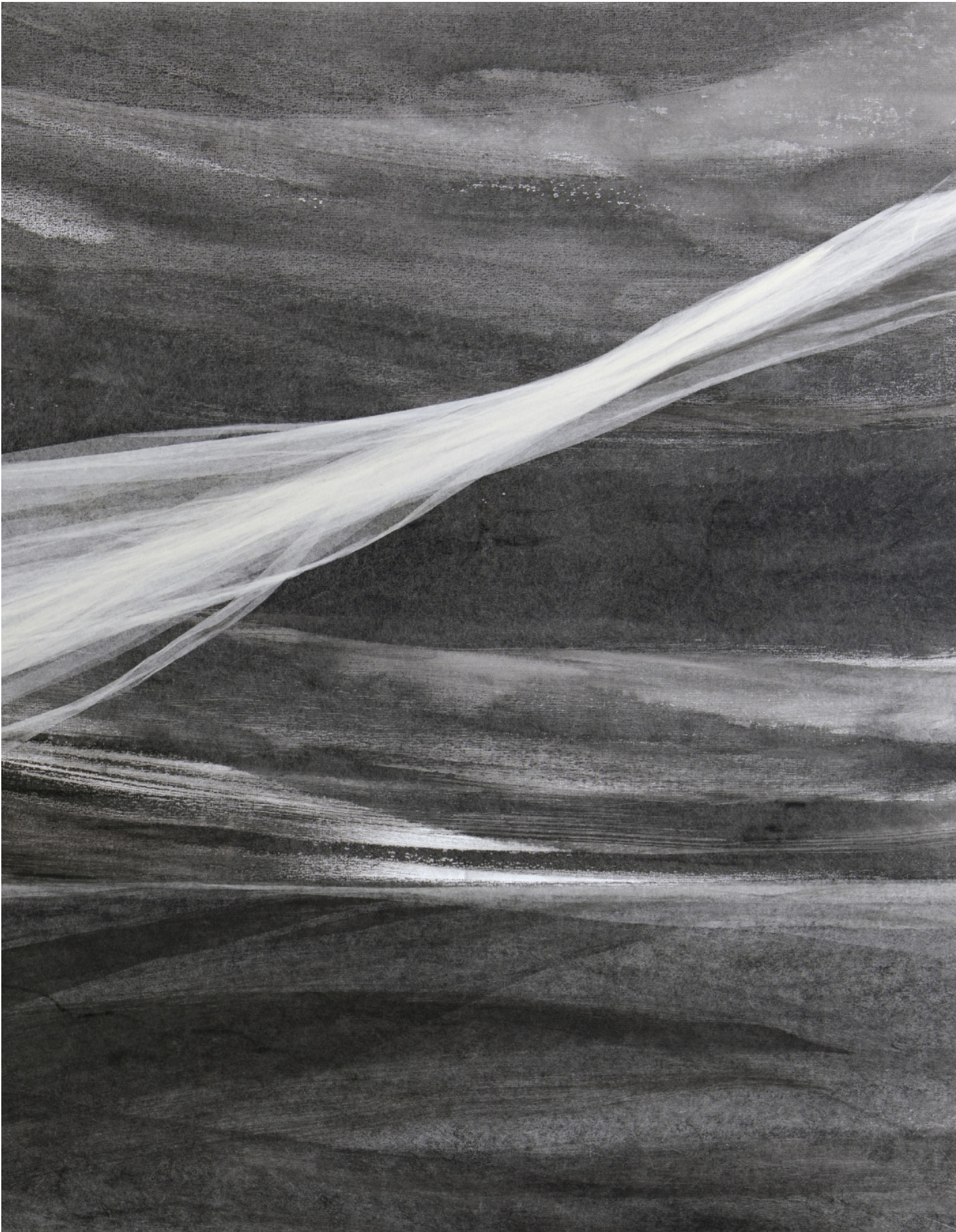


JAPANESE AND KOREAN ART

21 MARCH 2023 | New York



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JAPANESE AND KOREAN ART

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1

A HANIWA EARTHENWARE SCULPTURE OF A HARP
PLAYER

LATE KOFUN PERIOD (6TH-7TH CENTURY)

Of low-fired reddish clay, modeled as a male seated figure playing a harp, wearing a hat and armor, the head applied with two long plaits of hair and a sword slung from his waist, painted on the belt in reddish brown pigment, the results of the report on Thermoluminescence Analysis no. N123a91 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot
27½ in. (69.9 cm.) high

\$25,000–35,000

PROVENANCE:

Excavated in North Ibaraki City, Ibaraki Prefecture by reputed Japanese private collection, on loan to the Kyushu National Museum, Fukuoka Prefecture, November 2006 – December 2022

Haniwa, "clay ring," take their name from the cylinders found in large tomb mounds as funerary objects for the Japanese elite families, beginning in the fourth century. Made of unglazed clay by the *wazumi* (coil and slab) technique, the tubular base of the hollowed pillar is sunk into the ground for stability. In the subsequent centuries, potters expanded the earthen cylinders into sculptures of humans, animals and household items. Harp player Haniwa is one of the rarest and only a handful of examples are known to exist. The eighth-century *Kojiki* (Chronicle of Japanese History and Mythology) records that the Japanese harp was an important musical instrument used for ritual ceremonies at the court. Armed warrior playing harp is regarded as a noble man, like the figure portrayed in the current example.



A harp-playing *haniwa* figure in the Aikawa Shika collection. Kohei Shimura. *Haniwa shusei zukan vol 10* (Tokyo: Tokyo Teishitsu hakubutsukan, 1931). Plate 45. Image from NDL Digital Collections.





2

A GROUP OF THREE COMMA-SHAPED JEWELS
(MAGATAMA)

KOFUN PERIOD (4TH-6TH CENTURY)

The green jade jewel finely carved and polished, decorated with three incised radial lines running from a cord hole, applied with a modern gold fitting; the carved agate jewel finely polished, with a cord hole; the carved stone "child-bearing" jewel (*komochi magatama*) finely polished, designed with eleven smaller jewels on the back and sides suggestive of children

1½ in. (2.9 cm.) long; 1¼ in. (3.2 cm.) long; 3¾ in. (9.5 cm.) long (3)

\$3,000–4,000

PROVENANCE:

Nagao Museum, Osaka, Japan

Previously sold in these Rooms, 22 April 2015, lot 5

Kokon, Inc., New York

The *magatama* (lit. '*maga*': bent, '*tama*': precious stone or gem), originate in the Kofun period (4th–6th centuries) and their curved shape is understood to have represented fetus. *Magatama* were used as both personal ornaments and highly-valued ceremonial objects – a source of spiritual power and good fortune.

PROPERTY FROM A PRIVATE COLLECTION

3

A HANIWA EATHENWARE HEAD

LATE KOFUN PERIOD (6TH-7TH CENTURY)

The head with a tall headpiece, wearing a loop earpiece on the right, the results of the report on Thermoluminescence Analysis no. N123a92 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot

7⅞ in. (20 cm.) high

\$5,000–7,000



°4

A WOOD FIGURE OF SHAKA NYORAI (BUDDHA SHAKYAMUNI)

LATE HEIAN PERIOD (12TH CENTURY)

Carved and assembled from cypress wood in *warihagi zukuri* technique and modeled as the Buddha seated in lotus position with hands in dhyana mudra, 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

23⅞ in. (60 cm.) high

\$60,000–80,000

PROVENANCE:

Japanese private collection

This sculpture depicts the moment at which Shakyamuni achieves his enlightenment at the site of Bodh Gaya in Northeastern India. Shakyamuni was born into the royal Shakya Clan as Gautama Siddhartha in what today is Nepal around 563 BC. Though a crown prince, Prince Siddhartha rejected worldly life as well as all claim to his father's throne, espoused the religious life, attained enlightenment, preached the Four Noble Truths and the Eight-fold Path, and, on his death at age eighty, c. 483 BC, entered nirvana. The Four Noble Truths and the Eight-fold Path constitute the basic, foundational teachings of Buddhism. His teachings appear in many Buddhist sutras but are best reflected in the *Saddharma Pundarika Sutra*, known in English as the Lotus Sutra. Since the time of his enlightenment he has been known as Shakyamuni, or the Lion of the Shakya Clan; as an historical person, he has also come to be known as the Historical Buddha.



A CARVED WOOD SCULPTURE OF AMIDA NYORAI (AMITABHA)

KAMAKURA PERIOD (13TH CENTURY)

Carved and assembled from cypress wood in *yosegi zukuri* technique and modeled as the Amitabha Buddha standing, the right hand raised in *vitarkamudra* and the left held in *dhyanamudra*, the hair arranged in small, snail-shaped spiral curls (*rahotsu*), wearing robe open at the torso and falling in pleats, the body applied with gold lacquer, inlaid jewels on the forehead and in the hair, the inlaid crystal eyes painted with black pupils ringed in red
13⅞ in. (34 cm.) high

\$10,000–20,000

PROVENANCE:

Kokon, Inc., New York

The sculpture represents Amitabha, known in Japanese as Amida Nyorai, Buddha of Infinite Light. The Pure Land (Jodo) tradition in Japan emphasizes the salvific powers of Amida; incantation of the Buddha’s name can invite divine intercession and devotion in life can insure rebirth in Amida’s Western Paradise. By the early eleventh century, it was increasingly believed that only the compassion of Amida could override the cycle of rise, decline and fall—the concept of *mappo*, meaning the end of the Law that would devolve into ten millennia of moral degradation and strife. By Japanese calculation, this would coincide with the year 1052. Devotees among the upper classes commissioned sculptures and paintings showing the arrival of Amida and attendants to welcome the spirits of the dying. Given its scale, it is likely that the figure here graced a private altar.

The figure exudes an elegant serenity characteristic of the sculptural treatments of the 13th century. Amida’s divinity is emphasized by gentle idealization. The figure is slender and delicate with robes carved in rhythmic folds.



Anonymous. *Amida Nyorai (Amitabha) in Welcoming Descent with the Bodhisattvas Kannon and Seishi*. Japan. 14th Century. Christie’s New York, 22 March 2022, lot 6



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

6

A CARVED WOOD SCULPTURE OF SEATED AMIDA
NYORAI (AMITABHA)

LATE HEIAN PERIOD (12TH CENTURY)

Carved and assembled from cypress wood in *yosegi zukuri* technique and modeled as the Amida Buddha seated in lotus position, the hands held in *dhyanamudra*, the hair arranged in small, snail-shaped spiral curls (*rahotsu*), wearing a robe open at the torso and falling in pleats 56¾ in. (144.1 cm.) high

\$50,000–60,000

PROVENANCE:

Acquired from Albert Rudolph, Rudi Oriental Arts, New York in the late 1960s

Collection of Stephen Addiss (1935–2022)

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 "meditation" (*zenjo-in*).



AN IMPORTANT MODEL OF A PAGODA

KAMAKURA PERIOD (14TH CENTURY), THREE SETS OF DOUBLE DOORS SIGNED *TAKAMURA* OR *KOUN* (TAKAMURA KOUN; 1852–1934)

The four-sided, one-tiered wood model of a pagoda carved and assembled on a square base set on a platform, the mid-section applied with four sets of double doors opening to reveal the interior, the interior of the front set of doors painted with deities of *Katen* (Agni) and *Bishamonten* (Vaisravana), the three sets of later doors exquisitely carved by Takamura Koun with deities of *Bonten* (Brahman), *Taishakuten* (Indra), *Fujin* (Wind God), *Raijin* (Thunder God), *Misshaku Kongo* (Guhyapada), *Naraen Kongo* (Narayana), the solid wood roof adorned with *sorin* (gilt-metal finial), *sumikazari* (corner decorations) and metal bells hanging from the eaves
18¾ in. (47.6 cm.) high

With wood box inscribed and signed *Teishitsu Gigei-in ju sanmi Takamura Koun* (Takamura Koun, Imperial Household Artist), and dated November 1933, sealed *Taka Koun in* and *Takamura*

\$20,000–30,000

PROVENANCE:
Horyuji Temple, Nara Prefecture
Takamura Koun (1852–1934) acquired from above in 1899

EXHIBITED:
"Jogu Taishi sai oyobi kinen tenrankai" (The commemorative exhibition of the Prince Shotoku Festival), Tokyo Bijutsu Gakko (Tokyo School of Fine Arts), June 1911

According to the inscriptions on the wood box, this pagoda was collected by renowned sculptor and *busshi* (sculptor specialized in Buddhist statues) Takamura Koun (1852–1934). Made in the Kamakura period and originally situated in the Horyuji Temple, the pagoda was seen and acquired by Koun in a trip to Nara Prefecture in the summer of 1899. In June 1911, the pagoda was exhibited with huge acclaim in the commemorative exhibition of the Prince Shotoku Festival at Tokyo School of Fine Arts (now Tokyo University of the Arts). In the autumn of 1932, Koun offered the pagoda to his friend Mr. Okamoto who showed a deep passion in acquiring it. In the autumn of the following year, three sets of originally missing double-doors were remade by Koun with the *usuniku bori* (thinly carved) technique which he was highly skilled at. Additional deities were also meticulously carved to perfect the masterwork.

Inscriptions on the bottom of the pagoda reveal that it was commissioned by the monk Benyu for Horyuji Temple with twenty-nine pieces of *shari* (stones symbolizing the cremated remains of the Buddha), now lost.

Takamura Koun was an appointed Imperial Household Artist and represented Japan in the 1893 World's Columbian Exposition and the 1900 Paris Exposition with his masterful sculptures of animals and immortals. He was invited by Ernest F. Fenollosa and Okakura Tenshin to run the wood carving department in Tokyo School of Fine Arts where he was a professor for nearly 30 years.



The cover of the exhibition catalogue, Tokyo Bijutsu Gakko, 1911



The inscription on the interior of lid of the original box.







Raijin (Thunder God)



Fujin (Wind God)



Taishakuten (Indra)



Bonten (Brahma)

A BRONZE SCULPTURE OF KOKI (REAR-GUARD DEMON)

MUROMACHI PERIOD (15TH-16TH CENTURY)

Thickly cast as Koki (rear-guard demon) seated and holding a vase in his right hand and wearing bamboo backpack
5½ in. (14 cm.) high

\$4,000–6,000

PROVENANCE:

Kokon, Inc., New York

Ascetics were entering mountainous areas of Japan for the practice of austerities at least as early as the Nara period. They are generally known as *shugenja*, meaning those who accumulate power or expertise through severe ascetic practices such as fasting, seclusion, meditations, magical exercises and the like. They were not necessarily Buddhist monks, but included various hermits and wandering religious figures. The most famous of these ascetics was En no Gyoja (b. 634), revered as the founder of the *shugendo* sects. He operated mainly in the Katsuragi-Yoshino and Kumano regions. It is said that he arrived in this area at an early age, studied the secret magic formulae of esoteric Buddhism and Daoism and attained miraculous powers.

He is often depicted as a central figure of a triad with two servant-demons, *Zenki* (fron-guard demon) and *Koki* (rear-guard demon). This pair of demons is believed to be a couple, *Zenki* the husband and *Koki* the wife. While *Zenki* holds axe in hos hand, *Koki* carries vase filled with sacred water and medicine in her backpack.



Attributed to Jakusai (1348-1424). *Portrait of En no Gyōja*. Japan. Muromachi period, late 14th-15th century. The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, 29.100.442





9

ANONYMOUS (EARLY 14TH CENTURY)

Mandala of Kasuga Shrine and Kofukuji Temple

Hanging scroll; ink, color, gold and *kirikane* on silk
28⅞ x 11⅜ in. (73.3 x 28.9 cm.)

\$15,000–25,000

PROVENANCE:

Kokon, Inc., New York

In this unusual version of a Kasuga Mandala, two compositions are superimposed. Above, an aerial view of Kasuga Shrine set in a landscape with deer in mist is intended to evoke an image of a palace in a Shinto paradise. In the lower half of the painting, the deities of nearby Kofukuji Temple are on display. Only a handful of examples of this rare iconography combining Kasuga and Kofukuji (*Kasuga shaji mandala*) are known in Japanese collections.

Above, in the Kasuga Shrine section, the pilgrim enters the landscape through a red shrine gate (*torii*) at the midsection of the painting and follows a path that leads upward past a compound with two pagodas and across several bridges toward a walled compound with four adjoining small shrines. This is an iconic map of the sacred grounds of Kasuga Shrine in Nara, set at the base of Mount Mikasa. The powerful Fujiwara family founded the shrine in the eighth century to house four principal deities associated with the origin and rise of the clan, namely the clan's guardian deity, Ame no Koyane no Mikoto and his consort, and two others. In the twelfth century, a fifth building was added to house another deity, Wakamiya (Young prince). In the painting, it is located at the top right corner. Kasuga Shrine, with its delicate red, white and green corridors, looked then much as it does today. Only the two pagodas have long since disappeared.

Arrayed across the top of the painting are five Buddhist deities, each seated within his own mandorla; they correspond to the five shrines pictured below. From left to right they are the Eleven-headed Kannon; Jizo; Yakushi Buddha; Shakyamuni Buddha and Monju. The Shinto gods at Kasuga Shrine were regarded as manifestations of those Buddhist deities, a conciliatory attitude that allowed the two faiths to coexist in paintings such as this one.

The lower half of the painting features the major Buddhist deities of Kofukuji, placed so as to correspond with positions of the halls with which they are associated. Typically, as here, the gate guardians (Kongo Rikshi) are at the bottom and the guardians of the four quarters (Shitenno) are placed at the four corners, as though around the altar of the actual temple. The temple's five-story pagoda stands at the lower right, while the other halls appear at the lower right and left edges of the painting. In some examples, the temple's main halls are shown in place of deities.





10

KOGETSU SHURIN (ACT.1570)

Portrait of Reishojo (Ling Zhao)

Signed *Kogetsu hitsu* and sealed *Satsuro Shurin*
Hanging scroll; ink and color on paper
37¼ x 16½ in. (94.6 x 41 cm.)

\$7,000–9,000

PROVENANCE:

Kokon, Inc., New York

Ling Zhao (Reishojo, in Japanese), is a rare female follower of Zen Buddhism who lived in China during the early ninth century. A model of filial devotion, she supported her aging and ailing parents, by standing in the street, selling bamboo baskets made by her father. Her images were popular within Zen circles in Japan. The artist's poetic name, Kogetsu Shurin, (lonesome-looking moon circling woods) suggests nothing more than a literary man's longing. There are few know facts about this artist 's life, other than that he came from Satsuma (modern Kagoshima Prefecture), on the southern tip of Kyushu, and that he admired and followed the art of the great ink-painting master Sesshu Toyo (1420–1506). For a similar work by the same artist formerly in the collection of Peter F. and Doris Drucker, see *Masterpieces from the Sanso Collection: Japanese Paintings collected by Peter F. and Doris Drucker*, exh. cat. (Chiba City Museum, 2015), pl. 56

11

TOBAI (16TH CENTURY)

Hawk and Oak Tree

Sealed *Tobai* and jar seal
Hanging scroll; ink on paper
32⅞ x 14.3/6 in. (83.5 x 36 cm.)

