji is here, and we can simply live here peacefully. In Hokusai's prints, nature is never a threat or posing any danger. There cannot be any doubt if the boats will make it to their destination.

As for the direct background of both the print of the Wave and the series of prints of *Thirty-six Views of Mount Fuji*, *Fugaku sanjūrokkei*, we must probably see this as a possibility to make some direct money in a difficult period in the artist's life. Hokusai was then probably living with his daughter Oei as his wife had died in the sixth month of 1828, which put a rather abrupt end to his regular attending *senryū* meetings, that is comical 17-syllabary poems where he obviously found an outlet for his troubles, not only taking care of his wife, but also having to pay the debts resulting from his grandson's gambling. From a letter that he wrote on the 28th day of the first month of 1830 to his publishers Hanabusaya Heikichi and Hanabusaya Bunzō, we understand his situation: '/.../' this New Year, I have not a penny to spend, no clothes to put on, nor anything to eat /.../' having lost a full year thanks to my willful grandson.' Badly in need of money, he asks them to already pay him for the illustrations of two volumes of the *Shinpen Suikogaden* novel that he completed and asks to send him the remaining volumes of Part 2B – Part 2A had been published in the first month of 1829. And he asks for a piece of silk so he can work on a commissioned painting.

Maybe not even awaiting their reaction, Hokusai seems to have also contacted the publisher Nishimuraya Yohachi, discussing with him an old idea that came up when he was working on his 1823 model book for lacquerers, *Modern Patterns for Combs and Pipes, Imayō kushi kiseru hinagata*, where incidentally included eight comb designs that involved Mount Fuji. These would in turn inspire him to plan a series of prints titled *Eight Fujis, Fugaku hattai*, that was duly announced as 'the wonders of nature, landscapes as they conform to the four seasons, in clear weather, rain, wind, snow, and in misty skies,' but was never realized. Now, seven years later, he imagined that he'd rather embark on a much larger project, a series of *Thirty-six Views of Mount Fuji*. Surprisingly, Nishimuraya agrees, and the first ten designs of the series come out in 1830 in the then still quite exceptional and untested *ōban* format for landscape prints, among these the print of the Kanagawa Wave. All of these ten prints, among them also those of *South Wind at Clear Dawn, Gaifū kaisei* and *Shower below the Summit, Sanka hakuu*, two other masterpieces in the series, are signed 'Hokusai changing to litsu,' *Hokusai aratame litsu*, a signature that we also find in a large *surimono* print portraying Yoshimura Isaburō III as a salt-gatherer with a pair of buckets on a yoke, dated to the third month of 1830.

Sometime in the Autumn of 1830, the publisher Enshūya Matabei (?) commissions from Hokusai the designs of a number of small envelopes. Though published under the general title of *Hundred Views in the Eastern Capital, Tōto hyakkei*, we can presently only identify nine of them, all signed 'Hokusai changing to litsu,' *Hokusai aratame litsu*, as in the *surimono* print mentioned above, and in the first ten designs in the Fuji series. Quite remarkably, these envelopes are printed in tones of blue, apparently Hokusai's





Utagawa Hiroshige (1797-1858), *Awa, Natuto no fuha (Wind and waves at Naruto, Awa Province)*. Japan. Edo period, 1855. Christie's New York, 22 March 2022, lot 214

first group of prints in this novel technique known as *aizurie*. It must have been these very small designs, measuring 191 x 51 mm, that inspired Hokusai to ask Nishimuraya to execute also the remainder of the Fuji series as prints in blue. Nishimuraya agrees and in the Ryūtei Tanehiko novel *Shōhon jitate*, Part 12, published in the first month of 1831, he duly announces: ‘*The Thirty-six Views of Mount Fuji, by the Old Iitsu, formerly known as Hokusai: Single sheet prints in blues, each featuring one view and to be issued successively. These prints show how the shape of Mount Fuji differs when seen from various locations such as from the coast of Shichirigahama, or more distantly from the Island of Tsukudajima, and so on. On the whole they are of use to those wishing to learn and paint remarkable landscapes. The blocks being cut and printed successively, they may well amount to more than a hundred, and so not be restricted to thirty-six plates only.*’

The next batch of ten prints issued in 1831 is, indeed, executed in tones of blue only, and they all have the signature ‘Iitsu, formerly Hokusai,’ *saki no Hokusai Iitsu* just like a group of ten small *koban* format prints also in blues, of fish, of birds, and a man washing potatoes, signed by Hokusai aged 72, that is 1831. However, from the next batch of ten prints, issued later in 1831, the experiment of the Fuji prints in tones of blue is already given up and from the fact that color blocks are gradually inserted in reprints of these, we can infer that this was not really appreciated by the print-buying public.

In view of the often-mentioned rivalry between Hokusai and Hiroshige as the two absolute masters of the Japanese landscape print of the nineteenth century – and I don’t believe any of it – it is interesting that Hiroshige could not escape being inspired by Hokusai’s Wave as becomes obvious from his view of a wave by Satta in Suruga Province from his series of *Thirty-six Views of Mount Fuji*.

But let us get back to David Libertson and question of the edition size. David immediately modifies his estimate of the edition size, adding ‘However, before we jump

forward in time, we must consider that today, it’s not so much a question of “how many were made?” but “how many have survived?” Answering that question, he suggests that ‘Given the ephemeral nature of woodblock prints even if 8000 *Great Waves* were originally produced it is likely less than 25% of those prints would have survived past their first few years of ownership and of these only another 25% would have survived until today. Accordingly, the number of extant copies can be assumed to be fewer than 500, with even fewer still in collectible condition. Today, roughly 100 *Great Waves* are accounted for in public collections with an equal number likely in private collections. It is therefore safe to assume there are less than 250 collectable copies of the *Great Wave* today.’

The survival rate of Japanese prints is always an interesting question. Libertson’s reasoning sounds quite plausible, and making the calculation complete, this comes down to 6.25 percent. However, we should realize that we are here looking at a landscape design, not some print of a kabuki actor in role that one could buy as soon as a few days after the play was first staged to retain some memory of the performance. Such a print you would then take out of the wooden box where you keep your prints when you want to share your enthusiasm about the play or your favorite actor over some drinks with your friends, maybe in retrospect still even a few months later. It might even be nice to look at it again a year later when the same role were played by a different actor. But what after some years? Or when your children must clear the house. For example, I once calculated that probably some thirty Sharaku designs did not survive until today – don’t worry, these are the small upright *hosoban*-format prints forming part of triptych and pentptych compositions. His large-head portraits with mica grounds survive in much larger numbers than any such designs by his contemporaries, such as Toyokuni and Kunimasa. Quite a few of Sharaku’s large-head portraits are known in even more than twenty copies, whereas only very few of Kunimasa’s designs are known to have survived in more than three copies, and never more than ten.

Overall, we must realize that the city of Edo was regularly plagued by fires, often destroying large parts of the various districts. For example, in the twelfth month of 1830, when the first instalment of ten prints from the Fuji series, including the Wave off Kanagawa, was being offered for sale, there was a large fire starting from Nihonbashi Odenmachō, laying in ashes an area of six blocks long and one and a half block wide, including both the Ichimura and the Nakamura Theatres. The latter was back in business from the third month of 1831, the Ichimura Theatre only from the fourth month. But on the seventh day of the second month of 1834, when the series of the *Thirty-six Views of Mount Fuji* was being completed, there was another major fire, now starting from Kanda Sakumachō, laying into ashes more than 470 or 480 blocks with some 4000 people losing their lives. And again, both the Nakamura and the Ichimura Theatres burnt down. Indeed, Edo was a city of houses constructed of wood and paper and largely insufficient distances between the blocks to prevent fires spreading real quickly.

As for more major fires, we could cite one that started on 1838/IV/17 from the 2nd Block of Kodenmachō, or one that started on 1839/III/2 from Koishikawa Myōgadani, or a real dramatic one starting on 1845/I/24 from Aoyama Gondawara and reaching to Azabu, Shirogane, and the coast at Takanawa south of the city, burning down some 400 samurai mansions and 126 blocks, that came to be known as the Aoyama Fire. A fire on 1845/XII/5, starting from the 2nd Block of Kyōmachi in the Yoshiwara would lay the complete Yoshiwara Red Light district in ashes. I could easily go on listing many more major fires and typhoons hitting Edo, and a rather serious earthquake in 1854 with more than 3000 dead and all three kabuki theatres burning down in the ensuing fires, and these again being in ruins following the even larger so-called Ansei Earthquake of October 2nd, 1855, with now almost 4000 people losing their lives, the



J. H. Messervey, *The Great Kanto Earthquake*. Japan. September 1, 1923. Source: USGS Denver Library Photographic Collection, Iga00004

Ichimura Theatre burning down again in 1858, and all three theatres again in 1864, or the Yoshiwara Red Light district again in 1860, in 1862, in 1864, in 1866, and so on. So it may be better to just take a great jump to the Great Kantō Earthquake of September 1st, 1923, that devastated almost all of the city of Tokyo, as Edo was known by then, with a death toll of 32,000. We do know that nine *aiban*-format drawings of sumo wrestlers by Sharaku in the collection of Kobayashi Bunshichi were then lost, but we cannot possibly know how many copies of Hokusai’s Kanagawa Wave that had in some way survived all the fires, typhoons and earthquakes hitting Edo, were finally lost in this devastating earthquake. It is probably good to realize that many Japanese prints had by then left the country to form part of European and American collections, both public and private.

Let us now get back to my estimates regarding the print of the Kanagawa Wave, first published in 1830. As landscapes were a rather novel genre of print at the time, this must have been quite a risky enterprise for the publisher Nishimuraya. The print buying public could either totally ignore these or it could be a success. The latter turned out to be the case, so he immediately had to ask for more impressions after he sold his modest original print run of maybe 500 copies, or maybe even less if he wouldn’t want to risk making a possibly considerable loss. By and large, it was a great success, at least for most of the designs in the series. Now I am relying on Andreas Marks, who did a fantastic study of the *Thirty-six Views of Mount Fuji* series (Taschen 2021). Andreas identified eight designs that were apparently not being reprinted with black outlines instead of the original blue ones, like the ten complementary designs, after the first 36 designs had been completed. Apparently, there was no further demand for more reprints. He suggests that this color change was done as the black ink was much cheaper than the certainly more costly blue, whereas I always imagined that Nishimuraya began to see that the blue pigment caused much more wear to the blocks.

Whatever this may have been, he dares not make any estimate how many Kanagawa Waves were printed, as he ‘fails to see how a determination can be made based on facts’ – as he wrote to me, which, of course, is an understandable viewpoint.

However, as I cannot accept that figure of only 8,000 copies, I decided to just give it a try. I am going by an experiment of some printing company, I forgot the name and where I read this, who sometime in the late 20th century carved a block after a Hiroshige print and started printing until he would reach the same state of wear in the lines as one would see in what is dubbed a ‘good impression’ in the print market. This turned out to be quite a job: he had to print no less than 8,000 copies. Applying this to some real late copies of the Kanagawa Wave that I have seen, I would estimate a total number of at least somewhere between twelve and fifteen thousand impressions, if not more – as I wrote before. As for the number of still surviving copies, Andreas Marks identified 115 copies (in 2021), and Capucine Korenberg (in *British Museum “Archived”*), who just like Andreas tried to identify all the different states of the print resulting from wear of the blocks as well as substituting color blocks, she identified 113 copies in 2022. As I am aware of eight copies of the Kanagawa Wave that seem to be unknown to Andreas Marks, I would dare to suggest that probably some 250 to 300 copies still survive, maybe even 400, with some patience, coming close to David Libertson’s estimate cited above. Maybe, this makes me an optimist. But, alas, this must be a mistake as this downgrades Libertson’s survival rate of 6.25 percent in my estimation to something in between 2 and 4,5 percent.

