

AN INQUIRING MIND:
AMERICAN COLLECTING OF JAPANESE AND KOREAN ART

New York 25 April 2017



CHRISTIE'S

SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS

NEW YORK



Katsura Yamaguchi
International Director



Takaaki Murakami
Head of Sale, Americas

LONDON



Mark Hinton
International Director



Anastasia von Seibold
Head of Sales, Europe



Kuniko Matsui
Junior Specialist

NEW YORK

Katsura Yamaguchi
International Director
kyamaguchi@christies.com
Tel: +1 212 636 2157

Takaaki Murakami
Head of Sale, Americas
tmurakami@christies.com
Tel: +1 212 636 2158

Julia Meech, Consultant

LONDON

Mark Hinton
International Director
mhinton@christies.com
Tel: +44 (0)20 7389 2595

Anastasia von Seibold
Head of Sales, Europe
avonseibold@christies.com
Tel: +44 207 752 3127

Kuniko Matsui
Junior Specialist
kmatsui@christies.com
Tel: +44 207 752 3254

SALE COORDINATOR

Rufus Chen
rchen@christies.com
Tel: +1 212 636 2160
Fax: +1 212 636 4934

HEAD OF SALE MANAGEMENT

Emma Winder
ewinder@christies.com
Tel: +1 212 636 2183
Fax: +1 212 636 4934

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®

Internet: christies.com

INSURANCE

Tel: +1 212 484 4879
Fax: +1 212 636 4957

POST-SALE SERVICES

Zhi Yin Yong
Post-Sale Coordinator
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

EMAIL

For general enquiries about this auction, emails should be addressed to the Sale Coordinator(s).

CHRISTIE'S FINE ART STORAGE SERVICES

New York
+1 212 974 4579
cfassny@christies.com

Singapore
+852 2978 9998
cfasssingapore@christies.com

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES
www.christies.com

CORPORATE COLLECTIONS
Tel: +1 212 636 2901
Fax: +1 212 636 4929
celkies@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400
Fax: +1 212 636 2370
info@christies.com

MUSEUM SERVICES
Tel: +1 212 636 2620
Fax: +1 212 636 4931
awhiting@christies.com

AN INQUIRING MIND

AMERICAN COLLECTING OF JAPANESE AND KOREAN ART

TUESDAY 25 APRIL 2017

PROPERTIES FROM

The Property of Dr. Richard and Ruth Dickes
Property of The Hauge Collection
Property from The Holdings of the Ford Foundation
The Gail and John Liebes Collection
Property from the Francey and Dr. Martin L. Gecht Collection
Property from The Estate of Ronald P. Stanton
Property from The Collection of Tokutomi Soho

AUCTION

Tuesday 25 April 2017
at 10.00 am (Lots 1-133)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	21 April	10.00 am - 5.00 pm
Saturday	22 April	10.00 am - 5.00 pm
Sunday	23 April	1.00 pm - 5.00 pm
Monday	24 April	10.00 am - 5.00 pm

AUCTIONEER

James Hastie (#1244430)

Front Cover:
Lot 71

Back Cover:
Lot 83

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. Lots are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM to 5.00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

21/06/16

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **GUHAN-13641**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[40]

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view
real-time results on the Christie's
App for iPhone and iPad

View catalogues and leave bids online
at christies.com

CHRISTIE'S

THE PROPERTY OF DR. RICHARD AND RUTH DICKE

1

AN EARTHENWARE HEAD OF A WOMAN (DOGU)

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

The head of a goggle-eyed figure (*shakok dogu*) of low-fired reddish clay with black fire marks, wearing a head-ornament pierced, designed with punched and incised designs

4¾ in. (12.1 cm.) high

The results of the Report on Thermoluminescence Analysis no. N117b33 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot

With wood box inscribed *Jomon dogu tobu* (head of Jomon-period *dogu*) and stating that the head was excavated at Kamegaoka, Tateoka Town, Nishi Tsugaru County, Aomori Prefecture

\$3,000-4,000

PROVENANCE:

Harry G. C. Packard by repute
Mathias Komor, New York, 10 August 1961
Dr. Robert and Bernice Dickes, New York

EXHIBITED:

Japanese Ceramics from Ancient to Modern Times: Selected from Collection in Japan and America, The Oakland Art Museum, 1961

PUBLISHED:

Koyama Fujio, ed., *Japanese Ceramics from Ancient to Modern Times: Selected from Collection in Japan and America* (Oakland: The Oakland Art Museum, 1961), no. 4.



another view





VARIOUS PROPERTIES

2

A HANIWA EARTHENWARE HEAD OF A DEER

LATE KOFUN PERIOD (6TH - 7TH CENTURY)

Of low-fired reddish clay, modeled as a head of a deer with antlers and pierced eyes and mouth

13 3/4 in. (34.9 cm.) high

The results of the Report on Thermoluminescence Analysis no. N117b32 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot

\$5,000-7,000

For a similar haniwa head of a deer in The Metropolitan Museum of Art, see image accessible at <http://www.metmuseum.org/art/collection/search/50310>



3

A HANIWA EARTHENWARE HEAD OF A HORSE

LATE KOFUN PERIOD (6TH - 7TH CENTURY)

Of low-fired reddish clay, modeled as a head of a horse wearing an elaborate bridle, the mane tied in a knot at the forehead and eyes and mouth pierced

13 7/8 in. (35.2 cm.) long

With wood box titled *haniwa uma* (earthenware horse) and wood stand

\$8,000-10,000

PROVENANCE:

Maeda Seison by repute



4

**A LARGE HANIWA EARTHENWARE
FIGURE OF A LIFE-LIKE HORSE**
LATE KOFUN PERIOD (6TH - 7TH CENTURY)

Of low-fired reddish clay, modeled as a standing life-like horse wearing a bridle, stirrups and saddle with bells on the front and back, the mane tied in a knot at the forehead

48½ in. (123.2 cm.) high

The results of the Report on
Thermoluminescence Analysis no. N117b36
obtained by the Research Laboratory for
Archaeology and the History of Art, Oxford
University, are consistent with the dating of
this lot

\$40,000-60,000



THE PROPERTY OF DR. RICHARD AND RUTH DICKES



Bernice and Robert Dickes, September 1997. Photo: Ruthe Dickes

Robert and Bernice Dickes were both born in 1912. Robert died in 2009 and Bernice in 2010. High-school sweethearts from age sixteen, they were married for seventy-one years. Bernice grew up in Manhattan on the Upper West Side, attended Hunter College High School and graduated from Hunter College. Bob grew up in the Bronx, attended Townsend Harris High School, graduated from City College of New York, and received his Master's Degree and his MD from Emory University in Atlanta. They settled in Brooklyn, where Robert served his internship and residency in internal medicine at the Long Island College Hospital. He joined the medical staff of Long Island College Hospital, becoming a professor at SUNY Downstate Medical Center, where he served as chairman of the Department of Psychiatry. He was highly regarded for his research interests and talent for teaching. He was also a psychoanalyst and training analyst for the Downstate Psychoanalytic Association. A member of the National Academy of Sciences, he published many papers in scientific journals. In 1977, the couple moved to Manhattan; Dickes continued teaching for another five years, but opened a private practice, as well, continuing to see psychoanalytic patients into his early eighties.

The Dickes began collecting American art in the late 1940s. Their interest in Asian Art was sparked when they received a gift of a blue-and-white dish with a scene of Mount Fuji, but the first Asian purchase, in 1959, was a Japanese wood statue of Seitaka Doji (lot 6). The couple acquired Asian Art eclectically, buying works from China, Japan, Thailand, Cambodia, Korea and India. They bought at auction at Christie's and Sotheby's, but also sought out a broad range of Manhattan dealers in Asian art, several of whom became good friends: Mi Chou Gallery, Warren Cox, Mathias Komor, Nathan V. Hammer and his wife, Marion Hammer, William H. Wolff, Doris Wiener, Frederick and Joan Baekeland, Leighton R.

Longhi, Joan Mirviss, Dai Ichi Arts, and others. They made their own decisions and had no formal advisor. To train their eyes, they visited museums and private collections, and studied books and art journals assiduously. They were attracted to religious works with either fierce or serene psychological appeal. One time, for example, when Doris Wiener offered them a Tibetan thankgka painting of Yama, the wrathful Lord of Death, they bought it before it was even fully unwrapped, struck instantly by the power of its imagery.

The Dickes amassed several hundred works of Asian art, many displayed on shelves in their home, where they enjoyed entertaining museum curators and fellow collectors. Their Japanese collection included paintings and sculpture, as well as ceramics ranging from ancient Jomon (lot 1) to contemporary. They had a special fondness for Japanese art and culture and traveled to Japan twice.

The Dickes were devoted patrons of the Brooklyn Museum and made numerous donations to the Department of Asian Art, their major legacy. Robert was a member of the board of directors from 1975, served on the Collections Committee and was the first president of the Asian Art Council. Bernice was President of the museum's Roebling Society and helped establish the museum's docent programs. She was also on the art committee of the Cosmopolitan Club in New York.

In 1977, the Dickes agreed to sell their rare, Muromachi-period ink painting of reeds and geese by Tesshu Tokusai to The Metropolitan Museum of Art, permitting a reunion with its counterpart from the Met's Packard Collection. Another unusual, fifteenth-century ink landscape from their collection is offered here (lot 14). Please also see lots 1, 6, 7, 8 and 28 for works from the Robert and Bernice Dickes Collection.

A CARVED WOOD FIGURE OF THE BODHISATTVA JIZO

LATE HEIAN - EARLY KAMAKURA PERIOD (12TH CENTURY)

Carved from cypress wood in single-block technique (*ichiboku-zukuri*) as a standing Bodhisattva Jizo, decorated with polychrome lacquer and gold foil (*kirikane*), the right hand holding his staff and left hand extended to hold the wish-granting jewel (*hoju*), set on a carved-wood lotus stand

28 $\frac{3}{8}$ in. (72.1 cm.) high

\$300,000-400,000

PROVENANCE:

Yamaoka Seibei, Kyoto by repute

Marion Hammer Inc., New York, 21st April 1964

Dr. and Mrs. Robert Dicke Collection, New York

EXHIBITED:

“Masterpieces of Asian Art in American Collections II”, The Asia Society, New York, 1970

“Crosscurrents – Masterpieces of East Asian Art from New York Private Collections”, Japan Society, New York, March 24-July 11, 1999

“A Family Album: Brooklyn Collects”, Brooklyn Museum of Art, March 2-July 1, 2001

PUBLISHED:

Virginia Field, ed., *Masterpieces of Asian Art in American Collections II*, exh. cat. (New York: The Asia Society, 1970), no. 48.

Amy G. Poster, *Crosscurrents – Masterpieces of East Asian Art from New York Private Collections*, exh. cat. (New York: Japan Society, 1999), no. 1.

The Bodhisattva Jizo is a merciful figure who moves through the Six Realms of existence in his role of saving all sentient beings. These Six Realms, from human to animal, and including Hell, comprise the levels of existence through which we are driven by the forces of karmic retribution, until such time as we achieve enlightenment. Jizo seeks out sufferers to ease their pain. Among Japan's myriad deities, Jizo is arguably the most widely known, easily recognized and actively venerated even in modern times. He appears as a kindly young monk—shaven head, no adornments, dressed in the simple robe of a cleric. His exalted status as a deity is indicated by the *urna* on his forehead and his long earlobes. In his left hand, he holds a pearl-like jewel, called *nyoishu* (wisdom gem) and in his right a monk's staff with multiple rings used to beat away the demons of hell.

Judging by the style of the cut gold leaf (*kirikane*) decoration on the front of the robe—a style associated with workshops in Nara in the late twelfth century—this Jizo is likely to be the work of a Buddhist sculptor in a Nara atelier. Other contemporary works from the Nara atelier with similar use of *kirikane* design are a statue of Bishamonten in the Senjudo Hall on Mount Koya and a statue of Jizo at Daifuku-ji Temple, Kyoto (a temple originally located in Nara).

At a time when many sculptors were adopting a new naturalism and dynamism introduced from the Chinese mainland, this serene figure recalls the restrained, classical forms of the high aristocracy of the late Heian period.



Robert Dicke at home with current lot.





6

A LACQUERED WOOD FIGURE OF A GUARDIAN CETAKA (SEITAKA DOJİ)

KAMAKURA PERIOD (14TH CENTURY)

The guardian figure modeled in cypress wood and painted with polychrome lacquer and *kirikane* (cut gold foil), standing in a frontal pose, wearing scarf and dhoti, with one arm lowered to hold a staff

6 1/4 in. (17.1 cm.) high including base

\$3,000–4,000

PROVENANCE:

Shorenin Temple, Kyoto

Mathias Komor, New York, 20 November 1959

Dr. Robert and Bernice Dickes, New York



7

A CARVED WOOD FIGURE OF AMIDA NYORAI (AMITABHA)
NANBOKUCHO PERIOD (14TH CENTURY)

Carved and assembled from cypress wood in the jointed-wood technique (*yosegi*) and modeled as the Amitabha Buddha seated in lotus position, the hair arranged in small snail-shaped spiral curls (*rahotsu*), wearing a robe open at the torso and falling in pleats, the body applied with *kirikane* (cut gold foil), inlaid jewels on the forehead and in the hair, the inlaid crystal eyes painted with black pupils ringed in red

12 5/8 in. (32.1 cm.) high

With a paper label inscribed *Amida Kaikei saku* (made by Kaikei)

\$10,000–15,000

PROVENANCE:

Hosomi Ryo (1901–1979), founder of the collection in the Hosomi Museum, Kyoto

Nathan. V. Hammer, Inc., New York

Dr. Robert and Bernice Dickes, New York

A CARVED WOOD FIGURE OF A STANDING PRINCE SHOTOKU TAISHI
 MUROMACHI PERIOD (15TH - 16TH CENTURY)

Carved from cypress wood in single-block technique (*ichiboku-zukuri*) as a standing Shotoku Taishi, the figure dressed in loose robe and trousers, set on a carved-wood stand

23½ in. (60 cm.) high including the stand

\$10,000-15,000

PROVENANCE:

Marion Hammer Inc., 28 October 1970
 Dr. Robert and Bernice Dickes, New York

EXHIBITED:

“Masterworks in Wood: China and Japan,”
 Portland Art Museum, Portland, 4 Nov-5 Dec, 1976 and Asia House Gallery, New York, 13 Jan-20 March, 1977
 “A Family Album: Brooklyn Collects,”
 Brooklyn Museum of Art, New York, 2 March - 1 July 2001

PUBLISHED:

Donald Jenkins, ed., *Masterworks in Wood: China and Japan* (Portland, OR: Portland Art Museum, 1976), pl. 58.

The figure represents Prince Shotoku Taishi (574-622), revered as Japan's patron of Buddhism during the early years, and later venerated as a reincarnation of the Buddha Shakyamuni or the Bodhisattva Kannon. Here may be the image of The sixteen-year-old Shotoku Taishi, originally holding a censer in his hands, taking part in rites for the recovery of his father and his hair hanging down.



A WOOD FIGURE OF AMIDA NYORAI (AMITABHA)

LATE HEIAN PERIOD (12TH CENTURY)

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

2 1³/₄ in. (55.2 cm.)

\$60,000–70,000

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

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

For a similar sculpture in Kongoji temple in Kanagawa Prefecture, Japan, see Tokyo National Museum, *Heian jidai no chokoku* (Sculpture of the Heian period) (Tokyo, 1971), cat. no. 65.





PROPERTY OF THE HAUGE COLLECTION

11

ANONYMOUS (17TH - 18TH CENTURY)

Landscape of the Four Seasons

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

55½ x 137 in. (140 x 347.9 cm.) each

(2)

\$30,000-40,000

PROVENANCE:

Heizando, Tokyo





VARIOUS PROPERTIES

12

ANONYMOUS (18TH - 19TH CENTURY)

Cranes, pines and bamboo

Pair of six-panel screens; ink, color, gold and gold leaf on paper
60 x 136 1/4 in. (152.4 x 346.1 cm.) each

(2)

\$8,000-12,000

For screens with a similar subject in the Burke Collection, see
Miyeko Murase, ed., *Art Through a Lifetime - The Mary Griggs Burke
Collection, volume 1: Japanese Paintings, Printed Works, Calligraphy*
(New York: Mary and Jackson Burke Foundation, 2013), pl. 165.





13

ANONYMOUS (17TH - 18TH CENTURY)

European hounds

Eight-panel screen; ink, color and gold on paper
59 x 139½ in. (150 x 354.7 cm.)

\$40,000–50,000

PUBLISHED:

Michael Goedhuis, *One Thousand Years of Japanese Art* (London: Colnaghi Oriental, n.d.)

These are no ordinary dogs. They are symbols of exotic Western culture, luxury imports. European breeds of dogs were introduced to Japan when Westerners began arriving in the late sixteenth century. Displayed in a kind of informal family portrait, the two adult dogs are shown beside fancy posts with gilt-bronze fittings and leashes. The dominant male at the center, tied to his post, watches over his brood of five playful, lovable puppies.

The central male, seated with left paw raised and twisting his head backward, is probably modeled on the portrait of a Western dog in a two-panel screen signed by Hatano Toyu (1624–1677), an artist of the Unkoku School, in the collection of the Lake Biwa Culture Center in Shiga Prefecture (see cat. no. 60, *An Omi Pilgrimage: Devotional Treasures - from The Museum of Shiga Prefecture, Biwako-Bunkakan*). Scholars have discovered that the ultimate model for Unkoku artists was a canine portrait by the Korean artist Yi Am (1499–?) in the National Museum of Korea. The popular design was perpetuated in an *ema* (wood shrine votive panel) in Sojiji Temple, Tokyo, by the Rinpa artist Sakai Hoitsu, dated 1814 (see *Paintings of Korea's Joseon Dynasty and Japan*, cat. no. 324).

THE PROPERTY OF DR. RICHARD AND RUTH DICKES

14

ANONYMOUS (16TH CENTURY)

Eight Views of the Xiao-Xiang

Hanging scroll; ink on paper

24 $\frac{3}{4}$ x 13 $\frac{3}{8}$ in. (62.9 x 34 cm.)