\$15,000–25,000

PROVENANCE:

Leighton R. Longhi, New York, 5 January 2001
Sotheby's, New York, 18 March 2017, lot 1586
Kokon, Inc., New York

Although little is known about the artist, the nineteenth-century publication *Koga biko* (Notes and References on Early Japanese Paintings) records Tobai as a pupil of the celebrated monk-painter of the Muromachi period, Sesshu Toyo (1420–1506). Tobai favors a solitary life and keens on depicting hawks with power and tension constituted by a refined sensitivity to detail.

The practice of hawking was introduced to Japan in the fourth century, after which it became an important seasonal activity at court. Since the Muromachi period (1392–1573), hawking was dominated by the warrior elite, who saw the bird of prey as a symbol of their own bravery and might. Imagery of hawks in their wild habitat, in cages or tethered to stands is prevalent on hanging scrolls, screens and sliding doors commissioned by the samurai elite.





12

HAKUIN EKAKU (1685-1768)
Fukurokuju, God of longevity and good fortune

Sealed Kokantei, Hakuin no in and Ekaku
Hanging scroll; ink on paper
34¹/₆ x 11¹/₆ in. (86.5 x 28 cm.)

\$6,000–8,000

PROVENANCE:
Kokon, Inc., New York

In the painting, Hakuin depicts Fukurokuju, one of the Seven Gods of Good Fortune, with a large character *kotobuki* (longevity) positioned above him. Fukurokuju symbolizes happiness, health, and longevity, and is portrayed smiling while wearing a robe and holding a staff. The robe and staff are inked boldly, which complements the brushwork of the character above, creating a striking effect and a rich variety of shadings. The thin lines used to depict Fukurokuju's elongated forehead and face forms a strong contrast between the bold and the delicacy. Such contrast is dissolved at the bottom of the painting, where Hakuin painted a gradation of ink, starting with a bold line with thick ink and ending with a bold line with very thin ink.

13

HAKUIN EKAKU (1685-1768)
Sutasuta bozu

Sealed Kokantei, Hakuin and Ekaku
Hanging scroll; ink on paper
21¹/₄ x 24³/₄ in. (54 x 63 cm.)

\$8,000–12,000

PROVENANCE:
Kokon, Inc., New York

The title of this painting *sutasuta bozu* or *gannin bozu* refers to the monk-performers who went to worship at Shinto shrines and Buddhist temples on behalf of busy merchants and courtesans. There is a verse that goes, "Here they come, here they come again, always coming but never staying, *sutasuta bozu* who earned three hundred yen, and then took off all their clothes as a substitute for worship." In reality, these monk-performers would recite such verses while pouring water over their bodies with a bamboo bucket, performing a ritual purification known as *mizugori* or *suigyo*. For a very similar work in the collection of Asian Art Museum, San Francisco, see Yoko Woodson, *Zen painting and calligraphy: 17th--20th centuries*, exh. cat. (San Francisco: Asian Museum Art Museum, 2001), pl. 38.





14

KANO SHOEI (1519-1592)

Battle Scene from the Taishokan

Sealed *Naonobu*

Fan painting mounted as a hanging scroll; ink, color, gold and gold leaf on paper

19 $\frac{7}{8}$ in. (49.8 cm.) wide

\$5,000-7,000

PROVENANCE:

Kokon, Inc., New York

Kano Shoei anchors the third quarter of the sixteenth century with a calm and mature style that bridges the work of his father, Kano Motonobu, and his son, Kano Eitoku.

Taishokan is an ancient folktale about a diving woman (*ama*) who retrieves a precious gem from the Dragon King of the Sea. At the center of the story is the founder of the Fujiwara clan, Fujiwara no Kamatari (614-669), also known by his court title, Taishokan (meaning "The great Woven Cap").



15

SUZUKI SHUITSU (1823-1889)

Bird and Flowers by a Stream

Signed *Seisei Shuitsu* and sealed *Teihakushi*

Four *kobusuma* (small sliding doors) mounted as two-panel screen;
ink, color and gold on silk

14⅞ x 47¼ in. (35.9 x 120 cm.)

\$4,000–6,000

PROVENANCE:

Kokon, Inc., New York

The love of nature runs through all of Japanese art and literature, and for the painter and poet it is the passing of the seasons that evokes the strongest emotions. When the witty tenth-century court lady Sei Shonagon wrote her *Pillow Book*, a wonderful compilation of anecdotes and observations, she listed the following under the heading "Things That Do Not Linger for a Moment":

A boat with hoisted sails.

People's age.

The Four Seasons.

The seasons are by no means of equal interest, however. Summer in Japan is uncomfortably hot and muggy, and winter is dreary and cold. Spring, represented here by a camellia and fern shoots, and autumn are traditionally the most meaningful.

Shuitsu is a master of puddled ink, or *tarashikomi*, which he uses to create a sensuous texture in the leaves and fern shoots.

1. The *Pillow Book* of Sei Shonagon, trans. and ed. Ivan Morris (London: Oxford University Press, 1967), p. 210.



PROPERTY FORMERLY IN THE COLLECTION OF MARSHALL FIELD V

16

SUZUKI KIITSU (1796-1858)

Hydrangea, Lily and Hollyhock

Signed *Seisei Kiitsu*, sealed *Shukurin*
Hanging scroll; ink, color and gold on silk
46 $\frac{5}{8}$ x 16 in. (118.4 x 40.6 cm.)

\$8,000–12,000

PROVENANCE:

Marshall Field V (b. 1941)

EXHIBITED:

"*Nihonbi no seika -- Rinpa* (The essence of Japanese beauty--
Rinpa)" exhibited at the following venues:
Takashimaya department store, Kyoto, 24 Nov–6 Dec 1994
Matsuya Ginza, Tokyo, 3–16 Jan 1995

LITERATURE:

Nihonbi no seika--Rinpa (The essence of Japanese beauty--
Rinpa), exh. cat. (Tokyo: Asahi Shinbunsha, 1994), no. 106

17

MORIMURA HOGI (1805-1862)

Small Bird on Cherry Blossom Branch

Signed *Hogi* and sealed *Fuchisai*
Hanging scroll; ink and color on silk
36 $\frac{1}{4}$ x 14 $\frac{1}{8}$ in. (92.1 x 35.9 cm.)

\$4,000–6,000

PROVENANCE:

Kokon, Inc., New York

LITERATURE:

Tadashi Kobayashi, *Rinpa dainikan: kacho 2* (Rinpa vol
2: Birds and Flowers 2) (Kyoto, Shikosha Art Books,
1990). Plate 64.
Yuzo Yamane, *Rinpa kaiga zenshu: Hoitsu ha* (Paintings
of Rinpa: Hoitsu School) (Tokyo: Nihon kezai
shinbun sha, 1978). Plate 225.



PROPERTY FORMERLY IN THE COLLECTION OF MARSHALL FIELD V

18

KAWANABE KYOSAI (1831-1889)

Rising Sun and Crane

Signed *Kyosai*, sealed *hippo no nihon*
Hanging scroll; ink and color on paper
54⅓ x 13⅜ in. (138 x 33.5 cm.)

\$8,000–12,000

PROVENANCE:

Klaus F. Naumann, Tokyo
Marshall Field V (b. 1941)

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

Unlike the method of the Kano school which focused on copying past masters and faithfully following set painting guides, Kyosai’s bird paintings started as ‘sketches from life’. This painting style was inspired by his first teacher, the famous *ukiyo-e* artist Utagawa Kuniyoshi (1797 – 1861). Kyosai himself explained to the Australian-born painter Mortimer Menpes that he would ‘spend a whole day in the garden watching a bird and its particular attitude’, and then would recreate its image from memory. The ‘rough style of ink painting’ of this work would have been used by Kyosai to quickly capture his impression of the bird.



KATSUSHIKA HOKUSAI (1760-1849)

Hawk Hunting

Signed *Zokusei Nakajima Tetsuzo Fujiwara Iitsu hitsu* (Secular name Nakajima Tetsuzo, painted by Fujiwara Iitsu), sealed *Manji rojin* and *Katsushika Hokusai*

Hanging scroll; ink and color on paper

35¾ x 59 in. (90.8 x 149.9 cm.)

With a wood box dated 6 June 1994, titled and authenticated by Narazaki Muneshige (1904–2001)

\$40,000–60,000

Since the Muromachi period (1392–1573), hawking was taken over largely by the warrior elite, who saw the bird of prey as a symbol of their own bravery and might. So potent was this symbol that the shogun Tokugawa Ieyasu (1542–1616) banned trade in hawks in 1604 to emphasize his own hegemony. Imagery of hawks in their wild habitat, in cages or tethered to stands is prevalent on hanging scrolls, screens and sliding doors commissioned by the samurai elite.



The box inscription by Narazaki Muneshige (1904–2001).



SOGA NICHOKUAN (ACT. FIRST HALF 17TH CENTURY)

Tethered Birds of Prey

Signed *So Chokuan Ni*, *Chokuan hitsu* and *So Chokuan hitsu*, sealed *Nichokuan*, *hoin* and *Shubun rokusei son*

Twelve paintings mounted as pair of six-panel screens; ink on paper
20½ x 46⅞ in. (52.1 x 119.1 cm.) each approx. (2)

\$30,000–40,000

Soga Nichokan (or Chokuan II) is an enigmatic artist about whom very little is known. Active until the middle of the seventeenth century, he was an eccentric loner, a disturbing but compelling artistic personality whose portraits of hawks, in particular, have strength and tension tempered by a refined sensitivity to detail.

Judging from the name he used, Nichokuan was probably the son of Soga Chokuan, an independent artist active around 1570 to 1610, who is said to have worked in Echizen province (modern Fukui) for the Asakura daimyo family. Sometime after the downfall of the Asakura, Chokuan moved to the thriving port city of Sakai, just south of present-day Osaka, where he founded a school specializing in bird and flower painting. Although he often depicted hawks on pine trees, a subject favored by the newly rich military rulers of the Momoyama period, his style is surprisingly conservative if compared to the work of Nichokuan.

Nichokuan has masterful control of ink tonalities. He delights in contrasting the delicate mosaic patterning of the birds' feathers. The militant personalities of the hawks were suited to the great Zen temples and the mansions of the military elite who ruled Tokugawa Japan.



A patinated bronze sculpture of an eagle.
Signed *Masatsune chu*. Japan. Meiji Period,
late 19th century. Christie's, Hong Kong, 27
November 2018, lot 3841





21

ANONYMOUS (EARLY 17TH CENTURY)

Waterwheel and Plovers on the Uji River

Pair of six-panel screens; ink, color, gold and gold leaf on paper
60⅝ x 139⅞ in. (154 x 353.4 cm.) each approx. (2)

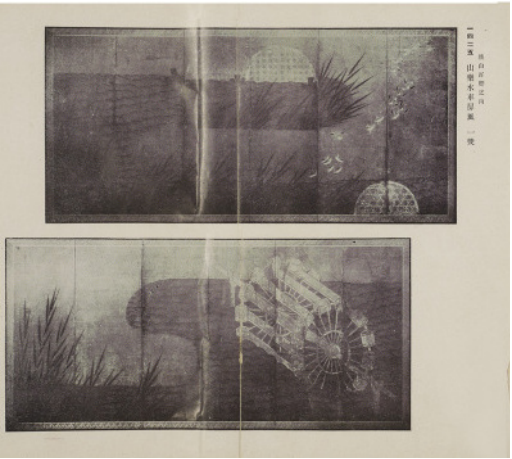
\$120,000–150,000

PROVENANCE:

Otani Family, Honganji Temple, Kyoto
Auction of Old collection of Otani Family of Honganji Temple,
vol 2, Kyoto, lot 1425

LITERATURE:

Otani Family (Honha Honganji) kyu gozohin nyusatsu dainikai
(Auction of Old collection of Otani Family of Honganji Temple,
vol 2) (Kyoto: Kyoto nijō goshi shohō kaisha, 1913), pp 5.



The present screen illustrated in the auction catalogue of the collection of Otani Family, Honganji Temple, 1913



A torrential river flows from the upper left of the left screen, pushing against and bending the long, green reeds along the riverbank to the right. A large waterwheel decants water through a bamboo trough. Along the edges of the river, three openwork “baskets” of woven bamboo in domed shape, each woven with a different, artful pattern and filled with rocks, are held in place by lichen-covered wooden stakes to shore up the embankment, protecting the shoreline from soil erosion. These *jakago* (literally, “snake basket”) signify the Uji River in Kyoto. From the late sixteenth century, scenes of the Uji River were produced in large numbers, but almost always with the Uji Bridge, framed by willow trees, stretching across both screens, as known from examples in the Minneapolis Institute of Arts; the Nelson-Atkins Museum of Art, Kansas City; the Burke Collection in The Metropolitan Museum of Art, New York (Fig.1); and the Art Institute of Chicago. An earlier version, famously the much-published example in the Idemitsu Museum of Arts, Tokyo, has the bridge on the right screen only, flooded rice paddies, boats laden with brushwood on the river, and all four seasons indicated—there is a wealth of specific detail.

Here, there is no bridge, no willow, no rice paddy, no suggestion of the four seasons. The artist, who painted one other pair of screens of the same subject, creates a shockingly modernist abstraction with just a few defining features. In this luxury commission, the stylized waves are silver (now tarnished) and the shoreline, merging seamlessly with the sky, is gold leaf. The golden baskets are built up in three dimensions, using powdered shell as a filler.

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



Uji was a site of Pure Land Buddhist temples and religious retreat. It featured prominently in the last ten chapters (the “Uji chapters”) of *The Tale of Genji*, a site of both romance and deep sorrow. The effect of shimmering gold leaf, together with the now tarnished silver of the waves, is at once awesome and calming. Surely the painting must have illuminated a darkened castle interior with a spiritual glow, an effect some may feel even today.

For another example by the same artist, see Takeda Tsuneo, et al., *Shiki keibutsu* (Scenery of the four seasons), vol. 9 of *Nihon byōbu-e shusei* (Compendium of Japanese screen painting) (Tokyo: Kodansha, 1977), plates 56–57.

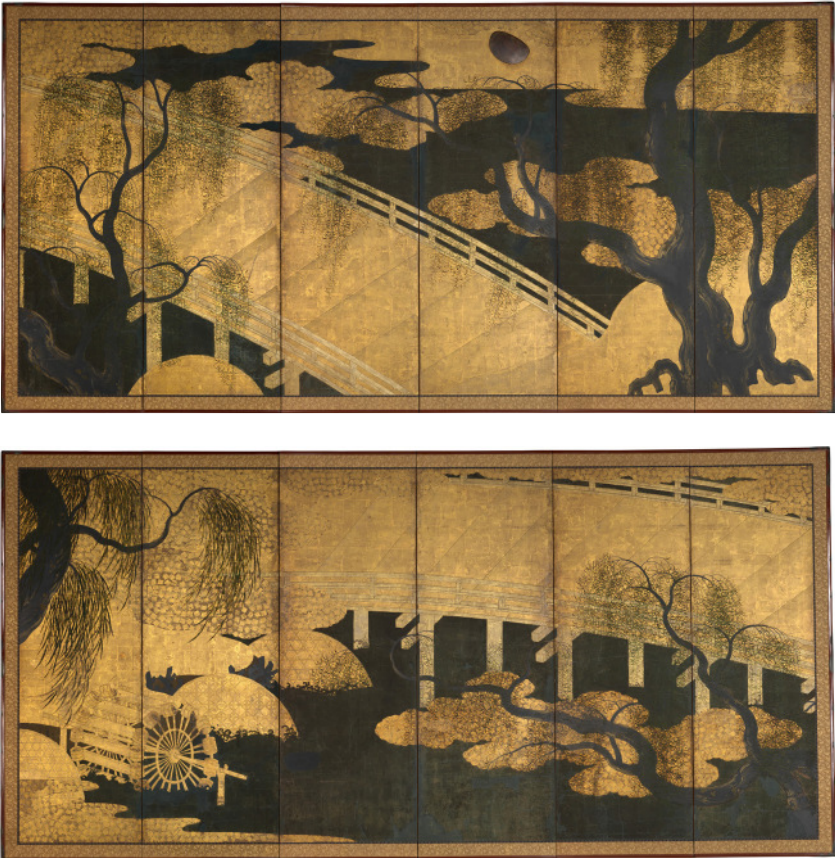


Fig.1. Anonymous. *Willows and Bridge*. Japan. Momoyama period, early 17th century. The Metropolitan Museum of Art, New York, Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation, 2015, 2015.300.105.1, .2



22

ANONYMOUS (17TH CENTURY)

Gion Festival

Six-panel screen; ink, color, gold and gold leaf on paper
60¼ x 110¼ in. (153 x 280 cm.)

\$12,000–15,000

PROVENANCE:

Kokon, Inc., New York

The annual mid-summer Gion Festival is in full swing in the heart of Kyoto. The procession includes warriors in complete armor and colorful decorated carts called *yama* and *hoko*. The *yama* are box-like structures carried on long poles on men's shoulders and feature life-sized dolls representing themes from Chinese and Japanese history. The *hoko* are the double-deck wagons carrying musicians that are pulled by teams of strong young men. The carts are decorated with works of art, including valuable medieval tapestries. Also part of the festival are the three fancy *mikoshi*, or portable Shinto shrines, that have been carried across the river from the Gion Shrine. A tourist attraction even today, the Gion Festival originated in the ninth century to ward off the evils of a mid-summer epidemic. The sacred carts and poles bearing halberds were paraded through the streets to exorcise the demons of the epidemic.