Dr Matthi Forrer

Senior Researcher Japan Collections of the National Museum of Ethnology, Leiden, The Netherlands



58

KATSUSHIKA HOKUSAI (1760-1849)

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

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame itsu hitsu*, published by Nishimuraya Yohachi (Eijudo)  
Horizontal *oban*: 9 $\frac{7}{8}$  x 14 $\frac{5}{8}$  in. (25.1 x 37.1 cm.)

\$600,000-700,000

In her study of Hokusai's Great Wave, Christine Guth has written as follows:

*Unlike many forms of early modern Japanese visual culture, "Under the Wave off Kanagawa" has exceptional communicative power as a graphic design because it combines a set of easily recognizable almost geometrically defined features: mountain and sea. . . , figures in boats, and a dramatic narrative open to individual interpretation but often understood to imply the contest or uneven balance between nature and humanity. Adding to its visual appeal, its flat pictorial idiom, predominantly blue palette, and adoption of elements of spatial illusionism make this marine view at once abstract and realistic, familiar and unfamiliar, to Japanese and non-Japanese viewers alike.*

*With the publication of "Under the Wave off Kanagawa," Hokusai created a way of seeing the power and mutability of the sea that has had an enduring impact around the world. Although he was not the first Japanese artist to create a landscape dominated by a giant wave, this subject nonetheless has come to be inextricably identified with him.*

Christine M. E. Guth, *Hokusai's Great Wave: Biography of a Global Icon* (Honolulu: University of Hawai'i Press, 2015), p. 3







**59**  
 KATSUSHIKA HOKUSAI (1760-1849)  
*Soshu Hakone no kosui (Hakone Lake in Sagami Province)*  
 Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *saki no Hokusai itsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-32  
 Horizontal *oban*: 9¼ x 14⅛ in. (23.5 x 35.9 cm.)

\$3,000-4,000



**60**  
 KATSUSHIKA HOKUSAI (1760-1849)  
*Aoyama enza no matsu (Cushion-pine at Aoyama)*  
 Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six Views of Mount Fuji), signed *Hokusai aratame itsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1831-33  
 Horizontal *oban*: 9½ x 14¾ in. (24.1 x 36.5 cm.)

\$4,000-6,000





61

KATSUSHIKA HOKUSAI (1760-1849)

*Bushu Senju (Senju in Musashi Province)*

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

Horizontal *oban*: 9 $\frac{7}{8}$  x 14 $\frac{1}{2}$  in. (25.1 x 36.8 cm.)

\$4,000-6,000



62

KATSUSHIKA HOKUSAI (1760-1849)

*Buyo Tsukudajima (Tsukuda Island in Musashi Province)*

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Saki no Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-32

Horizontal *oban*: 10 $\frac{7}{8}$  x 15 $\frac{1}{8}$  in. (26.4 x 38.4 cm.)

\$10,000-20,000



PROPERTY FROM A JAPANESE PRIVATE COLLECTION

63

KATSUSHIKA HOKUSAI (1760-1849)

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

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame itsu hitsu*, published by Nishimuraya Yohachi (Eijudo)  
Horizontal *oban*: 9 $\frac{7}{8}$  x 14 $\frac{3}{4}$  in. (25.1 x 36.5 cm.)

\$150,000–250,000

PROVENANCE:

In the current owner's family prior to 1990s



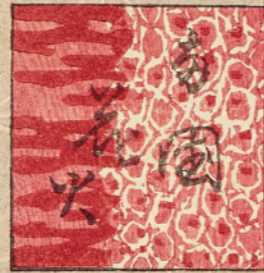


PROPERTY FROM A PRIVATE  
MIDWEST COLLECTION  
(LOTS 64-82)

The following collection, situated in the Midwest, encapsulates the quintessence of Utagawa Hiroshige's the body of work. Compiled during the 1980s, these prints remained within the family until recently. They were meticulously preserved, studied, and cherished by two successive generations. The daughter of the collector remarked:

"My brother and I grew up surrounded by my father's cherished collection of Hiroshige woodblock prints. During his education and early professional travels, our father developed a deep appreciation and love for Japanese woodblock prints, and in particular for Hiroshige's vivid and often vertical depictions of water to mountain, which he felt uniquely captured the great depth and drama of the natural scenery -- its very character -- as though they were portraits of the landscape itself.

Our father built his collection with focus and intent. Even after it was complete, he was inspired to visit exhibitions and galleries nationally and abroad, and in later years attended seminars and pursued formal university coursework. At the end of his life, he expressed his wish that we send his beloved prints back out into the world, and we have entrusted Christie's to fulfill his request."



FROM A PRIVATE MIDWEST COLLECTION

**64**

**UTAGAWA HIROSHIGE (1797-1858)**

*Tokaido gojusan tsugi (The fifty-three stations of Tokaido)*

A complete set of fifty-five woodblock prints, each signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido), circa 1833-34  
Horizontal *oban*: 9¾ x 14¾ in. (24.8 x 37.5 cm.) each approx. (55)

\$30,000-40,000

**PROVENANCE:**

Sotheby's New York, 6 November 1985, lot 372

**EXHIBITED:**

On loan to the Yale University Art Gallery, December 1932-May 1936.



FROM A PRIVATE MIDWEST COLLECTION

65

UTAGAWA HIROSHIGE (1797-1858)

*Gojusan-tsugi meisho zu-e (Famous sights of the fifty-three stations)*

A complete set of fifty-five woodblock prints, each signed *Hiroshige hitsu*, published by Tsutaya Kichizo (Koeido), circa 1855  
Vertical *oban*: 14 $\frac{1}{8}$  x 9 $\frac{5}{8}$  in. (35.9 x 24.4 cm.) each approx. (55)

\$24,000-35,000

PROVENANCE:

Sotheby's New York, 9 November 1984, lot 165

Hiroshige created several series portraying the fifty-three stations of Tokaido, the thoroughfare connecting the Shogun's seat in Edo with the imperial capital in Kyoto. The earliest among these, commonly referred to as "The Great Tokaido," was first published in 1833 (see lot 64) and attained widespread popularity at the time. This accomplishment solidified Hiroshige's stature as one of the foremost Ukiyo-e artists, alongside Hokusai.

In 1855, Hiroshige collaborated with Tsutaya Kichizo, a prominent publisher in Edo, to release a distinctive set showcasing the fifty-three stations, oriented vertically. This series, now recognized as "The Vertical Tokaido," employed numerous compositions with elevated perspectives. Through this series, Hiroshige's advancing mastery of working with vertical formats was prominently displayed.







FROM A PRIVATE MIDWEST COLLECTION

**66**

UTAGAWA HIROSHIGE (1797-1858)

*Awazu seiran* (Clear weather at Awazu)

Woodblock print, from the series *Omi hakkei* (Eight views of Omi), signed *Hiroshige ga*, published by Uoya Eikichi, 3rd month 1857  
Vertical *oban*: 13 $\frac{3}{8}$  x 9 $\frac{1}{8}$  in. (35.2 x 23.8 cm.)

\$3,000-4,000

PROVENANCE:

Hayashi Tadamas (Paris, 1853-1906)  
Theodor Scheiwe (Münster, 1897-1983)  
Christie's Park Avenue, 21 March 1989, lot 280



FROM A PRIVATE MIDWEST COLLECTION

**67**

UTAGAWA HIROSHIGE (1797-1858)

*Katada rakugan* (Descending geese at Katada)

Woodblock print, from the series *Omi hakkei* (Eight views of Omi), signed *Hiroshige ga*, published by Uoya Eikichi, 3rd month 1857  
Vertical *oban*: 14 x 9 $\frac{3}{8}$  in. (35.6 x 23.8 cm.)

\$3,000-4,000

PROVENANCE:

Hayashi Tadamas (Paris, 1853-1906)  
Theodor Scheiwe (Münster, 1897-1983)  
Christie's Park Avenue, 21 March 1989, lot 279

FROM A PRIVATE MIDWEST COLLECTION

**68**

UTAGAWA HIROSHIGE (1797-1858)

*Hira no bosetsu* (Twilight snow at Mount Hira)

Woodblock print, from the series *Omi hakkei* (Eight views of Omi), signed *Hiroshige ga*, published by Uoya Eikichi, 3rd month 1857  
Vertical *oban*: 13 $\frac{3}{8}$  x 9 $\frac{1}{4}$  in. (35.2 x 23.5 cm.)

\$3,000-4,000

PROVENANCE:

Hayashi Tadamas (Paris, 1853-1906)  
Theodor Scheiwe (Münster, 1897-1983)  
Christie's Park Avenue, 21 March 1989, lot 278



FROM A PRIVATE MIDWEST COLLECTION

**69**

UTAGAWA HIROSHIGE (1797-1858)

*Karasaki no yau* (Evening rain at Karasaki)

Woodblock print, from the series *Omi hakkei* (Eight views of Omi), signed *Hiroshige ga*, published by Uoya Eikichi, 3rd month 1857  
Vertical *oban*: 13 $\frac{3}{4}$  x 9 $\frac{3}{8}$  in. (34.9 x 23.8 cm.)

\$3,000-4,000

PROVENANCE:

Hayashi Tadamas (Paris, 1853-1906)  
Theodor Scheiwe (Münster, 1897-1983)  
Christie's Park Avenue, 21 March 1989, lot 278







FROM A PRIVATE MIDWEST COLLECTION

**70**

**UTAGAWA HIROSHIGE (1797-1858)**

*Seta sekisho (Sunset glow at Seta)*

Woodblock print, from the series *Omi hakkei* (Eight views of Omi), signed *Hiroshige ga*, published by UoyaEikichi, 3rd month 1857  
Vertical *oban*: 13 $\frac{3}{8}$  x 9 $\frac{1}{8}$  in. (35.2 x 23.8 cm.)

\$3,000-4,000

**PROVENANCE:**

Hayashi Tadamas (Paris, 1853-1906)  
Theodor Scheiwe (Münster, 1897-1983)  
Christie's Park Avenue, 16 October 1989, lot 158

**LITERATURE:**

R. Hempel, *Japanische Holzschnitte : Neuerwerbungen der Sammlung Theodor Scheiwe*, Munster (German, 1969), no. 289, pp 124.



FROM A PRIVATE MIDWEST COLLECTION

**71**

**UTAGAWA HIROSHIGE (1797-1858)**

*Yabase kihan (Returning sails at Yabase)*

Woodblock print, from the series *Omi hakkei* (Eight views of Omi), signed *Hiroshige ga*, published by UoyaEikichi, 3rd month 1857  
Vertical *oban*: 14 x 9 $\frac{1}{2}$  in. (35.6 x 24.1 cm.)

\$3,000-4,000

**PROVENANCE:**

Hayashi Tadamas (Paris, 1853-1906)  
Theodor Scheiwe (Münster, 1897-1983)  
Christie's Park Avenue, 16 October 1989, lot 159

**LITERATURE:**

R. Hempel, *Japanische Holzschnitte : Neuerwerbungen der Sammlung Theodor Scheiwe*, Munster (German, 1969), no. 288, pp 124.



FROM A PRIVATE MIDWEST COLLECTION

**72**

**UTAGAWA HIROSHIGE (1797-1858)**

*Mii bansho (Evening bell at Mii-dera Temple)*

Woodblock print, from the series *Omi hakkei* (Eight views of Omi), signed *Hiroshige ga*, published by UoyaEikichi, 3rd month 1857  
Vertical *oban*: 13 $\frac{3}{4}$  x 9 $\frac{1}{4}$  in. (34.9 x 23.5 cm.)

\$3,000-4,000

**PROVENANCE:**

Hayashi Tadamas (Paris, 1853-1906)  
Theodor Scheiwe (Münster, 1897-1983)  
Christie's Park Avenue, 16 October 1989, lot 160

**LITERATURE:**

R. Hempel, *Japanische Holzschnitte : Neuerwerbungen der Sammlung Theodor Scheiwe*, Munster (German, 1969), no. 295, pp 126.