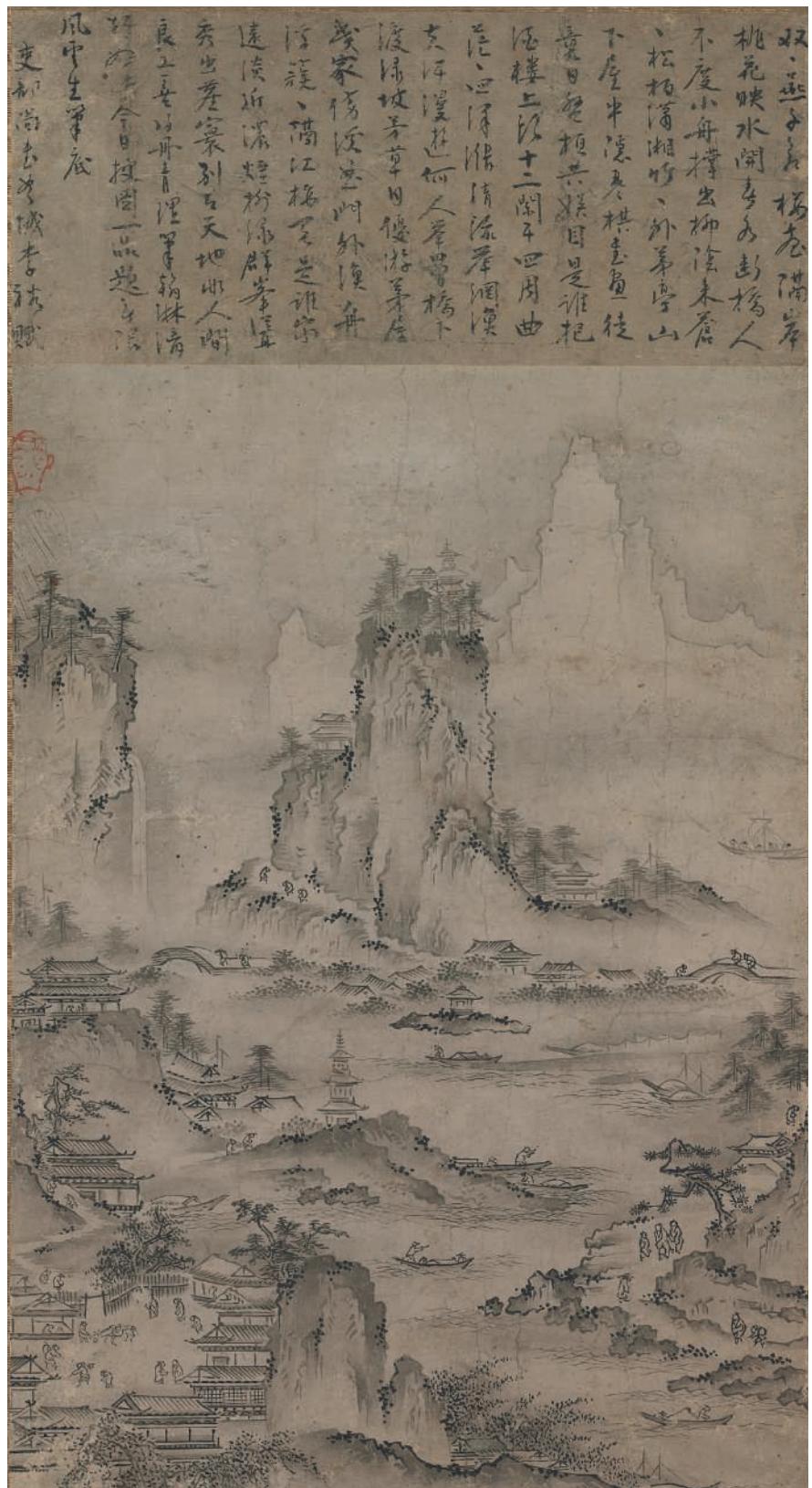
With wood box

\$12,000-18,000

PROVENANCE:

Dr. Robert and Bernice Dickes, New York

The Xiao and Xiang rivers flow through the modern province of Hunan, in the deep south of China. The sprawling Lake Dongting is at the northern edge of the province, which is one of the wettest regions of China. The scenic beauty of the landscape, which changes dramatically during the course of the four seasons, has long inspired poets and painters. The earliest surviving poems praising the Eight Views are by Song Ti in the eleventh century, but many sets of poems on this theme were written in later centuries, as well. The topic appealed to artists not only in China but in Korea and Japan. Chinese artists typically rendered the lush, humid landscape of southern China with dense mists to suggest moisture, and their paintings often seem softly out of focus.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

15

KATSUSHIKA HOKUSAI (1760-1849)

Toto Asakusa Honganji (Honganji Temple at Asakusa), from the series *Fugaku sanjurokkei* (The thirty-six views of Mount Fuji)

Signed *Zen Hokusai iitsu hitsu*

25.4 x 37.2 cm

\$3,000-4,000



THE GAIL AND JOHN LIEBES COLLECTION

16

KATSUSHIKA HOKUSAI (1760-1849)

Soshu Umezawa hidari (Umezawa Manor in Sagami Province), from the series *Fugaku sanjurokkei* (Thirty-six Views of Mount Fuji)

Signed *Zen Hokusai Iitsu Hitsu*, published by Nishimuraya Yohachi (Eijudo)

24.6 x 36.8 cm

\$4,000-6,000

PROVENANCE:

Henri Vever (1854-1943)

PUBLISHED:

Jack Hillier, *Japanese Prints and Drawings from the Vever Collection*, vol. 3 (London and New York: Philip Wilson Publishers and Rizzoli International Publications, Inc., 1976), no. 710.



17

KATSUSHIKA HOKUSAI (1760-1849)

Soshu Hakone no kosui (Lake Hakone in Sagami Province) from the series *Fugaku sanju-rokkei* (Thirty-six Views of Mount Fuji)

Signed *Zen Hokusai Iitsu hitsu*, published by Nishimura Yohachi (Eijudo)

25.4 x 38 cm

\$2,000-3,000

18

KATSUSHIKA HOKUSAI (1760-1849)

Joshū Ushibori (Fuji from Ushibori in Hitachi Province), from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji)

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

24.5 x 38.1 cm

\$8,000-10,000

For another impression in the collection of the Museum of Fine Arts, Boston, go to www.mfa.org/collections accession number 46.1405



PROPERTY FROM THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

19

KATSUSHIKA HOKUSAI (1760-1849)

Kanagawa oki nami ura (In the well of the great wave off Kanagawa), from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji)

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

24 x 36.3 cm

\$15,000-20,000

PROVENANCE:

Private collection, United States

Edward Nahem Fine Art, New York

Acquired from above, 11 September 1987



THE GAIL AND JOHN LIEBES COLLECTION

20

UTAGAWA HIROSHIGE (1797-1858)

Shono haku-u (Driving rain, Shono), from the series *Tokaido gojusan tsugi no uchi* (Fifty-three stations of the Tokaido)

Signed *Hiroshige ga*, published by Hoeido

24.6 x 36.5 cm

\$7,000-9,000



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

21

KATSUSHIKA HOKUSAI (1760-1849)

Kanagawa oki nami ura (In the well of the great wave off Kanagawa), from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji)

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

25.3 x 37 cm

\$80,000-100,000

PROVENANCE:

Thomas Rosenberg Sr., New York

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







•22

SUZUKI HARUNOBU (1724-1770)

Women at the Seashore with Poem by Minamoto no Shigeyuki, from an untitled set of poems from the Thirty-six Immortal Poets, ca. 1766-67

Signed *Suzuki Harunobu ga*

28 x 20.8 cm

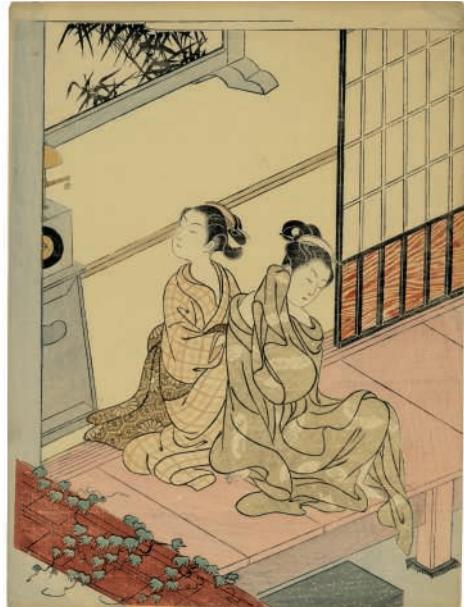
\$2,000-3,000

PROVENANCE:

Thomas Rosenberg Sr., New York

EXHIBITED:

“Suzuki Harunobu: 200th Anniversary Exhibition”, Philadelphia Museum of Art, Sept 18 - Nov 22, 1970



•23

SUZUKI HARUNOBU (1724-1770)

Tokei no bansho (Evening Bell of the Clock), from the series *Zashiki hakkei* (Eight parlor views)

28.5 x 21.6 cm

\$8,000-10,000

PROVENANCE:

Thomas Rosenberg Sr., New York

EXHIBITED:

“Suzuki Harunobu: 200th Anniversary Exhibition”, Philadelphia Museum of Art, Sept 18 - Nov 22, 1970



•24

ICHIRAKUTEI EISUI (1790-1823)

Portrait of the Courtesan Shizuka of the Tamaya

Signed *Ichirakutei Eisui ga*

38 x 24 cm

\$2,000-3,000

PROVENANCE:

Thomas Rosenberg Sr., New York



•25

KITAGAWA UTAMARO (1753?-1806)

Neno koku mekake (Hour of the rat [12pm], the Mistress), from the series *Fuzoku bijin dokei* (Customs of beauties around the clock)

Signed *Utamaro hitsu* and published by Izumiya Ichibei
38 x 24.8 cm

\$2,000–3,000

PROVENANCE:

Thomas Rosenberg Sr., New York



•26

UTAGAWA TOYOKUNI (1769-1825)

Portrait of the actor Ichikawa Danjuro

Signed *Toyokuni ga*, published by Senichi
36 x 26 cm

\$2,000–3,000

PROVENANCE:

Thomas Rosenberg Sr., New York

•27

KATSUKAWA SHUNSHO (1725-1792)

The actor Ichikawa Danjuro

Signed *Shunsho ga*
30 x 14 cm

\$1,500–2,000

PROVENANCE:

Thomas Rosenberg Sr., New York

EXHIBITED:

“Ukiyo-e Master Prints: Formerly in the collection of Louis V. Ledoux,” Japan House Gallery, New York, 24 Sep – 11 Nov, 1973

PUBLISHED:

Louis V. Ledoux, New York, *Japanese Prints by Harunobu and Shunsho in the Collection of Louis V. Ledoux* (Princeton: Princeton University Press, 1944), no. 41.
Donald Jenkins, *The Ledoux Heritage: The Collection of Ukiyo-e Master Prints* (New York: Japan Society, 1973), cat. no. 28



THE PROPERTY OF DR. RICHARD AND RUTH DICKES

28

CHOBUNSAI EISHI (1756-1829)

Gods of Happiness Visiting the Yoshiwara

Signed *Chobunsai Eishi hitsu*, sealed *Eishi*

Handscroll; ink, color and gold on silk

11 1/8 x 160 in. (28.3 x 405 cm.)

With wood box

\$25,000-35,000

PROVENANCE:

N. V. Hammer, Inc., New York

Dr. Robert and Bernice Dickes, New York

EXHIBITED:

“Japanese Painters of the Floating World,” Cornell University, 1966

PUBLISHED:

Martie W. Young and Robert J. Smith, eds., *Japanese Painters of the Floating World* (Ithaca: Cornell University, 1966), no. 53.

It is known that Eishi worked on this subject several times as it was one of the preferred subjects. For a similar example in the Burke Collection, see Miyeko Murase eds., *Art through a lifetime - The Mary Griggs Burke Collection, volume I: Japanese Paintings, Printed works, Calligraphy* (New York: Mary and Jackson Burke Foundation, 2013), pl. 283.



detail





TORII KIYONAGA (1752-1815)

The Scroll of the Sleeve (Sode no maki)

Twelve woodblock prints and a printed preface mounted as a handscroll

4³/₄ x 26⁵/₈ in. (12.1 x 67.6 cm.) each sheet

With lacquered wood box

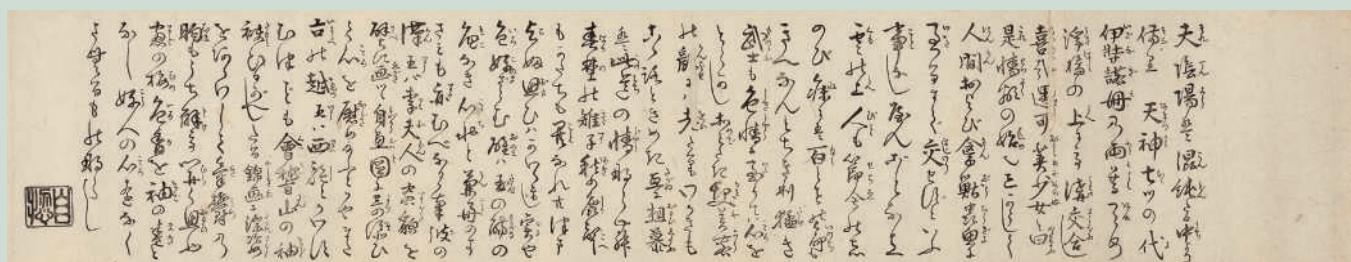
\$50,000-70,000

PUBLISHED:

Hayashi Yoshikazu and Richard Lane, *Kiyonaga, Sode no shita*, vol. 24 of *Teihon ukiyo-e shunga meihin shusei* (The complete masterworks of ukiyo-e erotica) (Tokyo: Kawade shobo shinsha, 1999), no. 4.

The title *Sode no maki* literally means “Handscroll for the sleeve,” suggesting that it can be carried around slipped inside the sleeve of a kimono. This set is regarded as a masterpiece of the erotic prints by Torii Kiyonaga. This work is unique for its strikingly long and narrow format. The lovers are cropped in a very dramatic way.

For another set from the collection of William Sturgis Bigelow now in the Museum of Fine Arts, Boston, image accessible online at <http://www.mfa.org/collections/object/the-scroll-of-the-sleeve-code-no-maki-277959>



details



details



THE GAIL AND JOHN LIEBES COLLECTION

30

MUNAKATA SHIKO (1903-1975)

Ubari no saku (*Upali*), from the series *Shaka judai deshi* (*The ten great disciples of the Buddha*)

Woodcut, signed in pencil in Japanese *Shiko* and in Roman script *Munakata*, sealed in red *Shiko*, dated 1959.8.10

99 x 39 cm.

\$6,000-8,000



31

MUNAKATA SHIKO (1903-1975)

Furuna no saku (*Purnamaitrayayaniputra*), from the series *Shaka judai deshi* (*The ten great disciples of the Buddha*)
Woodcut, n.d. [blocks carved 1939]

99 x 39 cm.

\$6,000-8,000



PROPERTY FROM THE ESTATE OF RONALD P. STANTON

32

A BAMBOO SCULPTURE

20TH CENTURY, SIGNED IPPO (TORII IPPO [B. 1930])

Bamboo sculpture in spiral form; signed on base

19 $\frac{3}{8}$ in. (49.2 cm.) wide

\$8,000-12,000

For other works by the same artist, see Joe Earle, ed., *New Bamboo: Contemporary Japanese Masters*, exh. cat. (New York: Japan Society, 2009.), pp. 34-39.

33

A PORCELAIN DISH

NABESHIMA WARE, OKAWACHI OFFICIAL KILNS, HIZEN (IMARI CITY), EDO PERIOD (1680-1720)

The circular dish on raised foot, decorated in underglaze-blue and polychrome enamels with water hollyhocks, underside with three tasseled coin clusters and comb-tooth band around the foot

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

With wood box

\$20,000-30,000



Americans have long appreciated the flawless glaze and stunning designs of Nabeshima wares. There are more than 100 examples in the collection of The Metropolitan Museum of Art, many on exhibition in the 2015 exhibition “Discovering Japanese Art: American Collectors and the Met.” Americans who honeymooned in Japan in the late nineteenth century played a major role in augmenting the Met’s collections. For a discussion of Nabeshima in collection of the Metropolitan Museum, see Monika Bincsik, “An Appreciation of Nabeshima,” *Impressions* 37 (2016), journal of the Japanese Art Society of America, www.japanesearthcos.org.

For dishes with the same design, see Asahi Shinbun, ed., *Les Cadeaux au Shogun; Porcelaine Précieuse des Seigneurs de Nabeshima*, exh. cat. (Tokyo: Asahi Shinbunsha, 1997), pls. 64 and 65.

34

A PORCELAIN DISH

NABESHIMA WARE, OKAWACHI OFFICIAL KILNS, HIZEN (IMARI CITY), EDO PERIOD (1680-1720)

The circular dish on raised foot, decorated in underglaze-blue and polychrome enamels with flowering rhododendrons and on the underside with three tasseled coin clusters and a comb-tooth band around the foot

8 $\frac{1}{8}$ in. (20.5 cm.) diameter

\$20,000-30,000

For other dishes with the rhododendron design see Imaizumi Motosuke, *Nabeshima*, volume 1 of Famous Ceramics of Japan (Kodansha International: Tokyo, 1981), pl. 30; Imaizumi Motosuke, *Nabeshima*, volume 21 of Nihon toji taikei (Heibonsha: Tokyo, 1990), pl. 48.



A SET OF FIVE CIRCULAR PORCELAIN DISHES

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

Each round shallow dish freely decorated in polychrome enamels with Chinese landscape, framed by a round band with geometric design on green and red ground divided by six paulownia crests in blue, the underside decorated green enamel with two tassels and leaves

7 $\frac{1}{8}$ in. (20 cm.) diameter each

\$50,000-60,000

PROVENANCE:

Private collection, Japan

It is extremely rare to see paulownis crests on Ko-kutani wares. For a dish of similar size, see Hayashi Seizo, *Kokutani*, vol. 11 of *Nihon no toji* (Japanese ceramics) (Tokyo: Chuo Koronsha, 1972), pl. 32; Shirasu Masako, *Shirasu Masako - Watashino kotto* (Tokyo: Kyuryudo Art Publishing Co., Ltd, 1995), pl. 141.



36

A LACQUER WRITING BOX (SUZURIBAKO)

EDO PERIOD (19TH CENTURY)

The rectangular box with rounded corners, finely decorated in gold and silver *togidashi* with spider web and autumn grasses, interior with scattered spider webs and autumn grasses on a *murasnishi* ground, fitted with a *shibuchi* water dropper in the form of hanging scroll and ink stone,

9 x 7 1/8 x 1 5/8 in. (22.9 x 18.1 x 4.1 cm.)

With wood box

\$8,000-12,000

For a similar writing box in the Edmund J. Lewis collection, see Stephen Lewis and Edmund J. Lewis eds., *Views of the Pinnacle* (Honolulu: University of Hawaii Press, 2011), no. 26.



37

A LACQUER WRITING BOX (SUZURIBAKO)

EDO PERIOD (19TH CENTURY)

The rectangular box decorated in gold and silver *hiramaki-e*, *takamaki-e* and *kirikane* with flying sparrows and scarecrow rattles hanging from ropes in the field of autumn millet, interior with fine *nashiji*, fitted with a gilt-bronze water dropper in the form of a straw bag and ink stone

9 1/8 x 8 3/8 x 2 in. (23.2 x 21.3 x 5.1 cm.)

With lacquered wood box

\$5,000-7,000

PROVENANCE:

The Jyukeikaku Collection





38

A LACQUER STATIONERY BOX (RYOSHIBAKO)

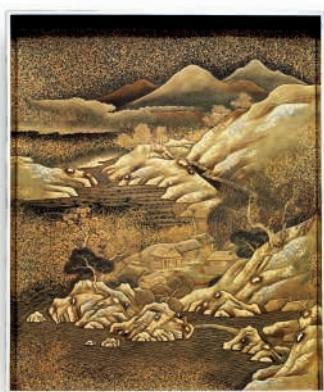
EARLY 20TH CENTURY, SEALED ZOHIKO (NIHIMURA HIKOBEI)

The rectangular box decorated in gold, silver and polychrome lacquer *hiramaki-e*, *takamaki-e*, *kirikane*, *togidashi* and inlaid gold and silver, the top and sides with Chinese landscape with pavilions by a lake under moon on a *murashanji* ground probably an image of the West Lake (*Seiko*), the underside of lid with Japanese landscape, silver rims, seal on base

17 $\frac{3}{8}$ x 14 $\frac{1}{2}$ x 6 $\frac{7}{8}$ in. (44.1 x 36.8 x 17.5 cm.)

With original wood box titled *Tosansui maki-e on-ryoshi bunko* (lacquer stationery box with Chinese landscape), signed *Heian Zohiko saku*, sealed *Zohiko*

\$12,000-18,000



A LACQUER BOOK CABINET (SHODANA)

EDO PERIOD (18TH CENTURY), SIGNED HARITSU SEI, SEALED KAN (OGAWA HARITSU; 1663-1747)

A cabinet comprising four shelves, two pairs of sliding doors decorated with high-relief lacquer appliqués simulating ancient Chinese inks and coins, the finely lacquered motifs including ink in fish form, circular bronze mirrors, a scroll and various coins on a reddish brown ground, fitted with metal mounts

14 x 29 $\frac{7}{8}$ x 28 in. (35.6 x 75.9 x 71.1 cm.)

\$40,000-60,000

PROVENANCE:

Yamanaka & Company

EXHIBITED:

Osaka Bijutsu Club, "Nihon kotoji Shina kobijutsu tenrankai" (Exhibition of Japanese ceramics and Chinese art), 1934.12.4-6

PUBLISHED:

Osaka Bijutsu Club, *Nihon kotoji Shina kobijutsu tenrankai* (Exhibition of Japanese ceramics and Chinese art) (Osaka: Osaka Bijutsu Club, 1934), no. 221. (fig. 1)

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



signature and seal



Fig. 1, the current lot illustrated in *Nihon Kotoji Shina Kobijutsu Tennankai*, 1934, no. 221.

detail





40

SHIBATA ZESHIN (1807-1891)

Butterflies

Signed *Tairyukyo Zeshin*, sealed *Koma*

Hanging scroll; lacquer, mother-of-pearl and gold flecks on paper

12 1/4 x 20 7/8 in. (31.1 x 53 cm.)