SERIZAWA KEISUKE (1895-1984)

Iroha uta (Hiragana Syllabary Poem)

Signed *Keisuke* and *kaihan*, and titled *kata-e zome iroha marumon* on reverse

Six stencil-dyed (*katazome*) silk cloths mounted as a six-panel screen

60⅞ x 14¾ in. (154.6 x 37.5 cm.) each

With wood box

\$25,000-35,000

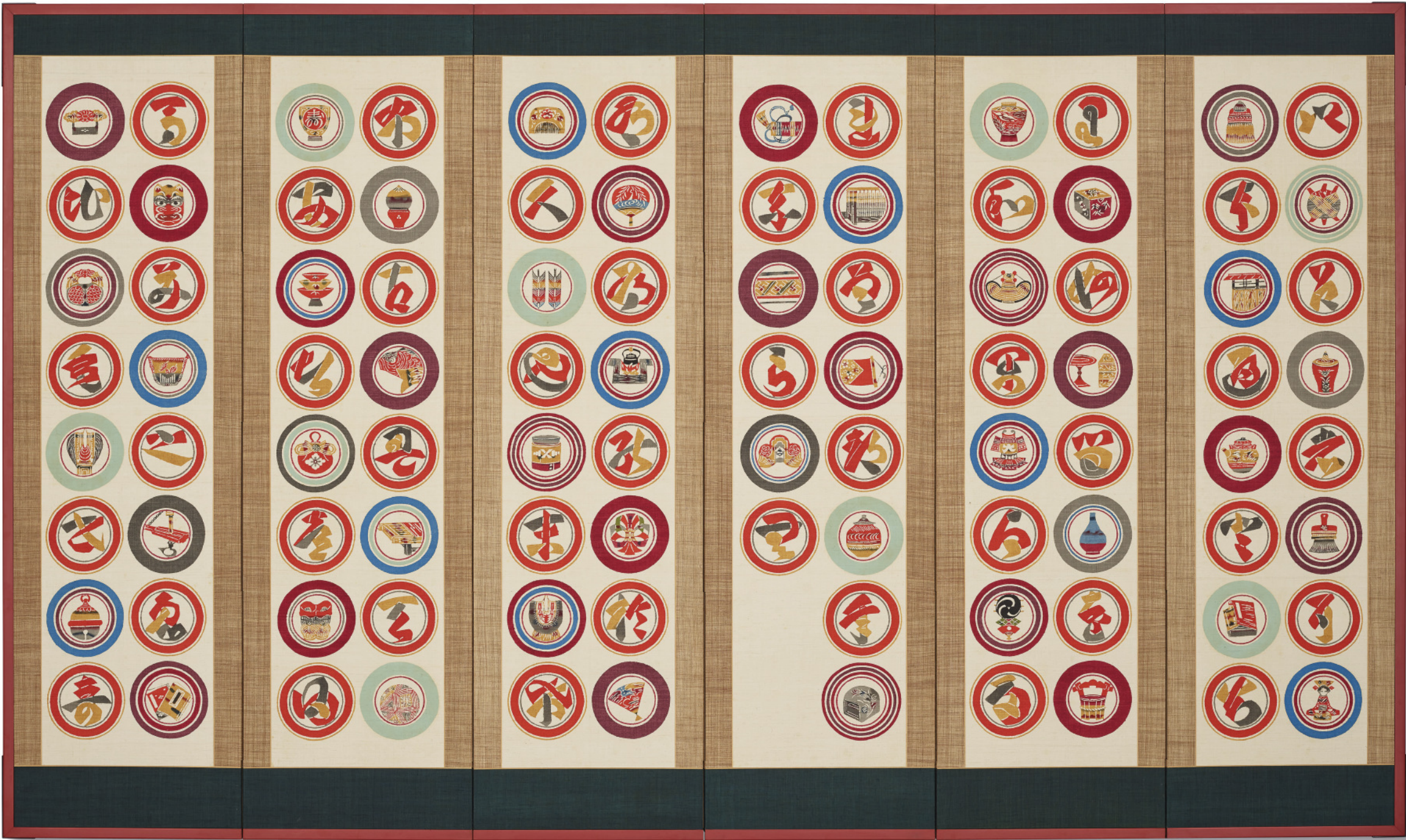
The famed textile artist of Mingei (Japanese Folk Crafts) movement, Serizawa Keisuke was designated as a Living National Treasure in 1956.

He was recognized as a masterful textile designer using a stencil-dyeing techniques also known as *bingata* which originated in Okiniwa Prefecture. Characterized by bright yet warm colors of vegetable dyes and bold designs, his powerful work is widely appreciated for being ground breaking as an art form using traditional textile techniques.

The poem of Iroha with Japanese kana characters was a favored design and he often used vibrantly colored Iroha uta characters on his works.



Serizawa Keisuke's portrait by Tamura Shigeru (1909-1987).





PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

24

MUNAKATA SHIKO (1903-1975)

Teizen hakujushi (The oak tree in the front garden)

Sealed *Muna*

Framed; Ink on paper

77½ x 25 in. (196.9 x 63.5 cm.)

\$4,000–6,000

PROVENANCE:

Gifted to Professor Leslie J. Laskey by the artist, 1965

Thence to the current owner by descent

The phrase *teizen no hakujushi* represents a Zen *koan* commonly translated as "the oak tree in the front garden". The story behind this *koan* originates from an encounter between a famous Chinese monk, Zhaozhou Congshen (778–897), and a question regarding the meaning of Zen. When asked about Bodhidharma's coming to China from the west, Zhaozhou Congshen replied with the phrase "the oak tree in the front garden".

In reality, the "oak tree" is a Chinese Juniper that is evergreen and can endure all seasons. The temple where Zhaozhou Congshen lived had planted many Chinese Juniper trees, and his response implied that everything in the world, including all little beings and what we hear, feel, and see, are the meaning of Zen.

This *koan* is one of Munakata's favorites, and he revisited the phrase multiple times, brushing it vertically, horizontally, and incorporating it into his paintings.

PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

25

MUNAKATA SHIKO (1903-1975)

Seated Kannon (Avalokitesvara)

Inscribed *Rasuki kyoju keizon tame, Zentoruisu yunibasute hanga kyoshitsu* (For Professor Laskey to keep as a present, Saint Louis University Printmaking Class), signed *Munakata Shiko ga*

Ink and color on paper, unframed

26½ x 13½ in. (67.3 x 34.3 cm.)

\$8,000–12,000

PROVENANCE:

Gifted to Professor Leslie J. Laskey by the artist, 1965

Thence to the current owner by descent

Professor Leslie Laskey (1921–2021), a renowned woodblock artist and Professor Emeritus of Architecture at Washington University in St. Louis, shared a mutual appreciation for the works of Munakata Shiko (1903–1975). In 1965, Professor Laskey invited Munakata, who had already achieved worldwide fame, to teach a semester of design classes. Professor Laskey had been inviting distinguished artists to his class for many years, and Munakata's acceptance was a significant honor.

The three-month class turned into a ten-year friendship. They spent a lot of time together and visited friends in St. Louis. During his stay, Munakata was introduced to Stanley Goodman (1910–1992), and the two bonded over world-class music. Inspired by the music and the large oak tree in Goodman's front lawn, Munakata created *Beethoven Chair* (Saint Louis Art Museum, 42:2004). Munakata was so fond of the oak tree that he would hug it every time he visited. This may have inspired him to brush *Teizen hakujushi* (The Oak Tree in the Front Garden; see lot 24), which he gifted to Professor Laskey. Professor Laskey's partner recalled that Munakata once wanted to cut a woodblock into the burl of the windowsill of his Rolls-Royce, much to their horror.

Munakata gifted several of his works to Professor Laskey, and most of them were donated to the Saint Louis Art Museum.



INOUE YUICHI (1916-1985)

Tori (Bird)

Sealed *Yuichi*; on reverse signed, titled and inscribed in Japanese, dated 1976.3.20

Framed; ink on paper

47⅞ x 84⅞ in. (121.7 x 215.5 cm.)

\$40,000–60,000

PROVENANCE:

Private Collection, Japan

EXHIBITED:

Tokyo, Japan, Gallery Iida, ‘77 Solo Exhibition, 1977.

LITERATURE:

Masaomi Unagami ed. *Yu-ichi (Yu-ichi Inoue); Catalogue Raisonné of the Works, 1949-1985. Vol. 2, 1970-1976* (Tokyo: Unac Tokyo, 2000). Plate 76056.

On reverse the artist inscribed in Japanese, *A poem by Basho:*

“This autumn, why do I feel so lonely and old as seeing a bird flying through and disappearing in the clouds”.

This artwork was born in the last day of these 3 months which I created 1,000 pieces since spring 1976, by Yuichi Inoue himself, in 15 July 1978, at Soshu Okami yashiki. A friend saw this bird at Ida Gallery, copied the music tape of “Song of Birds” by Pablo Casals and sent to me. I am happy to have him as a friend; This backboard was attached by Yuichi himself.



Yuichi Inoue's *ichijisho* – single character inscriptions – form the main body of the artist's work produced after the late 1950s. The character *tori*, Japanese for "bird," was a favorite subject of Yuichi's, and he created many versions of the work over his career. However, this specific piece stands out for its bold, expressive composition, and the deeply personal inscriptions that document the significance of this painting to the artist. Yuichi was meticulous about discarding unsatisfactory works, throwing out tens of thousands of paintings over the course of his career. This piece represents the final result of 1,000 copies painted over the course of 3 months, differentiating it as the culmination of a lengthy, exacting exercise in aesthetic perfectionism and dedication.

Yuichi’s inscriptions on this work also provide brief glimpses into significant years in Yuichi’s life; 1976, the year this work was completed, was also the year that Yuichi reached retirement age and was finally able to fully dedicate all his time to the art of calligraphy. Yuichi had spent most of his life as a primary school teacher, but this year marked the beginning of an extraordinarily prolific period in the artists’ career. This productivity would only accelerate in 1978, the date of the second inscription, when Yuichi was diagnosed with the liver cirrhosis that would eventually cause his death in 1985. These dated inscriptions thus capture moments from an important period of Yuichi’s life, marking the precious years when he was able to devote himself to his passion. Perhaps

Yuichi was already aware of how precious his remaining time was when he completed this masterpiece; the haiku poem that accompanies this painting, by the Edo era poet Matsuo Basho, expresses in simple and elegant terms the weary nostalgia that comes with the autumn, old age, and the disappearance of birds from the sky.

Yuichi Inoue was a true master of the calligraphic arts, who understood that the gestures of a brush could reveal much more than the painted characters themselves. The strong stability of Yuichi’s broad horizontal strokes and the power of his upward splatters imbue *Tori* with an expressive spontaneous energy.

Yuichi treasured the moment when a friend, inspired by this work, introduced him to the Catalan cellist Pau Casals’ famous arrangement of “Song of the Birds”, a Catalan lullaby that had been reinterpreted into a call for peace in protest of Franco’s regime in Spain. The same sense of profound tragedy and anger had inspired Motherwell’s famous series of paintings *Elegies* to the Spanish Republic. Though Yuichi never attributed political meaning to his works, *Tori* is nonetheless filled with the same raw emotion and energy as the music of Casals and the paintings of Motherwell. His art took Japanese calligraphy and added new layers of meaning, pushing the expressive potential of a traditional art to new heights.

27

HASUMURA YASUKO (B. 1958)

Itsuka kita, aruiha itsuka kurumono (That which one day came, or will one day come)

On reverse titled, signed *Hasumura Yasuko* and *yh*, dated 2022

Ink and Japanese paper on canvas

44¹/₈ x 63.4/5 in. (112.1 x 162.1 cm.)

\$8,000–12,000

Hasumura Yasuko (b. 1958)'s technique involves layering ultra-thin washi paper on top of meticulous coats of black ink to create a sense of flowing organic forms. She believes that the air trapped between the fibers of the paper is also layered-up in the painting, contributing to the unique texture and visual effect of the artwork. Finally, a thin layer of ink is added to complete the piece, resulting in a mesmerizing interplay of organic materials such as ink, water, washi paper, and air.

Hasumura Yasuko holds an M.F.A from Tama Art University and has exhibited her work in various countries, including Lineart 2007 in Belgium, International Artexpo 2009 in the United States, Salzburg Museum in Austria, and Ueno Royal Museum in Japan.



Artist in her studio. © Seiya Kawamoto

28

YAMAGUCHI TAKEO (1902-1983)

Heimen (Plane)

Titled, dated October 1963 and signed *Yamaguchi Takeo* on label attached the reverse

Framed; oil on board

16⅞ x 12⅞ in. (41 x 32.1 cm.)

Accompanied by a certificate of registration no. 1609009 issued by TAKEO YAMAGUCHI Work of Art Subscription Meeting.

\$40,000–60,000

Yamaguchi was born in Seoul in 1902, and studied western painting at the Tokyo Art School from 1922 to 1927, before moving to Paris in 1927 to continue his education. He moved back to Seoul in the 1930s and was invited every year to exhibit by the Nika Association, one of Japan’s most important avant-garde art groups during the pre-war period. A few years later, he formed the Kyu-shitsu Kai (Ninth Room Association) to promote the growth of avant-garde abstract art in Southeast Asia with other cutting-edge artists such as Jiro Yoshihara, the founder of the Gutai school, and Yoshishige Saito, who taught the founder of the Mono-ha school. Yamaguchi had already earned worldwide renown by the 1950s, making a name for himself among other abstract art masters in the west during the post-war period; his works were always well-recognized, including by the Sao Paulo Art Biennale (twice in 1955 and 1963), La Biennale di Venezia (1956), the Guggenheim Museum (1958), and New York’s Museum of Modern Art (1964). Over the two decades between 1954 and 1974, he taught as a beloved professor at Tokyo’s Musashino Art University, and mentored countless students who went on to become stars in Asian art. Kim Whanki, for instance, never forgot Yamaguchi’s generosity when he gave Kim paintbrushes, paint, and canvas to support his painting; and Lee Ufan also spoke openly of how the development of his artistic philosophy was greatly influenced by Yamaguchi.

“What I do is about pursuing the primitive roots rather than abstraction... The boards I paint on don’t seem to be about paintings or works of art. I don’t want to be that. I’m just pursuing an action that allows me to do something.

-Yamaguchi Takeo



ASAI YASUHIRO (B. 1983)

Crossroads, 2022

Signed *Yasuhiro saku* with cursive monogram (*Kao*) on the underside
Lacquer, gold, silver and mother-of-pearl on hinoki cypress
4⅜ x 5⅝ x 3¾ in. (11 x 14.3 x 9.5 cm.)
With the original wood box, titled on lid *Rinko hishigata-bako*
Crossroads (Phosphorescence diamond-shaped container: Crossroads)

\$20,000–30,000

Asai Yasuhiro, a contemporary lacquer artist who strives to preserve the rich tradition of Japanese lacquer art while adding a touch of modern aesthetic, studied under Murose Kazumi, an esteemed holder of Japan's Important Intangible Cultural Property. His lacquer work is heavily influenced by the precious treasures found in Shosoin, and he values the use of natural materials in his works. Asai frequently employs a combination of black lacquer, gold, and mother-of-pearl in his works. In recognition of his outstanding craftsmanship, Asai Yasuhiro was awarded the Commissioner's Award by the Agency for Cultural Affairs at the 32nd Traditional Japanese Lacquer Exhibition in 2015.



Images: ©T.MINAMOTO



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

30

HONDA SHORYU (B. 1951)

Dance, 2010

Signed *Shoryu*

Woven bamboo sculpture

9½ x 12¾ x 11¾ in. (24.1 x 31.4 x 28.9 cm.)

\$4,000–6,000

PROVENANCE:

Acquired from Tai Gallery, Santa Fe



PROPERTY FROM A PRIVATE JAPANESE COLLECTION

31

FUKAMI SUEHARU (B. 1947)

Ki: Kaze ni tatsu" (Spirit: Rising on the wind)

Signed *S, fukami* and numbered 2/8; original brass stand
Vertical pressure-slip-cast porcelain with pale-blue glazed
57½ in. (146.1 cm.) high

\$40,000–50,000

PROVENANCE:

Acquired directly from the artist in 2017

Born in Kyoto in 1947, Fukami Sueharu belongs to a generation of ceramic artists in postwar Japan who have devoted themselves to the creation of sculptural ceramics, free from traditional forms. His characteristic works of cool, pure beauty testify to his impressive inventiveness and sensitivity with regard to form. Today, Fukami is internationally known for his polished, razor-sharp, minimalist porcelain sculptures with elegant *seihakuji*, or pale bluish, glaze, inspired by Chinese *qingbai* porcelains of the tenth to thirteenth centuries. Since 1967, when he was twenty years old, his works have been exhibited numerous times in Japan and abroad. His artworks are in at least forty-eight museums worldwide, by far the most of any other living Japanese artist. Fukami can therefore be said to be not only the most successful living Japanese ceramicist but also the most successful living Japanese artist working in any medium.

The size of the *seihakuji* sculptures that made Fukami famous is unusual for works in porcelain because porcelain is a much denser material than stoneware, and large objects are therefore extremely difficult to make. His impressive monumental sculptures do not look as if they were created by the hand of a human being. With clean lines and exquisite craftsmanship, Fukami's porcelains have been compared to many different objects, including blades, spacecraft, and even lily pads. While evoking some sense of familiarity, they demand reverence and distance.



KANEMAKI YOSHITOSHI (B. 1972)

Wanari Capress

Signed *YOSHITOSHI KANEMAKI 2019* on the base

Acrylic on wood

21½ in. (54.6 cm.) high with base

With the original wood box, signed *2019 YOSHITOSHI KANEMAKI*

\$22,000–35,000

EXHIBITED:

'Kanemaki Yoshitoshi Solo Exhibition: Ususemi Sensibility', Fuma Contemporary Art, Tokyo, 20 Feb–6 Mar 2021

ART TAIPEI Art Fair, 18–21 Oct 2019

LITERATURE:

EXTRART, FILE 29 (Tokyo: ATELIERTHIRD, 2021). Cover and p. 1.

The concept of time as a constantly flowing entity eludes simplistic division into discrete moments, and the sensations and thoughts of those who live in such a temporal realm defy simple articulation and definition. Each passing moment is imbued with the experiences and emotions of the previous, resulting in an intricate and multifaceted array of sentiments that reflect the complexity of the human condition. The statue of a young girl, *Wanari Capress*, serves to epitomize this intricate amalgam of emotions, as her frontal orientation toward the observer and the sixteen expressions that adorn her 365-degree visage speak to the continuity of time and the ambivalence that permeates the human experience.

Wood, as a material that contains both water and oil, possesses a unique elasticity that enables it to be strong and delicate simultaneously, akin to the inherent ambivalence of the human psyche. Kanemaki Yoshitoshi (b.1972) contends that wood is the quintessential medium for conveying the intricacies within every human-being. This assertion is supported by the long-standing cultural tradition of wood carving in Japan, which is evidenced in Buddhist works such as the Eleven-faced Kannon that feature multi-faced human-form sculptures.

Kanemaki incorporates imagery from the Renaissance period and concepts from Cubism in Western art, while also integrating contemporary perspectives and designs. The resulting statues convey a profound sense of the zeitgeist.

This work will be included in the forthcoming catalogue of “Yoshitoshi Kanemaki sculpture works”, now in preparation to be published in 2023 by Geijutsu Shinbunsha Co., Ltd.