FROM A PRIVATE MIDWEST COLLECTION

**73**

**UTAGAWA HIROSHIGE (1797-1858)**

*Ishiyama shugetsu (Autumn moon at Ishiyama Temple)*

Woodblock print, from the series *Omi hakkei* (Eight views of Omi), signed *Hiroshige ga*, published by UoyaEikichi, 3rd month 1857  
Vertical *oban*: 13 $\frac{3}{8}$  x 9 $\frac{1}{4}$  in. (35.2 x 23.5 cm.)

\$3,000-4,000

**PROVENANCE:**

Hayashi Tadamas (Paris, 1853-1906)  
Theodor Scheiwe (Münster, 1897-1983)  
Christie's Park Avenue, 16 October 1989, lot 161





FROM A PRIVATE MIDWEST COLLECTION

**74**

UTAGAWA HIROSHIGE (1797-1858)

*Shoheibashi seido kandagawa (Seido and Kanda River from Shohei Bridge)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 9th month 1857

Vertical *oban*: 14 x 9<sup>5</sup>/<sub>8</sub> in. (35.6 x 24.4 cm.)

\$4,000-6,000

PROVENANCE:

Sotheby's New York, 8 December 1988, lot 47



FROM A PRIVATE MIDWEST COLLECTION

**75**

UTAGAWA HIROSHIGE (1797-1858)

*Suruga-cho*

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*: 14 x 9<sup>5</sup>/<sub>8</sub> in. (35.6 x 24.4 cm.)

\$3,000-4,000

PROVENANCE:

Sotheby's New York, 8 December 1988, lot 8

FROM A PRIVATE MIDWEST COLLECTION

**76**

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 x 9<sup>5</sup>/<sub>8</sub> in. (35.6 x 24.4 cm.)

\$5,000-7,000

PROVENANCE:

Sotheby's New York, 8 December 1988, lot 36



FROM A PRIVATE MIDWEST COLLECTION

**77**

UTAGAWA HIROSHIGE (1797-1858)

*Takata Sugataminohashi Omokagenohashi jariba (Sugatami Bridge, Omokage Bridge, Jariba at Takata)*

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

Vertical *oban*: 14 x 9<sup>5</sup>/<sub>8</sub> in. (35.6 x 24.4 cm.)

\$4,000-6,000

PROVENANCE:

Sotheby's New York, 8 December 1988, lot 116







FROM A PRIVATE MIDWEST COLLECTION

78

UTAGAWA HIROSHIGE (1797-1858)  
*Mitsumata Wakarenofuchi*

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*: 14 x 9<sup>5</sup>/<sub>8</sub> in. (35.6 x 24.4 cm.)

\$6,000-8,000

PROVENANCE:

Sotheby's New York, 8 December 1988, lot 57

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



FROM A PRIVATE MIDWEST COLLECTION

79

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 x 9<sup>5</sup>/<sub>8</sub> in. (35.6 x 24.4 cm.)

\$20,000-30,000

PROVENANCE:

Sotheby's New York, 8 December 1988, lot 98

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.



FROM A PRIVATE MIDWEST COLLECTION

80

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 Okazawaya Taheiji, 8th month 1857

Vertical *oban* triptych: 14 $\frac{1}{8}$  x 9 $\frac{7}{8}$  in. (35.9 x 25.1 cm.) each approx.

(3)

\$10,000-20,000

PROVENANCE:

Mary Louise O'Brien

Christie's New York Park Avenue, 17 October 1989, lot 738

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*.







FROM A PRIVATE MIDWEST COLLECTION

81

UTAGAWA HIROSHIGE (1797-1858)

*The Fuji River in snow*

Woodblock print diptych, signed *Hiroshige hitsu* and sealed *Ichiryusai*, published by Sanoya Kihei (Kikakudo), circa 1842-44  
Vertical *oban* diptych: 14 $\frac{3}{8}$  x 9 $\frac{1}{2}$  in. (36.5 x 24.1 cm.) each approx. (2)

\$6,000-8,000

PROVENANCE:

Sotheby's New York, 9 November 1984, lot 174

An untitled vertical diptych depicting two boats silently navigating their way along the Fuji river flowing between steep, snow-covered cliffs. A lone traveller traverses the narrow bridge, heading towards a hamlet tucked into the cliffs on the left.

Considered amongst Hiroshige's masterpieces, it is thought that this design resulted from a journey he made in 1842 along the Koshukaido, travelling West from Edo.

For the same print in the Metropolitan Museum of Art (MET), accession number JP3135, go to:

<https://www.metmuseum.org/art/collection/search/60027859>

FROM A PRIVATE MIDWEST COLLECTION

82

UTAGAWA KUNISADA (1786-1864)

*Portrait of Hiroshige*

Woodblock print, signed *Toyokuni ga*, published by Uoya Eikichi, 9th month 1858  
Vertical *oban*: 14 $\frac{1}{2}$  x 9 $\frac{3}{4}$  in. (36.8 x 24.8 cm.)

\$2,000-3,000

PROVENANCE:

Sotheby's New York, 6 November 1985, lot 297







83

UTAGAWA HIROSHIGE (1797-1858)

*Kyobashi takegashi (Bamboo yards, Kyobashi Bridge)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 12th month 1857

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$1,500-2,000



84

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*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$2,000-3,000

85

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*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$2,500-3,500



86

UTAGAWA HIROSHIGE (1797-1858)

*Atagoshita Yabukoji (Atagoshita and Yabu Lane)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 12th month 1857

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$3,000-4,000







87

UTAGAWA HIROSHIGE (1797-1858)

*Meguro Taikobashi Yuhinooka (The Drum Bridge and Sunset Hill in Meguro)*

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

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$3,000-4,000



88

UTAGAWA HIROSHIGE (1797-1858)

*Fukagawa kiba (Timber yard, Fukagawa)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 8th month 1856

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$2,000-3,000

89

UTAGAWA HIROSHIGE (1797-1858)

*Minowa Kanasugi Mikawashima*

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

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$2,000-3,000



90

UTAGAWA HIROSHIGE (1797-1858)

*Toranomon-soto Aoizaka (Aoi Slope, outside Toranomom Gate)*

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

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.2 cm.)

\$2,000-3,000







91

UTAGAWA HIROSHIGE (1797-1858)

*Takanawa Ushimachi*

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

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$1,000-1,500



92

UTAGAWA HIROSHIGE (1797-1858)

*Yoroi no watashi koami-cho* (*Yoroi ferry, Koami-cho*)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 10th month 1857

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$1,500-2,000



93

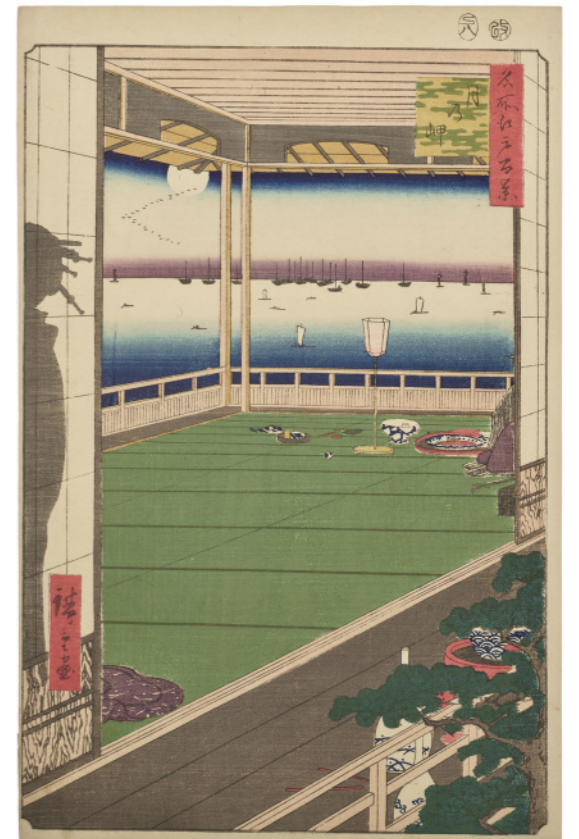
UTAGAWA HIROSHIGE II (1826-1869)

*Akasaka Kiribatake uchu yukei* (*Night rain at Akasaka Kiribatake*)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Nisei Hiroshige ga*, published by Uoya Eikichi, 4th month 1859

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$3,000-4,000



94

UTAGAWA HIROSHIGE (1797-1858)

*Tsuki no misaki* (*Moon-viewing point*)

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

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$2,000-3,000





95

UTAGAWA HIROSHIGE (1797-1858)

*Komagatado Azumabashi (Komagata Hall and Azuma Bridge)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 1st month 1857

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$1,000-1,500



96

UTAGAWA HIROSHIGE (1797-1858)

*Kakuchu shinonome (Dawn in the Yoshiwara)*

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

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$2,000-3,000

97

UTAGAWA HIROSHIGE (1797-1858)

*Mama no momiji, Tekona no yashiro Tsugihashi (Red maples at Mama and the Tekona Shrine)*

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 1st month 1857

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$2,000-3,000



98

UTAGAWA HIROSHIGE (1797-1858)

*Ueno sanno tsuki no matsu (Moon pine at Ueno)*

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*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$2,500-3,500







99

UTAGAWA HIROSHIGE (1797-1858)

*Oji Fudo no taki (Fudo Waterfall at 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*: 14¼ x 9⅞ in. (36.2 x 23.2 cm.)

\$2,000-3,000



100

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*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$3,000-4,000

101

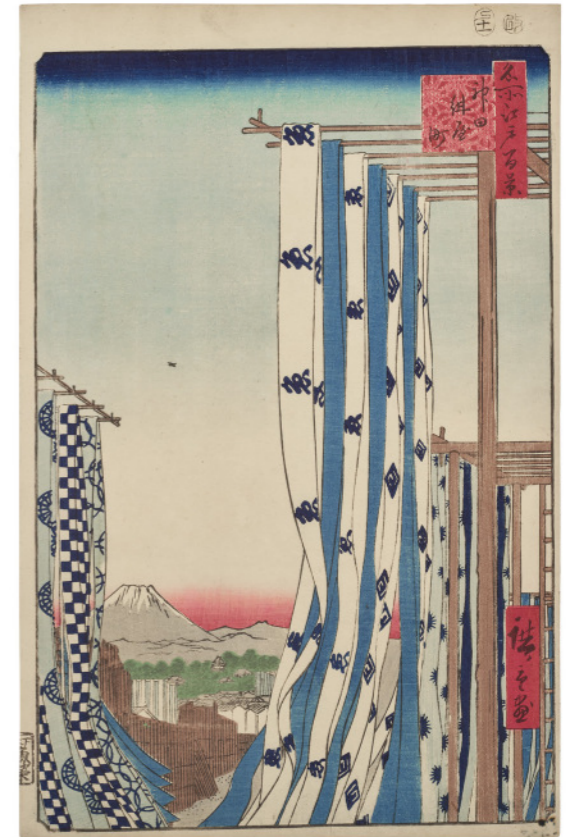
UTAGAWA HIROSHIGE (1797-1858)

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

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

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$2,500-3,500



102

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*: 14¼ x 9¾ in. (36.2 x 23.9 cm.)

\$4,000-6,000







103

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*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$4,000-6,000



104

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*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$4,000-6,000



105

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*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$15,000-25,000

*Umeyashiki* is the name of a plum garden on the bank of the Sumida River that drew large numbers of visitors to enjoy the view and scent of the blossoming trees in early spring. Hiroshige's striking design places the trunk and branches of a plum tree boldly in the foreground. The shape of this particular tree led to it becoming known as Resting Dragon Plum (*Garyuba*), 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.





106

UTAGAWA HIROSHIGE (1797-1858)

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

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 9th month 1857

Vertical *oban*: 14¼ x 9¼ in. (36.2 x 23.5 cm.)