With wood box

\$6,000-8,000

The lacquer artist Shibata Zeshin (1807-1891) was one of the elite group of craftsmen schooled in the fashions of the Edo period who made the great leap from the dictates of the feudal society into the Age of Enlightenment and Westernization in Japan in the Meiji era (1868 - 1912). In 1891, Zeshin was appointed a *Teishitsu Gigei-In* (Imperial Household Artist), and became a professor of the Tokyo University of Fine Arts together with his fellow Imperial Artist Kano Natsuo (1828-1898).



41

A TWO-TIERED LACQUER INCENSE-UTENSIL BOX
EDO PERIOD (18TH - 19TH CENTURY), BEARING SIGNATURE
KANSHOSAI AND CURSIVE MONOGRAM

The rectangular box, top and sides decorated in gold, silver and polychrome lacquer *hiramaki-e*, *takamaki-e* and inlaid mother-of-pearl and precious stones with twenty-six dragonflies on a red ground with gold and silver *mura-nashiji*, applied with inner tray on four bracket feet decorated with various insects on a *fundame* ground

8 $\frac{3}{8}$ x 7 $\frac{1}{2}$ x 6 $\frac{7}{8}$ in. (21.3 x 19.1 x 17.5 cm.)

\$30,000-40,000

PROVENANCE:

Glasgow Art Galleries and Museum
The collection of Arthur Kay (1861 - 1939), Glasgow
Sold Hôtel Drouot, Paris, Salle 8, 26 November 1913, lot 868

A dragonfly is called *tonbo* in Japanese and is also known as *katsumushi*, literally “Victorious insect,” because when it hunts, it flies directly forward, never deviating in its path. Since the dragonfly was regarded as a symbol of victory and good luck, it was preferred by samurai and often depicted as a subject of sword fitting and armor.

Arthur Kay was a British art collector and the author of *Treasure Trove in Art*, published in 1939. He was married to the Scottish artist Katharine Cameron.



detail



42

A LACQUER BOX AND COVER
EDO PERIOD (19TH CENTURY)

In the form of a fan, decorated in gold and black *hiramakie*, *takamaki-e* and *kirikane* with a lion and peony branches by a stream, interior and base with fine *nashiji*

5 $\frac{7}{8}$ in. (14.9 cm.) wide

\$800-1,200



43

A LACQUER INCENSE BOX AND COVER
EDO PERIOD (19TH CENTURY)

In the form of two-plank bridge, finely decorated in gold, silver and black *hiramaki-e*, *takamaki-e* and *togidashi* with wood grain on top and lotus flower, fruit, root and leaves to the sides, interior and base with *nashiji*

3 $\frac{3}{8}$ in. (8.6 cm.) long

\$800-1,200



44

A LACQUER WRITING BOX (SUZURIBAKO)
EDO PERIOD (19TH CENTURY)

The circular box, decorated in gold *hiramaki-e*, *takamaki-e*, *kirikane* and an inlaid circular silver plate as a full moon, with plovers flying over the seashore, on a fine *nashiji* ground, fitted with a silver water dropper in the form of overlapping cherry blossoms and ink stone, silver rims

6 $\frac{1}{8}$ in. (15.6 cm.) diameter
With wood box

\$2,500-3,500



45

A LACQUER TEA CADDY (NATSUME)
EDO PERIOD (19TH CENTURY)

Cylindrical form with round lid, finely decorated in gold and black *togidashi*, *hiramaki-e* and *takamaki-e*, *kirikane* and inlaid *shakudo* and *silver* with crows and herons on a *roiro* ground, interior lavishly decorated in gold *takamaki-e* and *kirikane* with clouds on a fine *nashiji* ground, the three *kana* for the word *fukaki* (deep, meaning deep in the night) embedded into the imagery in *ashide-e* (reed-picture) technique, an allusion to a poem

2 $\frac{3}{8}$ in. (6 cm.) high

With double lacquered wood box inscribed with a poem

\$1,500-2,000



46

A THREE-TIERED LACQUER BOX AND COVER
EDO PERIOD (19TH CENTURY)

The square box composed of three containers with a fitted cover finely decorated in gold and silver *togidashi* with *mitsudomoe* crests on a *nashiji* ground, the interior of bottom box lined with silver plates

2 $\frac{1}{8}$ x 2 $\frac{3}{8}$ x 2 $\frac{3}{4}$ in. (5.4 x 6 x 7 cm.)

With wood box

\$2,000-3,000

47

A SMALL LACQUER INCENSE CABINET
MEIJI-TAISHO PERIOD (LATE 19TH - EARLY 20TH CENTURY)

The tall cabinet in the form of *oi* (monk's backpack), each corner supported by a dried bamboo stalk, fitted with three-tiered boxes decorated in gold, silver and polychrome lacquer with various designs, the bottom box applied with a metal handle

6 $\frac{3}{4}$ in. (17.1 cm.) high

With wood box

\$2,000-3,000



A COLLECTION OF LACQUER AND METALWORK BY
IMPERIAL HOUSEHOLD ARTISTS AND OTHERS
(LOTS 48-57)

48



A SOFT-METAL-INLAID HARDWOOD BOX AND COVER
MEIJI PERIOD (LATE 19TH CENTURY), SIGNED RITSUMIN SAI
(SERIZAWA RITSUMIN; ACT. LATE 19TH CENTURY) FOR METAL
WORK AND TAISHIN (IKEDA TAISHIN; 1825-1903) FOR LACQUER
WORK

The rectangular box with rounded corners and fitting cover, decorated with a dancer, wearing a mask of *Ranryo-o* inlaid in gold on top, the reverse side of lid decorated in gold and polychrome lacquer with a carved stone lantern beneath a tree, the sides decorated with sixteen sixteen-petal chrysanthemums inlaid in enamels

2 $\frac{3}{4}$ x 2 $\frac{1}{8}$ x 1 $\frac{1}{8}$ in. (7 x 5.4 x 2.9 cm.)

\$6,000-8,000



49



A LACQUER WRITING BOX (SUZURIBAKO)
MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED KOSHU

The rectangular box decorated in fine gold and silver *togidashi*, *kirikane* and inlaid mother-of-pearl with a peacock perched on a rock, interior with peony branches and rocks on a *muranashiji* ground, fitted with a fan-shaped *shibuichi* water dropper with a butterfly and ink stone, silver rims, signature on the reverse side of removable inner tray

8 x 6 $\frac{7}{8}$ x 1 $\frac{1}{8}$ in. (20.3 x 17.5 x 2.9 cm.)

With original lacquered box signed *Koshu saku* and sealed *Murakoshi* on underside of lid

\$5,000-7,000



50

A LACQUER TEA CADDY

TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED AND SEALED
SHOSAI (SHIRAYAMA SHOSAI; 1853-1923)

Cylindrical form with round lid, decorated in gold and polychrome lacquer *togidashi* with various feathers, signature on base

3½ in. (7.9 cm.) high

\$10,000-15,000



base



51

A LACQUER INCENSE BOX AND COVER

TAISHO PERIOD (DATED 1915), SIGNED SHOSAI (SHIRAYAMA SHOSAI; 1853-1923)

The circular box and cover decorated in gold, silver and polychrome lacquer *hiramaki-e* and fine *togidashi* with a lion head on top and scrolling peony flowers with two bands of clouds and thunder design, interior and riser with very fine *nashiji* and *kirikane*, signature on base

2¼ in. (5.7 cm.) diameter

With original wood box titled *ranjyatai ko-oke* (incense box and cover for a special incense wood, *ranjyatai*), signed *Shosai* and with a cursive monogram (*kao*), inscribed and dated *Taisho yonen aki gosokui kinen* (Celebrating the succession of Taisho Emperor, autumn 1915) on the reverse side of the lid, with a storage bag

\$15,000-25,000



another view



inscription on box





52

A SILVER AND GOLD OBIDOME (CLASP)

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED NATSUO (KANO NATSUO; 1899-1971)

A silver clasp finely carved as three snow crystals, applied with gold plate sealed *K 18*, incised signature on side

1 in. (2.5 cm.) long

With wood box authenticated by Kano Akio

\$2,000-3,000



53

A SET OF TWO METAL OJIME

MEIJI PERIOD (LATE 19TH CENTURY), ONE SIGNED SHOMIN, THE OTHER SEALED SHO (UNNO SHOMIN; 1844-1915)

The first, a *shibuichi ojime* decorated in inlaid gold, silver, copper and *shakudo* with a flower; the second, a gold *ojime* finely carved with lotus flowers and leaves

The first, 1.5 cm. wide; the second 1.1 cm. high

With wood box authenticated by Unno Kiyoshi (1884-1956) *senko Shomin saku kin obijime....* (gold *ojime* by Shomin) and dated *tuchinoe tatsu* (1928)

\$2,000-3,000



54

A SILVER INCENSE BOX AND COVER

MEIJI PERIOD (DATED 1911), SIGNED SHUKYO SAKU (MADE BY TSUKADA SHUKYO; 1848-1918) AND DATED KANOTO-I

The circular box finely incised with a branch of blossoming cherry, signature on base

1 7/8 in. (4.8 cm.) diameter

With original wood box titled *gin kogo* (silver incense box and cover) and inscribed *dai Meiji yonju yo nen kanoto-i gantan kore to* (carved in the new year of 1911), signed *Shukyo* and sealed *Maosai in* on reverse of lid, with a storage bag with a gold pin

\$6,000-8,000



55

A SOFT-METAL-INLAID SHIBUICHI AND GOLD TOBACCO PIPE

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

The *shibuichi* bowl and mouth-piece decorated in silver and gold inlays and incised with a peony branch, orchid and crabapple, the bowl incised *gyokudofuki zu* (Design with peony, orchid and crabapple), applied with bamboo shaft, signature on mouth-piece

8 in. (20.3 cm.) long

\$6,000-8,000



54 (bag and box)

56

A GOLD AND SILVER TOBACCO PIPE

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED SHOMIN KOKU (UNNO SHOMIN; 1844-1915)

The silver bowl and mouth-piece finely incised with a tiger and moon, applied with bamboo shaft, signature on mouth-piece

8 5/8 in. (21.9 cm.) long

With original wood box titled *gin kiseru san...kin tsuki to tora katagiri* (pipe with incised tiger and moon) on the lid and signed *teishitsu gigei in Unno Shomin* (Unno Shomin, Imperial Household Artist) and sealed *Shomin no in* on the reverse side of lid

\$8,000-12,000

Gyokudofuki (*yu tang fu gui*) means "May your noble house be blessed with wealth and honor".



57

A SOFT-METAL-INLAID BRASS TRAY

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED KIBI YANAGAWA BE SHOAMI SEN (CARVED BY SHOAMI KATSUYOSHI [1832-1908] AT YANAGAWA, KIBI PROVINCE)

The square tray as a poem-card (*shikishi*), decorated in gold and silver inlays and engraved with a poem, some pierced motifs resembling wormholes, signature on base

5 $\frac{7}{8}$ x 5 $\frac{1}{2}$ in. (14.9 x 14 cm.)

With original wood box titled *waka shikishi gata bon* (poem card shape tray with a poem) on lid and *shinchu ji kin gin iro-e ko sukashi chor zaimei* (gold and silver inlaid engraved brass tray with signature) and signed *Kibi Shoami sen* (carved by Shoami in Kibi Province), sealed *Katsuyoshi*

\$25,000-35,000



signature on reverse of lid

A CARVED WOOD SCULPTURE OF SARUTAHIKO

MEIJI PERIOD (LATE 19TH CENTURY), ATTRIBUTED TO TAKAMURA KOUN (1852-1934)

Dynamically carved as standing Sarutahiko in a frontal pose, the figure with long beard and ancient-style robe wearing a necklace with comma-shaped jewels, the left arm bent and resting on the left hip, the left arm raised to hold a spear, his forceful expression matching the defiant energy of his pose, the eyes embellished with gold pigment

46½ in. (117.2 cm.) high

With original wood box titled *mokusho Sarutahiko no kami no zo* (wood sculpture of the god Sarutahiko), and inscribed *Meiji niju-hachi nen hachi gatsu Tokyo Bijutsu gakko okaige* (purchased by the Tokyo School of Fine Arts in August, 1895), sealed *Taisho gannen sentei yuimotsu no sho* (seal of the late Emperor's Legacy, first year of Taisho [1912])

\$50,000-70,000

PROVENANCE:

The Tokyo School of Fine Arts

The Emperor Meiji (1852-1912)

The Emperor Taisho (1879-1926)

Kabayama Sukenori (1837-1922), received from the Emperor Taisho as an Imperial gift on 29th December 1912



seal on box



Takamura Koun, Koun Kaikodan, Tokyo, 1929.
From permission website of the National Diet Library.



Kabayama Sukenori, Kinsei Meishi Shashin, vol. 12, Osaka, 1934. From permission website of the National Diet Library.

The statue was commissioned in 1895 by Emperor Meiji from the Tokyo School of Fine Arts (Tokyo Bijutsu Gakko), now known as Tokyo University of the Arts, or Geidai. At that time, Koun was the only sculptor at the school working with wood who was designated as an Imperial Household Artist (Teishitsu Gigei'in). Therefore, although this statue is not signed, we assume it was made by Koun.

Sarutahiko is one of the Okami or Great Gods of the Shinto pantheon from whom the imperial family traced its descent.

Koun began his career at age eleven as a craftsman skilled in carving Buddhist icons in the city of Edo (now Tokyo). The son of a petty gangster in the downtown Shitamachi district, he was apprenticed for ten years to the Buddhist sculptor Takamura Toun in the bustling district near the Asakusa Kannon Temple.

Faced with the introduction of European ideas about sculpture, Koun soon adapted to the changing times. During the 1880s, he carved wooden models for bronze sculptures exported to the West. He also carved wood statues of animals for overseas expositions. An artist with unusual technical virtuosity, he deliberately left the wood—usually cherry wood or chestnut—unpainted and natural, intending to show that Japanese artists were close to nature.

Koun's first commission from the imperial family came in 1889, and in 1890 he was appointed Imperial Household Artist. By 1893, when he represented Japan at the Chicago Columbian Exposition, he was a professor in the Sculpture Department at the Tokyo School of Fine Arts. He specialized in imagery celebrating Japan's artistic heritage, often with political or patriotic overtones expressing loyalty to the young Meiji emperor, his patron.



HARADA NAOJIRO (1863-1899)*A Shrine Visit*Signed *Naojiro H*

Oil on canvas

17 $\frac{1}{8}$ x 12 $\frac{3}{8}$ in. (43.5 x 31.4 cm)

\$35,000-40,000

PUBLISHED:

Kagioka Masanori, *Harada Naojiro - model of the Kannon Bodhisattva Riding the Dragon*, *Bulletin of the Okayama Prefectural Museum of Art*, no. 7 (Okayama: Okayama Prefectural Museum of Art, 2017), fig 3.

A young boy leaves the main building of Toshogu Shrine in Ueno Park, Tokyo, flanked by his mother and grandmother, with other family members following behind. This undated painting is very close in composition and style to Harada's 1891 oil painting of a family group at Toshogu Shrine sold at Christie's, New York, on November 10, 2000. The latter, now in the Okayama Prefectural Art Museum, was featured in the important 2016 retrospective of Harada's work shown at four major Japanese museums.

Harada was among the first generation of Japanese artists trained in the West in the late nineteenth century. He had a spectacular but all-too-short career, dying at the age of thirty-six. His childhood was privileged. Harada's father, a samurai who accompanied several government missions to Europe, wanted his son to have an international outlook. Harada learned French from childhood, began studying painting at age eleven and at age twenty became a student of Takahashi Yuichi (1826-1894), one of the first Western-style painters in Japan. A year later, in 1884, Harada went to Germany (following in the footsteps of his older brother), studied at the Munich Academy of Fine Arts and took private lessons with Gabriel von Max (1840-1915). One of Harada's most famous paintings is a brooding, romanticized 1886 oil portrait of a German shoemaker, a registered Important Cultural Property in the collection of the Tokyo University of the Arts.

Returning to Japan in 1887, Harada opened a private school at his home in 1889, promoting the next generation of modern, Western-style painters, including Wada Eisaku, at a time when many were already advocating a return to traditional Japanese art. In fact, when Tokyo University of the Arts opened in 1889, no course in Western-style painting was offered.



Portrait of Harada Naojiro. Photo: Reichardt & Lindner, 1887. The collection of Bavarian Department of State-owned Palaces, Gardens and Lakes.



60

A SILVER MODEL OF A RECUMBENT RAM

TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED YOSHIMORI
(UNNO BISEI; 1864-1919)

The silver sheep dynamically cast and chiseled, the eyes embellished with inlaid gold and *shakudo*, signature on base

7½ in. (18.4 cm.) long

With original wood box titled *jungin sei hitsuji okimono* (pure silver sculpture of a sheep) and signed *bijutsu gakko kyoju Unno Yoshimori saku* (made by Unno Yoshimori, professor of Tokyo Art School)

\$25,000-30,000

Yoshimori is a son of Unno Moritoshi (1834-1896) and he apprenticed in the studio of Unno Shomin. He also studied painting under Sakai Doitsu (1761-1828) and Kawanabe Kyosai (1831-1889). In 1898, he was appointed as a professor at the Tokyo School of Fine Arts.

For similar models of ram by Ishikawa Komei in the collection of Kiyomizu Sannenzaka Museum, see Murata Masayuki, ed., *Takamura Koun and Ishikawa Komei* (Kyoto: Kiyomizu Sannenzaka Museum, 2011), pp. 14-15.



60

61

A CRYSTAL SPHERE ON A SILVER AND SHIBUICHI STAND

MEIJI PERIOD (LATE 19TH CENTURY)

The crystal sphere set on a silver dragon finely cast and chiseled, supported on a Chinese style incense stand constructed in sections in silver and *shibuichi*, with high waist set on four tapering cabriole legs and lion-head pads, the top of base pierced with a roundel of coiled phoenix

14½ in. (36.2 cm.) high

\$40,000-60,000

The dragon is associated with a wealth of legend and symbolism in old Japan, signifying both the holy nature of Shinto and the wisdom of Buddhism. Representations of the dragon are found from the earliest historical period, wall paintings in the stone tomb chambers of the Kofun period (4th - 7th centuries) together with tiger, phoenix, and gryphon. In Shinto mythology the deity Ryujin is a dragon who lives under the sea and bears a jewel that controls the tides. In esoteric Buddhism, the dragon and the sword indicate the rope and double-edged sword of Fudo Myo-o.

For a silver ornament of a dragon and crystal ball see Joe Earle, *Splendors of Meiji, Treasures of Imperial Japan, Masterpieces from the Khalili Collection* (St. Petersburg, Fla.: Broughton International, Inc., 1999), pl. 135.





62

62

AN INLAID-IRON DISH

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED NIHON KOKU KYOTO JU KOMAI SEI

The shallow dish with lobed rim, inlaid in gold and silver *nunomezogan*, *hirazogan* and *takazogan* with a central roundel of a sage and tiger, encircled by bands with brocade and eccentric design and ten cartouches of famous views, the rim with a border of scrolling grape vines; signature on base

8½ in. (21 cm.) diameter

\$20,000–30,000

63

A SOFT-METAL-INLAID IRON CONTAINER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED MAEZAWA TOYOKOKU

The container constructed in sections as a rooster perched on a drum supported on a stand, finely inlaid in gold, silver, copper, *shakudo* and gilt, lifting off to reveal a compartment lined with silver, the life-like rooster finely embellished with gilt and chiseled, the iron body of the drum resembling the wood grain and designed with vines, the sides designed with a coiled dragon and phoenix hammered and inlaid in gold, and applied with gold rivets, signature on base

15½ in. (38.4 cm.) high

\$30,000–40,000

The subject of a cockerel on a drum harks back to a period of peace in ancient China when it is said the drums of war had fallen silent allowing cockerels to roost upon them. The humor in it lies in that the quiet drum still had the potential to sound even as the apparently peaceful human race at the time were ever able to take up arms over a quarrel. But the cockerel would sound aloud every morning to announce that he was ready for the day and to establish his predominance over his rivals. It is as if the drum was quietly tolerating the rashness of the crowing.