UCHIDA NOZOMU (B. 1987)

Go Somewhere

Signed 2022 *NOZOMU UCHIDA* on the base

Iron, brass, leather, resin, wood

17⅞ in. (43.5 cm.) high

\$6,000–8,000

Uchida Nozomu (b. 1987) has gained popularity in the auction market for several years due to his unique animal figures. Each animal carries an industrial production, which is a distinguishing characteristic of his work, and creates a surreal and science-fictional atmosphere.

The artist observes living creatures and highlights their most prominent characteristics that humans lack and cannot replicate, and visualizes them in his works. Humans utilize technology to maximize our potential, such as flying, diving, seeing in the dark, etc. By incorporating industrial productions that compensate for human deficiencies into his animal figures, Uchida creates impossible creatures that do not exist in the real world. Simultaneously, he is able to maximize the impact of each animal's character by exhibiting this absurd combination.

On the technical side of his creations, Uchida is a master of hammer forging and skillfully utilizes iron, and the texture, the degree of hardness and rust colors that the material offers.

Uchida Nozomu holds a B.A. and M.A. from Tama Art University in Tokyo, specializing in metal artwork.



34

A SET OF FIVE STONEWARE FOOD DISHES (MUKOZUKE)

MINO WARE, ORIBE TYPE, MOMOYAMA PERIOD (EARLY 17TH CENTURY)

The irregular shaped dishes decorated in over glaze green enamel and underglaze iron oxide with blossoms and squares (*masu tsunagi*) on the interior and drying fishing net (*aboshi*) on the exterior, covered with a milky transparent glaze, set on three loop feet
4⅞ in. (12.3 cm.) wide each approx. (5)

\$6,000–8,000

PROVENANCE:

Kokon. Inc., New York

Oribe vessels are named for the radical unorthodoxy of the influential warlord and tastemaker Furuta Oribe (1543/44–1615), who had a keen interest in tea culture. It was formed by molding, then the body of white clay was covered with a cool, copper-green glaze and decorated in iron oxide. Known as *Ao-Oribe*, this type of Oribe works decorated with green glaze was the most popular type throughout the history of the Oribe ware. For a dish in the same form excavated from the Nakanomachi site in Kyoto, see *Shino and Oribe* (Tokyo: Idemitsu Museum of Arts, 2007), exh. cat. Pl. 190.



A SET OF FIVE GLAZED STONEWARE DISH

OTAGAKI RENGETSU (1791-1875)

Each circular dish set on a ring foot, covered in a beige crackle-suffused creamy glaze, foot unglazed, each inscribed with a poem and signed *Rengetsu*

5⅞ in. (15 cm.) diam. each approx. (5)

\$2,000–3,000

Otagaki Rengetsu (1791–1875) was a Buddhist nun, poet, calligrapher, potter and painter. Shortly after her birth in Kyoto to a samurai family with the surname Todo, she was adopted by Otagaki Mitsuhiwa who worked at Chion'in, an important *Jodo* (Pure Land) sect temple in Kyoto, and was given the name Nobu. In 1798, having lost her mother and brother, she was sent to serve as a lady-in-waiting at Kameoka Castle in Tanba, where she studied poetry, calligraphy and martial arts, returning home at the age of 16 to marry a young samurai named Mochihisa. They had three children, all of whom died shortly after birth; in 1815 Mochihisa also died.

In 1819 Nobu remarried, but her second husband died in 1823. After enduring the loss of two husbands and all her children, aged only 33 years old, she shaved her head and became a nun, at which time she adopted the name Rengetsu (Lotus Moon). Throughout her lifetime she produced delicate hand-built tea utensils inscribed with poetry and paintings with poems written in beautiful calligraphy, sometimes created jointly with fellow literati artists and writers. In 1875 Rengetsu died in the simple Jinkoin tearoom in Kyoto where she had lived and worked for ten years.





..-36
A THREE-CASE LACQUER INRO AND NETSUKE

EDO PERIOD (19TH CENTURY), SIGNED YOYUSAI (HARA YOYUSAI; 1772-1845)

Decorated in gold *hiramaki-e* and inlaid mother-of-pearl with design of camellia set on *roiro* ground, the *netsuke* decorated *en suite*, signature on inro and netsuke
2 7/8 in. (7.3 cm.) high

\$1,000–2,000

PROVENANCE:
Glendening and Co., Auction, 16 October 1944
Private collection assembled by the current owner's great-grandfather, thence by descent



..-37
A TWO-CASE LACQUER INRO

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

Decorated in gold, black and silver lacquer *takamaki-e* and details in inlaid mother-of-pearl on gold lacquer ground with three butterflies, signed on base
2 1/4 in. (5.7 cm.) high

\$3,000–4,000

PROVENANCE:
H. Seymour Trower Collection, no. 1026
Glendening and Co., Auction, 23 October 1952
Private collection assembled by the current owner's great-grandfather, thence by descent



PROPERTY FROM A PRIVATE ENGLISH COLLECTION
(LOTS 36-59)



•38
A FIVE-CASE LACQUER INRO

EDO PERIOD (19TH CENTURY), SIGNED YOYUSAI (HARA YOYUSAI;
1769-1845)

Decorated in polychrome lacquer *takamaki-e*, *hiramaki-e* and *nashiji* on
black ground with two workmen cleaning a great buddha (*daibutsu*),
the *ojime* decorated in *choshitsu* (carved lacquer)
3½ in. (8.9 cm.) high

\$2,000–3,000

PROVENANCE:
Sotheby's, London, 2 November 1948
Private collection assembled by the current owner's great-grandfather,
thence by descent



•39
A FOUR-CASE LACQUER INRO

EDO PERIOD (19TH CENTURY), SIGNED TOYO (IIZUKA TOYO)

Decorated in gold and silver lacquer *hiramaki-e* with high-relief
lacquer appliqué of a six-panel screen and chrysanthemum petals, the
details of screen finely incised, signature on the third case
3½ in. (8.9 cm.) high

\$1,500–2,000

PROVENANCE:
The James Orange Collection
Christie's, London, 22 January 1952
Private collection assembled by the current owner's great-grandfather,
thence by descent





•40

A THREE-CASE LACQUER INRO

EDO PERIOD (18TH CENTURY), SEALED KAN (OGAWA HARITSU [RITSUO]; 1663-1747) AND SIGNED MAKI-E KAJIKAWA SAKU AND SEALED E/

Decorated in gold and brown *hiramaki-e* and *takamaki-e* and porcelain with a lion (*shishi*) and pine tree, signature and seal on base
2⁷/₈ in. (7.3 cm.) high

\$2,000–3,000

PROVENANCE:

Walter Lionel Behrens, Paris, no. 906
Glendening and Co., Auction, 21 November 1946
Private collection assembled by the current owner's great-grandfather, thence by descent



•41

A TWO-CASE LACQUER INRO AND NETSUKE

EDO PERIOD (19TH CENTURY)

Carved in red lacquer (*tsuishu*), the roundels on both sides decorated in polychrome lacquer *takamaki-e* and *hiramaki-e* with a large ship and compass of the twelve zodiac animals, the *ojime* and *netsuke* with foreigners scenes decorated in enamel
2¹/₂ in. (6.4 cm.) high

\$2,000–3,000

PROVENANCE:

Sotheby's, London, 17 December 1951, by repute
Private collection assembled by the current owner's great-grandfather, thence by descent



PROPERTY FROM A PRIVATE ENGLISH COLLECTION
(LOTS 36-59)



•42

A FOUR-CASE LACQUER INRO

TAISHO-SHOWA PERIOD (20TH CENTURY), SIGNED *TOMONE SAKU* WITH CURSIVE MONOGRAM (*KAO*) (YAMAGUCHI SHOJOSAI; 1900-1978)

Decorated in polychrome lacquer *takamaki-e* with *kirikane* detail on gold and silver *fundame* ground, with a Portuguese with a hound, cranes flying over Chinese figures on the other side, signature on base 3 5/8 in. (9.2 cm.) high

\$2,000-3,000

PROVENANCE:

Sotheby's, London, 17 December 1957
Private collection assembled by the current owner's great-grandfather, thence by descent

LITERATURE:

'Illustration', *Oriental Art*, Vol III, 1957. no. 1, pp. 15, by repute



•43

A TWO-CASE LACQUER INRO

EDO PERIOD (18TH CENTURY), SIGNED *KANSHOSAI* WITH CURSIVE MONOGRAM (*KAO*) (IIZUKA TOYO I; 1725?-1790)

Decorated in polychrome lacquer *togidashi* with people making *noshi-mochi* (flattened rice cake) for New Year's Day, signature on base 3 in. (7.6 cm.) high

\$2,000-3,000

PROVENANCE:

Sotheby's, London, 4 August 1948
Private English collection, assembled by the current owner's great-grandfather



PROPERTY FROM A PRIVATE ENGLISH COLLECTION
(LOTS 36-59)



•44

A FOUR-CASE LACQUER INRO

EDO PERIOD (17TH-18TH CENTURY)

Decorated in gold lacquer *hiramaki-e*, *takamaki-e*, *togidashi maki-e*, *kirikane* and inlaid mother-of-pearl on black lacquer ground, with design of the Wheel of the Law (*Dharmachakra*)
2¾ in. (7 cm.)

\$1,000–2,000

PROVENANCE:

Sotheby's, London, 8 June 1950, by repute
Private collection assembled by the current owner's great-grandfather, thence by descent

•46

A FOUR-CASE LACQUER INRO

EDO PERIOD (19TH CENTURY)

Decorated in gold and red lacquer *hiramaki-e*, *takamaki-e* and *shishiai togidashi maki-e* with two dragons among clouds, the eyes of dragons inlaid with crystal
3 in. (7.6 cm.) high

\$1,000–2,000

PROVENANCE:

Private collection assembled by the current owner's great-grandfather, thence by descent



•45

A FIVE-CASE LACQUER INRO

EDO PERIOD (19TH CENTURY), SIGNDE *KANSHOSAI* WITH CURSIVE MONOGRAM (*KAO*)

Decorated in gold, black and silver lacquer *takamaki-e* and *togidashi maki-e* on black ground, with design of a tiger hidden among bamboo, eyes of the tiger inlaid with gold leaf and crystal
3½ in. (8.9 cm.)

\$800–1,200

PROVENANCE:

Henry Joseph Pfungst Collection (1844-1917), London, by repute
Private collection assembled by the current owner's great-grandfather, thence by descent

•47

A FOUR-CASE LACQUER INRO

EDO PERIOD (19TH CENTURY), SIGNED *KAJIKAWA SAKU* AND SEALED *EI*

Decorated in polychrome lacquer *hiramaki-e* with details in *kirikane*, *nashiji* and inlaid gold foil, designed with the scene from the Battle of Ichonotani, signed on base
3½ in. (8.8 cm.) high

\$400–600

PROVENANCE:

Private collection assembled by the current owner's great-grandfather, thence by descent



PROPERTY FROM A PRIVATE ENGLISH COLLECTION
(LOTS 36-59)



•48

A FIVE-CASE LACQUER INRO

EDO PERIOD (19TH CENTURY), SIGNED TOYO WITH CURSIVE MONOGRAM (KAO) (IIZUKA TOYO II)

Decorated in polychrome lacquer *hiramaki-e*, *takamaki-e*, *togidashi maki-e*, *kirikane*, *enashiji* and inlaid mother-of-pearl, with design of Hotei walking three children, signed on base
3¾ in. (9.5 cm.)

\$800–1,200

PROVENANCE:

Private collection assembled by the current owner’s great-grandfather, thence by descent



•49

A FIVE-CASE LACQUER INRO

EDO PERIOD (19TH CENTURY), SIGNED KAJIKAWA SAKU AND SEALED EI

Decorated in gold, silver and red lacquer *togidashi* depicting a scene of a fox and its reflection in the stream as a woman from the Japanese folklore *kitsune no onabake*, the details with fine *kinpun* and *kirikane*, signature on base
3⅝ in. (9.2 cm.) high

\$700–900

PROVENANCE:

Private collection assembled by the current owner’s great-grandfather, thence by descent

•50

A FIVE-CASE LACQUER INRO

EDO PERIOD (19TH CENTURY), SIGNED YOYUSAI (HARA YOYUSAI; 1769-1845)

Decorated in polychrome lacquer *hiramaki-e*, *takamaki-e*, *kirikane* and *togidashi maki-e* with Dutchmen and ship, on a *fundame* ground
4½ in. (11.5 cm.) high

\$1,500–2,000

PROVENANCE:

Sotheby’s, London, 17 December 1957, by repute
Private collection assembled by the current owner’s great-grandfather, thence by descent

LITERATURE:

'Illustration', *Oriental Art*, Vol III, 1957. no. 1, pp. 15, by repute



•51

A SINGLE-CASE LACQUER INRO

EDO PERIOD (19TH CENTURY), SIGNED BUNRYUSAI AND SEALED SAI (KAJIKAWA BUNRYUSAI)

Decorated in silver, gold, black and red lacquer *hiramaki-e* and *togidashi* with the Uji Bridge and tea pickers, signature on base
3⅝ in. (9.2 cm.) high

\$400–600

PROVENANCE:

Private collection assembled by the current owner’s great-grandfather, thence by descent





•52

A THREE-CASE LACQUER INRO AND NETSUKE

EDO PERIOD (19TH CENTURY), SIGNED *TOJU* WITH CURSIVE MONOGRAM (*KAO*)

Decorated in gold, silver and polychrome lacquer *hiramaki-e* and *takamaki-e*, inlaid gold leaf and mother-of-pearl with Okame's erotic dream of a large Tengu mask wrapped in a cloth, with chestnut shaped *ojime* and noh mask *netsuke*

2¾ in. (7 cm.) high

\$1,500–2,000

PROVENANCE:

Private collection assembled by the current owner's great-grandfather, thence by descent

•54

A FIVE-CASE LACQUER INRO

EDO PERIOD (19TH CENTURY), SIGNED *KAKOSAI* (SHIRAI KAKOSAI)

Decorated in polychrome lacquer *hiramaki-e* with various noh masks, set on a *okibirame* ground, signature on base

4 in. (10.2 cm.) high

\$1,000–2,000

PROVENANCE:

Glendening and Co., Auction, 2 July 1952
Private collection assembled by the current owner's great-grandfather, thence by descent



•53

A THREE-CASE LACQUER INRO

EDO PERIOD (18TH-19TH CENTURY), SIGNED *CHIKUO SEI* AND SEAL

Decorated in gold *hiramaki-e*, *takamaki-e* and inlaid crystal, mother-of-pearl and fish skin with various fish and seaweed set on *roiro* ground, signature and carved seal mark on a jade tablet mounted on base

2⅞ in. (7.3 cm.) high

\$2,000–3,000

PROVENANCE:

Sotheby's, London, 2 November 1948
Private collection assembled by the current owner's great-grandfather, thence by descent

•55

A FOUR-CASE LACQUER INRO

EDO PERIOD (19TH CENTURY), SIGNED *YOYUSAI* (HARA YOYUSAI; 1772-1845)

Decorated in silver, red, gold and black *takamaki-e* with octopus, sea bream and swordfish set on *ishime-nuri* (imitation of stone), the octopus in inlaid mother-of-pearl, signed on base

2⅞ in. (7.3 cm.) high

\$2,000–3,000

PROVENANCE:

Glendening and Co., Auction, 5 September 1952
Private collection assembled by the current owner's great-grandfather, thence by descent





•56

A FIVE-CASE LACQUER INRO AND NETSUKE

EDO PERIOD (19TH CENTURY), SIGNED *INAGAWA* AND SEALED *NAKAYURU* (INAKAWA NAKAYURU)

The ribbed compartments decorated in gold and and silver lacquer *hiramaki-e* and *togidashi maki-e*, with interchanging design of *kotobuki* letter and chrysanthemum on each case, signature on base
3 in. (7.7 cm.) high

\$1,000–2,000

PROVENANCE:

Glendening and Co., Auction, 7 March 1952, by repute
Private collection assembled by the current owner’s great-grandfather,
thence by descent



•57

A FOUR-CASE LACQUER INRO AND NETSUKE

EDO PERIOD (LATE 18TH-EARLY 19TH CENTURY), SIGNED *JOKASAI* (YAMADA JOKASAI)

Decorated in gold and silver *takamaki-e* and inlaid gold leaf and colored ceramics with design of two lions (*karashishi*), signed on base
2¾ in. (7 cm.) high

\$600–800

PROVENANCE:

Glendening and Co., Auction
Private collection assembled by the current owner’s great-grandfather,
thence by descent

•58

A FIVE-CASE LACQUER INRO AND NETSUKE

EDO PERIOD (19TH CENTURY), SIGNED *KAJIKAWA SAKU* ON INRO AND *KOJU SEI* ON NETSUKE

Decorated in gold and silver lacquer *takamaki-e*, *hiramaki-e* and *ishime-nuri* (imitation of rock) on gold ground, with design of *minogame* and turtle, the netsuke with silver mounting, designed with a *minogame* on rock with *kirikane* detail
3⅞ in. (9.3 cm.)

\$800–1,200

PROVENANCE:

Private collection assembled by the current owner’s great-grandfather,
thence by descent



•59

A FIVE-CASE LACQUER INRO WITH NETSUKE

EDO PERIOD (19TH CENTURY), *NETSUKE* SIGNED *KAJIKAWA SAKU*

Decorated in gold, brown and silver *hiramaki-e*, *takamaki-e* and *nashiji* with biwa, bag, cane with scroll, fishing rod, baton, straw bag, hammer and fan representing the Seven God of Fortune (*shichifukujin*), the *netsuke* decorated with chrysanthemum
3½ in. (8.9 cm.) high

\$1,000–2,000

PROVENANCE:

Walter Lionel Behrens Collection, Paris
Glendening and Co., Auction, 15 December 1947
Private collection assembled by the current owner’s great-grandfather,
thence by descent





60

A LACQUER WRITING BOX (SUZURIBAKO)

EDO PERIOD (17TH-18TH CENTURY)

The rectangular box decorated in gold and silver lacquer *hiramaki-e*, *takamaki-e*, *kirigane*, inlaid gold foil on sparse *nashiji* ground, exterior of cover with a inlaid *shakudo*, copper and gold cormorant perched on a rock among waves under the moon, interior of the lid decorated with Japanese morning glory over fence and a inlaid gold and *shakudo* bee, interior of base with fine *nashiji* ground and underside with sparse *nashiji* ground; fitted with gilt diamond shape saucer and water dropper; with silver rims
8 5/8 x 7 3/4 x 1 3/4 in. (22 x 19.7 x 4.5 cm.)