\$20,000-30,000

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





## KITAGAWA UTAMARO (1754-1806)

*Utamakura (Poem of the pillow)*

Woodblock-printed illustrated book, six illustrations with preface and end text, missing six illustrations, sold as is; ink and color on paper, embellishments of gaufrage, blue paper covers with yellow title slip; published by Tsutaya Juzaburo, dated *Yatsu no hatsuharu* (first month 1788)

Illustrations included:

1. Abalone diver raped by scaly river monster (*kappa*) as her companion looks on in horror and fascination
2. Woman discovering another woman's love letter hidden in the robe of her young lover
3. Maid from a samurai mansion with her lover
4. Widow and her lover beside an open veranda
5. Lovers beneath a blossoming cherry tree
6. Dutch couple

Horizontal *oban*. 10½ x 15¼ in. (27 x 38.8 cm.) each approx.

\$20,000-30,000





108

KATSUSHIKA HOKUSAI (1760-1849)

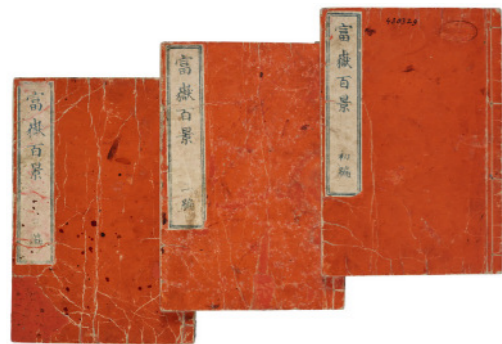
*Fugaku hyakkei* (One hundred views of Mount Fuji)

Woodblock-printed illustrated book; 3 volumes, sold as is; orange red paper cover with printed title slip; published by Eirakuya Toshiro (Tohekido)

*Fukurotojibon* (pouch binding) *hanshibon*: 8 7/8 x 6 1/8 in. (22.5 x 15.6 cm.) each approx. (3)

\$20,000-30,000

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.







109

KUBO SHUNMAN (1757-1820)

*Votive painting of Tamura attacking the demons*

Woodblock print *surimono*, embellished with metallic pigments and embossing, from the series *Hisakataya shichiban no uchi* (Seven pictures of Hisakataya) sealed *Shunman*, 1810s  
*Shikishiban surimono*: 8 1/8 x 7 1/4 in. (20.6 x 18.4 cm.)

\$3,000-4,000

111

TOTOYA HOKKEI (1780-1850)

*Nanban ume (The white Nanban plum)*

Woodblock print *surimono*, embellished with metallic pigments and embossing, from the series *Hanazono bantsuzuki* (The Hanazono group), signed *Hokkei*, circa 1823-24  
*Shikishiban surimono*: 8 3/8 x 7 3/8 in. (21.3 x 18.7 cm.)

\$4,000-5,000



110

TOTOYA HOKKEI (1780-1850)

*Nara hibai (Red plum in Nara)*

Woodblock print *surimono*, embellished with metallic pigments and embossing, from the series *Hanazono bantsuzuki* (The Hanazono group), signed *Hokkei*, circa 1823  
*Shikishiban surimono*: 8 1/2 x 7 3/8 in. (21.6 x 18.7 cm.)

\$4,000-5,000

112

YASHIMA GAKUTEI (1786-1868)

*Black carp ascending a waterfall*

Woodblock print *surimono*, embellished with metallic pigments and embossing, with an illegible signature on embossed cartouche  
*Shikishiban surimono*: 8 3/8 x 7 3/8 in. (21.3 x 18.7 cm.)

\$6,000-8,000

There is only one other known impression of this *surimono* in the collection of British Museum (1906, 1220, 0.596), which is also signed in a similar manner to the present lot.







113

UTAGAWA KUNISADA (1786-1864)

*Beauties and a child playing musical instruments*

Signed *Kochoro Kunisada ga*, sealed *Shuzai san'un senseki kan* (There is charm in the midst of mountains, clouds, springs, and rocks)

Hanging scroll; ink, color and gold on silk

22 x 30¾ in. (55.9 x 78.1 cm.)

\$7,000-9,000







114

KAWASE HASUI (1883-1957)

*Tago no ura no yu (Evening at Tago Bay)*

Woodblock print, from the series *Tokaido fukei senshu* (Selected views of the Tokaido Road), signed *Hasui*, sealed *Sui*, 1940 (Showa 15)

Vertical *oban*: 15<sup>3</sup>/<sub>8</sub> x 10<sup>3</sup>/<sub>8</sub> in. (39.1 x 26.4 cm.)

\$1,000-2,000



115

KAWASE HASUI (1883-1957)

*Kikoji, Nara ken (Kiko Temple, Nara Prefecture)*

Woodblock print, signed *Hasui*, sealed *Sui*, published by Watanabe Shozaburo, 1950 (Showa 25)

Vertical *oban*: 15<sup>3</sup>/<sub>8</sub> x 10<sup>3</sup>/<sub>8</sub> in. (39.1 x 26.4 cm.)

\$1,000-2,000

Evening glow at Kikoji Temple, Nara. Hasui



116

KAWASE HASUI (1883-1957)

*Chuzenji Uttagahama (Uttagahama Beach at Chuzenji Temple)*

Woodblock print, from the series *Shin Tokyo hyakkei* (One hundred views of the new Tokyo), signed *Hasui* and sealed *Sui*, published by Watanabe Shozaburo, 1931 (Showa 6)

Vertical *oban*: 15<sup>1</sup>/<sub>2</sub> x 10<sup>3</sup>/<sub>8</sub> in. (39.4 x 26.4 cm.)

\$1,000-2,000



117

KAWASE HASUI (1883-1957)

*Okayama no kanetsukido (Bell Tower at Okayama)*

Woodblock print, signed *Hasui* and sealed *Sui*, published by Watanabe Shozaburo, 1947 (Showa 22)

Vertical *oban*: 15<sup>1</sup>/<sub>2</sub> x 10<sup>3</sup>/<sub>8</sub> in. (39.4 x 26.4 cm.)

\$1,000-2,000

Bell Tower at Okayama. Hasui





118

KAWASE HASUI (1883-1957)

*Magome no tsuki (Moon at Magome)*

Woodblock print, from the series *Tokyo nijukei* (Twenty views of Tokyo), signed *Hasui*, sealed *Sui*, published by Watanabe Shozaburo, dated Showa 5 (1930)

Vertical *oban*: 15 $\frac{3}{8}$  x 10 $\frac{1}{4}$  in. (39.1 x 26 cm.)

\$3,000-5,000



119

KAWASE HASUI (1883-1957)

*Shiobara, Hataori*

Woodblock print, signed *Hasui* and sealed in red *Sui*, published by Watanabe Shozaburo, 1946 (Showa 21)

Vertical *oban*: 15 $\frac{3}{8}$  x 10 $\frac{1}{2}$  in. (39.1 x 26.7 cm.)

\$3,000-4,000

120

KAWASE HASUI (1883-1957)

*Daichi no yuki (Snow at Daichi)*

Woodblock print, signed *Hasui*, sealed *Sui*, published by Isetatsu, dated 2nd month 1925 (Taisho 14)

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

\$5,000-7,000



121

KAWASE HASUI (1883-1957)

*Karikachi toge (Karikachi Mountain Pass)*

Woodblock print, signed *Hasui*, sealed *Sui*, published by Bijutsusha, circa 1927

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

\$3,000-4,000





122

KAWASE HASUI (1883-1957)

*Shiba Zojoji (Zojoji Temple, Shiba)*

Woodblock print, from the series *Tokyo nijukkei* (Twenty views of Tokyo), signed *Hasui* and sealed in red *Sui*, published by Watanabe Shozaburo, dated Taisho 14 (1925)

Vertical *oban*: 15 $\frac{3}{8}$  x 10 $\frac{1}{4}$  in. (39.1 x 26 cm.)

\$8,000-12,000

*Shiba Zojoji* is Hasui's most popular print, and it showcases the artist's skill in capturing the beauty and tranquility of landscapes.

The print depicts Zojoji, a Buddhist temple located in Tokyo's Shiba area, on a heavy-snow night. In the print, a lone woman, covered with an umbrella, is walking in front of the temple's gate. Hasui frequently uses the solitary figure motif in his artwork, which symbolizes the individual's connection to nature and the landscape. The woman's small size in comparison to the temple and the surrounding landscape emphasizes the grandeur and power of nature. This timeless piece continues to captivate and inspire viewers to this day.



Anonymous. A photo of the Gate of Zojoji temple, *San-mon*.  
Image from the National Museum of Denmark, file ID ES-19844





123

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 (Showa 32)  
Vertical *oban*: 15 $\frac{3}{8}$  x 10 $\frac{3}{8}$  in. (39.1 x 26.4 cm.)

\$10,000-15,000

Hasui started the drawing of this print on May 14th, 1957, at which point he was already seriously sick, and delivered the draft to the publisher Watanabe Shozaburo on the 31st. The coloring was finished on September 3rd of the year, however before the first impressions were published, the great master of *shin-hanga* departed to another world on November 27th. Being the last work (*zeppitsu*) of Hasui, the first impressions were distributed to the Hasui's friends and acquaintances on the hundred-day of death memorial service.

The Konjiki Hall print Hasui presented in 1935 (lot 269) sets up the temple under the bright moonlight. The place appears to be isolated without human interfering - a architecture built by human hands transformed to a holy realm of buddism. 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 sentivie note - the frigidness of snowy winter is associated to death in Japanese aesthetic and Konjiki Hall is known for its funeral serives. 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.







PROPERTY FROM A PRIVATE COLLECTION

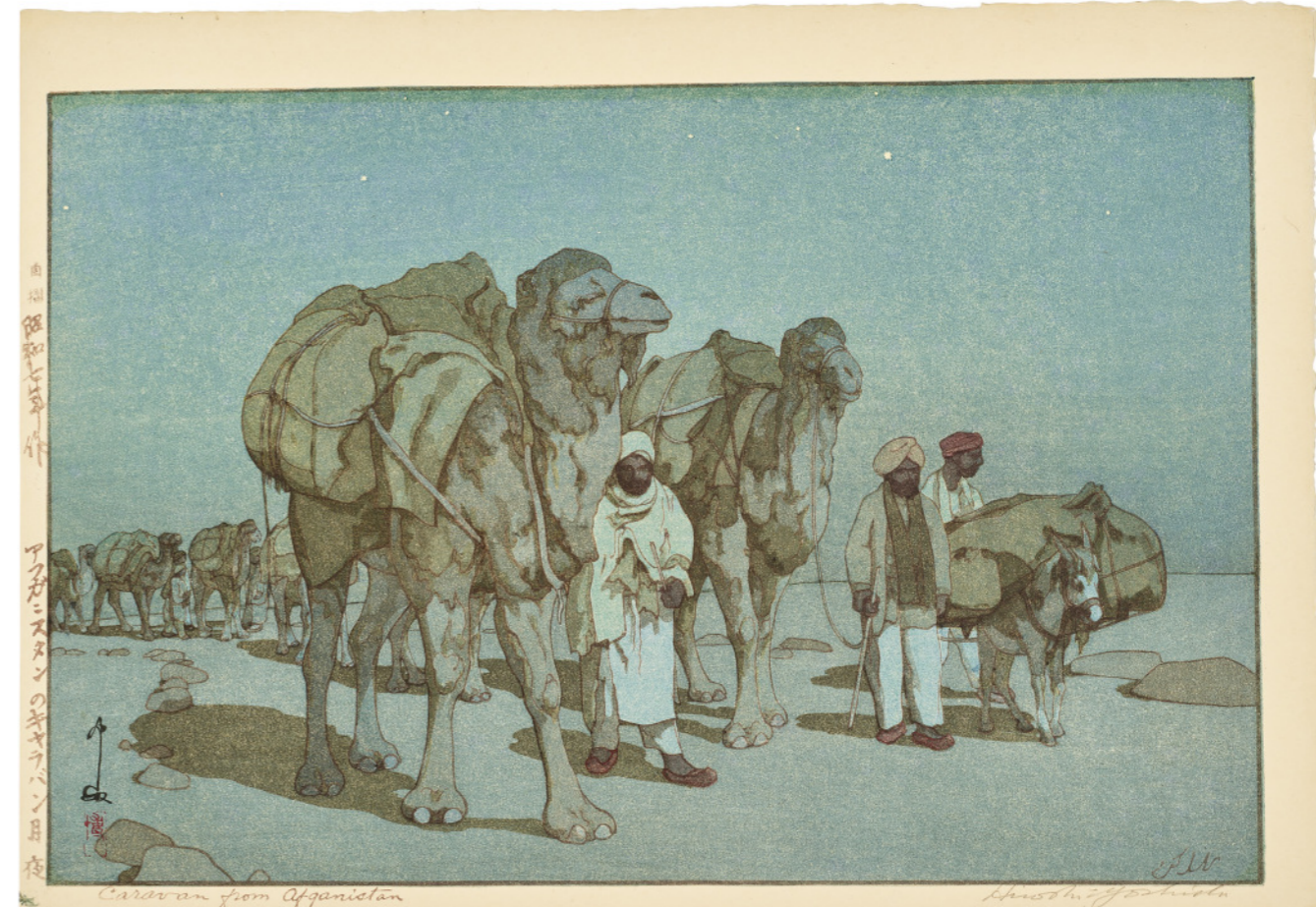
124

YOSHIDA HIROSHI (1876-1950)

*Caravan from Afghanistan*

Woodblock print, signed in ink *Yoshida*, in pencil in Roman script  
*Hiroshi Yoshida*, sealed, on left margin sealed *Jizuri* (self-printed), 1932  
Horizontal *oban*: 11 $\frac{1}{8}$  x 15 $\frac{3}{4}$  in. (28.3 x 40 cm.)