63 (detail)



A SOFT-METAL-INLAID BRONZE INCENSE BURNER OF A HERD

BOY RIDING AN OX

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SEALED YUASA SEI
(MADE BY YUASA) OKUBO YUKO AND TOSHICHIIKA

The incense burner cast in sections as a boy riding the back of an ox on a straw mat, finely worked in gold, silver, gilt, *copper*, *shakudo* and *shibuichi*, the boy holding a bamboo whip in his right hand and the straw mat and hat in his other hand, the details finely inlaid in gold and silver and chiseled, the ox dramatically cast and patinated, set with a small compartment for incense and applied with chained nose ring, the silver eyes inlaid in *shakudo*, seal on underside of body

12 $\frac{5}{8}$ in. (32.1 cm.) long

With double original boxes titled *Toshichika Yuko gassaku* (corroborative work by Okubo Yuko and Toshichika) *kakushu kinzoku chosen bokudo* (Herd boy made with various metals), and signed *Heian rakusei Kyukodo Yuasa kinsei* (made by Yusasa of Kyukodo Company in West Kyoto), sealed *Yuasa*

\$40,000-60,000

Bulls and water buffalo have a special place in Chinese symbolism, both secular and religious. An emblem of spring and agriculture, the water buffalo was by extension regarded as a water god and symbol of the earth's fertility. In the belief of Chinese Daoism, water buffalo represents the honest, bucolic life, and the theme of the herd boy and buffalo as signifying the cyclical rhythms of nature. In Chinese Buddhism, the relationship of the buffalo to its master and the act of herding itself assumed a spiritual significance suggesting the quest for enlightenment.

Although little is known about the artists Okubo Yuko and Toshichika, this work shows the skillful techniques of the artists using various types of precious soft metals.







65

A MONUMENTAL PAIR OF SOFT-METAL-INLAID SHIBUICHI/VASES

TAISHO PERIOD (DATED 1919), SIGNED HOJO KOKU (UNNO HOJO; 1884-1956)

Each vase of tapering ovoid form with short flared neck, elaborately inlaid in various gold, silver, *shakudo* and *shibuichi* with trailing branches of luxuriant wisteria, the trees and branches dynamically carved and chiseled, incised signature on base

13 7/8 in. (35.2 cm.) high each

With original wood stands, and double box titled *fuji hana oboro gin kabin itsui* (Pair of *shibuichi* vases with wisteria flower) and sealed *jie xi wei dhu* (Cannot get rid of my bad habits) on lid and signed and dated *Taisho tsuchinoto hitsuji* (1919) *Unno Hojo*, sealed *Kiyoshi no in* on reverse, also with accompanying document signed and sealed by *Takamura Koun* as a supervisor and *Unno Hojo* as an artist of the work (for *Koun* see lot 58)

\$280,000-320,000

The vases of *shibuichi* richly engraved, sculpted and inlaid in gold, silver, and colored metal alloys with hanging wisteria using a variety of metalworking techniques signed on the bases *Hojo*, an art name for *Unno Kiyoshi* (1884 - 1956).

Kiyoshi was the fourth son of *Unno Shomin* (1844 - 1915) of the *Mito* school of metalwork who became a lecturer in the Metal Sculpture Department of the Tokyo University of Fine Art, and was later honored as an Imperial Household Artist (*Teishitsu Gigei-In*). Although thus descended from a well-established line of traditional metal-workers, the young Kiyoshi chose to enter *Waseda* University to study Law. He did well at his studies, enjoying the several aspects of Westernization like tennis and baseball, and was expected to pursue a successful career. But something made him change his mind about his future and he left *Waseda* in the final year of his course to return to the family tradition and enter the School of Fine Art in 1904 when he was twenty-two.

He became skilled in the traditional metalwork techniques studying under both his father and *Kano Natsuo*, but rather than continue the *Meiji* period repertoire of decorative export works he developed his own design style inspired by the collections of the *Shosoin* and subjects from foreign cultures. His works are thus of a kind of hybrid nature combining the tried methods of his family with the inspirations of the *Meiji* Westernization which had originally moved him to study law. His first milestone success was to win second prize at the Great *Taisho* Exposition of 1914 with his embossed metal plaque of "*The Buddha Sakyamuni Expounding the Law*" when he was thirty three.



This was to be followed by many prizes. A fine work in the collection of Tokyo National Museum is a cylindrical box with on the top a gilt pierced and sculpted design of parrots after the decoration on a musical instrument in the Shosoin Collection, and around the edge a pierced frieze of *shakudo* with sea creatures and grapes following the design on a Chinese mirror also in the Shosoin Collection. This won him a Special Selection Prize in the 9th Teiten exposition of 1928.

Kiyoshi became the most widely honored of his generation of metal artists, and in 1955 was invested as the first Living National Treasure (Intangible Cultural Asset) in the field of metal sculpture.

He visited France from two years between 1932 and 1934 where he studied at the Louvre and for a period at the British Museum in London. The experience in the Western museums were to widen his already wide vision of the world, and some of his works were directly inspired by objects he had seen in Paris and London, like the cupronickel figures of an ancient Egyptian cat (1935) and a version of the sacred ox of Menmphis (1954 at the age 70) (Ningen Kokuhō Series 28 Nos.12 and 13).

Kiyoshi had been befriended by a wealthy banker named Mineshima Shig'emon in his youth, and Mineshima was to financially support the Unno family while Kiyoshi was away in France. Mineshima personally bought virtually all the works made by Kiyoshi, and further gifted pieces to Tokyo National Museum and the University of Fine Art.

Kiyoshi's elder brother Minjo had died in 1910 and his father died five years later in 1915. Kiyoshi must have felt a heavy burden of duty to continue with his father's work, and it has been suggested that his family's circumstances might have compelled him to abandon his Law studies and return to support his father and brother.

The vases took two years to make and painstaking effort by Kiyoshi has produced in them a remarkable tour-de-force of the very best established metalworking traditions. At the same time the vases show Kiyoshi's own technical excellence and creative vision in the free approach to design, perhaps best seen in the great swathe of wisteria in *katakiri-bori* in which the sculpted flowers glow like brush painting.

A document dated 1919 accompanying the vases tells how the greatest craftsmen of the day were involved in the work, naming Inoue Kiyomi as making the base bodies of the vases, a Hoshino who carved the wood stands, and Umeya Shimamoto who made the textile covers. The weights and compositions of the alloys used are given, and all the metalworking methods including high relief level inlay of gold and silver, high relief sculpture of inlaid metals, *katakiri-bori* (oblique chiselwork) inlay, and others. They were made under the supervision of the Takamura Koun (1852 - 1934), an Imperial Household Artist (*Teishitsu Gigei-In*) and professor of Sculpture in the university, and the document bears the signature Takamura Koun with the seal of Takamura Koun, and the signature Unno Hojo together with the seal Unno Kiyoshi saku.

The art name Hojo is composed of the character 'Ho' from 'Hoshū', Kiyoshi's father's art name, and 'Jo' from 'Minjo', his elder brother's name, and is possibly a unique example of the use of that name. Such a touching tribute to his father and brother on these vases might be thought of as showing respect of the family metalworking tradition, and to have given Kiyoshi a final release from the confines of standard Meiji metalwork thus allowing his genius free reign to continue making the small number of exquisite works in his own inimitable style that we know today.

Victor Harris, *Keeper Emeritus of Japanese Antiquities, The British Museum*



another view



Accompanied document signed by Takamura Koun (1852-1934) and the Unno Kiyoshi.



66

AN IRON ARTICULATED MODEL OF A CRAB

EDO PERIOD (18 - 19TH CENTURY)

The small russet-iron crab finely constructed of numerous hammered plates jointed inside the body; the limbs, claws and legs move, the details finely carved and chiseled

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

\$18,000-22,000

67

AN IRON ARTICULATED MODEL OF A PRAWN

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

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

10 in. (25.4 cm.) long

\$18,000-22,000

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



A BRONZE ARTICULATED MODEL OF A LOBSTER TITLED**CHORAKU MUKYOKU (EVERLASTING PLEASURE)**EARLY 20TH CENTURY, SIGNED KOZAN (TAKASE KOZAN; 1869-1934)
WITH CURSIVE MONOGRAM (KAO)

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

Body 7½ in. (19.1cm.) long

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

\$30,000-40,000





69

A SHIBUCHI ARTICULATED MODEL OF A KATYDID
MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED KOZAN
(TAKASE KOZAN; 1869-1934)

The *shibuichi* katydid finely constructed of numerous hammered parts jointed together with movable wings, limbs and head, the details finely chiseled

2 $\frac{3}{8}$ in. (6 cm.) long

\$1,000-2,000



70

A SHAKUDO ARTICULATED MODEL OF A STAG BEETLE
MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED KOZAN
(TAKASE KOZAN; 1869-1934)

The *shakudo* stag beetle finely constructed of numerous hammered parts jointed together with movable wings, limbs, jaws, head and antennae, the details finely chiseled

2 $\frac{7}{8}$ in. (7.3 cm.) long

\$3,000-4,000



71

A SOFT-METAL-INLAID ARTICULATED MODEL OF A BUTTERFLY
21ST CENTURY, SIGNED MASAHIRO (KAMIYAMA MASAHIRO; B. 1955)

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

6½ in. (16.5 cm.) wide

With double wood box, titled *Tasukiageha cho* (Swallowtail butterfly),
signed *Masahiro kinsei*, sealed *Masahiro*

\$25,000-30,000



[another view](#)

AN IMPRESSIVE IRON ARTICULATED MODEL OF A DRAGON

EDO PERIOD (19TH CENTURY), SIGNED MUNENOBU SAKU (MADE BY MYOCHIN MUNENOBU) IN GILT

The russet-iron dragon finely constructed of numerous hammered plates jointed inside the body; the mouth opens, the tongue, limbs and claws move, the body bends, the head is applied with elaborate horns, spines and whiskers, the details are finely carved and chiseled, the eyes of *shakudo* embellished with gilt; signature on underside of jaw

23 $\frac{5}{8}$ in. (60 cm.) long

\$30,000-40,000

PROVENANCE:

Previously sold in these Rooms, 30 March 1990, lot 300

The dragon is associated with a wealth of legend and symbolism in old Japan, signifying both the holy nature of Shinto and the wisdom of Buddhism. Representations of the dragon are found from the earliest historical period wall paintings in the stone tomb chambers of the Kofun period (4th - 7th centuries) together with tiger, phoenix, and gryphon. In Shinto mythology, the deity Ryujin is a dragon who lives under the sea and bears a jewel which controls the tides. In esoteric Buddhism the dragon together with the sword indicate the rope and double-edged sword of Fudo Myo-o, and is the manifestation of other deities. It is also used frequently as the fore-crest on a helmet.







VARIOUS PROPERTIES

73

73

A CLOISONNÉ ENAMEL JAR AND COVER

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

The globular jar decorated in polychrome cloisonné enamels and gold and silver wires with three panels designed with flowers and butterflies, each panel surrounded with scattered chrysanthemums on a reddish-brown ground, the cover set with a gilt chrysanthemum finial, the lid, shoulder and area around foot designed with stylized flowers, signed on a silver tablet mounted on the base, gilt rims

3 1/2 in. (8.9 cm.) high

\$15,000-20,000

For a similar jar in the Kiyomizu Sannenzaka Museum Collection, see Murata Masayuki, ed., *Kyoto Cloisonné: The Works of Namikawa Yasuyuki* (Kyoto: Tankosha, 2008), no. 3.

VARIOUS PROPERTIES

74

A CLOISONNÉ ENAMEL JAR AND COVER

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

The tapering ovoid jar decorated in polychrome enamels and gold and silver wires with panels of beige, light brown, speckled green and brown designed with scattered flowers, the lid, shoulder and area around foot with a floret pattern on a reddish brown ground, signature on a silver tablet mounted on base; gilt rims

4 in. (10.2 cm.) high

\$24,000-26,000

This type of jar and cover without a finial by this artist is extremely rare. For a similar work by the same artist without a finial, see *Shippo: Namikawa Yasuyuki Shippo Kinenkan zohin zuroku / Enamel: Collection catalogue of Namikawa Cloisonné Museum of Kyoto* (Kyoto: Namikawa Yasuyuki Shippo Kinenkan, 2010), pl. 40.



75

A SMALL CLOISONNÉ ENAMEL VASE

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

The tapering ovoid vase decorated in polychrome enamels and silver wires with chrysanthemums scattered over drips of simulated brown glaze around the shoulders, the edges of the glaze drips rendered with double silver wires and a thin line of darker brown enamel; signature on a square silver tablet mounted on base

3 3/4 in. (9.5 cm.) high

\$22,000-24,000





76

A PAIR OF CLOISONNÉ ENAMEL VASES

MEIJI PERIOD (CIRCA 1900), INCISED MARK HAYASHI TANI (WORKSHOP OF HAYASHI TANIGORO)

Each vase of hexagonal form with high shoulders, slightly flared neck and slanted rim and with inset foot, each decorated in art nouveau style with peacock feathers on a turquoise ground in polychrome opaque enamels and transparent green enamel over foil around the eyes of the feathers and with inlaid silver wire, signature on base; rims silver

13 1/4 in. (33.7 cm.) high each

With original wood box signed and sealed by the artist

This pair of ornamental vases shows the interplay between natural motifs and abstraction that characterizes art nouveau. Another vase with matching peacock decoration is in the collection of the Los Angeles County Museum of Art, accessible online at <http://lacma.wordpress.com/2011/01/24/new-acquisitions-week-more-than-200-works-just-added>

(2)

\$15,000-20,000

A RUSSETT IRON SUJI-KABUTO (HELMET)EDO PERIOD (17TH - 18TH CENTURY), WITH
SIGNATURE TAKAYOSHI

The helmet of a russet iron *suji-bashi* (ridged bowl) with a signature *Takayoshi* to the inside rear, a five-tier *hachimanza* (decorative mount at the central aperture) of iron, *shakudo*, other copper alloy, silver and gilt, four *hibiki-no-an* (small apertures once used for helmet ties), sweeping expansive *mabisashi* (brim) with copper alloy *fukurin* (edging), black lacquered four-tier *manju shikoro* (neck guard) of *shittsu-za* (plates simulating rows of individual scales) in blue *sugake-odoshi* (loosely-spaced lacing), buff colored double row of *hishi-nui* (cross knots) on the lowest tier, the *fukigaeshi* (turnbacks) in *Munakata Jinja* style with a leather-clad section partially overlaid with a *kozane* section and a loosely attached further small rectangular section, with *mon* (clan badges) of gilt triple oak leaves in roundels, the *maedate* (fore crest) black and gold lacquer of an oblique 'eight days moon', to the rear an '*agemaki no kan*' (iron ring to hold a decorative bow) and fixture for the *ushirodate* (rear crest) of a gilt rectangular tablet inscribed to front '*Hachiman Dai Bosatsu*' (The Great Bodhisattva Hachiman), and to rear '*Chuai Tenno* (The Emperor Chuai) and *Jingu Kogo* (The Empress Jingu). Accompanied by an appraisal as *Tokubetsu Kitcho Shiryo* (Especially Important Material) Number 1518 issued by the Nippon Katchu Bugu Kenkyu Kai (Society for the Preservation of Japanese Armor) on 23rd November 2008

\$25,000-35,000



A ZUNARI KABUTO WITH HIGH WAKIDATE

EDO PERIOD (17TH CENTURY)

The *sabi-age* (rust-lacquer) bowl of *zu-nari* (head-shape) form clad in a folding cloth cap, the integral deep *mabisashi* (brim) with embossed eyebrows, gilt *maedate* (fore-crest) in the form of a double *kugi-nuki* (nail-puller) *mon*, high gilt *waki-date* (side crests) of horns, a four-tier *shikoro* (neck guard) of close-laced black-lacquered *shittsuke-zane* (iron plate formed in simulation of individual scales).

Accompanied by an appraisal as Tokubetsu Kitcho Shiryo (Especially Important Material) Number 417 issued by the Nippon Katchu Bugu Kenkyu Kai (Society for the Preservation of Japanese Armour) on 17th October 1976

\$40,000-60,000



A NANBAN HELMET IN THE FORM OF EUROPEAN HAT

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

The helmet of koshozan (raised at the rear) style composed of six lightly gilt iron plates with *suji* (ridges) made in the form of a European hat with a separately-joined horizontal brim raised at the front, the six plates forming the bowl with further russet iron plates each applied riveted, pierced and roundly carved with Fujin (the wind deity) with his bag of wind, Raijin (the thunder deity) with his ring of drums, the immortal Tekkai Sennin shown transporting his miniature self along his expelled breath beneath a pine, another immortal with cloak of leaves carrying a basket containing blossoms and a scroll and playing a shakuhachi (vertical bamboo flute) beneath bamboo, a peafowl, and an *onagadori* (long-tailed bird) standing on rocks with a paulownia blossom, with details in gold and silver inlay, the upper surface of the brim with a riveted iron plate carved with dragons among clouds, fitted with a five-tiered black-lacquered iron plate *itazane shikoro* (neck guard) with blue silk braid *sugake-odoshi* (loose lacing)

With lacquered wood box

\$80,000-120,000

PROVENANCE:

Wakisaka Family, Tatsuno Province (Hyogo Prefecture)
Minatogawa Shrine, Hyogo Prefecture, donated by above as offering
Private collection, Japan in the 1940s

An almost identical helmet, with pierced plates illustrating the same immortal playing a shakuhachi, and other plates with similar landscapes with flora, including one with a tiger among peonies, with gilt tiple hollyhock crest on the *fukigaeshi* of the *shikoro*, and formerly a treasure of the Matsudaira House of Echizen, see Matsumura Tomoya, *Beauty of Armor*, exh. cat. (Fukui: Fukui City History Museum, 2013), no. 25. The two helmets are unmistakably made by the same hand, and both are of superlative quality metal sculpture. From the powerful Matsudaira clan of Mikawa arose Motoyasu, who was to become the Shogun Tokugawa Ieyasu. Yukie Ieyasu, the son of Ieyasu, became lord of the Echizen house, and not unreasonable to consider a connection between the daimyo and both helmets.

A further iron hat-shaped Nanban helmet of similar form and construction with simpler design of gilt plates of stylized dragons is in the Barbier- Mueller Collection, *Art of Armour - Samurai Armor from the Ann and Gabriel Barbier - Mueller Collection*, published in association with Yale Press in 2012, pl. 5. And an iron helmet of similar hat-shape with a circular brim given by Tokugawa Ieyasu to Kato Yoshiaki (1563 - 1631) now in the Osaka castle museum collection and recorded as a Nanban helmet by the Kato family is Illustrated number 35, *The Art of the Samurai*, Metropolitan Museum of Art 2009, edited Ogawa Morihiro.



detail





80

**A PURPLE LACED DAIMYO YOROI
(ARMOR)**

EDO PERIOD (17TH - 18TH CENTURY)

The armor comprising:

Helmet [kabuto]: The iron ridged helmet with the *hachimanza* (decorative fixture at the central aperture) of five tiers, to front of the bowl three silver *shinodare* (arrow-shaped decorative components placed between the plates) with gold edging, sets of two *shinodare* to rear, left, right, and the four quarter positions, the *suji* are clad with black *shakudo* *fukurin* (edging) chased with scrolling, russet iron plates divide other plates which are clad in *shakudo* like the *suji*, to the rear an *agemakiji-no-kan* (iron ring to hold a decorative bow), wide *mabisashi* (brim) clad with stenciled leather *shishi-mo* (lion and seaweed) design

Neck guard [shikoro]: The four-tier neck guard of *shittsuze-zane* (plate in semblance of individual lamellae), the lower tier with five gilt *Gion Mamori* (amulet of Yasaka shrine in Kyoto) *mon*, the *fukigaeshi* (turnbacks) with *fukurin*, green leather surrounding the main *shishi-mo* section which has *shakudo agehacho* (Standing butterfly) *mon* in roundels, *kuwagata -dai* (fixture for two gilt horns) of *shakudo* pierced and roundly carved with leafy chrysanthemums and support for the *maedate* (fore-crest) of a dragon of *shakudo* with gilt details

Face mask [menpo]: russet iron with white bushy moustache and detachable nose, *yodare-kake* (bib) of four tiers of *shittsuze-zane*, with pierced shakudo fittings and two butterfly *mon*, a separate *nodowa* (neck guard) of two tiers and two loosely attached side pieces, with two gilt *Gion Mamori* *mon*

Cuirass [do]: The *haramaki -do* (cuirass) of *shitsuge-zane*, the *munaita* (breast portion) and *waki-ita* (under-arm portions), and *tate-age* (upper rear portion) of stenciled leather with *fukurin*, seven *tasset kusazuri* (skirt), matching *sei-ita* (cover for the vertical joint in the center of the back), matching breast pendant of leather-clad plate

Sleeves and shoulder guards [kote and sode]: The *hyotan-gote* (sleeves) with butterfly mon on the hand covers and *Gion Mamori mon* on an upper plate of each, *O-sode* (large shoulder guards) matching the cuirass with *Gion Mamori mon*

Thigh protector and lower leg guards [haidate and sune-ate]: The thigh guards of chain with *shakudo* butterfly and *Gion Mamori mon*, *shino sune-ate* (lower leg guards) of black lacquered iron splints with gold lacquered scrolling

\$100,000-150,000

PROVENANCE:

Inshu Ikeda Family, Tottori Prefecture

EXHIBITED:

Tokyo Bijutsu Club, "Inshu Ikeda Koshaku ke gozohin nyusatsu" (Auction preview of the collection of Marquis Ikeda Family), 1919.5.31-6.1.