\$4,000–6,000

61

A LACQUER WRITING BOX (SUZURIBAKO)

MEIJI PERIOD (LATE 19TH CENTURY)

The rectangular box decorated in *kinpun*, gold, silver, brown and red lacquer in *hiramaki-e*, *takamaki-e* and *togidashi*, designed with people and horse cart crossing Uji Bridge by willow tree, interior with *mitsudomoe* crest on *nashiji* ground, fitted with silver saucer and water dropper in rock shape, base with *nashiji* ground; with silver rims
10 x 7 1/4 x 1 3/4 in. (25.4 x 18.4 x 4.5 cm.)

\$3,000–4,000

The scene of willow trees by the bridge is often considered a reference Uji Bridge, which is well-known for its association with the *Tale of Genji*. The final ten chapters of the book are referred to as the 'Ten Books of Uji' (*Uji-jujo*) because the story is set in the area surrounding Uji. Additionally, the bridge is linked to the Shinto deity known as 'The Divine Princess of Uji Bridge' (*Hashihime*). This deity is believed to protect the bridge and is enshrined in a nearby shrine that bears her name. The bridge has been featured in numerous artworks, including examples found at the Metropolitan Museum of Art (2015.300.105.1, .2) and the Tokyo National Museum (G4830).



62

A LACQUER WRITING BOX
(SUZURIBAKO)

EDO-MEIJII PERIOD (EARLY 19TH CENTURY)

A rectangular box with faceted corners, elaborately decorated in gold and silver lacquer *takamaki-e*, *kirikane* in gold and silver leaf, inlaid silver and gold foils on *nashiji* ground, with design of autumnal mountain landscape, interior designed with spring landscape, continuous design to the interiors of divider and box, fitted with silver water dropper in the form of overlapping maple and cherry blossom with gilt details, ink stone, two brushes, a paper pricker, knife, ink cake stand; with silver rims

10 $\frac{3}{8}$ x 9 $\frac{1}{2}$ x 2 $\frac{1}{4}$ in. (26.4 x 24.1 x 5.7 cm.)

With lacquered storage box

\$6,000–8,000



63

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

EDO PERIOD (19TH CENTURY)

The rectangular box with rounded corners and slightly domed cover, decorated with gold and silver *hiramaki-e*, *takamaki-e*, *kirikane*, *togidashi* and inlaid gold foil set against loose *nashiji* ground, exterior of lid designed with pine trees, river, cherry blossoms, waterfall and mountain, interior with design of chrysanthemum among rocks, mountain and waterfall, fitted with an inkstone, a silver saucer and water dropper with inlaid gold as cherry blossoms and young pine trees, the writing table decorated *en suite* with finely chiseled silver and gold mounts

Writing box: 10 $\frac{7}{8}$ x 10 x 2 $\frac{1}{8}$ in. (27.6 x 25.4 x 5.4 cm.)

Writing table: 13 $\frac{3}{8}$ x 23 $\frac{3}{4}$ x 4 $\frac{3}{4}$ in. (34 x 60.3 x 12.1 cm.) (2)

\$12,000–15,000







64

A LACQUER BOX FOR TEA UTENCILS (CHABAKO)

EDO PERIOD (18TH-19TH CENTURY)

The rectangular box decorated in polychrome lacquer *hiramaki-r*, *takamaki-e* and inlaid mother-of-pearl with various incense pouches, interior of the box lined with textile, with silver cord ring fittings 8¼ x 4¾ x 5⅞ in. (21 x 12 x 15 cm.)

\$2,000–3,000

PROVENANCE:

Hosomi Ryo (1901–1979), founder of the collection in the Hosomi Museum, Kyoto
Kokon, Inc., New York



65

A LACQUER ACCESSORY BOX (TEBAKO)

MEIJI-TAISHO PERIOD (LATE 19TH-EARLY 20TH CENTURY)

The deep, rectangular box with rounded corners decorated in polychrome lacquer *hiramaki-e* and *togidashi* with details in mother-of-pearl and *kirikane* on gold and silver *fundame-ji* ground, with design of a pheonix flying amongst paulownia branches (*kiri*) continuing to exterior of box, interior of lid with design of bamboo within fences set on a *nashiji* ground, interior of box lined with orange textile; *shibuichi* fittings, side *himotoshi* (cord holes) in the form of *kiri* with pierced detail 13¼ x 11 x 7⅞ in. (33.7 x 27.9 x 20 cm.)

\$3,000–4,000



A LACQUER STATIONERY BOX (RYOSHIBAKO)

MEIJI PERIOD (LATE 19TH CENTURY)

The rectangular box with faceted corners decorated with polychrome lacquer *hiramaki-e*, *takamaki-e* and *togidashi* with *nashiji* and *kirikane* details set on a black lacquer ground, the lid designed with overlapping *shikishi* style panels of poem, flower, water and dragon and with *tanzaku* poem cards on sides, underside of lid with orchid in a jardiniere and interior with a fine *nashiji* ground, base of box in scattered *nashiji* ground, applied with silver rims

15 x 11¼ x 5⅝ in. (38.1 x 29.8 x 13.7 cm.)

\$3,000–4,000



Fujiwara no Sadanobu (1088-1156). *Ishiyamagire mi o nakekite*. Japan. Heian Period, 12th century. Tokyo National Museum, B-3246. Image from ColBase (<https://colbase.nich.go.jp/>)



AN IMPORTANT LACQUER SUTRA BOX

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SHOKASAI* WITH CURSIVE MONOGRAM (*KAO*)

The deep, rectangular box with rounded corners decorated in gold, silver and black *hiramaki-e* and *togidashi-e* with details in *kinpun* and *kirikane*, with the deity Mahamayuri Vidyaraja (Kujaku Myo-o, the Peacock Wisdom King) seated on the back of a peacock, its tail forming a large feather halo behind the deity; the peacock stands upon a lotus plant within a lotus pond; the interior and underside in fine *nashiji*, applied with silver rims; signature on underside of the lid 10¾ x 8½ x 5⅝ in. (27.3 x 21.6 x 14.3 cm.)

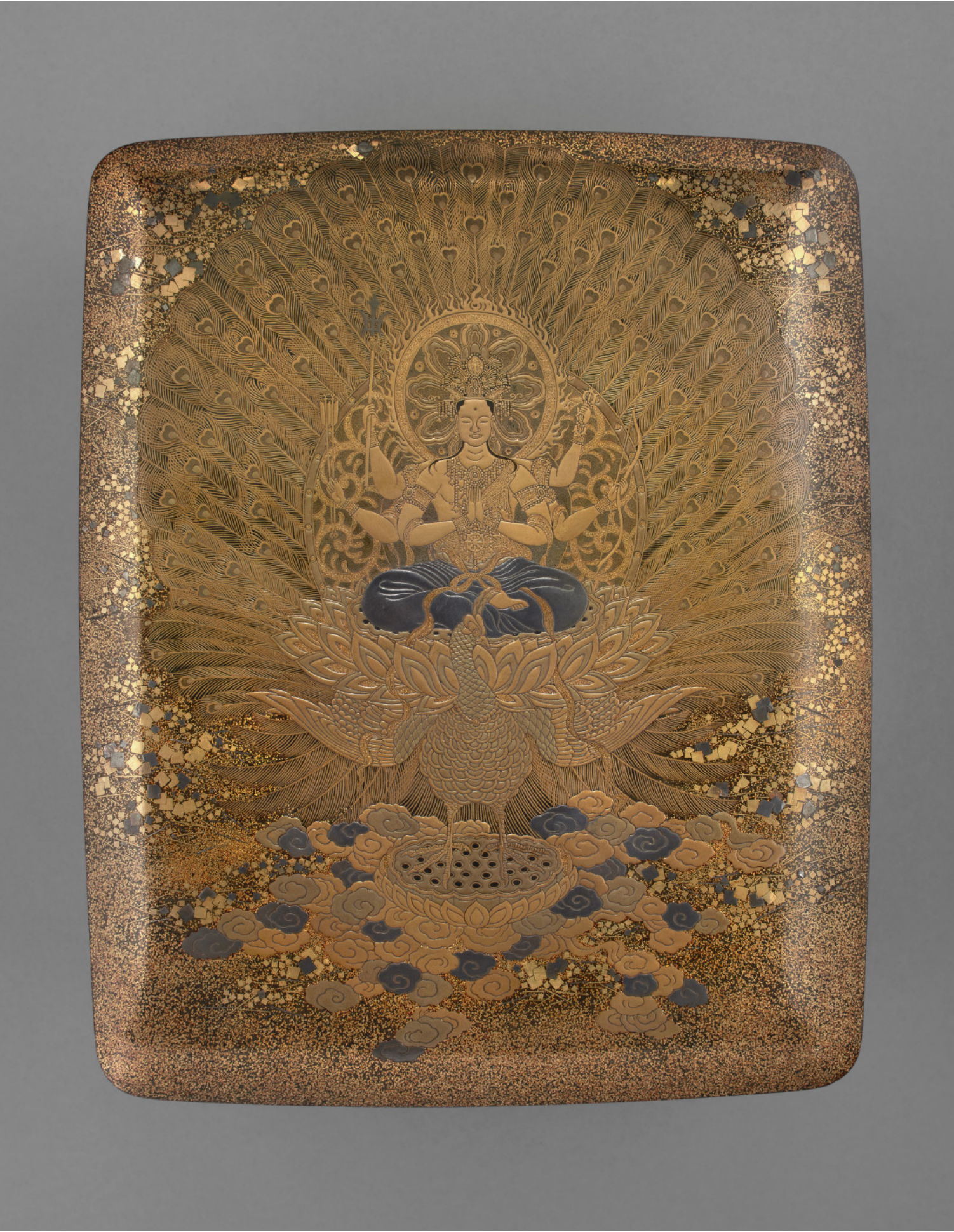
\$20,000–30,000

The Great Peacock King is a rare subject in Japanese lacquer works. The only Guardian King to have a serene and graceful appearance, Kujaku Myo-o is believed to have the power to protect devotees from poisoning physical and spiritual ill as peacock is known to eat poisonous snakes. Here the deity represented as a beautiful, feminine figure with jewelry and richly embellished garments on a lotus throne riding on the back of a peacock. The six arms adorned with bracelets are holding two arrows, a bow, vajra and spear. The top and sides of the box shows highly skilled technique of the artist with elaborate *togidashi* and inlaid cut gold and silver foil.

An almost identical sutra box attributed to Shirayama Shosai (1853–1923), an Imperial Household Artist, who was well-known for his excellent *togidashi* technique is in the collection of the Metropolitan Museum, New York, see <https://www.metmuseum.org/art/collection/search/847082?ft=kujaku&offset=0&rp=40&pos=2>



Anonymous. *Kujaku myoo-zo* (Mahamayuri). Japan. Heian period, 12th century. Tokyo National Museum, A-11529. Image from ColBase (<https://colbase.nich.go.jp/>)



A LACQUER PLAQUE

TAISHO-SHOWA PERIOD (20TH CENTURY), SIGNED *SHORYU*
(SEGAWA SHORYU, ACT. 20TH CENTURY)

Elaborately decorated in polychrome lacquer *takamaki-e* and *nashiji* with running horses on rock against gold lacquer ground, translucent lacquer eyes; frame in silver lacquer *takamaki-e*; reverse covered in black lacquer

26¾ x 37 in. (68 x 94 cm.)

\$20,000–30,000

In the early 20th century, the Japanese artists started to integrate and adapt the Western artistic influence into various fields. The purely decorative and elegant style of characteristic had a great impact on Japanese artists. It inspired them to pursue more creative designs and to re-construct traditional Japanese design with a Westernized decorative essence as shown on the present lot.

This lavish plaque is a special commission, although the circumstances of its production are as yet unknown. Other plaques by the same artist with a similar frame, formerly in the collection of the Mitsui Family’s Western-style guest house (the Mitsui Tsunamachi Villa), were exhibited at the Mitsui Memorial Museum in 2011, *Zohiko Urushi Art - from the Mitsui Memorial Museum Collection*, pp. 81–84. The artist of this work, Segawa Shoryu (early 20th century) worked for Zohiko Company in Kyoto. The Zohiko lineage dates from the time of the Kyoto lacquer craftsman Nishimura Munetada (1720–1773), who acquired the nickname "elephant boy" (Zohiko) for his lacquer image of the deity Fugen (Samantabhadra) on an elephant mount.



A PAIR OF CARVED WOOD SCULPTURES OF *HINA NINGYO*

SHOWA PERIOD (20TH CENTURY), EACH SIGNED *KOUN TO*

Carved in sakura tree as a pair of the empress and emperor dolls (*hina ningyo*), the empress holds a fan wearing *jumihitoe* and the emperor holds a detachable wood scepter (*shaku*) wearing official robe, each set on a four-foot base, with a pair of decorating screens; incised signature on underside of each sculpture

6 in. (15.2 cm.) and 6⅞ in. (15.7 cm.) with base

The screens 11⅞ in. (28.9 cm.) high each

With a wood box dated and signed *Showa ninen sangatsu futsuka, Teishitsu gigeiin Takamura Koun kore koku* (Carved by the Imperial Household Artist Takamura Koun on March 2nd, 1927), sealed *Taka Un no in* and another seal; with an authentication slip signed by Takamura Tadashi (1933–2014) in April 2012 (2)

\$25,000–35,000

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 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.



PROPERTY FROM THE COLLECTION OF KIYOMIZU SANNENZAKA MUSEUM

(Lots 70-72)

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

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

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

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

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



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



70

AN INLAID PAULOWNIA WRITING BOX
(SUZURIBAKO)

TAISHO PERIOD (EARLY 20TH CENTURY), SEALED
ASAHI (ASAHI GYOKUZAN; 1843-1923)

The rectangular writing box with domed cover,
decorated in black lacquer *takamaki-e* and inlaid in
lead, black persimmon and mother-of-pearl with two
butterflies, the interior decorated with clovers in lead,
silver and green-colored stone inlays, applied with
inkstone, silver saucer and clover-shaped water dropper,
silver rims; seal on base

9½ x 7.4/8 x 1¼ in. (24 x 19.4 x 4.5 cm.)

With a wood box, signed *Nanajusan-o Gyokuzan saku*
(Made by 73-year-old Gyokuzan) and sealed *Asahi*

\$20,000-30,000



The Japonism movement in Europe and America encouraged an enormous increase in the export art market from Japan. Ivory craftsmen in flux after the societal changes wrought by the restoration of the emperor in 1867 responded to this demand, adapting traditional techniques to work designed for the West. But those ivory products were never regarded as works of art and the market for ivory entered a downturn. Ironically, this depression inspired serious young ivory artists, such as Asahi Gyokuzan, to reconceive ivory carving as sculptural fine art. Their efforts greatly promoted the modernization of Japanese sculpture in the Meiji period.

The self-taught artist and leading sculptor, Asahi Gyokuzan was born in Asakusa in 1843. Gyokuzan started his career as ivory netsuke artist and he was especially acclaimed for his

realistic ivory sculptures of human skull and skeleton. In 1879, he cofounded the *Kankokai* (Industrial Promotion Association) with several prominent ivory carvers, including Kaneda Kenjiro (1847-?) and Ishikawa Komei (1852-1913). The following year the group changed its name, and by 1886 the society was sponsoring annual sculpture competitions. Gyokuzan, Kenjiro and Komei went on to form the influential Tokyo Chokokai (Tokyo Sculptors Association) in 1887.

It is extremely difficult to fit hard inlays into the cut-out sections on softwood as the edge of the latter easily breaks or chips during the process. Here, the meticulous embedding of materials and the intricate patterns displayed on this *suzuribako* reveals the refined craftsmanship of Gyokuzan who was especially trained in such challenging techniques.

PROPERTY FROM THE COLLECTION OF KIYOMIZU SANNENZAKA MUSEUM
(LOTS 70-72)

71

AN IRON ARTICULATED SCULPTURE OF A CORMORANT

EDO PERIOD (19TH CENTURY)

The russet-iron cormorant finely constructed of numerous hammered plates jointed inside the body; the head, neck, wings and tail feathers move, the hinged beak opening to reveal a tongue, the eyes embellished with gilt, the details of feathers finely chiseled, unsigned 6¾ in. (17.1 cm.) wide

\$80,000–100,000

PROVENANCE:

Orientations Gallery, New York

EXHIBITED:

'Kogei – Superlative Craftsmanship from Meiji Period', exhibited at the following venues:

Mitsui Memorial Museum, Tokyo, 19 Apr–13 July 2014

Sano Art Museum, Mishima City, 4 Oct–23 Dec 2014

Yamaguchi Prefectural Art Museum, Yamaguchi City, 21 Feb–12 Apr 2015

LITERATURE:

Kazutoshi Harada, *Bessatsu Rokusho Vol. 11: Jizai Okimono* (Kyoto: Akiko Takano, 2010). Plate 20.

Kogei - Superlative Craftsmanship from Meiji Period (Asano Laboratories, 2014). exh. cat. Plate 6–04.



Sakai Hoitsu (1761-1828). *Cormorant Fishing*. Japan. Edo period, 19th century. The Metropolitan Museum of Art, New York, Gift of Florence and Herbert Irving, 2015.500.9.56

Jizai sculpture of birds represents the eagle, raven, rooster, pheasant, pigeon, quail and cormorant. Among these, the cormorant is the rarest. To date, the present lot is only one articulated sculpture of cormorant and the smallest articulated sculpture of bird known. Like the great range of motion of the living cormorant, this sculpture rotates at the head and extends the wings and tail feathers. It also has a movable beak and neck. All these movements are remarkably smooth. The mechanism that allows the parts to move is fascinating. The elaborateness of the mechanism that gives the present cormorant its marvelous naturalistic qualities demonstrates the advancements in articulated sculpture achieved by metalsmiths in the nineteenth century.

Cormorant is a bird used for a traditional night fishing called *Ukai* (cormorant fishing) to catch river fish, a familiar sight on the waterways of Japan.





PROPERTY FROM THE COLLECTION OF KIYOMIZU SANNENZAKA MUSEUM
(LOTS 70-72)

~72

A PAIR OF SILVER PRESENTATION VASES

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

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

13¼ in. (33.7 cm.) high each approx. (2)

\$20,000–30,000

EXHIBITED:

'Excellent Techniques of Metal Crafts, the Late Edo and Meiji period: a Focus on Kiyomizu Sannenzaka Museum', exhibited at the following venues:

Sen'oku hakkokan bunkan, Tokyo, 16 Oct-12 Dec 2010

Sano Art Museum, Mishima-shi, 7 Jan-20 Feb 2011

Osaka Museum of History, 13 Apr-29 May 2011

Okayama Prefectural Museum of Art, 3 Jun-18 Jul 2011

LITERATURE:

Excellent Techniques of Metal Crafts, the Late Edo and Meiji period: a Focus on Kiyomizu Sannenzaka Museum (Mishima-shi: Sano Bijutsukan, 2010). exh. cat. plate 29.