\$800-1,200



PROPERTY FROM A PRIVATE COLLECTION

125

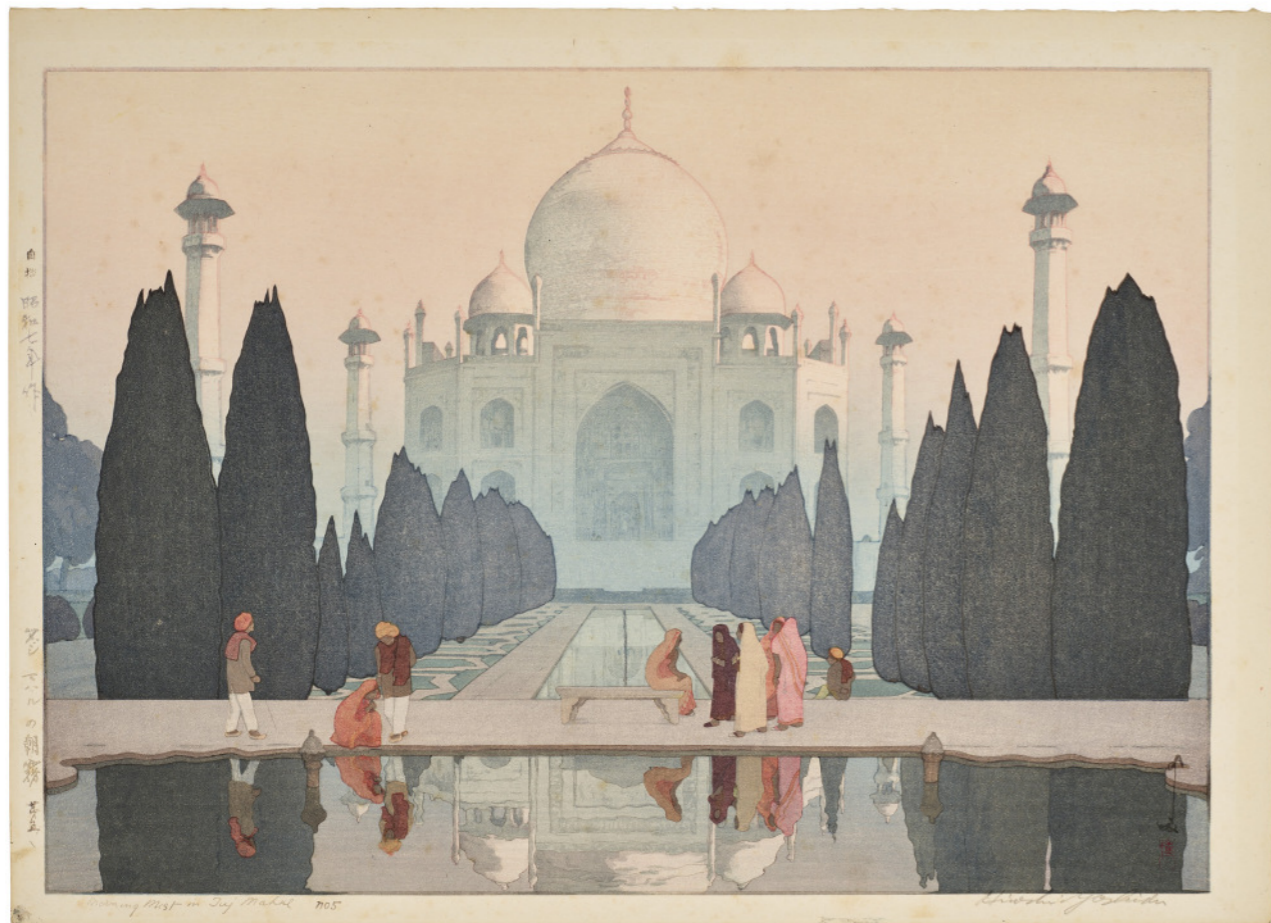
YOSHIDA HIROSHI (1876-1950)

*Caravan from Afghanistan: moonlit night*

Woodblock print, signed in ink *Yoshida*, in pencil in Roman script  
*Hiroshi Yoshida*, sealed, on left margin sealed *Jizuri* (self-printed), 1932  
Horizontal *oban*: 11 $\frac{1}{8}$  x 15 $\frac{3}{8}$  in. (28.3 x 40.3 cm.)

\$800-1,200





PROPERTY FROM A PRIVATE COLLECTION

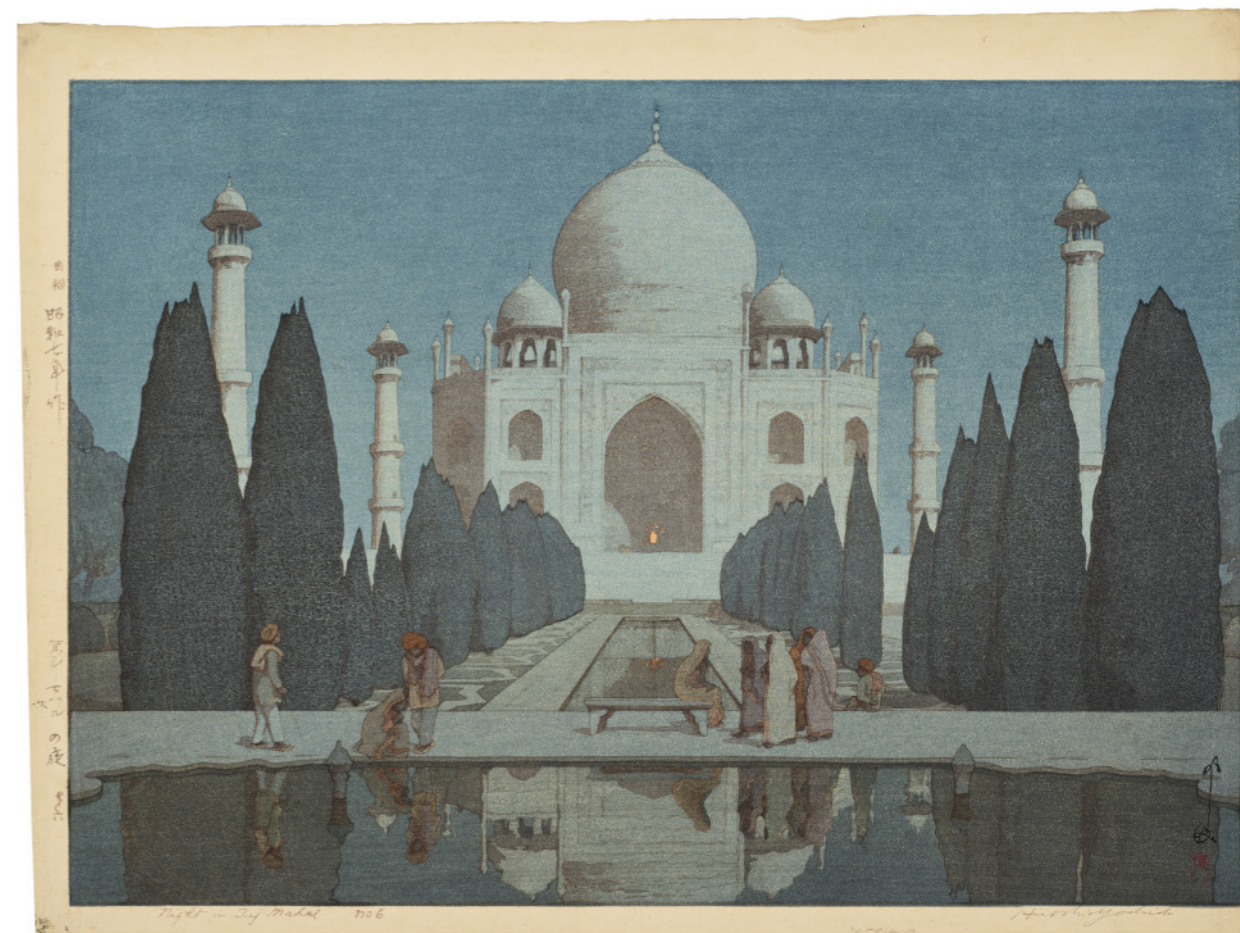
**126**

**YOSHIDA HIROSHI (1876-1950)**

*Taji Maharu no asagiri daigo (Morning mist at Taj Mahal, no.5)*

Woodblock print, signed in ink *Yoshida*, in pencil in Roman script  
*Hiroshi Yoshida*, sealed, on left margin sealed *Jizuri* (self-printed), 1932  
Vertical double *oban*: 15¾ x 21¾ in. (40 x 55.2 cm.)

\$2,000–3,000



PROPERTY FROM A PRIVATE COLLECTION

**127**

**YOSHIDA HIROSHI (1876-1950)**

*Taji Maharu no yoru, dai roku (Night in Taj Mahal, no 6)*

Woodblock print, signed in ink *Yoshida*, in pencil in Roman script  
*Hiroshi Yoshida*, sealed, on left margin sealed *Jizuri* (self-printed), 1932  
Horizontal double *oban*: 15¾ x 21 in. (40 x 53.3 cm.)

\$2,000–3,000



PROPERTY FROM A PRIVATE COLLECTION

128

YOSHIDA HIROSHI (1876-1950)

*A view of Futago from Shodo Island*

Signed and dated on the bottom left corner *H. Yoshida 1910* and *Yoshida Hiroshi* with title on the stretcher

Framed; oil on canvas

17 $\frac{1}{8}$  x 12 $\frac{5}{8}$  in. (43.5 x 32.1 cm.) without frame

Accompanied with a letter signed by the artist and dated June 3, 1991

\$10,000-15,000

**PROVENANCE:**

Previously sold in these rooms, 17 October 1989, lot 239

or take boat  
Inland sea is full of  
interesting spot. I stay here until  
14th inst. and on about 20th I shall  
be back to my Tokio home.  
The painting that you  
bought has been shipped care  
of H.S.B. no doubt you got  
it already. This picture has  
been painted in Shodo-shima  
an Island in Inland sea.  
I do not find pen  
and ink just now. The pen  
tracks that I wrote is hard to  
read but this is all I can  
write with best wishes to  
you  
Sincerely yours  
Hiroshi Yoshida

Detail of the artist's letter addressed to John B. Show Esq., mentioning the present lot.

John B. Show Esq.