PUBLISHED:

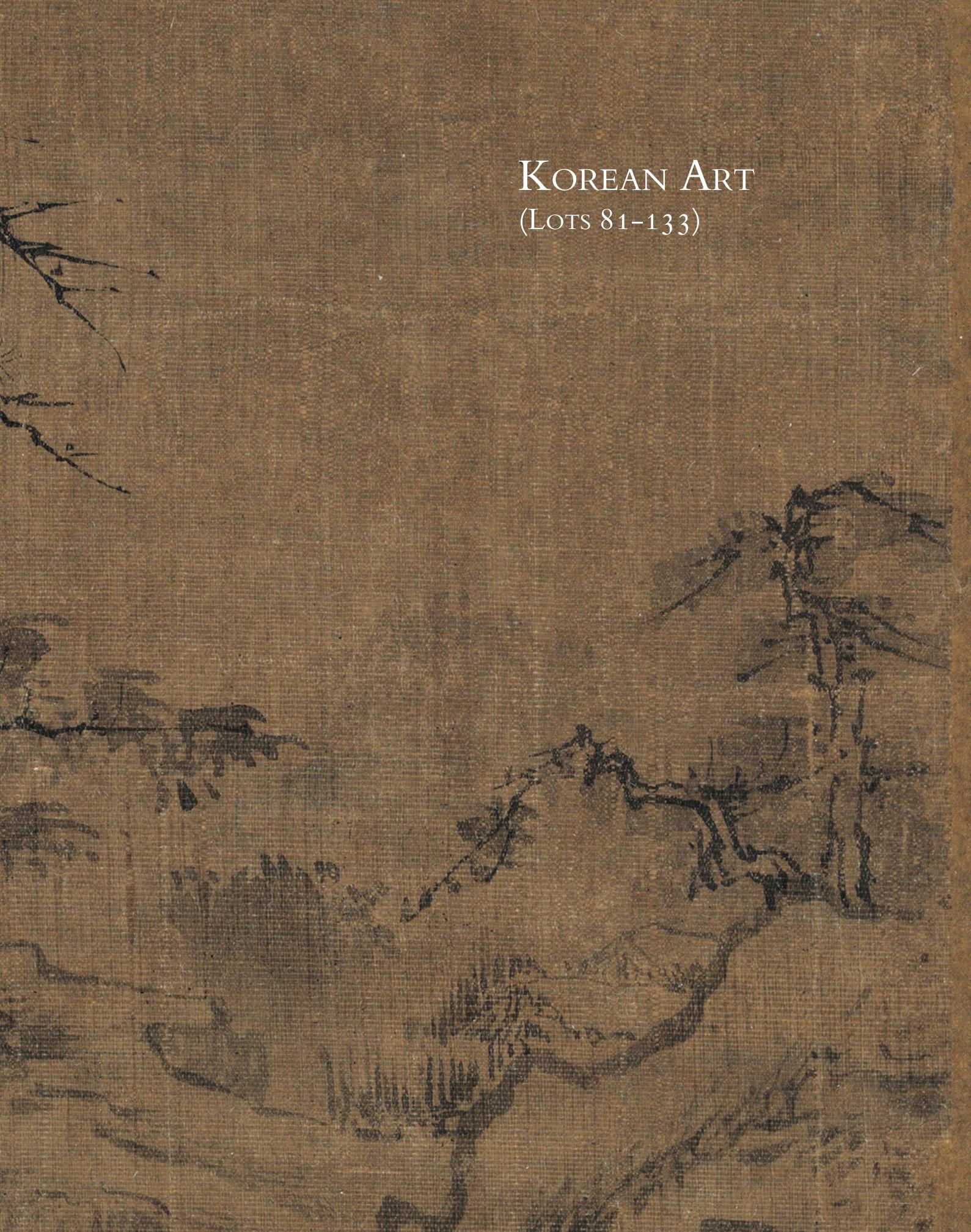
Tokyo Bijutsu Club, *Inshu Ikeda Koshaku ke gozohin nyusatsu* (Catalogue of the collection of Marquis Ikeda Family) (Tokyo: Tokyo Bijutsu Club, 1919), no. 177.

The Ikeda family, who claimed descent from the Seiwa Genji in the Heian period, flourished under the Tokugawas from the time that Terumasa (1565 - 1613) sided with Tokugawa Ieyasu at the battle of Sekigahara in 1600. His son Toshikata received the fief of Bizen province (Okayama), and the clan held both Bizen (Okayama prefecture) and Inaba - or Inshu - (Tottori Prefecture) throughout the Edo period. The armor is illustrated as Number 177 in the sale of the Inshu province Ikeda Collection in 1919 at the Tokyo Bijutsu Club.





KOREAN ART
(LOTS 81-133)





81

A GROUP OF GILT-BRONZE FRAGMENTS
SILLA DYNASTY (5TH - 6TH CENTURY)

The fragments of gilt-bronze crown cap and ornaments, the crown cap pierced with various geometric patterns, the ornaments applied with small circular plates, and a stone pendant

The cap: 8¾ in. (22.2 cm.) high

\$15,000-25,000

PROVENANCE:

Acquired from a private collection in Okayama Prefecture, Japan in the 1960s

For similar works in the collection of Samsung Museum of Art, see *Leeum, Samsung Museum of Art: Traditional Art Collection* (Seoul: Leeum Samsung Museum of Art, n.d.), pp. 280-287.





82

A GILT-BRONZE STANDING FIGURE OF BUDDHA
UNIFIED SILLA DYNASTY (8TH - 9TH CENTURY)

Cast in the front with drapery falling from the chest to ankles in u-shaped folds, the right hand raised in *abhayamudra* (no fear) and the left hand lowered, the hair arranged in rows of snail-shell curls rising to the low *usnisa*, the reverse side pierced with three oval holes

7 1/4 in. (18.4 cm.)

\$50,000-60,000

PROVENANCE:

Auriti Giacinto (1883-1969), Italian ambassador to Japan 1933-1939
Mayuyama Co., Ltd, Tokyo, 1970s

The Unified Silla period from the late seventh through the ninth centuries was one of political stability when an international style held sway throughout East Asia. This figure shows refined style of Buddhist sculpture from early Unified Silla Dynasty. The hands are in mudras signifying fearless and boundless mercy with the strong legs and feet.

For a figure in similar style in the collection of Nezu Museum, see the Museum Yamato Bunkakan, *Special Exhibition, Korean Gilt-bronze states of Paekche and Silla Period from Japanese Collections* (Nara, 1982), exh. cat. no. 26.



PROPERTY FROM THE COLLECTION OF TOKUTOMI SOHO

83

A BRONZE MYTHICAL LION (HAETAE) SQUARE SEAL
JOSEON DYNASTY (19TH CENTURY)

The square columnar seal surmounted by a mythical lion (*haetae*), and cast on the seal face with a five-character inscription reading *Sukseon ongjubang* (Collection of Princess Sukseon ongju [1793–1836])

3 $\frac{3}{4}$ x 3 $\frac{3}{4}$ in. (9.5 x 9.5 cm.)

With lacquered wood seal box and brass ink container

\$10,000-15,000

PROVENANCE:

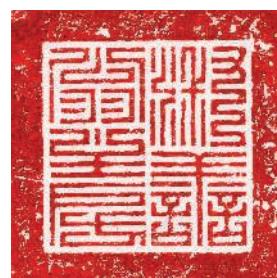
Tokutomi Soho (1863-1957)

The Princess Sukseon ongju (1793–1836) is a daughter of King Jeongjo (1752–1800), the 22nd King of Joseon Dynasty.

Tokutomi Soho was a famous journalist who was active in Asia from the Meiji to the Showa periods. When he was 28 years old, he founded *Kokumin shinbun* (People's newspaper) and worked as chief editor and managing director for many years. As a historian, he was well known especially for his book *Modern Japanese History* volumes 1-100.



Tokutomi Soho (the third from left) and others, Seoul, October 5th, 1915.



seal impression



another view

A GOLD AND SILVER INLAID IRON HELMET

JOSEON DYNASTY (17TH - 18TH CENTURY)

The round iron bowl of truncated cusp section with a cylindrical apex, the cylindrical section with silver-inlaid dragons in roundels, the horizontal brim fixed with four rivets, with gilt edge and gilt inlaid dragons, the bowl with four-clawed dragons, clouds, the sun, and auspicious symbols, and sanskrit characters in gold and silver inlay, with stylized sea waves in silver inlay around the lower edge, the front edge under the brim also with inlaid dragons and with cutaway sections to facilitate vision, the Japanese neck guard of five tiers of lacquered iron plates, the turnbacks clad in crinkled leather with gilt barleycorn twist edging with applied copper alloy crest of triple oak leaves and tendrils in roundels.

\$60,000-80,000

PROVENANCE:

Private collection, Japan

A helmet bowl with the same inlaid decoration (fig.1) in the collection of the Victoria and Albert Museum, London was originally acquired from Japan and had been at one time fitted with a neck guard like the present helmet. A number of similar helmets and earlier Chinese helmets of the 15th and 16th century which closely resemble the present piece are also known, providing evidence of the close cooperation between the Ming dynasty Chinese armors and those of Joseon Dynasty Korea. There were many envoys from Korea to Japan during the Edo period, twelve starting from 1607 until 1763, and an unknown number after that. The possibility is that fine helmets such as this would have been brought by such envoys as gifts to their Japanese hosts.



Fig. 1, Collection of the Victoria and Albert Museum, London.





85

A CELADON GLAZED EWER

GORYEO DYNASTY (12TH CENTURY)

The tall ewer modeled as a bamboo shoot with incised details, applied with s-shaped spout and handle, covered with a glaze of soft sea-green tone

9 7/8 in. (25.1 cm.) high

With wood box

\$120,000-130,000

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 fourteenth centuries. As evinced by this bamboo-shoot-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. Virtually identical ewers, all dated to the twelfth century, appear in the collections of the National Museum of Korea, Seoul (Deoksu-4499-0), Museum of Fine Arts, Boston (50.966a-b), Museum of Oriental Ceramics, Osaka (20401), and Victoria and Albert Museum, London (C.527-1918).



86

**AN IRON-DECORATED WHITE
PORCELAIN JAR**

JOSEON DYNASTY (17TH CENTURY)

The ovoid form with high shoulder with recessed base, painted in underglaze iron-brown with a long undulating dragon chasing a large flaming pearl among scattered scalloped clouds, eyes and random scales of the dragon reddish-brown, applied with a glossy clear glaze and with extensive crackle, foot rim unglazed

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

\$70,000-90,000

Virtually unique to Korea, large, broad-shouldered, narrow-waisted jars were ubiquitous there from the seventeenth into the nineteenth century. Early examples have a short, vertical, collar-like neck and an exaggerated profile, with bulging shoulders and a constricted waist; nineteenth-century examples show a more attenuated profile and sport a tall neck and a beveled foot. In China and Korea, the dragon symbolizes the yang, or male, principle of nature, while the phoenix represents the yin, or female, principle. Associated with water, the auspicious dragon is typically paired with clouds, mists, or rolling waves; on this jar, the vigorously painted dragon determinedly strides above rolling clouds. Although they often painted designs in underglaze iron brown on Cizhou and Jizhou wares during the Song dynasty (960-1279), Chinese potters seldom, if ever, decorated porcelains in underglaze iron brown; by contrast, Korean potters of the Joseon dynasty (1392-1910) often embellished porcelains with dynamic, and sometimes whimsical, design emblazoned in underglaze iron brown. A closely related jar appears in the collection of the Minneapolis Institute of Arts (81.113.6) and another in the National Museum of Korea, Seoul, both dated to the eighteenth century.



87

A PUNCH'ONG TEA BOWL

JOSEON DYNASTY (15TH - 16TH CENTURY)

The bowl on a short circular foot, decorated with thick white slip and incised lines with scrolling flowers, applied with a glossy clear glaze, the foot unglazed

6 1/4 in. (17.1 cm.) diameter
With wood box

\$5,000-7,000

PROVENANCE:

Private collection, Japan

The body of this tea bowl is painted freely in iron-oxide with stylized scrolling flowers. This type of tea bowl is often called as *ehakeme chawan* (tea bowl with brush painting) by Japanese tea masters who admired the simple beauty of Korean porcelains.

For a similar bowl, see *Nihon Mingeikan shozo Chosen toji mokuroku* (Catalogue of Joseon-dynasty ceramics in the Nihon Mingeikan) (Tokyo: Nihon Mingeikan, 2009), pls. 33-34.



88

A PUNCH'ONG BOTTLE

JOSEON DYNASTY (15TH - 16TH CENTURY)

Modeled in the form of a rice-bale, with a short flaring mouth rim, the rounded sides decorated with thick white slip, underglaze-iron and incised lines with large fish, the grayish stoneware applied with a glossy clear glaze, one side with a ring foot rim

9 1/4 in. (23.5 cm.) wide
With wood box

\$10,000-15,000

The body is painted freely in iron-oxide with two humorous fish swimming. Because fish produce a large number of eggs, they symbolized prosperous descendants, and this subject were frequently drawn as a representative design on ceramics from the Joseon Dynasty.

89

A SMALL PUNCH'ONG BOTTLE

JOSEON DYNASTY (15TH - 16TH CENTURY)

Modeled in the form of a rice-bale, with a short flaring mouth rim, the rounded sides decorated with thick white slip, underglaze-iron and incised lines with large flowers, the grayish stoneware applied with a glossy clear glaze, one side unglazed

5½ in. (13 cm.) wide

With wood box

\$20,000-30,000

PROVENANCE:

Private collection, Japan

Many of punch'ong bottles from early Joseon Dynasty were made in the unique form of a rice bale similar to the present lot. Punch'ong wares with iron decorations on white slip were believed to be created in Gyeryongsan kilns. For a similar bottle with the same motif in the Ataka collection, see Byung-Chang Rhee, *Richo toji / Yi Ceramics in Kankoku bijutsu shusen / Masterpieces of Korean Art* (Tokyo: Privately published, 1978), pl. 88.





90

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

The ovoid form, decorated in underglaze-blue with two cranes, rocks, bamboo, pine tree and clouds, the neck with auspicious fungus-head-shaped cloud collars, the body applied with a lustrous transparent overglaze

17 $\frac{3}{8}$ in. (44.1 cm.) high

With wood box

\$50,000–70,000

For a similar work in the collection of Mr. and Mrs. John D. Rockefeller 3rd, see Byung-Chang Rhee, *Richō toji/Yi Ceramics in Kankoku bijyutsu shusen/Masterpieces of Korean Art* (Tokyo: Privately published, 1978), pl. 219.



91

A BLUE AND WHITE PORCELAIN DRAGON JAR

JOSEON DYNASTY (18TH CENTURY)

The ovoid form, vividly painted in underglaze-blue with two large and forceful dragons striding through clouds in pursuit of a flaming pearl, and clusters of scalloped clouds interspersed with smaller cloud ribbons, the neck and lower body with auspicious fungus-head-shaped cloud collars, the body applied with a lustrous transparent overglaze

15 7/8 in. (40.3 cm.) high

With wood box

\$130,000–150,000

The dragons depicted on this jar are exceptionally large compared to those on other dragon jars. For a similar jar with large dragons in the collection of the Philadelphia Museum of Art, see Robert P. Griffing, ed., *The Art of the Korean Potter: Silla, Koryo, Yi* (New York: Asia Society, 1968), pl. 100.



92

A BLUE AND WHITE PORCELAIN BOTTLE VASE
JOSEON DYNASTY (LATE 19TH CENTURY)

The globular body with tall neck set on a short circular foot, decorated in underglaze-blue with a large dragon flying and stylized clouds, applied with a glossy transparent glaze

1 1/8 in. (28.3 cm.) high

With wood box

\$10,000–15,000



93

A BLUE AND WHITE PORCELAIN BOTTLE VASE
JOSEON DYNASTY (19TH CENTURY)

The globular body with tall slightly flared neck, decorated in underglaze-blue with flowers

9 1/4 in. (23.5 cm.) high

\$20,000–30,000



94

A WHITE PORCELAIN BOTTLE VASE
JOSEON DYNASTY (LATE 18TH CENTURY)

The globular body with tall neck set on a short circular foot, applied with a glossy transparent glaze, inscribed characters on base

1 1/8 in. (29.5 cm.) high

With wood box

\$5,000–7,000

For a similar bottle with incised motifs, see *Ho-Am mi sool kwan myung poom do rok / Masterpieces of the Ho-Am Art Museum* (Seoul: Samsung Art and Culture Foundation, 1982), pl. 85.

95

A SMALL BLUE AND WHITE PORCELAIN BOTTLE VASE

JOSEON DYNASTY (19TH CENTURY)

The globular body with tall neck set on a short circular foot, decorated in underglaze-blue with Chinese poem, applied with a glossy transparent glaze

6½ in. (15.6 cm.) high

\$15,000-25,000

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



96

A BLUE AND WHITE PORCELAIN STEM CUP

JOSEON DYNASTY (19TH CENTURY)

Set on a flared short foot, circular cup decorated in underglaze-blue with chestnut boughs, applied with a clear glaze

3½ in. (8.9 cm.) high

\$13,000-15,000



97

A BLUE AND WHITE PORCELAIN GLOBULAR JAR

JOSEON DYNASTY (19TH CENTURY)

The globular body set on a short circular foot, decorated in underglaze-blue with scrolling peony flowers, applied with a glossy transparent glaze, the base with an incised inscription

4¾ in. (12.1 cm.) high

\$8,000-10,000

PROVENANCE:

Private collection, Japan



A BLUE-AND-WHITE PORCELAIN JAR WITH AUTUMN GRASSES

JOSEON DYNASTY (FIRST HALF 18TH CENTURY)

The ovoid form, delicately painted in underglaze-blue with four autumn grasses, the shoulder with four auspicious-character roundels representing longevity (*Su*), good fortune (*Bok*), good health (*Gang*) and peace (*Nyeong*), the mouth rim with incised line, the body applied with a lustrous transparent overglaze

12⁵/₈ in. (32.1 cm.) high

With double wood box

\$700,000-800,000

PROVENANCE:

Private collection, West Japan, acquired in the 1960s.



Used as storage vessels and occasionally as vases for monumental floral displays at banquets and ceremonies, such large, broad-shouldered, narrow-waisted jars were popular in Korea from the seventeenth through the nineteenth centuries. Some feature landscape decoration, while others boast dragons, tigers, *haetae*, or other favored beasts, and yet others sport floral designs or auspicious Chinese characters. Made in the eighteenth century, this jar features four blossoming plants, each growing from a continuous, if minimally indicated, ground line, the plants interspersed with roundels emblazoned with auspicious Chinese characters reading from right to left (in Korean pronunciation) *su*, *bok*, *gang*, and *nyeong*, which mean—and which offer wishes to the viewer for—longevity, good fortune, good health, and peace.