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



A LARGE SOFT-METAL INLAID SILVER FLOWER VASE

TAISHO-SHOWA PERIOD (20TH CENTURY), SIGNED *BIKYO KOKU* AND SEALED *BIKYO* (KOBAYASHI BIKYO)

The rounded body rises on a layered foot opening to a tapered mouth, decorated in inlaid gold, silver and *shibuichi* with design of chrysanthemum, orchids and rocks; signature and seal on body and on underside stamped *jungin Hatori sei* (Pure silver made by Hattori); wood base

17³/₈ in. (44.1 cm.) high without base

With original wood box, on interior of lid titled *Kiku ni ran no zu* (Chrysanthemum and Orchid), signed *Shoshusai Kobayashi Bikyo koku* and sealed *Bikyo*, inscribed *Hattori tokeiten kansei* (Made under the supervision of K. Hattori) with a seal and a company sticker

\$25,000–35,000

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



Studio of Tawaraya Sotatsu (1570–1643). *Blossoming chrysanthemum*. Japan. Edo Period, early 17th century. Christie's, 28 September 2021, lot 132



AN IRON PANEL OF BUNSHOSEI (THE STAR DEMON)

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

The rectangular iron panel decorated with polychrome patinated
mixed metal parts as *Bunshosei* (the Star Demon; *Kaisei*) holding
a brush and ink stone set on a lacquered *ishimeji* (stone imitation)
ground, the body chain decorated with a green stone; signatures in
gilt parts attached to lower right
3 5/2 x 28 in. (90 x 71.1 cm.)

\$10,000–20,000

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



A kid stands on a low table imitating
Bunshosei (Kui Xing) in a 16th century
Chinese painting.

Xia Kui (c. 1405-1445). *Children at Play*.
China. 1508. The Cleveland Museum of
Art, Gift of Charles L. Freer 1915.110



75

A SMALL SATSUMA VASE

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *YABU MEIZAN* (1853-1934)

Of globus form set on a short circular foot, the short and thin neck opens to a flared mouth, finely decorated over the crackled transparent glaze in polychrome enamels and gilt with a band depicting boats in a rural landscape, the shoulder and lower body with design of flowers; signed on base

4⁵/₈ in. (11.7 cm.) high

\$12,000–22,000

Yabu Meizan was born as the second son of the painter Yabu Choei in Osaka in 1853. In 1880 he established a studio decorating Satsuma ware for export, buying pottery blanks from makers like Chin Jukan of Kagoshima and Kinkozan of Kyoto. He travelled a number of times to Europe and America to attend expositions to conduct market research. In 1885 he won a bronze medal at the fourteenth Kyoto Exhibition and in 1904 and 1910 he won gold medals in St Louis and London. His works were marketed abroad through traders like Yamanaka Shokai and Samurai Shokai of Yokohama. The delicacy of his landscapes, flower, and figure paintings sets him above other Satsuma ware artists.



A LONG TACHI WITH SCABBARD

MUROMACHI PERIOD (16TH CENTURY), SIGNED *BISHU INUYAMA JU KANENORI SAKU*, DATED *BUNROKU GONEN NIGATSU KICHIJITSU* (2ND MONTH 1596)

Configuration [*sugata*]: hon-zukuri with iori-mune, curvature torii-zori, o-kissaki

Forging pattern [*jihada*]: itame with mokume

Tempering pattern [*hamon*]: gunome with togariba, fine nioi, ashi, sunagashi, yo

Point [*boshi*]: gunome on omote, notare on ura

Tang [*nakago*]: unshortened (ubu); holes (mekugi-ana): one, file marks (yasurime): hawk feather (taka no ha); end (nakagojiri): rounded slants to the cutting-edge (haagari-kurijiri)

Nagasa [length from tip to beginning of tang]: 126cm.; Sori [curvature]: 4.8cm.; Motohaba [width at start of tempered edge]: 4.02cm.; Sakihaba [width before tip]: 3cm.

Collar [*Habaki*]: single copper

In shirasaya [wood storage scabbard]

Mounting [*Koshirae*]: Black lacquer scabbard, a large iron round tsuba pierced with a wheel, 16.1cm diam., the hilt wrapped in brown, overall 191.5cm

The blade accompanied by a *Tokubetsu hozon token* (Sword especially worthy of preserving) no. 1018581, issued by the *Nihon Bijutsu Token Hozon Kyokai* (Society for the Preservation of the Japanese Art Sword), dated 25 August 2022

\$35,000–40,000

LITERATURE:

Unidentified publication, “*Swordsmiths under Inuyama castle*”, p.37–38

Judging from its exceptional scale, this sword is believed to be a *honoto* (offering sword), a special sword offered or dedicated to a shrine as a prayer for victory and good luck. Since being introduced to Japan during the Yayoi period, such sword has been treasured not only as a functional weapon but also a sacred gift to gods, or even being worshipped as gods themselves. The tradition of offering swords to shrines is still being practiced in Japan.



Anonymous. *Portrait of Ikkyu Sojun*. Japan. Muromachi period, 1447. Nara National Museum, 505-0. Image from ColBase (<https://colbase.nich.go.jp/>)

This Muromachi painting of the Zen priest Ikkyu (1394-1481), abbot of Daitokuji Temple in Kyoto, is a very rare example depicting a long tachi sword in painting.



A SATSUMA *TANTO*

EDO PERIOD (17TH-18TH CENTURY)

Configuration [*sugata*]: *hira-zukuri* with *iori-mune*; *fukura-karenu*, no curvature

Forging pattern [*jihada*]: *itame*

Tempering pattern [*hamon*]: *hoso-suguba*

Point [*boshi*]: rounded (*ko-maru*)

Tang [*nakago*]: shape (*keitai*): slender and tapering, shortened (*suriage*); file marks (*yasurime*): straight (*kiriyasuri*); end (*nakagojiri*): straight (*kir*); holes (*mekugi-ana*): three

length from tip to beginning of tang [*nagasa*]: 30 cm

Carving [*horimono*]: *bonji* character

Collar [*habaki*]: double gold

Scabbard [*koshirae*]: a black lacquered *aikuchi koshirae* (set of mounts with flush fitting between scabbard and hilt) with gold menuki of three over lapping *dakibotan* (peony surrounded by leaves) crests, *kurikata*, *kaerizuno* (cord fittings), *shakudo kozuka* (knife) and orange silk sword bag also designed with *dakibotan* crests, 41.5 cm long
The outer wood storage box inscribed *Tokugawa jusandai shogunke midaidokoro Tenshoin mamorigatana* (Sword belongs Tensho-in, the wife of the thirteenth Tokugawa Shogun), inner lacquer storage box decorated with *dakibotan* crests

\$15,000–25,000

PROVENANCE:

Tensho-in (Princess Atsuhime; 1836–1883) by repute

Atsuhime, the eldest daughter of Shimazu Tadatake (1806–1854), was born in 1836. She was adopted by Konoe Tadahiro (1808–1898), the Minister of the Right in 1856, and that same year she married the thirteenth Tokugawa shogun, Iesada (1824–1858). Lacquer works that believed to be part of Tensho-in Atsuhime's wedding furniture set are in the collection of various museums. Including a sumptuous ceremonial palanquin made in 1856 on display at the Smithsonian Institute in Washington, DC, and a set of lacquer tea-bowl stand and lid at the Tokyo Fuji Art Museum (fig. 1). All of these lacquer works owned by Tensho-in Atsuhime feature the crest of *dakibotan* (peony surrounded by leaves), which was the family crest of the Konoe Family.



Photo of Tensho-in, or Atsuhime (1836-1883)



Double storage box of the present lot.



Fig. 1. Tea-bowl Stand and Lid with Design of Family Crests and Hollyhock Arabesque in Maki-e Lacquer. Japan. Edo period, 19th century. Courtesy of Tokyo Fuji Art Museum.



-78

A KAWARI KABUTO (ECCENTRICALLY SHAPED HELMET)
AND A MENPO

EDO PERIOD (17TH-18TH CENTURY)

Helmet [*kabuto*]:

The lacquered iron *chochin-kabuto* (lantern-shaped helmet) bowl of four-tiered horizontal-plates with blue-green lacing and three gilt vertical bars, the *mabisashi* (brim) decorated with dragons in gold lacquer, mounted with a five-tier *shibuichi tehen-kanamono* (decorative component at the apex of the helmet bowl), with lacquered wood *kuwagata-dai* (fixture for two gilt horns) supports for the *maedate* (fore-crest) of lacquered wood *inome* (boar eyes) crest, lacquered leather horns

Neck guard [*shikoro*]:

The lacquered iron *ko-manju-jikoro* (neck guard) of five-tiered *kiritsuke-zane* with *sugake-odoshi* (loose lacing), applied with large *fukigaeshi* (turnbacks to the neck-guard) bearing a *mon* (crest)

Face mask [*menpo*]:

The lacquered *tetsusabi-ji* (ground of iron rust imitation) *ressei* style mask with hair moustache, chin tuft and silver teeth, the detachable nose with hinges on both sides, with *otayori-no-orekuji* (pegs beneath the chin), the four-lame black-lacquered *kiritsuke-kozane yodarekake* (bibs) laced with *kebiki-odoshi* (close lacing), decorated with dragons in gold lacquer

Accompanied by a certificate No.23092602 as Kisho Tokubetsu Hozon issued by the *Kokusai Nihon Kachu Bugu Shinko Kyokai* (International Society for the Promotion of Japanese Armor) (2)

\$6,000-8,000





~79

A SUJIBACHI KABUTO (RIDGED HELMET)

EDO PERIOD (17TH CENTURY), SIGNED YOSHIIHISA SAKU (MYOCHIN YOSHIIHISA)

Helmet [kabuto]:

The sixty-two-plate russet-iron bowl with six-tier *tehen-kanamono* (decorative component at the apex of the helmet bowl) of gilt copper, with the unusual feature of having *hibiki-no-ana* (four holes in the sides of a helmet for loop of silk lacing) and *shitenno-byo* (a single standing rivet placed above the holes), the plain iron *mabisashi* (brim) with gilt edging, the iron *maetate* (fore crest) in the shape of small *kuwakata* (horns) and a sword and signed Nanto Neo Masanobu

Neck guard [shikoro]:

The black lacquered iron *itazane kasa-jikoro* (solid-plate umbrella-shape neck guard) with blue lacing, the double *fukigaeshi* (turn-backs) clad with double dyed leather and applied with gilt edging and *ume-mon* (family crest of plum blossom)

Accompanied by a certificate No.23092598 as Tokubetsu Hozon issued by the Kokusai Nihon Kachu Bugu Shinko Kyokai (International Society for the Promotion of Japanese Armor)

\$5,000-7,000



~80

A SUJIBACHI KABUTO (RIDGED HELMET)

EDO PERIOD (17TH CENTURY)

Helmet [kabuto]:

A sixty-two-plate russet iron *sujikabuto* (ridged helmet), with the unusual feature of having *hibiki-no-ana* (four holes in the sides of a helmet for loop of silk lacing) and *shitenno-byo* (a single standing rivet placed above the holes), with five-tier *tehen-hanamono* (decorative component at the apex of the helmet bowl) of copper, *shibuichi* and gilt, the plain iron plate *mabisashi* (brim), gilt-bronze *maedate* (fore-crest) in the shape of *sankosho* (vajra)

Neck guard [shikoro]:

The black lacquered iron *itazane kasa-jikoro* (solid-plate umbrella-shape neck guard) with blue lacing and orange *hishi-nui* (cross knotting), the large double *fukigaeshi* (turn-backs) clad with double dyed leather and applied with gilt edging and *sangi-mon* family crest

Accompanied by a certificate No.23092597 as Tokubetsu Hozon issued by the Kokusai Nihon Kachu Bugu Shinko Kyokai (International Society for the Promotion of Japanese Armor)

\$4,000-6,000

A FINE BLUE LACING *HARAMAKI-DO* (BODY ARMOR)

MUROMACHI PERIOD (16TH CENTURY)

The *haramaki-do* (body armor) of *honkozane* (small individual scales laced together) laced in blue, the iron *munaïta* (breast portion), *waki-ita* (under-arm portions) and *oshitsuke no ita* (upper rear plate) of stenciled leather with gilt edging and fittings, the five-tier seven tasset *kusazuri* (skirt) of lacquered leather with orange *hishinui* (cross knotting)

\$20,000–30,000

During the Kamakura period (1192–1333), the mounted high-ranking samurai warriors wore *o-yoroi* while the lighter armored foot soldiers wore either *haramaki* (a cuirass opening down the back) or *domaru* (opening on the right side). However with the coming of the Muromachi period (1333–1573) a sudden increase in warfare brought great changes. Much of the fighting was done on foot and the heavy *o-yoroi* became something of a liability so the lighter *do-maru* and *haramaki* of the foot soldier were upgraded to use by the high-ranking samurai warriors. The large *o-sode* (shoulder guards) were still worn but the helmets were lighter. A mixture of leather and iron lamellae reduced the weight of the *do* (cuirass)and the wide *kusazuri* (skirt) allowed freedom of movement for the legs.



Yamaguchi Bisu. *Illustrations Showing the Wearing of Arms and Armor*. Japan. Edo period, 1848. The Metropolitan Museum of Art, New York, Rogers Fund, 1921, JIB73



A HONKOZANE NIMAIDO-GUSOKU (ARMOR)

MOMOYAMA PERIOD (EARLY 17TH CENTURY)

Helmet [*kabuto*]:

The sixty-two-plate lacquered iron *koboshi bachi* (helmet bowl with small standing rivet heads) with elaborate *shibuichi* and gilt *tehen-no-kanamono* (metal fixture at the central aperture) of six-tier, the wide *mabisashi* (brim) hammered with eyebrows and prominent wrinkles, with the *maedate* (fore-crest) of gilt *jyanome-mon* (family crest of snake eye)

Neck guard [*shikoro*]:

The round red lacquered iron solid plates *hineno-jikoro* of five-tier with orange lacing *kebikiodoshi* (close-lacing), applied with the small *fukigaeshi* (turn-backs)

Face mask [*menpo*]:

The lacquered iron face mask with mustache and detachable nose, applied with two *odayori no kugi* (cord hook) and *ase-nagashi* (sweat hole) under the chin, four-tier *yodarekake* (bib) with matching orange lacing

Cuirass [*do*]:

The red lacquered iron *honkozane nimaido* (cuirass) of orange lacing, the *munaita* (breast portion) and *waki-ita* (under-arm portions) with gilt lacquer edging, the shoulder section fitted with three-tier *kobire* (small shoulder pieces) of brigandine, the six *kusazuri* (skirt) in five tiers of lacquered leather

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

The lacquered iron *oda-gote* (sleeves with gourds on chains), the lacquered iron *chu-sode* (shoulder guards) of *shittsukezane* (plate in semblance of individual lamellae) laced in orange

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

The *shino-haidate* (thigh guard) and *shino sune-ate* (lower leg guards) of red lacquered iron splints

Accessories:

With a wood armor storage chest

Accompanied by a certificate No.23092596 as *Tokubetsu hozon* issued by the *Kokusai Nihon Kachu Bugu Shinko Kyokai* (International Society for the Promotion of Japanese Armor)

\$35,000-40,000



Yamaguchi Bisu. *Illustrations Showing the Wearing of Arms and Armor*. Japan. Edo period, 1848. The Metropolitan Museum of Art, New York, Rogers Fund, 1921, JIB73





SELECTION OF PRINTED BOOKS FROM AN IMPORTANT JAPANESE COLLECTION
(LOTS 83-89)

83

FURUYAMA MOROSHIGE (ACT. C. 1678-1698)

Koshoku Edo murasaki (The sensual violets of Edo)

Woodblock-printed illustrated book; ink on paper, 5 vols with
yellow paper cover bound as one book, sigend *Furuyama Moroshige*,
published eighth month 1686

Fukurotojibon (puch binding) *hanshibon*: 9 x 6 in. (22.9 x 15.2 cm.)

\$6,000-8,000

Furuyama Moroshige is one of the best pupils of Hishikawa
Moronobu (1630/31?-1694).