Dear sir

Your letter of May 14th duly received. I am very glad to know that my painting is going to Boston where I have visited twice.

Perhaps you might have heard about the exhibition of Japanese watercolors in Boston Art Museum and in Art Club. I was an exhibitor together with friends of mine. It was in 1900. Few years later Doll and Richard had another exhibition of mine and my wife who was with me in 1904.

To hear "Boston" it always recall our pleasant visit and those friends who were so kind to us.

Now, I am in "Tomo" a most picturesque spot in Inland sea. It is very much like East Gloucester where I spent one summer sketching. If you are traveling somewhere near Kyoto you might come over here and see its old town, to understand country life in Japan, and to see the interesting place where very few foreigners (sic.) had been.

Tomo is about seven miles from Fukuyama, a station on Sanyo line or take boat from Kobe.

The painting that you bought has been shipped care of H.S.B. no doubt you got it already. This picture has been painted in Shodo-shima an Island in Inland sea.

I do not find pen and ink just now. The pen tracks that I wrote is hard to read but this is all I can

With best wishes to you

Sincerely yours

Hiroshi Yoshida







129

MUNAKATA SHIKO (1903-1975)

*Kegon*

Signed *Shiko sho*, sealed in square *Muna* and in round *Muna*

Ink on paper; framed

52½ x 27½ in. (133.4 x 68.9 cm.)

\$4,000–6,000

**PROVENANCE:**

Gifted by the artist at his studio, thence passed down in the family



130

MUNAKATA SHIKO (1903-1975)

*Ragora no saku (Rahula)*

Woodblock print, from the series *Nibosatsu Shaka judai deshi* (Ten great disciples of Sakyamuni), signed *Shiko Munakata* and sealed *Hogen Muna Shiko*

39 x 15 in. (99.1 x 38.5 cm.) without frame

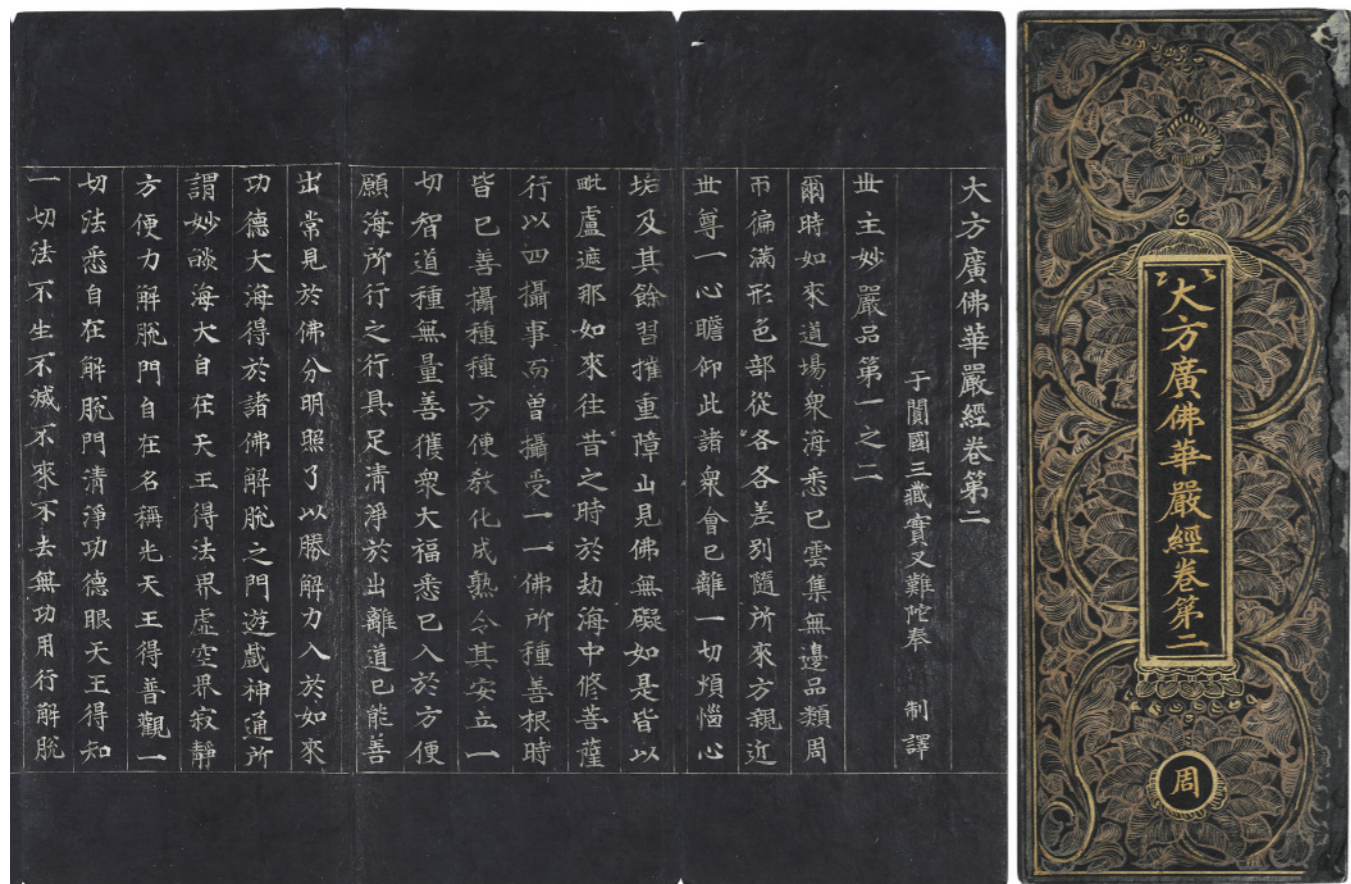
\$20,000–30,000



KOREAN ART  
(LOTS 131-148)







大方廣佛華嚴經卷第二

于闐國三藏實叉難陀奉 制譯

世主妙嚴品第一之二

爾時如來道場衆海悉已雲集無邊品類周  
而徧滿形色部從各各差別隨所來方親近  
世尊一心瞻仰此諸衆會已離一切煩惱心  
垢及其餘習摧重障山見佛無礙如是皆以  
毗盧遮那如來往昔之時於劫海中修菩薩  
行以四攝事而曾攝受一一佛所種善根時  
皆已善攝種種方便教化成熟令其安立一  
切智道種無量善獲衆大福悉已入於方便  
願海所行之行具足清淨於出離道已能善  
出常見於佛分明照了以勝解力入於如來  
功德大海得於諸佛解脫之門遊戲神通所  
謂妙談海大自在天王得法界虛空界寂靜  
方便力解脫門自在名稱光天王得普觀一  
切法悉自在解脫門清淨功德眼天王得知  
一切法不生不滅不來不去無功用行解脫

131

ANONYMOUS (13TH CENTURY)

*Avatamsaka sutra (The flower garland sutra), vol. II*

Album mounted accordion-style, one vol. manuscript in silver ink on indigo-dyed paper, within line borders in gold ink, in original gold and silver lotus-patterned indigo-dyed paper front and back cover, mark on cover Zhou Dynasty version, on reverse inscribed with page count in silver ink

11 7/8 x 347 in. (30.2 x 881.4 cm.)

\$60,000-80,000







**132**

**A GILT-BRONZE SCULPTURE OF A STANDING BUDDHA**  
UNIFIED SILLA TO EARLY GORYEO DYNASTY (9TH-10TH CENTURY)

The gilt-bronze Buddha standing on lotus base with the hands held in *vitarkamudra*, the gesture of teaching the Dharma, the back hollow with one mounting peg  
4¼ in. (10.8 cm.) high

\$1,500–2,000



**133**

**A GILT-BRONZE SCULPTURE OF A SEATED BUDDHA**  
GORYEO DYNASTY (13TH-14TH CENTURY)

The carved bronze buddha sitting in lotus position, wearing a simple loose robe open at the front to reveal his chest with both hands resting in front; inscribed on the left side *Sang-gwang dangbul*; hollow inside  
7 in. (17.8 cm.) high

\$8,000–12,000



PROPERTY FROM THE PRIVATE COLLECTION OF A BEL AIR ESTATE

134

**A GILT WOOD SCULPTURE OF A SEATED BUDDHA**

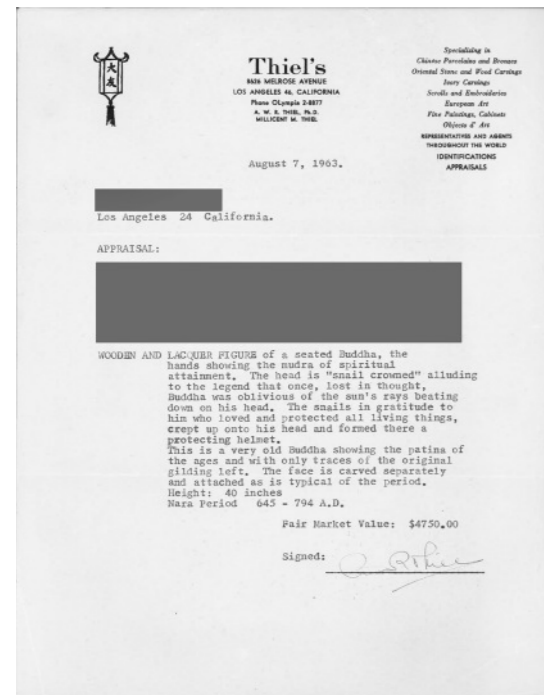
JOSEON DYNASTY (1392-1910), PROBABLY SECOND HALF OF 17TH CENTURY

The gilt sculpture of a buddha seated on a low pedestal, the hands in a ritual gesture, the hair arranged in small, snail-shaped spiral curls, wearing a robe open at the torso and falling in pleats, some traces of pigments on the lips, a removable rectangular part on the back revealing the interior of hollow body  
40 in. (101.6 cm.) high

\$40,000-60,000

**PROVENANCE:**

Private collection, Bel Air, California, prior to 1963



An appraisal of the present sculpture dated 1963, misdescribing it as a Japanese sculpture from Nara period.





135

A PAIR OF WOOD SCULPTURES OF LIONS

JOSEON DYNASTY (16TH-19TH CENTURY)

Carved from wood in the form of lions sitting symmetrically on platforms, each of rigid style and closed mouth, with straight manes and pronounced backbones, painted in black on manes, eyes and tail tip with the rest in terracota color, one with deep navel  
24 $\frac{3}{8}$  in. (61.9 cm.) high each approx. (2)

\$20,000-30,000

EXHIBITED:

'Shishi and Komainu: Mythical Beasts from Far Way', Miho Museum, Shigaraki, 2 September-14 December 2014

LITERATURE:

Miho Museum, *Shishi and Komainu: Mythical Beasts from Far Way* (Kyoto: Seigensha Art Publishing, Inc., 2014). exh. cat. pp. 199.



A tiger figurine. Korea. Joseon dynasty. National Museum of Korea. Namsan 2397







**136**

**A CELADON STONWARE CUP**

GORYEON DYNASTY (12TH CENTURY)

Five curved petals radiating from a raised and incised lotus bud to a five-lobed foliate rim, each interior petal created by narrow bands of incised foliage which frame an incised flowering lotus, five matching petals on the exterior, raised foot moulded in five lobes, covered by a rich celadon glaze with high sheen

3½ in. (8.9 cm.) diam.

\$4,000-6,000



**137**

**A CELADON STONWARE CUP**

GORYEON DYNASTY (12TH CENTURY)

The cup modelled as a chrysanthemum with eight curved petals on a flared stem foot, each of the lobes incised with lotus, covered with rich celadon glaze with high sheen and dense crackle; with a Japanese silver lid fitted as incense burner

3½ in. (9.2 cm.) diam.