This jar's form doubtless finds distant inspiration in *meiping* vessels created in China during the Northern Song period (960–1127). Despite the poetic name meaning “plum vase,” *meiping* (Korean, *maebyeong*) vessels were not 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. As evinced by a porcelain jar embellished with a branch of fruiting grapevine painted in underglaze iron brown, the jar now in the collection of Ewha Women's University Museum, Seoul (National Treasure no. 107), seventeenth-century potters gave the jar form the robust interpretation that would continue through the end of the dynastic era. Unique to Korea, jars with bulging shoulders and gently curved side walls that descend to a constricted base were ubiquitous during the seventeenth, eighteenth, and nineteenth centuries. 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.

Seventeenth- and early eighteenth-century examples have a short, vertical, collar-like neck and an exaggerated profile, with massive shoulders and constricted waist; of closely related form, those from the second half of the eighteenth century display a less exaggerated profile that incorporates a gentle S-curve, and they have a slightly higher neck; 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.

The Chinese characters that embellish this jar are clearly written and easily readable, but the flowers are more difficult to identify, as they are sketchily rendered and are all depicted with the same grass-like leaves. Although many authors simply identify the motif as “floral designs” or generically term all the flowers “orchids”, the careful differentiation of the blossoms from plant to plant permits an attempt at more specific identification. Thus, the flower between the *su* and

bok roundels might be identified as an orchid, the flower between the *bok* and *gang* roundels as dianthus—commonly known in English as pinks—that between the *gang* and *nyeong* roundels as narcissus, and that between the *nyeong* and *su* roundels as chrysanthemum. All cultivated in East Asia, those flowering plants frequently appear in Chinese and Korean paintings. Such jars, sparsely but delicately painted with favored plants and embellished with auspicious characters, were very much in the taste of Korean literati of the Joseon dynasty.

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

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

Two closely related jars appear in the collection of the National Museum of Korea, Seoul (don 351 and don 465). Two additional jars, both closely related, are in the collection of the Museum of Oriental Ceramics, Osaka (acc. nos. 20454 and 20601), and the collections of the Kyoto National Museum, Kyoto, and the Nezu Institute of Fine Arts, Tokyo, each include one related jar. In addition, two related jars are in the Samsung Collection at the Ho'am Museum, Yong'in, Korea. Similar in shape, all of these jars sport the same four flowering plants, the blossoms differentiated in exactly the same manner; some have a ground line from which the plants grow, others do not. Only the jar in the National Museum of Korea (don 465) also has roundels with Chinese characters reading *su*, *bok*, *gang*, and *nyeong*; the others lack those decorative elements. One jar in the Ho'am Museum has two roundels, one placed immediately above the other, with Chinese characters reading *ju jun*, meaning “wine jar.”

Robert D. Mowry

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

For examples of Korean, Joseon-period paintings of orchids, see Harvard Art Museums nos. 2000.345 and 2002.143; for Joseon paintings of pinks, see Harvard Art Museums nos. 1980.95, 1994.92, and 1994.101; for Joseon paintings of chrysanthemums, see Harvard Art Museums 1994.100, 2002.146, and 2005.111; for Chinese paintings of narcissus, see Harvard Art Museums 1985.935, and Metropolitan Museum of Art 1973.120.4.



KOREAN SCHOLAR'S OBJECTS

Like Chinese literati, Korean scholars valued the so-called four treasures of the scholar's studio, or *munbang sabo* (Chinese, *wenfang sibao*): brush, ink, inkstone, and paper, the requisites for both painting and calligraphy. Even so, as both taste and setting differed in the two cultures, the quarters in which those four treasures were used differed significantly in appearance from country to country. In China, the scholar's studio ideally was a separate building, detached from the main living quarters and set in a well-planned and meticulously landscaped garden. In Korea, the scholar worked in his *sarangchae*, or study, a room within the *sarangbang*, which was that area of the traditional Korean home, or *Han'ok*, reserved for the men. Both the studio and the *sarangchae* provided a secluded environment where the scholar could retreat from the "dusty world"—i.e., from the stresses of work and the pressures of daily life—in order to relax, read, study, write, paint, and entertain like-minded friends.

A desk, a painting table, chairs, and bookcases constituted the Chinese studio's essential furniture, all of which was crafted in fine woods, typically *huanghuali*. A Korean gentleman's quarters included bookshelves and various types of storage chests but lacked chairs and high tables, as Korean scholars and officials sat on cushions placed on the floor and ate, worked, and entertained guests at low tables, sometimes of wood but other times of black lacquer inlaid with designs in mother of pearl. Both Chinese and Korean scholars would hang a painting or two on the studio wall; should a learned friend visit, the scholar likely would select from his collection an important scroll by a famous artist for display and perhaps also a cherished antiquity or two.

In addition, Koreans often displayed a *chaekgeori* screen—literally a "bookcase screen"—in the home, though not necessarily in the *sarangbang*, or gentleman's quarters. Typically comprising eight panels, such folding screens depict a wealth of objects associated with the home of a cultured scholar, from books and bookcases to brushes, ink, and inkstones to vessels for containing brushes and scrolls to vases of flowers and bowls of fresh fruit. A variety of screen known as *munjado* additionally features Chinese characters for the eight Confucian virtues, *hyo* (filial piety), *je* (brotherly love), *chung* (loyalty), *sin* (sincerity / integrity), *ye* (propriety), *eui* (righteousness), *yeom* (uprightness), and *chi* (humility). Such screens reminded the members of the household of their responsibilities to study and to live according to the Confucian precepts.

Koreans had long preferred scholar's implements in fine ceramic ware, prizing water droppers, brush washers, brush rests, brush pots, and censers in fine celadon ware in Goryeo times (918–1392) and ones in porcelain during the Joseon dynasty (1392–1910). Strict followers of Neo-Confucianism, Koreans, and particularly the literati, embraced an austere aesthetic vision during the Joseon era, the objects for their studios thus sporting only limited decoration. Many vessels are plain, relying on tautness of form and beauty of glaze for their appeal. Those that are embellished may exhibit lightly incised decoration or scenes modestly painted in pale shades of underglaze cobalt blue. The designs typically feature auspicious emblems and symbols of longevity. Since earliest times Koreans

have taken delight in vessels with reticulated walls, a taste that found bold expression in Joseon-period brushpots and censers, whose perforations often form geometric designs but other times serve as the background for molded dragon or floral designs. Korean porcelains seldom show the bold palette of those from China's Ming and Qing dynasties; in fact, the brightest colors encountered on Joseon porcelains tend to be those on peach-shaped water droppers, which often include touches of both cobalt blue and iron brown—and occasionally even copper red—for descriptive effect. (The peach was favored because it stands as a symbol of immortality; both peaches and peached-shaped water droppers typically appear in *chaekgeori* and *munjado* screens.)

The function of most scholar's implements is clear, cylindrical pots for holding brushes or scrolls when not in use, for example, a brushrest in the form of a series of five mountain peaks for supporting brushes in use but not immediately in hand as the scholar alternated amongst brushes of various sizes and textures. Sometimes geometrically shaped, other times in the form of a peach, gourd, butterfly, or animal, water droppers were used to titrate small amounts of water onto the inkstone, so that in grinding the solid ink, the scholar could regulate its texture and tonality. The censer also played an important role in the studio, the scholars enjoying its pleasing fragrance while also hoping it would ward away insects, both those that annoy humans and those that destroy scrolls, books, and furniture. The incense burned in the studio was not the joss-sticks often found in Buddhist temples; rather, it typically was chips of sandalwood or other fragrant substances that could be wholly contained within the hollow of the censer, the fragrant smoke emerging through the hollows of the openwork designs.

The scholar's studio offered the literati an idealized environment in which they could read, paint, compose poetry, and entertain like-minded friends. Strict canons of taste prescribed the placement of bookcases and other furniture and regulated the number of scroll of painting and calligraphy that should be displayed. Since many of the literati aspired, at least in theory, to the austere life of a hermit, emphasis was naturally on the sparse—understated settings elegantly appointed with a few carefully chosen items finely crafted in exquisite materials. Soft monochrome tones predominated. These harmonized perfectly with each other and with the monochrome or lightly colored landscapes that the literati painted. Nature itself—in the form of an idealized garden seen through the studio window—provided the dramatic contrasts of color that enlivened the whole. The aesthetic vision that these objects embody reflects the cultivation of the literati, just as it also serves as a mark of their class, distinguishing them from the royal court on the one hand and the merchant class on the other.

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





99

A BLUE AND WHITE AND IRON-DECORATED PEACH-FORM WATER DROPPER

JOSEON DYNASTY (19TH CENTURY)

Modeled in the form of a large Peach of Immortality, two side leaves applied with underglaze-blue, four smaller florets and the pointed double tip decorated in iron-oxide, applied with a glossy clear glaze

4 in. (10.2 cm.) high

With wood box

\$2,000-3,000

PROVENANCE:

Private collection, Japan



100

A WHITE PORCELAIN PUPPY-FORM WATER DROPPER

JOSEON DYNASTY (19TH CENTURY)

Modeled as a seated puppy, applied with a glossy transparent glaze

3 3/4 in. (9.5 cm.) long

With wood box

\$3,000-5,000



101

AN ENAMEL WATER DROPPER

JOSEON DYNASTY (19TH - 20TH CENTURY)

The square water dropper decorated in polychrome enamels with the symbols from the *Shipjangaeng* (The Ten Signs of Long Life)

3 3/8 x 3 3/8 x 2 1/4 in. (8.6 x 8.6 x 5.7 cm.)

With wood box

\$3,000-4,000



PROPERTY FROM THE COLLECTION OF SOHO TOKUTOMI

102

A WHITE PORCELAIN DOUBLE-WALLED RETICULATED WATER DROPPER

JOSEON DYNASTY (19TH CENTURY)

The globular form pierced with a large dragon and clouds, the inner wall forming a receptacle for water

5 1/2 in. (14 cm.) diameter

\$6,000-8,000

PROVENANCE:

Tokutomi Soho (1863 - 1957)

For a similar water dropper in the collection of Victoria and Albert Museum, see Beth McKillop, *Korean Art and Design: The Samsung Gallery of Korean Art*, exh. cat. (London: Victoria and Albert Museum, 1992), pl. 38.



VARIOUS PROPERTIES

103

A BLUE-AND-WHITE PORCELAIN BRUSH REST

JOSEON DYNASTY (19TH - 20TH CENTURY)

Modelled in the form of the Diamond Mountains, known in Korea as the Geumgang mountains, and three deer, decorated in underglaze-blue, applied with a clear glaze; flat base unglazed

4 $\frac{3}{8}$ in. (11.1 cm.) long

With wood box

\$7,000–9,000



104

A BLUE-AND-WHITE PORCELAIN BRUSH WASHER

JOSEON DYNASTY (19TH - 20TH CENTURY)

The circular brush washer modeled in the form of the Diamond Mountains, known in Korea as the Geumgang mountains, decorated in underglaze-blue, applied with a glossy transparent glaze

4 $\frac{1}{8}$ in. (4.1 cm.) high

With wood box

\$7,000–9,000



105

A RETICULATED WHITE PORCELAIN BRUSH HOLDER

JOSEON DYNASTY (19TH CENTURY)

Cylindrical pierced form, molded with two flying phoenixes and clouds with incised details and applied with a transparent glaze; recessed base glazed, foot rim unglazed

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

\$4,000–6,000



106

A RETICULATED WHITE PORCELAIN BRUSH HOLDER

JOSEON DYNASTY (19TH CENTURY)

Cylindrical pierced form, modeled as contiguous trunks of bamboo with incised details and applied with a transparent glaze, recessed base glazed, foot rim unglazed; inscriptions on base

4 $\frac{5}{8}$ in. (11.7 cm.) high

With wood box

\$20,000–30,000



107

A RETICULATED WHITE PORCELAIN HEXAGONAL BRUSH HOLDER

JOSEON DYNASTY (19TH CENTURY)

The hexagonal form set on four bracket feet, each panel pierced and incised with diamond latticework, applied with a glossy transparent glaze, with Incised number sixteen on interior

4 in. (10.2 cm.) high

With wood box

\$60,000–80,000

This type of diamond latticework can be often seen on the doors of Buddhist temples in Korea, where it took the form of the leaves inviting visitors to the temple or paradise. For a similar brush holder, see *Richo no bunbogu ten/The Scholar's Implements of the Yi Dynasty, Korea* (Osaka: Museum of Oriental Ceramics, 1994), pl. 7.



108

A BLUE-AND-WHITE PORCELAIN BRUSH HOLDER

JOSEON DYNASTY (19TH CENTURY)

Cylindrical form with a recessed base, decorated in underglaze-blue with blossoming plums, bamboo and grass, double lines at the mouth rim and base, applied with a glossy transparent glaze

5½ in. (14 cm.) high

With lacquered wood box

\$40,000–60,000

PROVENANCE:

Marquis Nabeshima Family Collection

For a pot with a similar plum painting in the Ataka Collection, see Rhee Byung Chang, *Richo toji Yi Ceramics*, in *Kankoku bijutsu shusen Masterpieces of Korean Art* (Tokyo: Privately published, 1978), no. 282.



109

AN INCISED WHITE PORCELAIN PAPER-ROLL HOLDER

JOSEON DYNASTY (19TH CENTURY)

Modeled in octagonal faceted form with flared rim, finely incised with deer, crane and rocks, applied with a transparent glaze, recessed base glazed, foot rim unglazed

4½ in. (10.8 cm.) high

With a wood box affixed with exhibition label titled *richō hakuji inkoku fukabachi* (Joseon Dynasty incised white porcelain deep bowl), and an exhibition caption

\$70,000–90,000

EXHIBITED:

Takashimaya Departmentstore, Osaka, *Chosen kogei tenrankai* (Exhibition of Korean works of art), 1939.11.15–20

PUBLISHED:

Nakamura Keiichi, ed., *Chosen kogei tenrankai zuroku* (Catalogue of exhibitions of Korean art and craft), vol. 3, reprinted edition (Tokyo: Toyo Keizai Nippōsha, 1984), no. 1757.

Likely for holding scrolls on the scholar's desk, or possibly to hold the scholar's brushes, this exceptionally refined vessel perfectly embodies the Korean taste for subtly decorated porcelains. Having adopted Neo-Confucianism as the state philosophy during the Joseon dynasty (1392–1910), Koreans, and particularly the literati, espoused an austere aesthetic vision that led them to prefer porcelain vessels with only limited decoration for the scholar's desk. Although many porcelains for the Korean scholar's studio exhibit designs painted in underglaze cobalt blue, the most exalted ones, like this rare vessel, display lightly incised decoration or remain wholly undecorated, relying on tautness of form and perfection of color for their aesthetic appeal. Korean clients of the nineteenth century found faceted vessels especially appealing, the facets typically eight in number. This vessel's spotted white deer and Manchurian crane stood as favored symbols of longevity in traditional Korea, visual rebuses that offer the viewer the wish for long life.



label on box



110

A SILVER-INLAID IRON CABINET
JOSEON DYNASTY (19TH CENTURY)

An iron cabinet with a pair of hinged doors, elaborately decorated in inlaid silver bands of dragons, bats and longevity medallions

5 1/4 x 11 7/8 x 15 3/8 in. (13.3 x 30.2 x 39 cm.)

\$4,000–6,000

PROVENANCE:

Private collection, Japan



111

A MOTHER-OF-PEARL INLAID LACQUER TABLE (GYEONGSANG)
JOSEON DYNASTY (19TH CENTURY)

The rectangular table set on four cabriole legs, the top decorated in inlaid mother-of-pearl with motifs from the ten signs of long life including bamboo, pine, cranes, deer, rocks, mountain, clouds, sun and moon

13 3/8 x 23 7/8 x 10 3/4 in. (34 x 60.6 x 27.3 cm.)

\$15,000–25,000

Originally such tables were intended to be used by monks for reading sutras in temples. However during the Joseon dynasty, they became popular as everyday desks.

For a similar work in the collection of Yongin, Amorepacific Museum of Art, see Patricia Frick and Soon-Chim Jung, eds., *Korean Lacquer Art - Aesthetic Perfection*, exh. cat. (Münster: Museum of Lacquer Art, 2013), pl. 42.

112

**A MOTHER-OF-PEARL INLAID LACQUER
BOX AND COVER (SANGJA)**

JOSEON DYNASTY (19TH CENTURY)

The deep box with slightly domed, flush-fitting cover decorated in inlaid mother-of-pearl and brass wires with scrolling lotus flowers and bands of discs and lozenges, and additionally applied with brownish-black lacquer, the interior lined with sutra paper

8½ x 12½ x 9 in. (21 x 32.1 x 22.9 cm.)

\$15,000-25,000

For a similar box in the collection of National Museum of Korea, Seoul, see Patricia Frick and Soon-Chim Jung, eds., *Korean Lacquer Art - Aesthetic Perfection*, exh. cat. (Münster: Museum of Lacquer Art, 2013), pl. 12.



113

**A MOTHER-OF-PEARL INLAID LOW
TABLE**

JOSEON DYNASTY (16TH - 17TH CENTURY)

The rectangular table set on four short cabriole legs, decorated on top and sides in inlaid mother-of-pearl and brass wires with scrolling flowers and floral latticework

13 x 20½ x 4¾ in. (33 x 52.1 x 12.1 cm.)

\$18,000-22,000

For an almost identical table, see Kawada Tei and Takahashi Takahiro, eds., *Korai Richō no raden* (Mother-of-pearl inlay work of the Goryeo and Joseon Dynasty) (Tokyo: Mainichi Shimbunsha, 1986), pl. 17.





114

ANONYMOUS (19TH CENTURY)

Scholar's accouterments (Chaekgeori)

Eight paintings mounted as a eight panel-screen; ink, color and gold leaf on paper
23 $\frac{5}{8}$ x 14 in. (60 x 35.6 cm.) each

\$15,000-20,000

Chinese-style books on screens of this type are usually depicted closed, stacked in sets wrapped in slipcases. Joseon-dynasty scholars sat on thin cushions on the floor and worked at small, portable desks. *Chaekgeori* is a Confucian theme, directly related to the scholarly aspiration of the landed gentry, the scholar-officials of the Joseon-dynasty government. Bookstack screens also were popular in the homes of commoners, where they symbolized the Confucian ideals of education and self-improvement.

115

ANONYMOUS (LATE 19TH - EARLY 20TH CENTURY)

Scholar's accouterments (Chaekgeori) and eight pictorial ideographs (Munjado)

Eight paintings mounted as an eight panel-screen; ink and color on paper

44 $\frac{1}{2}$ x 10 $\frac{7}{8}$ in. (113 x 27.6 cm.) each
\$10,000-15,000





116

CHAE YONGSIN (1850-1941)

Wuyi Mountains

Signed and dated *Geumma sangang Seokji* (Seokji at the age of eighty, Spring 1921), sealed *Seokji*

Ten paintings mounted as a ten-panel screen; ink and color on paper
33 3/8 x 11 1/8 in. (86 x 30.2 cm.) each

\$15,000-20,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

117

ANONYMOUS (LATE 19TH - EARLY 20TH CENTURY)

Scholar's accouterments (Chaekgeori)

With an illegible seal

Handscroll; ink and color on paper

17 $\frac{7}{8}$ x 42 $\frac{1}{8}$ in. (45.4 x 107 cm.)

\$6,000-8,000





118

YANG GIHUN (1843 - ?)

Geese and reeds

Signed *Paesangnoeo* and *Yang Seokyeon*, sealed *Seokyeon* and *Yang Gihun* in

Ten-panel screen; gold pigment on black linen
55½ x 128¼ in. (141 x 325.7 cm.)

\$20,000-30,000

EXHIBITED:

“Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi” (Paintings of Korea’s Joseon Dynasty and Japan: The Art of a Neighboring Kingdom that Inspired Sotatsu, Taiga and Jakuchu) shown at the following venues:

Tochigi Prefectural Museum, 2008.11.2-12.14

Shizuoka Prefectural Museum, 2009.2.17-3.29

Sendai City Museum, 2009.4.17-5.24

Okayama Prefectural Museum, 2009.6.5-7.12

PUBLISHED:

Tochigi Prefectural Museum et al., *Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi* (Paintings of Korea’s Joseon Dynasty and Japan: The Art of a Neighboring Kingdom that Inspired Sotatsu, Taiga and Jakuchu), exh. cat. (Osaka: Yomiuri Shinbun Osaka Honsha, 2008), pl. 86.