SELECTION OF PRINTED BOOKS FROM AN IMPORTANT JAPANESE COLLECTION
(LOTS 83-89)

84
KITAGAWA UTAMARO (1754-1806)
Momo chidori kyoka awase (Myraid birds: a kyoka poem competition)
Woodblock-printed illustrated book; 2 vols with navy paper covers and yellow title slips, published by Tsutaya Juzaburo, circa 1790
Obon: 10 x 7¾ in. (25.4 x 18.7 cm.) each approx. (2)
\$30,000-40,000



SELECTION OF PRINTED BOOKS FROM AN IMPORTANT JAPANESE COLLECTION
(LOTS 83-89)

85
KATSUKAWA SHUNSHO (1726-1792) AND KITAO
SHIGEMASA (1739-1820)

Seiro bijin awase sugata kagami (Mirror of beauties of the
pleasure quarter)

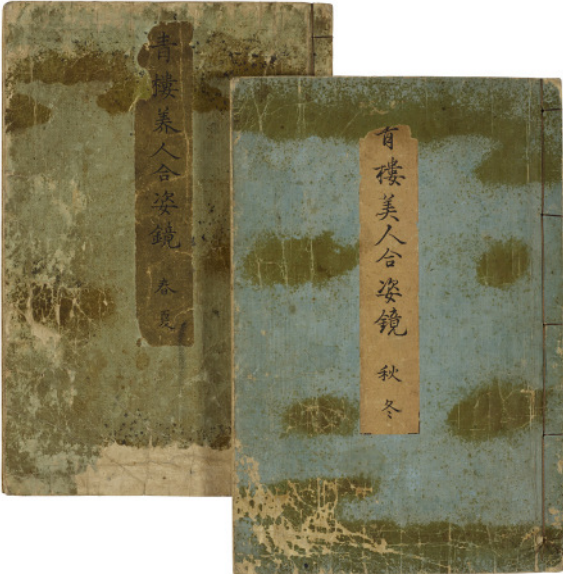
Woodblock-printed illustrated book; 2 volumes with blue paper
covers of *Spring and summer* and *Autumn and winter*, with preface and
afterwards, signed *Kitao Kara Shigemasa* and *Katsukawa Yuji Shunsho*,
published first month 1776

Fukurotojibon (pouch binding) *obon*: 10⅞ x 7¼ in. (27.6 x 18.4 cm.)
each approx. (2)

\$6,000-8,000

PROVENANCE:

Mineyama han, acquired April in 1847



86

RYURYUKYO SHINSAI (1764?-1820)

Shinsen kyoka gojunin issbu (New selection of fifty kyoka poems)

Woodblock-printed illustrated book; ink and color on paper, one vol with blue paper cover and brown title slip title *Kyoka iso no kami* (Fifty kyoka poems), published by Koshodo (Tsutaya Juzaburo), 8th month 1803

Fukurotojibon (puch binding) *hanshibon*: 8¼ x 6 in. (21 x 15.2 cm.) (2)

\$6,000-8,000

PROVENANCE:

Hayashi Tadamasa (1853-1906)



SELECTION OF PRINTED BOOKS FROM AN IMPORTANT JAPANESE COLLECTION
(LOTS 83-89)

87

UTAGAWA TOYOKUNI (1769-1825)

Ehon imayo sugata (Picture book of modern fashion)

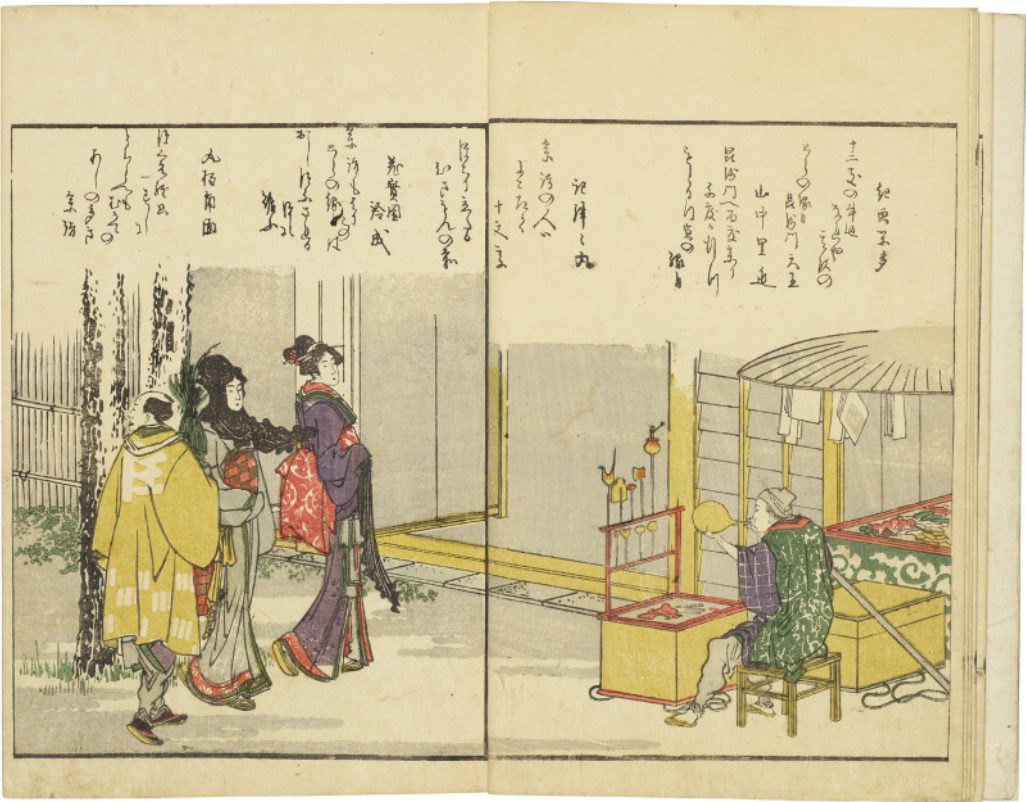
Woodblock-printed illustrated book; ink and color on paper,
2 vols bound as one, blue paper cover with embossing and
yellow title slip noted 'kan', with preface and afterwards,
signed *Utagawa Toyokuni saku*
Fukurotojibon (puch binding) *hanshibon*: 8 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in. (21.9 x
15.6 cm.)

\$8,000-12,000



SELECTION OF PRINTED BOOKS FROM AN IMPORTANT JAPANESE COLLECTION
(LOTS 83-89)

88
KATSUSHIKA HOKUSAI (1760-1849)
Ehon kyoka yama mata yama (Picture book of kyoka poem: mountains upon mountains)
Woodblock-printed illustrated book; ink and color on paper, 3 vols with blue paper covers and yellow title slips, signed *Shunro*, published by Tsutaya Juzaburo, 1804
Fukurotojibon (puch binding) *obon*: 9¾ x 6¾ in. (25.1 x 17.1 cm.) each approx. (3)
\$20,000-30,000

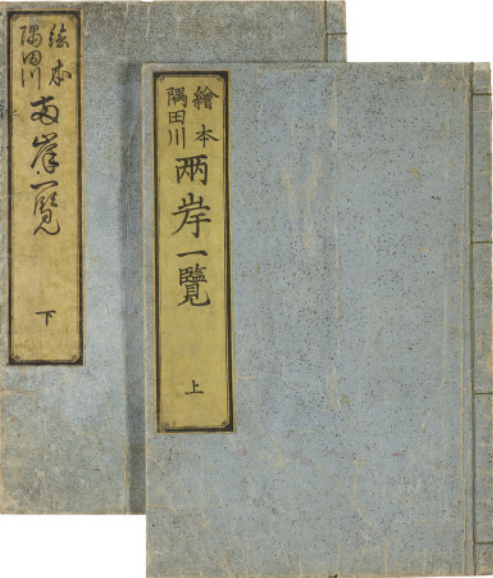


SELECTION OF PRINTED BOOKS FROM AN IMPORTANT JAPANESE COLLECTION
(LOTS 83-89)

89
KATSUSHIKA HOKUSAI (1760-1849)
Ehon Sumidagawa ryogan ichiran (Picture book of both banks of the Sumida River at a glance)
Woodblock-printed illustrated book; ink and color on paper, 2 vols (vol 1&3) with blue paper covers and yellow title slips, published by Bun'edo (Maekawa Zenbei), circa 1806
Fukurotojibon (puch binding) *obon* 10¼ x 6⅞ in. (26 x 17.5 cm.) each approx. (2)

\$10,000–20,000

PROVENANCE:
Vol 1: Hayashi Tadamasa (1853–1906)

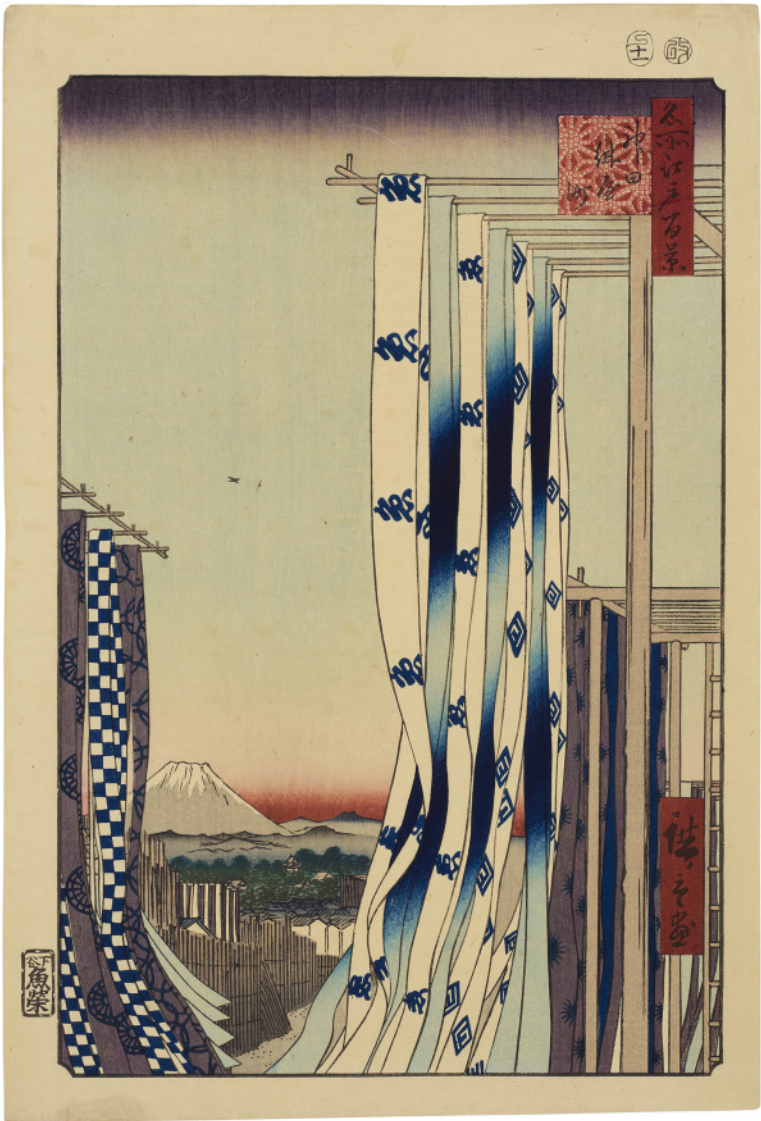


PROPERTY FROM THE COLLECTION OF
THE JAPAN UKIYO-E MUSEUM, MATSUMOTO
(Lots 90-110)

The Japan Ukiyo-e Museum is a privately owned art museum in Matsumoto, Nagano Prefecture. It holds over 100,000 Japanese woodblock prints, regarded as the world's largest collection of this form of art. The museum was established in 1982 by Sakai Tokichi, a member of the Sakai merchant family, who have practiced business in Matsumoto for generations. The first family members to collect ukiyo-e were Sakai Yoshitaka (1810–1869), a paper wholesaler and art patron, and his son and grandson. Over the years, the collection has grown to include contemporary prints

by Japanese artists. It is of interest that, in the postwar era, in 1953 and again in 1966, the Japanese government sent two exhibitions of National Treasures to various museums in the United States; one of those exhibitions included ukiyo-e paintings. In 1966, Sakai Tokichi (1915–1993) followed suit, sending a selection of his prints on a world tour to the Louvre, the Japanese Art Museum in Haifa, Israel, and to twelve venues in the United States, such as the New York Public Library.





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UTAGAWA HIROSHIGE (1797-1858)

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

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

Vertical *oban*: 14⅞ x 10⅞ in. (37.8 x 25.6 cm.)

\$6,000–8,000

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

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



91

UTAGAWA HIROSHIGE (1797-1858)

Ueno sanno tsuki no matsu (Moon pine at Ueno)

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

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

\$4,000–7,000

Toeizan, known as Ueno in modern Tokyo has been a popular spot for cherry blossom viewing since the Edo period. *Tsuki no Matsu* (Moon Pine), the circular pine branch resembling the full moon depicted here is still a tourist destination today. The nature's landmark is favored by important ukiyo-e artists including the landscape master Utagawa Hiroshige (1797–1858). The same print is in the collection of the British Museum, accession number 1906,1220,0.715



92

UTAGAWA HIROSHIGE (1797-1858)

Yoshiwara Nihonzutsumi (Nihon Embankment at Yoshiwara)

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

Vertical *oban*: 14³/₈ x 9¹/₄ in. (36.5 x 24.8 cm.)

\$2,000–4,000



93

UTAGAWA HIROSHIGE (1797-1858)

Yanagishima

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

Vertical *oban*: 14³/₈ x 9¹/₂ in. (36.5 x 24.1 cm.)

\$1,000–2,000

94

UTAGAWA HIROSHIGE (1797-1858)

Ryogoku Ekoin Moto yanagibashi (Ekoin Temple and Moto-yanagi Bridge in Ryogoku)

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

Vertical *oban*: 13³/₈ x 9³/₈ in. (35.2 x 23.8 cm.)

\$1,500–2,500



95

UTAGAWA HIROSHIGE II (1829-1869)

Bikuni bashi secchu (Bikuni Bridge in snow)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 10th month 1858

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

\$3,000–4,000





96

UTAGAWA HIROSHIGE (1797-1858)

Tsukudajima Sumiyoshi no matsuri (Sumiyoshi Festival, Tsukudajima)
Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 7th month 1857
Vertical *oban*: 13⅞ x 9⅞ in. (35.2 x 23.8 cm.)
\$1,000–2,000

98

UTAGAWA HIROSHIGE (1797-1858)

Nihonbashi yukibare (Clear weather after snow at Nihonbash Bridge)
Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 5th month 1856
Vertical *oban*: 14 x 9⅞ in. (35.6 x 24.4 cm.)
\$1,000–2,000



97

UTAGAWA HIROSHIGE (1797-1858)

Nihonbashi tori icchome ryakuzu (View of Nihonbashi-tori 1 chome)
Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 8th month 1858
Vertical *oban*: 14½ x 9⅞ in. (36.8 x 25.1 cm.)
\$2,000–4,000

99

UTAGAWA HIROSHIGE (1797-1858)

Teppozu Inaribashi Minato jinja (Inari Bridge and Minato Shrine at Teppozu)
Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 2nd month 1857
Vertical *oban*: 14⅞ x 10⅞ in. (37.1 x 25.7 cm.)
\$2,000–4,000





100

UTAGAWA HIROSHIGE (1797-1858)

Kojimachi icchome Sanno matsuri nerikomi (Sanno Festival procession at Kojimachi 1 chome)

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

Vertical *oban*: 14⁵/₈ x 10 in. (37.1 x 25.4 cm.)

\$2,000-4,000

102

UTAGAWA HIROSHIGE (1797-1858)

Komagatado Azumabashi (Komagata Hall and Azuma Bridge)

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

Vertical *oban*: 14 x 9¹/₄ in. (35.6 x 23.5 cm.)

\$1,500-2,500



101

UTAGAWA HIROSHIGE (1797-1858)

Shiba Atagoyama (Mount Atago at Shiba)

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

Vertical *oban*: 14¹/₄ x 9⁵/₈ in. (36.2 x 24.4 cm.)

\$1,500-2,500

103

UTAGAWA HIROSHIGE (1797-1858)

Asakusagawa Shubi-no-matsu Onmaigashi (Pine of Success and Onmai Riverbank at Asakusa River)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 3rd month 1856

Vertical *oban*: 14³/₄ x 10³/₈ in. (37.5 x 26.4 cm.)

\$2,000-4,000





104

UTAGAWA HIROSHIGE (1797-1858)

Yushima Tenmangu (The Tenmangu Shrine at Yushima)

Woodblock print, from the series *Kodo meisho* (Famous places in Edo), signed *Hiroshige ga*, published by Sanoya Kihei (Kikakudo), circa 1832-34

Horizontal *oban*: 10⅜ x 15 in. (25.7 x 38.1 cm.)

\$1,000-2,000



105

UTAGAWA HIROSHIGE (1797-1858)

Nihonbashi yukibare (Clear weather after snow at Nihonbashi Bridge)

Woodblock print, from the series *Edo meisho mitsu no nagame* (Three views of famous places in Edo), signed *Hiroshige ga*, published by Maruya Jinpachi, circa 1839-42

Horizontal *oban*: 9⅞ x 14 in. (23.2 x 35.6 cm.)

\$2,000-4,000



106

UTAGAWA HIROSHIGE (1797-1858)

Fukagawa Hachiman keidai, Nikenchaya (The Nikenchaya restaurant in the precincts of Hachiman Shrine at Fukagawa)

Woodblock print, from the series *Edo komei kaitei zukushi* (Famous restaurants of Edo), signed *Hiroshige ga*, published by Fujiokaya Hikotaro, circa 1838-40

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

\$2,000-4,000

107

UTAGAWA HIROSHIGE (1797-1858)

Ryogoku, Aoyagi (Ryogoku: the Aoyagi Restaurant)

Woodblock print, from the series *Edo komei kaitei zukushi* (Famous restaurants of Edo), signed *Hiroshige ga*, published by Fujiokaya Hikotaro, circa 1838-40

Horizontal *oban*: 9¼ x 14½ in. (23.5 x 35.9 cm.)

\$2,000-4,000



108

UTAGAWA HIROSHIGE (1797-1858)

Mokuboji yukimi, Uekiya (Snow viewing at Mokuboji Temple: the Uekiya Restaurant)

Woodblock print, from the series *Edo komei kaitei zukushi* (Famous restaurants of Edo), signed *Hiroshige ga*, published by Fujiokaya Hikotaro, circa 1838-40

Horizontal *oban*: 9⅞ x 14⅓ in. (25.1 x 36.5 cm.)

\$2,000-4,000



109

UTAGAWA HIROSHIGE (1797-1858)

Kameido uramon, Tamaya (Back gate of the shrine of Kameido: the Tamaya Restaurant)

Woodblock print, from the series *Edo komei kaitei zukushi* (Famous restaurants of Edo), signed *Hiroshige ga*, published by Fujiokaya Hikotaro, circa 1838-40

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

\$2,000-4,000





110
UTAGAWA HIROSHIGE (1797-1858)
Gyotoku no kihan (Returning sails at Gyotoku)
Woodblock print, from the series *Edo kinko hakkei no uchi*
(Eight views in the environs of Edo), signed *Hiroshige ga*,
published by Sanoya Kihei (Kikakudo), circa 1837-38
Horizontal *oban*: 10⅞ x 14¾ in. (25.7 x 37.5 cm.)

\$2,000-4,000



KITAGAWA UTAMARO (1754-1806)

Seiro juni toki tsuzuki (The twelve hours in the pleasure quarter)

A complete set of twelve woodlock prints, each signed *Utamaro hitsu*, published by Koshodo (Tsutaya Juzaburo), circa 1794, comprising:

- 1) *Ne no koku* (Hour of the rat)
- 2) *Ushi no koku* (Hour of the ox)
- 3) *Tora no koku* (Hour of the tiger)
- 4) *U no koku* (Hour of the hare)
- 5) *Tatsu no koku* (Hour of the dragon)
- 6) *Mi no koku* (Hour of the snake)
- 7) *Uma no koku* (Hour of the horse)
- 8) *Hitsuji no koku* (Hour of the goat)
- 9) *Saru no koku* (Hour of the monkey)
- 10) *Tori no koku* (Hour of the cockerel)
- 11) *Inu no koku* (Hour of the dog)
- 12) *I no koku* (Hour of the boar)

Horizontal *oban*: 14⅜ x 9⅝ in. (37.1 x 24.4 cm.) each approx. (12)

\$40,000–60,000

PROVENANCE:

Henri Vever (1854–1943), Paris, sold at Sotheby's London, *Highly Important Japanese Prints, Illustrated Books and Drawings from the Henri Vever Collection: Part I*, 26 March 1974, lot 184

Henri Vever is as renowned as a connoisseur of Japanese art as he is as a designer of art-nouveau jewellery. His red seal on Japanese prints, as here, is a hallmark of quality. Print collectors are envious of the glorious conditions Vever enjoyed in the decades around 1900, when thousands and thousands of ukiyo-e were circulating in Europe. Vever had the eye and connections to concentrate on fineness of impression, color and rarity, aspects of superior ukiyo-e that were lost on many of his contemporaries who admired the softness and quaintness they saw in faded and worn prints. After Vever died in 1943, his collection went dormant until 1972, when his heirs surprised Sotheby's, London with the dispersal of the Vever Collection. The first of the four landmark print auctions came in 1974; the second in 1975; the third in 1977; and the final in 1997. H. George Mann in his memoir *Sixty Years with Japanese Prints* (privately published, 2021) describes the frisson that went through the Japanese print world when the Vever Collection reached the market. He recalls the buzz of anticipation and the dejection of the under-bidder as lot after desired lot went to someone else:

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

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







112

KITAGAWA UTAMARO (1754-1806)

Kushi (Comb)

Woodblock print, from the series *Meisho koshikake hakkei* (Eight views of tea stalls in famous places), signed *Utamaro hitsu*, published by Ezakiya Kichibei

Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{3}{4}$ in. (37.1 x 24.8 cm.)