\$6,000-8,000



138

A CELADON STONEWARE EWER

GORYEON DYNASTY (12TH CENTURY)

The tall ewer modeled as a melon decorated with incised lotus on the body, collars of overlapping leaves on neck and foot, applied with s-shaped spout with incised lotus leaf and handle with a small loop, covered with rich celadon glaze  
8½ in. (21.6 cm.) high

\$30,000-40,000

Korea's best-known ceramics, the celadon wares, were produced during the Goryeo dynasty (918-1392), an era of supreme artistic refinement. Vessels with molded, incised, or carved decoration, such as this exquisite ewer, typify twelfth-century Korean wares, while ones with designs inlaid in black and white slips epitomize those of the thirteenth and fourteen centuries. As evinced by this melon-shaped ewer, Goryeo-period clients favored vessels in sculptural form, the forms characteristically suggesting bamboo shoots, lotus blossoms, ripe melons, calabash gourds, and open blossoms. Korean celadon glazes tend to be more transparent and also more bluish green than those of contemporaneous Chinese celadons. The finest Korean celadons rival their Chinese counterparts in terms of both artistic sophistication and technical achievement.





139

A SLIP-INLAID *BUNCHEONG* STONEWARE *MAEBYEONG*  
JOSEON DYNASTY (15TH CENTURY)

The elegant-shaped body with rounded shoulders above the tapered body and thin waist, with a flat foot enclosing a recessed base, the body decorated in inlaid white slip with a wide band of stylized clouds, fish and waves, a band of upright plantain leaves at the foot, covered by a rich celadon glaze with high sheen and dense crackle 11½ in. (29.2 cm.) high

\$15,000–20,000

This *maebyeong* is a rare example that displays elements of the transitional period from the late Goryeo to the early Joseon Dynasty. The S-shaped carving at the waist flares at the foot and the decoration of fish inlaid in white slips, which are characteristic trends of traditional Goryeo celadon *maebyeong*. The wide and round shoulders, along with the grayish glaze, showcase the new trends of *maebyeong* vases from the Joseon Dynasty.

For similar vases see Byung-chang Rhee, *Masterpieces of Korean Art--Yi Ceramics* (Tokyo: privately published, 1978), no. 45 and 47.





140

A *BUNCHEONG* INCISED STONEWARE BOTTLE

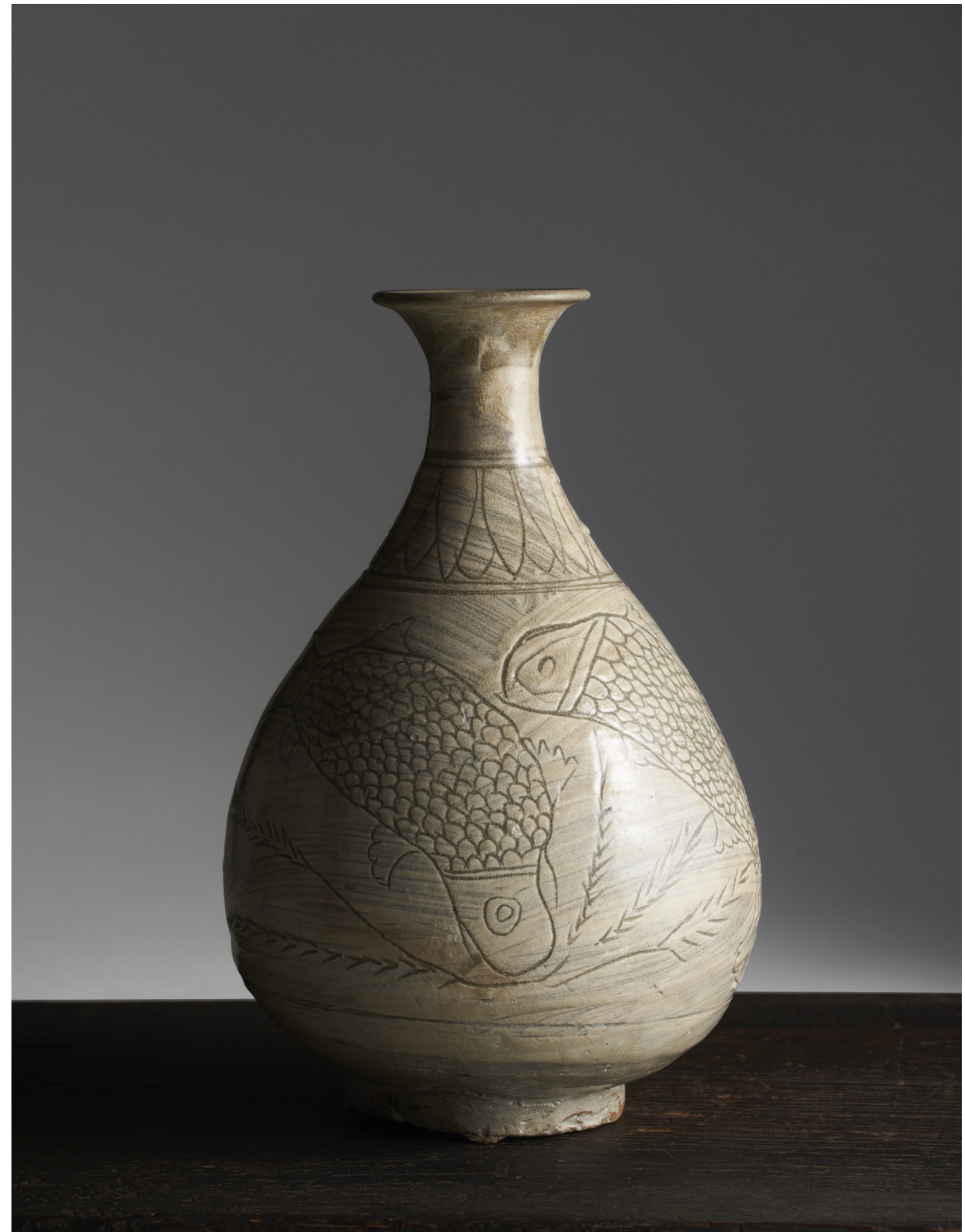
JOSEON DYNASTY (15TH-16TH CENTURY)

Of ovoid form with tapered cylindrical neck ending in a wide rolled lip, brushed with white slip and decorated with incised panel of mythical sea creatures and seaweed, neck with a collar of overlapping leaves, covered by a clear celadon glaze  
1 1/4 in. (28.6 cm.)

\$30,000-40,000

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

For similar vessels see Byung-chang Rhee, *Masterpieces of Korean Art-Yi Ceramics* (Tokyo: privately published, 1978), no. 37.









141

A LARGE WHITE PORCELAIN JAR

JOSEON DYNASTY (18TH CENTURY)

With elegant bulbous body balanced on a tall, tapered foot and with upright, cylindrical neck, covered with a lustrous and translucent glaze with dense crackle, foot rim unglazed  
17½ in. (44.5 cm.) high

\$150,000–200,000

Made during Korea's Joseon dynasty (1392–1910), this elegant porcelain jar dates to the 18th century. Though its exact function remains unknown, it likely served as a storage jar and probably contained foodstuffs. Korean porcelains seldom show the bold palette of those from China's Ming (1368–1644) and Qing (1644–1911) dynasties; rather, as strict followers of Neo-Confucianism, Koreans of the Joseon dynasty embraced an austere aesthetic vision, their porcelains sporting only limited decoration. In fact, many Joseon porcelains, such as this majestic jar, are unembellished, relying on tautness of form and beauty of glaze for their aesthetic appeal.

Korean potters had produced globular jars during the preceding Goryeo dynasty (918–1392) as well as elongated jars with an S-curve profile, such as the example in the Metropolitan Museum of Art, New York. This jar's form finds distant inspiration in *meiping* vessels created in China during the Northern Song period (960–1127). Despite the poetic name meaning "plum vase," *meiping* (Korean, *maebyeong*) vessels were not originally used as vases for the display of cut branches of blossoming plum but were elegant storage bottles for wine and other liquids. Korean potters of the twelfth and thirteenth centuries, during the Goryeo dynasty (918–1392), gave the *maebyeong* form its classic interpretation, with broad shoulders, narrow waist, and lightly flaring foot.







Crafted in both porcelain and *buncheong* stoneware, the *maebyeong* form persisted into the Joseon dynasty (1392–1910), following its own evolutionary path. Dated by inscription to 1489, a monumental Korean blue-and-white porcelain jar with pine and bamboo décor in the collection of Dongguk University Museum, Seoul (National Treasure no. 176; See: In Blue and White: Porcelain of the Joseon Dynasty, Seoul: National Museum of Korea, 2015, p. 14, no. 3), reveals that by the late fifteenth-century the *maebyeong* vessel had evolved from slender-necked bottle into wide-mouthed jar; it further reveals that in the transformation from bottle to jar, such vessels saw both an increase in size and a change in proportions, the shoulder becoming ever broader, presumably to accommodate the wider mouth (Fig. 1).

Unique to Korea, jars with bulging shoulders and gently curved side walls that descend to a constricted base were ubiquitous during the seventeenth, eighteenth, and nineteenth centuries. Formally termed *jun* in Korean, this jar shape is sometimes also called a “moon jar”—*dal hangari*—though that name technically should be reserved for large round jars whose globular shape recalls a full moon. Eighteenth century examples have a gentle S-curve and a broad shoulder, with a slightly higher vertical neck (Fig. 2); that classic form continues into the first decades of the nineteenth century. Jars from later in the nineteenth century, by contrast, exhibit a more mannered profile with narrower shoulders, an attenuated body, a beveled foot, and a tall, cylindrical neck.



Fig 1. A large white porcelain jar and a cover. Korea. Joseon dynasty, 15th century. Christie's, New York, 16 March 2021, lot 255



Fig 2. White Porcelain Jar with Pine and Tiger Design in Underglaze Cobalt Blue. Korea. Joseon period. National Museum of Korea. Namsan 497



142

A WHITE PORCELAIN SQUARE WATER DROPPER

JOSEON DYNASTY (19TH CENTURY)

The water dropper with square body set on a square plinth supported by four cabriole legs, decorated in openwork with mythical tortoise on top, lotus on two sides and geometric patterns on two sides, applied with a lustrous transparent glaze with blue cast 4¼ x 4¼ x 3½ in. (10.8 x 10.8 x 8.9 cm.)

\$40,000-50,000

For an identical example, see *The Elegant Beauty of Choson Scholars' Studies* (Seoul: National Museum of Korea, 1992). Pp. 143, no. 471.





143

A BLUE AND WHITE PORCELAIN CIRCULAR BRUSH  
WASHER

JOSEON DYNASTY (19TH CENTURY)

The shallow brush washer in compress body and wide incurved mouth, a frog seated in the center and its eyes decorated with underglaze cobalt blue and on its back with the letter *gil*, overall applied with a glossy transparent glaze of blue cast 4 $\frac{7}{8}$  in. (12.4 cm.) diam.