119

ATTRIBUTED TO SEO WONHUI (1862 - ?)

One hundred children (*Baekjado*)

Sealed *Wonhui in* and two unidentified seals

Ten paintings mounted as a ten-panel screen; ink, color and gold on silk

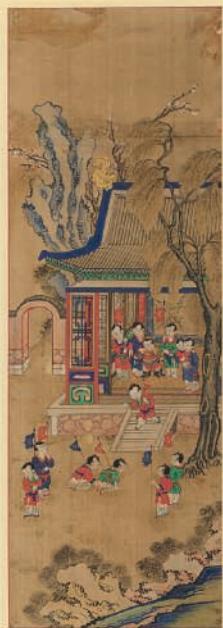
37 x 12 5/8 in. (94 x 32.1 cm.) each

\$70,000-90,000

Popular during Korea's Joseon dynasty (1392–1910), the felicitous theme of boys playing in a garden—traditionally titled “One Hundred Boys”, or *Baekjado* in Korean—was introduced during China's Song dynasty (960–1279) and frequently appeared in the arts of the Ming (1368–1644) and Qing (1644–1912) periods. This Korean screen likely was inspired by a Qing painting, perhaps one by Leng Mei (active, 1677–1742), who was renowned for his paintings of women and children. The *Baekja* theme was used to decorate any object bearing a wish for numerous offspring, especially items for the bridal chamber.

The theme symbolizes the wish for an abundance of sons and continuation of the family line, as well as the wish for the generations of descendants to achieve success in the civil service examinations. A related Hundred Boys screen is published in *Royal Splendor* (New York: Kang Collection), n.d. 2014, pp. 34–35.

Baekja scenes usually depict a large group of boys, sometimes numbering one hundred as the name implies. The “hundred boys” is an allusion to King Wen—legendary father of the founder of China's Zhou dynasty (c. 1050 BC–256 BC), King Wu—who had twenty-four wives and ninety-nine sons. One day at Yanshan, King Wen found an infant after a thunderstorm, and he adopted the baby so that he could have a total of one hundred sons. King Wen thus established the ideal, and his one hundred sons became a popular motif in Chinese art and subsequently in Korean art.



seal



details



120

ANONYMOUS (18TH - 19TH CENTURY)

The ten signs of long life (Shipjangsaeng)

Pair of hanging scrolls; ink and color on paper
3 1/4 x 18 7/8 in. (79.4 x 47.9 cm.) each
With wood box

\$10,000-15,000

PROVENANCE:

Private collection, Japan

The Ten Signs of Long Life are found in the Land of the Immortals associated with the Daoist immortality cult that developed in China during the Han dynasty. Because of their magical potency, the emblems of long life were immensely popular in all strata of Joseon-dynasty Korean society. The ten symbols usually included in *Shipjangsaeng* imagery are deer, water, rocks, cranes, tortoises, pines, bamboo, the sun and *pulloch'o*, the fungus of immortality.

For a similar work, see *Paintings of Korea's Joseon Dynasty and Japan: The Art of a neighboring Kingdom that Inspired Sotatsu, Taiga and Jakuchu*, exh. cat. (Osaka: Yomiuri Shinbun Osaka Honsha, 2008), pl. 147.

ANONYMOUS (18TH CENTURY)

Tiger beneath a pine tree

With an illegible seal

Hanging scroll; ink and color on paper

48 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (124.1 x 49.5 cm.)

With wood box authenticated by Kawabe Kakyo (1844-1928)

as Chinese artist from Ming Dynasty, Lu Ji's work

\$10,000-15,000

PROVENANCE:

Private collection, Japan

For a similar works, see *Paintings of Korea's Joseon Dynasty and Japan: The Art of a Neighboring Kingdom that Inspired Sotatsu, Taiga and Jakuchu*, exh. cat. (Osaka: Yomiuri Shinbun Osaka Honsha, 2008), pls. 156-160.



ANONYMOUS (16TH CENTURY)*Eight Views of the Xiao-Xiang*

Each leaf inscribed with a poem and sealed *Neungchang Gu Han* (Gu Han; 1524-1558), and another seal
 An album of eight leaves; ink on silk
 13 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in. (34.6 x 27 cm.) approx each
 With double box

\$800,000-1,200,000

PROVENANCE:

Private collection, Japan

EXHIBITED:

“Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi” (Paintings of Korea’s Joseon Dynasty and Japan: The Art of a Neighboring Kingdom that Inspired Sotatsu, Taiga and Jakuchu) shown at the following venues:

Tochigi Prefectural Museum, 2008.11.2-12.14
 Shizuoka Prefectural Museum, 2009.2.17-3.29
 Sendai City Museum, 2009.4.17-5.24
 Okayama Prefectural Museum, 2009.6.5-7.12

PUBLISHED:

Tochigi Prefectural Museum et al., *Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi* (Paintings of Korea’s Joseon Dynasty and Japan: The Art of a Neighboring Kingdom that Inspired Sotatsu, Taiga and Jakuchu), exh. cat. (Osaka: Yomiuri Shinbun Osaka Honsha, 2008), pl. 2.
 Itakura Masaaki, *Gukan san Shosho Hakkei zu gasatsu* (Album of Xiao-Xiang inscribed by Gu Han), *Kokka* 1394 (Dec. 2011). pl. 5.

王之仁

疏木斜陽外
歸帆萬里風
鱸葦秋正美
鶯星向以來

王之仁



The Eight Views of the Xiao and Xiang originally depicted the beautiful river scenery of Hunan province in southern China. A scholar-official Song Di (ca.1015-1080) of the Northern Song dynasty (960-1127) is recorded as the first to create a series of landscape painting on this subject. Immediately following Song's pictorial debut of the Eight Views of the Xiao and Xiang in the eleventh century, the subject became one of the most popular themes for both painting and poetry in China. This theme was transmitted to Korea by the twelfth century in Goryeo dynasty (918-1392). Then it became the most popular subject in both painting and poetry in the fifteenth and sixteenth centuries during the Joseon dynasty (1392-1912) in Korea. During the early Joseon dynasty, many Eight Views of the Xiao and Xiang paintings were produced, and quite a few of them are still extant: six complete sets of Eight Views are existing; others only have some scenes from the original set. Most of early Joseon Eight Views are in the format of hanging scroll, folding scroll, and albums where the eight scenes are depicted on individual panels. Interestingly, there are no examples of Eight Views paintings in a narrative format as a handscroll.

This album of Eight Views of the Xiao and Xiang (*Sosangpalgyeongdo*) was discovered and introduced to the public for the first time at an exhibition in 2008.¹ It was newly remounted into its current album format as can be seen in the photograph (fig. 1). Previously, it was mounted in a handscroll format with a different order of the eight scenes. When it was remounted to an album format, which is assumed to be the original format of the painting, the order of the scenes was fixed base on the number on the reverse side of each scene. The current restored order of the scenes is "Returning Sail from Distant Shore", "Fishing Village in Evening Glow", "Night Rain on the Xiao and Xiang", "Evening Bell from Mist-shrouded Temple", "Mountain Market, Clear with Rising Mist", "Wide Geese Descending to Sandbar", "Autumn Moon over Lake Dongting", and "River and Sky in Evening Snow".²

Each scene has a poem on the upper side with two seals. The poetry is pentasyllabic quatrain in running script. The contents of the poems correspond well with each scene subject. The first seal stamped before the poem has four characters, of which the upper two characters are illegible while the bottom two characters are "chwian" literally meaning "drunken eyes." The seal following the end of the poem says, "Neungchang Gu Han (fig. 2)" Based on the second seal, the poems on the painting are considered to be written by Gu Han (1524-1558), who was married to princess

Sukjeong (1525-1564), a daughter of King Jungjong, and possessed the title of *neungchangwi*. He was known to be a member of the literati during the reigns of King Jungjong (r. 1506-1544) and Myongjong (r.1545-1567) and was good at writing poems and painting. Historical records about Gu Han are fragmentary, which may be due to his premature death in his thirties.³

Among the scant records about his painting, one record is worthy of notice: "(He) reached marvelous skill of the painting."⁴ Because there is no extant work by him, we do not know anything about his painting style, but considering the fact that he was a member of the literati, he must have accepted the literati painting style of that time.

The overall mood of the Eight Views album is very evocative and sentimental. With amateurish and modest brushstrokes, the painter expresses the eight scenes like a sketch. Unlike other Eight Views paintings of the early Joseon period that expressed various typical icons in the eight scenes, this Eight Views Album only depicts minimal icons such as the moon, a boat, and some geese. Pictorial elements are uncomplicated, and negative space is more emphasized in the overall composition. Human beings appears in the scenes, but they are little and hardly noticed in the tranquil scenery. By allocating some space for the poem, the scene, poem, and calligraphy are harmonized in the overall composition. Literati taste prevail in the paintings, but the strong contrast in the use of ink tones and dramatic expression of the rainstorm shows that this painter was influenced by the Zhe school painting style like other contemporary Joseon painters.

No records on the painter remain, making the identity of the painter uncertain. The painter does not use skillful and professional brush strokes, leaving an impression of some literati taste. According to the previous owner in Japan, when the album was first found in Japan in the handscroll format, the cover of the handscroll had a paper label. According to this label, the scroll was attributed to Wen Zengming (1470-1559), a very famous literati painter of the Wu school in the Ming dynasty. Now, that old paper label is gone with a different cover, and a new paper label is attached as we can see in the photograph (fig. 1). It happened when the handscroll was remounted as an album format. It is assumed that this wrong attribution was done by a Japanese painter during the Edo period.

Sangnam Lee
Professor of Korean Painting History, Korea University

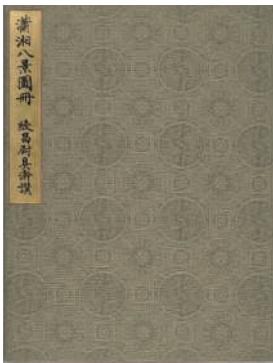


Fig. 1. Cover and label.



Fig. 2. Seal of Gu Han.

¹ Tochigi Kenritsu Bijutsukan. Chōsen Ōchō no kaiga to Nihon: Sōtatsu, Taiga, Jakuchū mo manada ringoku no bi [Paintings of Korea's Joseon dynasty and Japan: the art of a neighboring kingdom that inspired Sotatsu, Taiga and Jakuchū Paintings of Korea's Joseon Dynasty and Japan], (Osaka: Yomiuri Shinbun Ōsaka Honsha), 2008. Fig 2.

² Ibid, p.226.

³ Gu Han was married in 1534. By participating in the literati purge of 1545 (Eulsa Sahwa), he received the title of a meritorious subject (gongsin). In 1555, he served as a commissioner (jeso) at the Bureau of Palace Kitchen (Saongwon). He passed away in 1558 when he was only thirty five years old (Gukyeok Gukjoinmulgo [Translated Records of Study of Person] vol 6).

⁴ Edited by Oh Sechang, translated by Hong Chanyu and Dongyang gojeon hakhui, Geunyeok seohwajing [Translated Biographical Evidence for Korean Calligraphers and Painters], (Seoul: Sigongsas, 1988, p.359).





Evening bell from mist-shrouded Temple



Night rain on Xiao Xiang



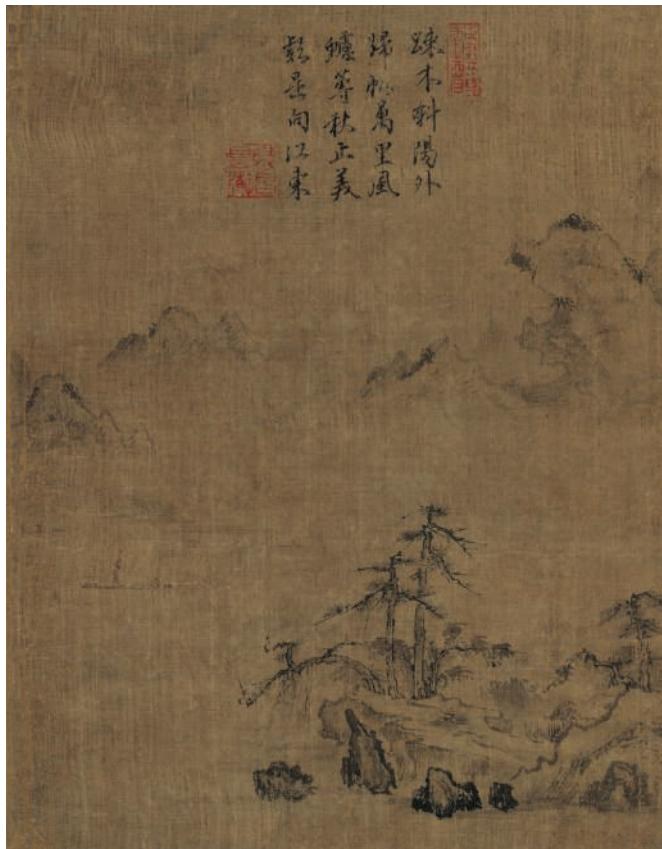
River and sky in evening snow



Autumn moon over Lake Dongting



Fishing village in evening snow



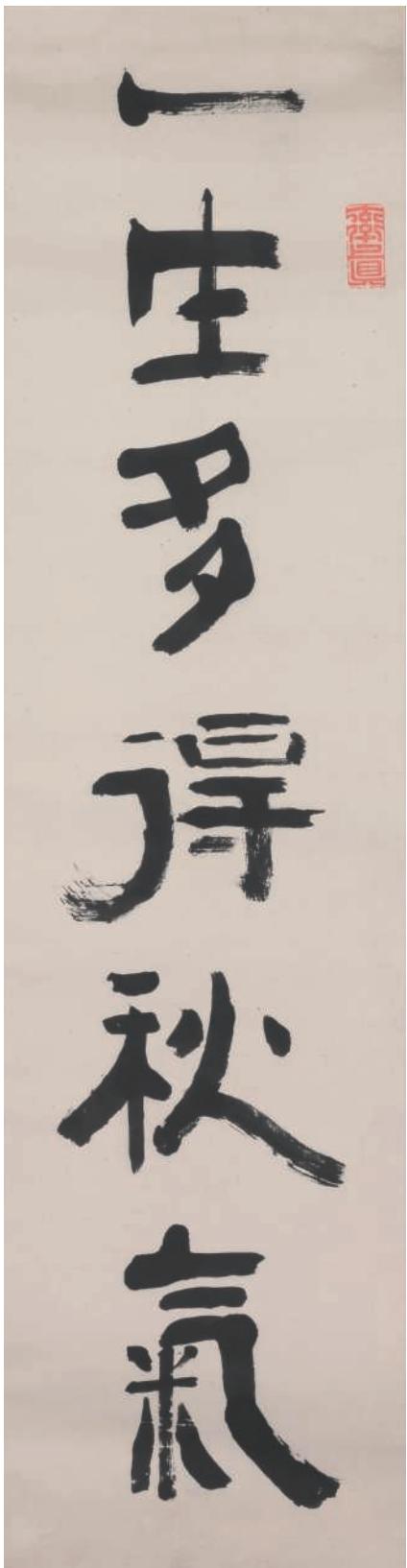
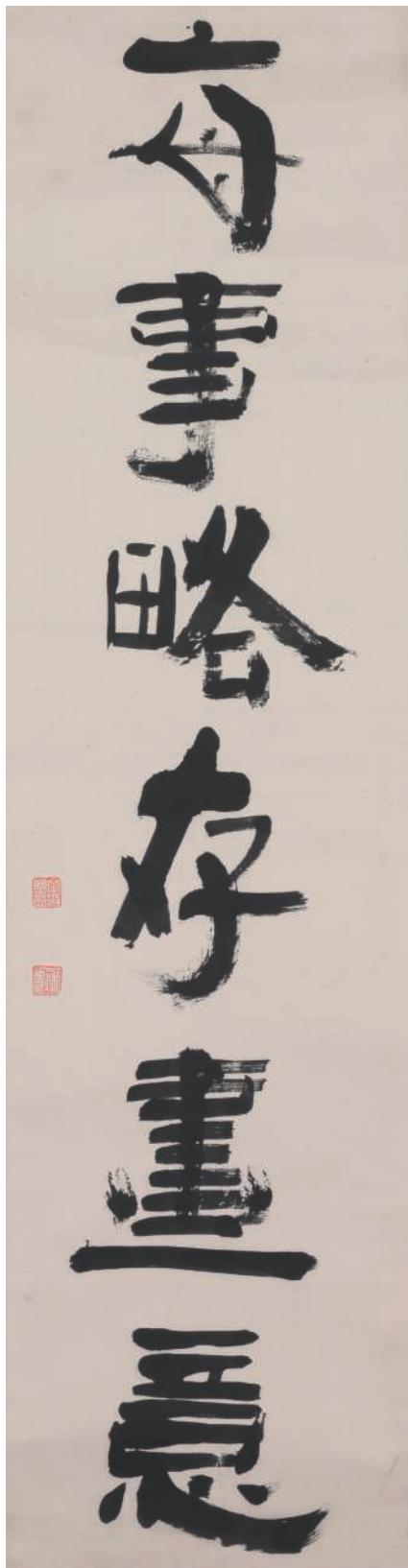
Returning sail off distant shore



Wild geese descending to sandbar



Mountain market, clear with rising mist



123

KIM JEONG-HUI (1786-1856)

Calligraphy

Sealed Kim Jeonghui in, Soljin, and Chusa
Pair of hanging scrolls; ink on paper
44 $\frac{7}{8}$ x 11 $\frac{5}{8}$ in. (114 x 29.5 cm.) each
With wood box inscribed and dated *Taisho*
kanoto tori (1921) (2)

\$20,000-30,000

PROVENANCE:

Private collection, Japan

Kim Jeong-Hui is one of the most eminent Korean calligraphers and also known as a prominent scholar of Chinese literature and epigraphy. His calligraphy shows free and energetic style with square script of the Western Han Dynasty with the cursive script.

For a similar pair of hanging scrolls by Kim Jeong-Hui in the collection of Samsung Museum of Art, see *Leeum Samsung Museum of Art: Traditional Art Collection* (Seoul: Leeum Samsung Museum of Art, n. d. [200?]), pp. 266-267.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

124

ANONYMOUS (19TH CENTURY)

A complete View of the Korean Peninsula

Hanging scroll; ink and color on paper

41 x 24 3/8 in. (104.1 x 61.9 cm.)

\$8,000-10,000

A similar map in the collection of National Museum of Korea, Seoul, is accessible online at <https://www.museum.go.kr/site/eng/relic/search/view?relicId=2498#>

126

ANONYMOUS (19TH CENTURY)

Atlas of Korea and the world

10 leaves; ink and color on paper

10 1/4 x 11 3/4 in. (26 x 29.8 cm.) approx each

\$6,000-8,000

The first map is “Map of all under heaven” (in Korean, *ch'onhado*), a traditional representation of the world. In the center is China surrounded by Korea, Japan and the Western Regions. The Land of Winged People, the Land of the Amazons and the Land of Immortals are included, among others. The second map shows the Great Wall, Ming-dynasty provinces and mountains of China. The third to ninth and the last maps depict the various provinces of Korea: Kyonggi, Ch'ungch'ong, Cholla, Kyongsang, Hwanghae, Pyongan, Kangwon and Hangyong. The final map shows Korea's historical kingdoms and capitals. One map shows Japan and the Ryukyu Islands.



125

ANONYMOUS (19TH CENTURY)

A complete View of the Korean Peninsula

Woodcut mounted as a hanging scroll

37 3/4 x 21 1/8 in. (95.9 x 54.9 cm.)