\$50,000-60,000





144

A BLUE-AND-WHITE PORCELAIN BOTTLE VASE

JOSEON DYNASTY (18TH-19TH CENTURY)

The globular body with tall neck set on a short circular foot, decorated in underglaze-blue with four letters in roundels of *jehyeon jubyeong* (wine bottle of rituals), applied with a glossy transparent glaze

1 1/4 in. (29.8 cm.) high

\$7,000-9,000





145

A BLUE AND WHITE PORCELAIN JAR WITH BUTTERFLY  
JOSEON DYNASTY (19TH CENTURY)

The ovoid form, painted in underglaze-blue with peonies, birds and a butterfly, the neck with auspicious fungus-head-shaped cloud collar, the body applied with a lustrous transparent overglaze  
17 $\frac{1}{8}$  in. (43.5 cm.) high

\$50,000-60,000





146

A BLUE AND WHITE PORCELAIN FACETED BOTTLE  
VASE

JOSEON DYNASTY (19TH CENTURY)

The octagonal form with slightly flared long neck, with octagonal  
foot, painted in underglaze-blue with landscape, the body applied  
with a lustrous transparent overglaze  
11 $\frac{7}{8}$  in. (30.2 cm.) high

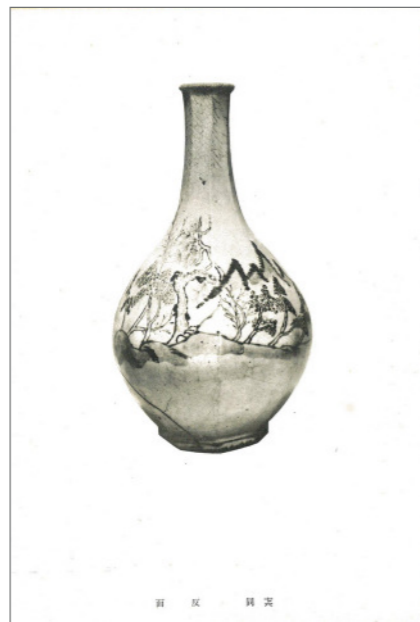
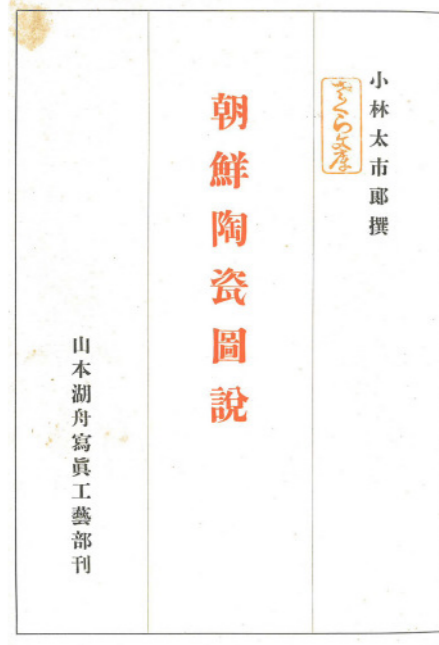
\$20,000-30,000

PROVENANCE:

Yamaguchi Kenshiro

LITERATURE:

Kobayashi Taichiro, *Chosen toki zusetsu (Catalogue of Korean ceramics)*  
(Kyoto: Yamamoto Kosshu Shashin Kogeibu, 1941), no. 76.



The present vase illustrated in the exhibition catalogue,  
Kyoto, Yamamoto Kosshu Shashin Kogeibu, 1941, no. 76.







147

ANONYMOUS (19TH-20TH CENTURY)

Mumog-wang jeongchunglog

A group of six loose paintings mounted on textiled paper; ink, color  
and gold on paper

10 1/8 x 6 3/8 in. (25.8 x 16.2 cm.) each approx.

(6)

\$10,000-20,000







Δ148

ANONYMOUS (19TH-20TH CENTURY)

*Map of Pyongyang*

Eight-panel screen; ink and color on paper  
34<sup>3</sup>/<sub>8</sub> x 158<sup>3</sup>/<sub>4</sub> in. (88 x 403.2 cm.)

\$20,000–30,000

LITERATURE:

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



# 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. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – Non-Fungible Tokens”, the latter controls.

Unless we own a **lot** in whole or in part (Δ symbol), Christie’s acts as agent for the seller.

## BEFORE THE SALE DESCRIPTION OF LOTS

Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed “Important Notices and Explanation of Cataloguing Practice” which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called “Symbols Used in this Catalogue”.

Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 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.

## CONDITION

The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.

Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## VIEWING LOTS PRE-AUCTION

If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser. Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 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.

## 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 in any decision to withdraw.

## 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve

their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

- for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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](http://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 at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at any Christie’s office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid 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 a **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot**’s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♠.

### 3 AUCTIONEER’S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and

(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:

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

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

## 7 CURRENCY CONVERTER

The saleroom video screens (At Christies 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 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% 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:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**’s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO…” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**’s full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(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 if 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 E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- 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 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

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

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer’s premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the “**due date**”).
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie’s in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie’s Inc.;  
Account # 957-107978,  
for international transfers, SWIFT:  
CHASUS33.
- Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
- Cash**  
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- Bank Checks**  
You must make these payable to Christie’s Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
- Checks**  
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.
- Cryptocurrency**  
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ♠ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).

[christies.com](mailto: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.
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie’s will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed



at **www.christies.com/storage**.

(ii) move the **lot** to another Christie’s location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse’s standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage conditions which can be found at **www.christies.com/storage** will apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

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

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie’s Post-Sale Services at +1 212 636 2650. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie’s Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie’s exports or imports the **lot** on your behalf, and if Christie’s pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie’s.

(c) **Endangered and protected species Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol = and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

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

(f) **Gold** Gold of less than 18ct does not qualify in all countries as ‘gold’ and may be refused import into those countries as ‘gold’.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie’s will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie’s may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

(h) **Handbags**

A **lot** marked with the symbol ≈ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie’s cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California. The term “hardware” refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware”, etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

### I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller’s warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not 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 I(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, other 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 E4 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 **https://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** (the “Dispute”) 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.CHRESTIES.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**: a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**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.

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

Δ **Property in which Christie’s has an ownership or financial interest**

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol Δ 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 **lot**. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

### ◦ ♦ Third Party Guarantees/ Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie’s 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 an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

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**.

Δ ♦ **Property in which Christie’s has an interest and Third Party Guarantee/ Irrevocable bid**

Where Christie’s has a financial interest in a **lot** and the **lot** fails to sell, Christie’s is at risk of making a loss. As such, Christie’s may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ ♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie’s may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie’s has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie’s has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### ⌘ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**’s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ⌘. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie’s Conditions of Sale, including paying the **lot**’s full **buyer’s premium** plus applicable taxes.

### Post-catalogue notifications

If Christie’s enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

### Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has 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.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is 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 consignor 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.

## PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

### QUALIFIED HEADINGS

“**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.

## CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

### QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls...

In Christie’s **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie’s **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

### JEWELLERY

“**Boucheron**”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“**Mount by Boucheron**”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

### QUALIFIED HEADINGS

“**Signed Boucheron / Signature Boucheron**”: in Christie’s **qualified** opinion has a signature by the jeweller.

“**With maker’s mark for Boucheron**”: in Christie’s **qualified** opinion has a mark denoting the maker.

### Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

### WATCHES

#### Removal of Watch Batteries

A **lot** marked with the symbol @ next to the **lot** number incorporates batteries which may be

designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

## FABERGÉ

### QUALIFIED HEADINGS

“**Marked Fabergé, Workmaster ...**”: in Christie’s **qualified** opinion a work of the master’s workshop and without his mark.

“**In the style of ...**”: in Christie’s **qualified** opinion a work of the period of the master and closely related to his style.

“**Bearing marks ...**”: in Christie’s **qualified** opinion



## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

o

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

o ♦

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

△

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△ ♦

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. '

π

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**.

•

**Lot** offered without **reserve**.

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.

21/08/2023

## 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.

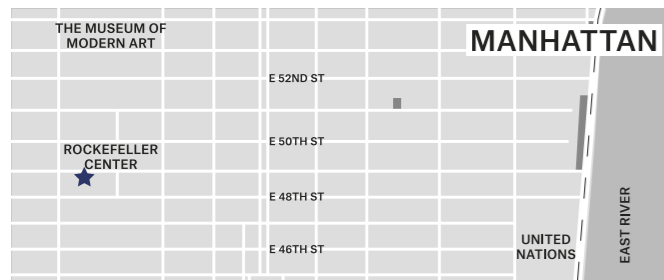
Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

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.

### 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**

### COLLECTION AND CONTACT DETAILS

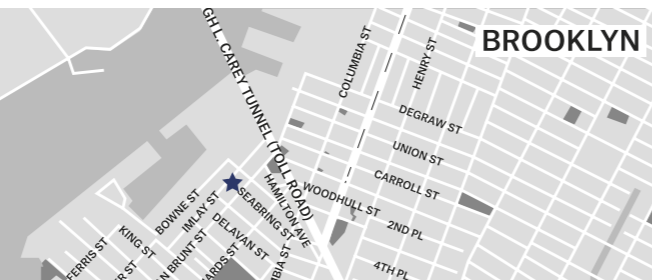
**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of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

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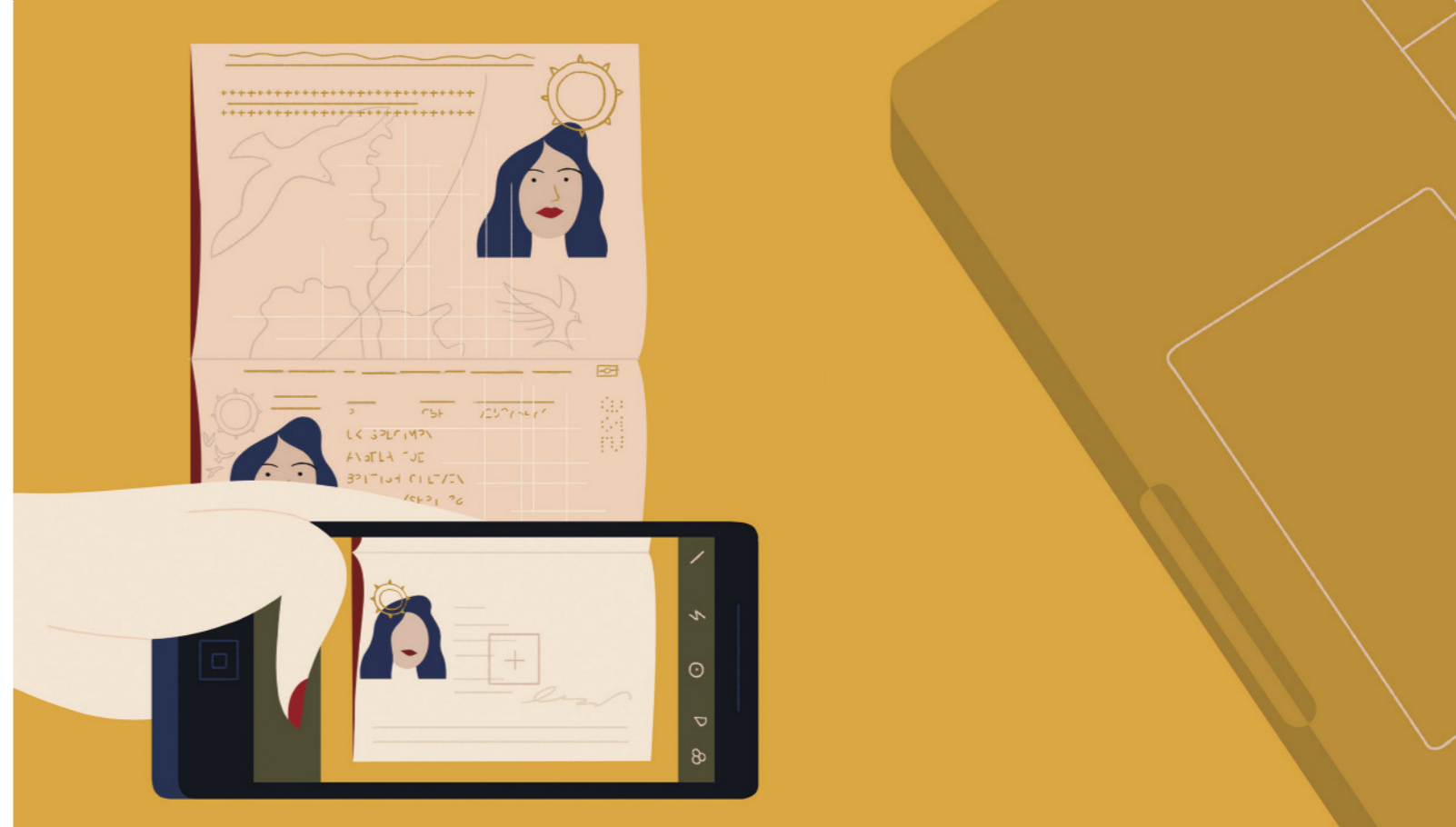
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Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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



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## 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](mailto: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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