\$8,000-10,000

A similar map in the collection of National Museum of Korea, Seoul, is accessible online at <https://www.museum.go.kr/site/eng/relic/search/view?relicId=2502>





VARIOUS PROPERTIES

127

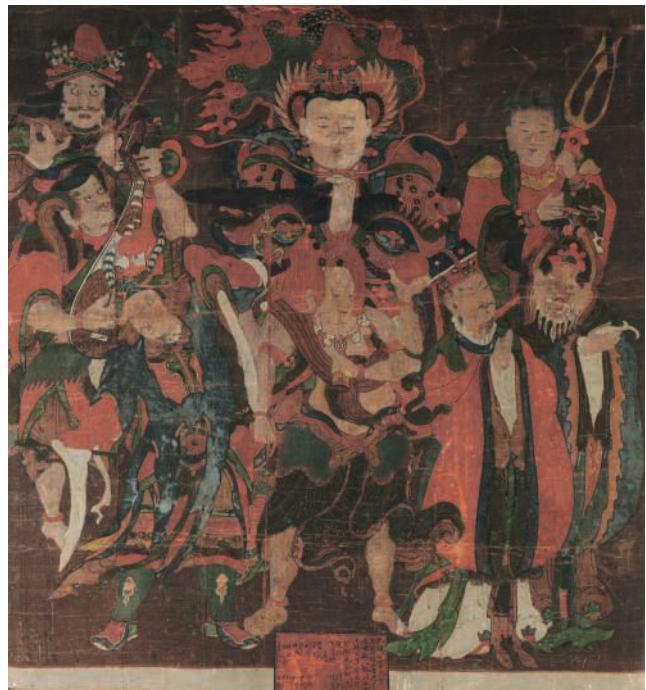
ANONYMOUS (DATED 1870)

Heavenly Dragon General and attendants

Hanging scroll; ink, color and gold on silk

37 $\frac{3}{8}$ x 37 $\frac{3}{8}$ in. (94.9 x 94.9 cm.)

\$8,000-12,000



128

ANONYMOUS (DATED 1759)

Heavenly Dragon General and attendants

Framed panel; Ink, color and gold on silk

31 $\frac{2}{3}$ x 29 $\frac{1}{2}$ in. (80 x 74.9 cm.)

\$8,000-12,000



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

129

ANONYMOUS (19TH CENTURY)

Lohans and attendants

Hanging scroll; Ink, color and gold on silk

31 $\frac{1}{8}$ x 48 $\frac{3}{8}$ in. (81 x 122.9 cm.)

\$8,000-10,000



VARIOUS PROPERTIES

130

ANONYMOUS (LATE 16TH CENTURY)

Amitabha Buddha in the Pure Land

Hanging scroll; ink, color and gold on silk
27 $\frac{1}{4}$ x 22 $\frac{1}{8}$ in. (69.2 x 56.2 cm.)

With wood box

\$40,000-60,000

EXHIBITED:

“Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi” (Paintings of Korea’s Joseon Dynasty and Japan: The Art of a Neighboring Kingdom that Inspired Sotatsu, Taiga and Jakuchu) shown at the following venues:

Tochigi Prefectural Museum, 2008.11.2-12.14

Shizuoka Prefectural Museum, 2009.2.17-3.29

Sendai City Museum, 2009.4.17-5.24

Okayama Prefectural Museum, 2009.6.5-7.12

PUBLISHED:

Tochigi Prefectural Museum et al., *Chosen ocho no kaiga to Nihon: Sotatsu, Taiga, Jakuchu mo mananda ringoku no bi* (Paintings of Korea’s Joseon Dynasty and Japan: The Art of a Neighboring Kingdom that Inspired Sotatsu, Taiga and Jakuchu), exh. cat. (Osaka: Yomiuri Shinbun Osaka Honsha, 2008), pl. 96.

131

A PAINTED-WOOD FIGURE OF A BOY ATTENDANT (DONGJA)
JOSEON DYNASTY (19TH CENTURY)

Standing figure painted in green, red and white pigment with black details, wearing a robe and his hair in a braid, set on the plinth in the form of lotus flower

25 $\frac{5}{8}$ in. (65.1 cm.) high

\$20,000–30,000



132

A PAINTED-WOOD FIGURE OF A BOY ATTENDANT (DONGJA)
JOSEON DYNASTY (19TH CENTURY)

Standing figure painted in green, red and white pigment with black details, wearing a robe and his hair in a braid, holding a cub, set on the plinth

23 $\frac{5}{8}$ in. (60 cm.) high

\$30,000–40,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

133

**A PAINTED-WOOD FIGURE OF A MOUNTAIN GOD
(DHARMAPALAS)**

JOSEON DYNASTY (19TH CENTURY)

The figure seated on a rock pedestal and with a small crouching tiger painted in green, red, blue and black, the figure raising his right arm and with his left arm down, a circular hole on base revealing the interior of hollow body

27 in. (68.6 cm.) high

\$30,000-40,000



END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and 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 our invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "**ATTRIBUTED TO...**" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further,

it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion. (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profit or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:

- (i) 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;

- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

- (iii) books not identified by title;

- (iv) **lots** sold without a printed **estimate**;

- (v) books which are described in the catalogue as sold not subject to return; or

- (vi) defects stated in any **condition report** or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

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

F PAYMENT

1 HOW TO PAY

Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
- (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:

Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) 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 to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

- (d) If you do not collect a **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

- (e) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date;
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

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

- (iv) the storage terms which can be found at christies.com/storage shall apply.

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

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

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;

- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;

- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date;
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

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

- (iv) the storage terms which can be found at christies.com/storage shall apply.

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

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

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

- (i) charge you storage fees while the **lot** is still at our saleroom; or
- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

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

(d) Lots of Iranian origin

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

(e) 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 ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

- (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;
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

◆

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

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

△

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

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

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

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/ inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

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

STORAGE AND COLLECTION

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

STORAGE CHARGES

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

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

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

19/08/16

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BERMUDA

BERMUDA
+1 401 849 9222
Betsy Ray

BRAZIL

RIO DE JANEIRO
+5521 2225 0553
Candida Sodre

SAO PAULO

+5511 3061 2576
Nathalie Lenc

CANADA

TORONTO
+1 416 966 2063
Brett Sherlock

CHILE

SANTIAGO
+56 2 2 2631642
Denise Ratinoff
de Lira

COLOMBIA

BOGOTA
+57 1 635 54 00
Juanita Madrinan

DENMARK

COPENHAGEN
+45 3962 2377
Birgitta Hillingsøⁿ
(Consultant)
+45 2612 0092
Rikke Juul Brandt
(Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI
+358 40 5837945
Barbro Schauman (Consultant)

FRANCE

BRITTANY AND
THE LOIRE VALLEY
+33 (0)6 09 44 90 78
Virginie Gregory
(Consultant)

GREATER EASTERN FRANCE

+33 (0)6 07 16 34 23
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémits
(Consultant)

PARIS

+33 (0)1 40 76 85 85
POITOU-CHARENTES
AQUITAINE

+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

+33 (0)4 71 99 07 67
Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY

DÜSSELDORF
+49 (0)21 44 91 59 352
Arno Verkade

FRANKFURT

+49 (0)69 27 94 073
Anja Schaller (Consultant)

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 99 99
Eva Susanne
Schweizer

INDIA

MUMBAI
+91 (22) 2280 7905
Sonali Singh

DELHI

+91 (011) 6609 1170
Sanjay Sharma

INDONESIA

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV
+972 (0)3 605 0695
Romi Gilat-Baharaff

ITALY

MILAN
+39 02 303 2831

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

+39 348 3131 021
Paola Gradi
(Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti Gonzaga
(Consultant)

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori Venenti
(Consultant)

GENOA

+39 010 245 3747
Rachele Guicciardi (Consultant)

FLORENCE

+39 055 219 012
Alessandra Niccolini di Camugliano
(Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria (Consultant)

JAPAN

TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA

KUALA LUMPUR
+60 3 6207 9230
Lim Meng Hong

MEXICO

MEXICO CITY
+52 55 5281 5546
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

AMSTERDAM
+31 (0)20 57 55 255

NORWAY

OSLO
+47 975 800 78
Katinka Traaseth
(Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING
+86 (0)10 8572 7900
Jinqing Cai

HONG KONG

+852 2760 1766

SHANGHAI

+86 (0)21 6355 1766
Gwenn Delamare

PORTUGAL

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA

MOSCOW
+7 495 937 6364
+44 20 7389 2318

SINGAPORE

SINGAPORE
+65 6735 1766
Wen Li Tang

SOUTH AFRICA

CAPE TOWN
+27 (21) 761 2676
Juliet Lombreg
(Independent Consultant)

DURBAN & JOHANNESBURG

+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA

SEOUL
+82 2 720 5266
Hye-Kyung Bae

SPAIN

BARCELONA
+34 (0)93 487 8259
Carmen Schjær

MADRID

+34 (0)91 532 6626
Juan Varez
Dalia Padilla

SWEDEN

STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)

+46 (0)70 9369 201
Louise Dylhén (Consultant)

SWITZERLAND

GENEVA
+41 (0)22 319 1766
Eveline de Proyart

ZURICH

+41 (0)44 268 1010
Dr. Bertold Mueller

TAIWAN

TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK
+66 (0)2 652 1097
Yaoanee Nirandara

TURKEY

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

• DUBAI
+971 (0)4 425 5647

UNITED KINGDOM

• LONDON,
KING STREET
+44 (0)20 7839 9060

• LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074
NORTH AND NORTHEAST

+44 (0)20 3219 6010
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)131 225 4756
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032
CHANNEL ISLANDS

+44 (0)20 7389 2032
IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO

+1 312 787 2765

Lisa Cavanaugh

DALLAS

+1 214 599 0735

Capera Ryan

HOUSTON

+1 713 802 0191

Jessica Phifer

LOS ANGELES

+1 310 385 2600

Juan Varez

MIAMI

+1 305 445 1487

Jessica Katz

NEWPORT

+1 401 849 9222

Betsy D. Ray

NEW YORK

+1 212 636 2000

SAN FRANCISCO

+1 415 982 0982

Ellanor Notides

NEW YORK

+1 212 974 4579

newyork@cfass.com

Singapore

+65 6543 5252

Email: singapore@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485

Fax: +1 212 636 4930

www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2901

Fax: +1 212 636 4929

Email: celkies@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400

Fax: +1 212 636 2370

Email: info@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620

Fax: +1 212 636 4931

Email: awhiting@christies.com

PRIVATE SALES

US: +1 212 636 2557

Fax: +1 212 636 2033

OTHER SERVICES

CHRISTIE'S EDUCATION

New York

Tel: +1 212 355 1501

Fax: +1 212 355 7370

Email: christieseducation@christies.com.edu

HONG KONG

Tel: +852 2978 6747

Fax: +852 2525 3856

Email: hkcourse@christies.com

London

Tel: +44 (0)20 7665 4350

Fax: +44 (0)20 7665 4351

Email:

education@christies.com

Paris

Tel: +33 (0)1 42 25 10 90

Fax: +33 (0)1 42 25 10 91

Email: ChristiesEducationParis@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York

Tel: +1 212 468 7182

Fax: +1 212 468 7141

Email:

info@christiesrealstate.com

London

Tel: +44 (0)20 7389 2551

Fax: +44 (0)20 7389 2168

Email:

info@christiesrealstate.com

Hong Kong

Tel: +852 2978 6788

Fax: +852 2845 2646

Email:

info@christiesrealstate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York

+1 212 974 4579

newyork@cfass.com

Singapore

+65 6543 5252

Email: singapore@cfass.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2017

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

9 MAY

Chinese Ceramics and Works of Art
LONDON, KING STREET

12 MAY

Chinese Ceramics, Works of Art and Textiles
LONDON, SOUTH KENSINGTON

27 MAY

Asian 20th Century and
Contemporary Art
(Evening Sale)
HONG KONG

28 MAY

Asian 20th Century Art
(Day Sale)
HONG KONG

28 MAY

Asian Contemporary Art
(Day Sale)
HONG KONG

29 MAY

Chinese Contemporary Ink
HONG KONG

29 MAY

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

30 MAY

Fine Chinese Modern Paintings
HONG KONG

31 MAY

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

20 JUNE

Art d'Asie
PARIS

12 SEPTEMBER

Fine Chinese Paintings
NEW YORK

13 SEPTEMBER

Fine Chinese Ceramics and
Works of Art
NEW YORK

3 OCTOBER

The Pavilion Sale – Chinese Ceramics and
Works of Art
HONG KONG

11 OCTOBER

Asobi: Ingenious Creativity
LONDON, KING STREET

3 OCTOBER

The Pavilion Sale – Chinese Ceramics and
Works of Art
HONG KONG

21 OCTOBER

First Open | Shanghai
SHANGHAI

21 OCTOBER

20th Century and Contemporary Art
SHANGHAI

7 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

10 NOVEMBER

Chinese Ceramics,
Works of Art and Textiles
LONDON, SOUTH KENSINGTON

25 NOVEMBER

Asian 20th Century and
Contemporary Art
(Evening Sale)
HONG KONG

26 NOVEMBER

Asian 20th Century Art
(Day Sale)
HONG KONG

26 NOVEMBER

Asian Contemporary Art
(Day Sale)
HONG KONG

27 NOVEMBER

Chinese Contemporary Ink
HONG KONG

27 NOVEMBER

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

28 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

29 NOVEMBER

Important Chinese Ceramics and
Works of Art
HONG KONG

8 DECEMBER

Japanese Works of Art
LONDON, KING STREET

13 DECEMBER

Art d'Asie
PARIS



Charles (1907-1978) and Ray (1912-1988) Eames
AN 'LCW' CHAIR, LATE 1940s
\$1,200-1,800

Eero Saarinen (1910-1961)
COFFEE TABLE, 1950s
\$800-1,200

Shoji Hamada (1894-1978)
GLAZED STONEWARE VASE
\$1,000-1,500

Shoji Hamada (1894-1978)
GLAZED STONEWARE COVERED VASE
\$1,000-1,500

MINGEI ART OF JAPAN:

INCLUDING WORKS FROM THE MARTHA LONGENECKER COLLECTION

Online, Bidding begins 17 May 2017

www.christies.com/japaneseartonline

BROWSING
3-17 May 2017

CONTACT
Anastasia von Seibold
+44 207 752 3127
avonseibold@christies.com

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez
Hélène Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S AMERICAS

PRESIDENT

Brook Hazelton

CHAIRMAN'S OFFICE

Stephen S. Lash, Chairman Emeritus
Cyanne Chutkow, Deputy Chairman
Laura Paulson, Chairman
Ben Hall, Chairman
Loïc Gouzer, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Ellanor Notides, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Deputy Chairman

SENIOR VICE PRESIDENTS

Kelly Ayers, Martha Baer, Heather Barnhart,
Michael Bass, Elizabeth Beaman,
G. Max Bernheimer, Rita Boyle, Bonnie Brennan,
Thomas Burstein, Sarah Cashin, Angelina Chen,
Sandra Cobden, Dan Conn, Kathy Coumou,
Deborah Coy, Francois de Poortere, Carrie Dillon,
Monica Dugot, Richard Entrup Sheri Farber,
Lydia Fenet, Jessica Fertig, Sara Friedlander,
Melissa Gagen, Virgilio Garza, Keren Gottesman,
Benjamin Gore, Karen Gray, Jennifer K. Hall,
Bill Hamm, Darius Himes, Koji Inoue, Erik Jansson,
Rahul Kadakia, Kathy Kaplan, Julie Kim,
Sharon Kim, Stefan Kist, Deepanjana Klein,
Susan Kloman, Daphne Lingon, Richard Lloyd,
Gabriela Lobo, Rebecca MacGuire,
Andrew Massad, Adrien Meyer, Rick Moeser,
Richard Nelson, Tash Perrin, Jason Pollack,
Denise Ratnoff, Kimberly Ray, John Reardon,
Margot Rosenberg, Sonya Roth, Alexander Rotter,
Caroline Sayan, Muys Snijders, Will Strafford,
Sarah Vandeweerd, Carina Villinger, Cara Walsh,
Amy Wexler, Allison Whiting, Marissa Wilcox,
Jody Wilkie, Zackary Wright, Steven Wrightson,
Katsura Yamaguchi, Jennifer Zatorski

VICE PRESIDENTS

Charlie Adamski, Rachel Adey, Vlad Ashurov,
Danielle Austin, Diana Baldwin, Brett Bancheck,
Adrian Bijanada, Katie Bollom, Diana Bramham,
Eileen Brankovic, Cristina Carlisle, John Caruso,
Ana Maria Celis, Veronique Chagnon-Burke,
Margaret Conklin, Leiko Coyle, Elise de la Selle,
Caitlin Donovan, Alexandra Duchi,
Yasaman Djunic, Ross Elgie, Dani Finkel,
Lauren Frank, Vanessa Fusco, Sayuri Ganepola,
Christina Geiger, Joshua Glazer, Lisa Gluck,
Peggy Gottlieb, Margaret Gristina,
Izabela Grocholski, Helena Grubescic, Anna Handy,
Elizabeth Hammer-Munemura, Minna Hanninen,
William Haydock, Margaret Hoag, Jennifer Hong,
Val Hoyt, Anne Igelbrink, Sandhya Jain Patel,
Leanne Jagtiani, Jessica Katz, Sumako Kawai,
Marisa Kayem, Caroline Kelly, Peter Klarinet,
Alexis Klein, David Kleiweg de Zwaan,
Samantha Koslow, Noah Kupferman,
Richard LaSalle, Christine Layng, Nathalie Lenci,
Mary Libby, Ryan Ludgate, Ann Lydecker,
Laurie Lasdon Marshall, Erin McAndrew,
Adam McCoy, Michael Moore, Eleanor Moriarty,
Danielle Mosse, Caroline Moustakis, Laura Nagle,
Marysol Nieves, Rachel Orkin-Ramey,
Allison Roberts, Joanna Ostrem,
Elisabeth Poole Parker, Sam Pedder-Smith,
Carleigh Queenth, Shlomi Rabi, Prakash Ramdas,
Jeremy Rhodes, Casey Rogers, Thomas Root,
William Russell, Emily Sarokin, Arianna Savage,

Stacey Sayer, Sari Sharaby-Swartz, Monique Sofo,
Edwina Stitt, Gemma Sudlow, Bliss Summers,
Bo Tan, Scott Torrence, Arianna Tosto,
Terence Vetter, Beth Vilinsky, Jacqueline Wachter,
Jill Waddell, Hartley Waltman, Michal Ward,
Frederic Watrelot, Eric Wind, Alan Wintermute,
Jennifer Wright, Kristen Yraola, Timothy Yule,
Jennifer Yum, Steven J. Zick

ASSOCIATE VICE PRESIDENTS

Tyler Abbott, Lauren Anderson,
Bernadine Boisson, Anne Bracegirdle,
Christiana Bromberg, Elisa Catenazzi,
Patrick Conte, Alison Curry, Anne Dayton,
Kristen de Bruyn, Cathy Delany, Ashish Desai,
Christine Donahue, Julie Drennan, Emily Fisher,
Sara Fox, Kristen France, Juarez Francis,
Douglas Goldberg, Robert Gordy, Julia Gray,
Lindsay Griffith, Emily Grimaldi, Megan Guzman,
Rachel Hagopian, Natalie Hamrick, Anna Handy,
Anne Hargrave, Caroline Hoos, Andrew Huber,
Bennett Jackson, Katie Jacobs, Sima Jalili,
Stephen Jones, Jean M Kim, Kirill Kluev,
Kristin Kolich, Paula Kowalczyk, Emma Kronman,
James Lees, Alexandra Lenobel, David Lieu,
Alexander Locke, Samantha Margolis,
Leo Montan, Takaaki Murakami, Libia Nahas,
Margaret O'Connor, Ayub Patel, Daniel Peros,
Jessica Phifer, Sara Rutter, Kristina Ryan,
Melanie Samper, Morris Scardigno,
Morgan Schoonhoven, Chloe Sherrill,
Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joanna Szymkowiak,
Lillian Vasquez, Chloe Waddington, Han-l Wang,
Mike Wang, Emma Winder, Gretchen Yagelski,
Richard Young, Cara Zimmerman

AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Stephen S. Lash, Vice Chairman
Brook Hazelton, President
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,
Stephen Bronfman, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhardt, Archbold D. van Beuren,
Casey Wasserman

AMERICAN BOARD INTERNATIONAL REPRESENTATIVES

Meg Bowen, Alexandra Burroughs,
Elizabeth Chapin, Konrad Keesee, Lydia Kimball,
Mary Libby, Juanita Madrinan, Brenda Norris,
Kelly Perry, Nancy Rome

17/03/17

© Christie, Manson & Woods Ltd. (2017)

Catalogue photo credits:

Douglas "Chew" Ho, Dan Williams,
Julio Vega, Reid Baker, Richard Rethemeyer,
and Stephen Arnold





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020