\$35,000-40,000



113

ICHIRAKUTEI EISUI (ACT. C. 1790-1823)

Matsubaya nai Yoyoharu (Yoyoharu of the House of Matsubaya)

Woodblock print, signed *Eisui ga*

Vertical *oban*: 15 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in. (38.4 x 25.1 cm.)

\$20,000-30,000



114

TOSHUSAI SHARAKU (ACT. 1794-95)

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

Woodblock print with silver mica ground, signed *Toshusai Sharaku ga*, published by Tsutaya Juzaburo (Koshodo), 5th month 1794
Vertical *oban*: 14 $\frac{3}{8}$ x 9 $\frac{1}{8}$ in. (37.1 x 23.2 cm.)

\$60,000-70,000



115

UTAGAWA TOYOKUNI (1769-1825)

Ichikawa Yaozo as Furuteya Hachirobe

Woodblock print, signed *Toyokuni ga*, with a publisher seal *Ri*, circa 1795-1805
Vertical *oban*: 14 $\frac{7}{8}$ x 10 in. (37.8 x 25.4 cm.)

\$24,000-30,000



116

KATSUSHIKA HOKUSAI (1760-1849)

Koishikawa yuki no ashita (Snowy morning at Koishikawa)

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

\$24,000-30,000



117

KATSUSHIKA HOKUSAI (1760-1849)

Sunshu Ejiri (Ejiri in Suruga Province)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Saki no Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 9 $\frac{5}{8}$ x 14 $\frac{3}{4}$ in. (24.4 x 37.5 cm.)

\$24,000-30,000



118

KATSUSHIKA HOKUSAI (1760-1849)

Onden no suisha (Waterwheel at Onden)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Saki no Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 9¾ x 14⅝ in. (24.8 x 37.1 cm.)

\$30,000-40,000



119

KATSUSHIKA HOKUSAI (1760-1849)

Tokaido Yoshida (Yoshida on Tokaido)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), circa 1830-31
Horizontal *oban*: 9⅞ x 14¾ in. (25.1 x 37.5 cm.)

\$30,000-40,000



120

KATSUSHIKA HOKUSAI (1760-1849)

Edo Nihonbashi (Nihonbashi Bridge in Edo)

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

\$5,000–7,000



121

KATSUSHIKA HOKUSAI (1760-1849)

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

Woodblock print, from the series *Fugaku sanjurokkei* (The Thirty-six Views of Mount Fuji), signed *Saki no Hokusai itsu hitsu*, published by Nishimura Yohachi (Eijudo)
Horizontal *oban*: 9¾ x 14 in. (24.4 x 35.6 cm.)

\$8,000–10,000



THE GREAT WAVE
HOKUSAI'S MASTERWORK
FROM A PRIVATE EUROPEAN COLLECTION





Fig. 1. Anonymous. *Fujisan shussui no zu* (Water Flooding from Mt. Fuji). Japan. Edo period, 1834. Ishimoto Collection. Image courtesy of the University of Tokyo General Library.

HOKUSAI'S GREAT WAVE

Dr. Matthi Forrer

Although many people in this world are familiar with ‘The Great Wave’ in either the original or whatever adaptation, reworked or even in some reconfigured form, few people are aware that this was originally a work by the Japanese artist Katsushika Hokusai (1760-1849) in the format of a woodblock print with the modest measurements of circa 265 x 390 millimeters. Yet, this absolutely iconic image continues to inspire artists and designers all over the world, and now lends itself to shirts, sweaters, scarfs, shoes, bags, drinking cups, watch dials, wallpaper and much more, and even, quite disrespectfully, floor carpets. And whereas Vermeer’s *Girl with a Pearl Earring* yields 1.450.000 hits in Google, and Van Gogh’s *Sunflowers* 5.530.000, Picasso’s *Guernica* 12.500.000, and Snoopy 73.700.000, the *Mona Lisa* beats them all with 129.000.000 hits, but still, the Great Wave will forever, I would say, be unbeatable with its 1.040.000.000 hits.

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

way to the Izu Peninsula and Awa Province, now Chiba Prefecture, to collect their cargo of fish and vegetables destined for Edo. Like most human figures in the series of Fuji prints, the oarsmen, obsessed with haste, have no attention for Mount Fuji in the distance – and maybe not even for the waves?

In well-preserved early impressions, as the one offered here, we even see a pink cloud in the sky. There are also no signs of breaks in the title cartouche that we tend to see in most copies of this print. Indeed, it ranks beyond doubt among the twenty or so best impressions surviving today. As for its pedigree, the print came to the present owner’s ancestors in the early 1900s and was most recently on public display in an exhibition at the Ny Carlsberg Glyptotek (New Carlsberg Glypthoteque), Copenhagen, organized by the Denmark-Japan Society in 1993. It was there one of the highlights among no less than 18 prints from the series of Thirty-six Views of Mount Fuji selected from various both private and public Danish collections of mostly surprisingly good quality.

In the following I intend to address both the historical background of the image and what makes it such an iconic image, obviously speaking to a worldwide audience – but also including a Japanese audience? Anyway, most of the adapted and reworked Waves are



Fig. 2. Utagawa Kuniyoshi (1797-1861). *Monk Nichiren Calming the Stormy Sea*. Japan. Edo period, c. 1835. The Metropolitan Museum of Art, New York, Henry L. Phillips Collection, Bequest of Henry L. Phillips, 1939, JP2860

an obvious proof of a Western embrace, but was there also some esteem in Japan? We actually know of just one obvious almost contemporary Japanese adaptation, a small format print in black and white, issued on the occasion of a severe rainstorm and floods of melting snow following some tremors, coming down from Mount Fuji in the fourth month of 1834, resulting in quite some deaths. This is an illegal broadsheet, a so-called *kawaraban*, as it was in the Edo Period prohibited to report on current events such as, for example, earthquakes, volcanic eruptions, floodings, famines and epidemic diseases. The obvious amateur designer depicts the mountain full size to the right with Hokusai’s wave in reverse in the foreground, heavy rain falling, and many people being swallowed in the waters. Titled *Water Flooding from Mount Fuji, Fujisan shussui no zu* (Fig. 1), the explanatory text also indicates the date of the disaster taking place ‘from the evening of the seventh day of the fourth month of Tenpō 5 (15 May 1834), Year of the Horse,’ no mistake there. Also following the recent tsunami hitting the northern coast of Japan in 2011, Hokusai’s design was cited regularly in reports. But both are very different from what Hokusai intended, we are naturally surrounded by nature and Mount Fuji is there, and we can simply live here peacefully. In Hokusai’s prints, nature is never a threat or posing any danger. There cannot be any doubt if the boats will make it to their destination.

Even earlier, in a diptych composition by Shunkōsai Hokuai after a kabuki play performed in IX/1833 at the Naka theatre in Osaka, the actor Arashi Rikan II is seen against a sea of clearly Hokusai-inspired waves. Hokusai’s Wave as a model for the backdrop of a print by Kitagawa Toyohide after a kabuki play performed in IX/1841 at the Kado theatre in Osaka is even more obvious. Hokusai-inspired waves are even to be seen as late as V/1850 in a diptych composition by Osaka artist Hirosada. As for more examples of contemporary influence from Hokusai’s Wave, that is with the claw-like foamy crests atop of the wave, it just suffices to look into prints by Utagawa Kuniyoshi (1798-1861), such as Nichiren calming the waves (Fig. 2), and especially also in several of his triptych compositions, and prints by Utagawa Hiroshige (1797-1858) as we shall see later on (Fig. 3).

As for the direct background of both the print of the Wave and the series of prints of *Thirty-six Views of Mount Fuji*, *Fugaku sanjūrokkei* of which it forms part, we must probably see this as a way to make some direct money after a difficult period in the artist’s life. Hokusai was then probably living with his daughter Oei as his wife had died in the sixth month of 1828, which put a rather abrupt end to his regular attending *senryū* meetings, that is comical 17-syllabary poems where he obviously found an outlet for his troubles, not



Fig. 3. Utagawa Hiroshige (1797-1858). Awa, Naruto no fuha (Wind and waves at Naruto, Awa Province). See lot 138.



Fig. 4. Katsushika Hokusai (1760-1849). Hundred Views in the Eastern Capital, Tōto hyakkei. 1830



Fig. 5. Henri Riviere (1864-1951). Les trente-six vues de la Tour Eiffel. France. 19th century. Christie's Paris, 15 November 2018, lot 63

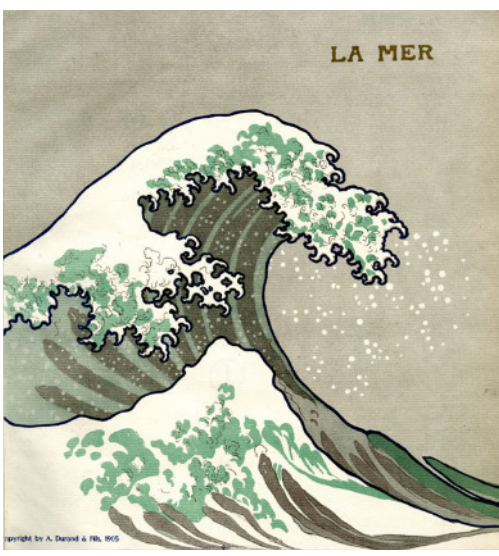


Fig. 6. Cover of the full score of Claude Debussy's La Mer, published in 1905 by Durand.

only taking care of his wife, but also having to pay the debts resulting from his grandson's gambling. As we understand from the letter that he wrote on the 28th day of the first month of 1830 to his publishers Hanabusaya Heikichi and Hanabusaya Bunzō, we understand his situation: ' /.../ this New Year, I have not a penny to spend, no clothes to put on, nor anything to eat /.../ having lost a full year thanks to my willful grandson.' Badly in need of money, he asks them to already pay him for the illustrations of two volumes of the *Shinpen Suikogaden* novel that he completed and asks to send him the remaining volumes of Part 2B – Part 2A had been published in the first month of 1829. And he asks for a piece of silk so he can work on a commissioned painting.

Maybe not even awaiting their reaction, Hokusai seems to have also contacted the publisher Nishimuraya Yohachi, discussing with him an old idea that came up when he was working on his model book for lacquerers, *Modern Patterns for Combs and Pipes*, *Imayō kushi kiseru hinagata* published in 1823, where he kind of incidentally included eight comb designs that included Mount Fuji. These would in turn inspire him to plan a series of prints titled *Eight Fujis*, *Fugaku hattai*, that was duly announced as 'the wonders of nature, landscapes as they conform to the four seasons, in clear weather, rain, wind, snow, and in misty skies.' But now, some seven years later, he imagined that he could as well embark on a much larger project, a series of prints of *Thirty-six Views of Mount Fuji*, *Fugaku sanjūrokkei*. Surprisingly, Nishimuraya agrees, and the first ten designs of the series come out in 1830 in the then still quite exceptional and untested *ōban* format for landscape prints, among them the print

officially titled *In the Hollow of a Wave off Kanagawa*, or also *Under the Wave off Kanagawa*. All of these ten prints, among them also those of *South Wind at Clear Dawn*, *Gaifū kaisei* and *Shower below the Summit*, *Sanka hakuu*, as two other masterpieces in the series, are signed 'Hokusai changing to Iitsu,' *Hokusai aratame Iitsu*, a signature that we also find in a large *surimono* print portraying Yoshimura Isaburō III as a salt-gatherer with a pair of buckets on a yoke, dated to the third month of 1830.

Sometime in the Autumn of 1830, the publisher Enshūya Matabei commissions from Hokusai the designs of a number of small envelopes. Though published under the general title of *Hundred Views in the Eastern Capital*, *Tōto hyakkei* (Fig. 4), we can presently only identify nine of them, all signed 'Hokusai changing to Iitsu,' *Hokusai aratame Iitsu*, as in the *surimono* print mentioned above, and in the first ten designs in the Fuji series. Quite remarkably, these envelopes are printed in tones of blue, apparently Hokusai's first group of prints in this novel technique known as *aizurie*. It must have been these very small designs, measuring 191 x 51 mm, that inspired Hokusai to ask Nishimuraya to execute also the remainder of the Fuji series as prints in blue. Nishimuraya agrees and when he is completing the next instalment of the Ryūtei Tanehiko novel *Shōhon jitate*, Part 12, in the ninth or tenth month of 1830 so it could be launched in the first month of 1831, he duly announces: 'The Thirty-six Views of Mount Fuji, by the Old Iitsu, formerly known as Hokusai: Single sheet prints in blues, each featuring one view and to be issued successively. These prints show how the shape of Mount Fuji differs when seen from various locations such as from the coast of Shichirigahama,

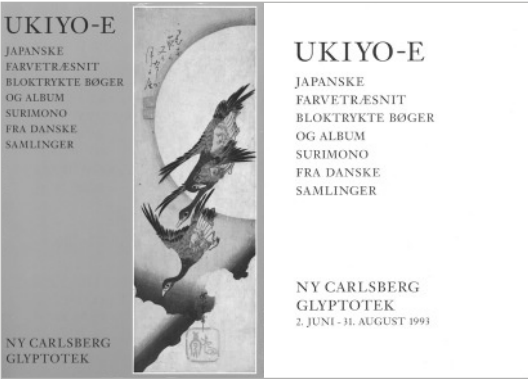
or more distantly from the Island of Tsukudajima, and so on. On the whole they are of use to those wishing to learn and paint remarkable landscapes. The blocks being cut and printed successively, they may well amount to more than a hundred, and so not be restricted to thirty-six plates only.'

The next batch of ten prints issued in 1831 is, indeed, executed in tones of blue only, and they all have the signature 'Iitsu, formerly Hokusai,' *saki no Hokusai Iitsu* just like a group of ten small *koban* format prints also in blues, of fish, of birds, and a man washing potatoes, signed by Hokusai aged 72, that is 1831.

We don't know when the first impressions of The Wave came to Europe. Certainly, Edmond de Goncourt knew the print, writing in 1896 that 'the crest of the wave is torn apart and dispersed in a rainfall of drops in the shape of animal claws,' and in September 1888, it also comes to the mind of Van Gogh in some observation on the colours blue and green, when he writes in one of his letters that 'as you [Vincent's brother Theo] say in your letter: these waves are claws and we feel that the boats are caught in them.' We know that Claude Monet owned a copy of the print, as well as Henri Rivière did, who in 1902 even made a set of colour-lithographs titled *Thirty-six Views of the Eiffel Tower* (Fig. 5). And Debussy's three symphonic sketches under the title of *La mer* of 1905 (Fig. 6) is also inspired by Hokusai's print of the Wave. Interestingly, especially in view of the pedigree of the print introduced here, there is a design datable to 1885 by Arnold Krog, the artistic director of the Royal Copenhagen factory, of a porcelain saucer with swans

hoovering over Hiroshige's wave at Satta in Suruga Province from his series of *Thirty-six Views of Mount Fuji*, a work by Hiroshige who obviously could not evade being inspired by Hokusai's Wave.

Dr. Matthi Forrer, Senior Researcher Japan Collections, National Museum of Ethnology, Leiden, The Netherlands.



The present lot exhibited in the Ukiyo-e exhibition at Ny Carlsberg Glyptotek, Copenhagen, 1993, no. 8. ©Dansk - Japansk Selskab

KATSUSHIKA HOKUSAI (1760-1849)

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

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

Horizontal *oban*: 9⅞ x 14⅝ in. (25.1 x 37.1 cm.)

\$500,000–700,000

PROVENANCE:

Acquired by the family of the current owner in the early 1900s; thence by descent

EXHIBITED:

"Ukiyo-e: japanske farvetraesnit bloktrykte boger og album surimono fra danske samlinger", Ny Carlsberg glyptotek, Copenhagen, 2 June–31 Aug, 1993

LITERATURE:

Ukiyo-e: japanske farvetraesnit bloktrykte boger og album surimono fra danske samlinger (Denmark: Ny Carlsberg glyptotek, 1993). cat.no.8.



The present lot displayed at the current owner's house.





123

123

KATSUSHIKA HOKUSAI (1760-1849)

Miya

Woodblock print, from an untitled series of Fifty-three Stations of the Tokaido Road, signed *Gakyojin Hokusai ga*, 1804
Double-width horizontal *kokonotsugiri*: 5⅞ x 14 in. (13.6 x 35.5 cm.)

\$2,000–3,000

124

YASHIMA GAKUTEI (1786-1868)

Red carp ascending a waterfall

Woodblock print *surimono*, embellished with metallic pigment and embossing, from the series *Kaminoge suigyo ren* (Water fish poems for the Kaminoge Group), signed *Gakutei*
Shikishiban surimono: 8¼ x 7⅞ in. (21 x 18.1 cm.)

\$9,000–12,000

PROVENANCE:
Paul Blondeau, Paris (ca. 1860–1920)



124



125

UTAGAWA HIROSHIGE (1797-1858)

Kojimachi icchome Sanno matsuri nerikomi (Sanno Festival procession at Kojimachi 1 chome)

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

Vertical *oban*: 14 x 9¾ in. (35.6 x 24.8 cm.)

\$4,000–6,000

127

UTAGAWA HIROSHIGE (1797-1858)

Takada sugatami no hashi omokage no hashi jariba (Sugatami Bridge, Omokage Bridge and Jariba at Takada)

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

Vertical *oban*: 14½ x 9½ in. (36.9 x 24.4 cm.)

\$2,000–3,000



126

UTAGAWA HIROSHIGE (1797-1858)

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

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

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

\$3,000–4,000

128

UTAGAWA HIROSHIGE (1797-1858)

Meguro jijigachaya (Grandpa's Teahouse at Meguro)

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

Vertical *oban*: 14¾ x 9½ in. (36.5 x 24.4 cm.)

\$2,000–3,000





129

UTAGAWA HIROSHIGE (1797-1858)

Soto Sakurada Benkeibori Kojimachi (Benkei Moat from Soto-Sakurada to Kojimachi)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi, 4th month 1856

Vertical *oban*: 14½ x 9⅝ in. (36.9 x 24.5 cm.)

\$2,000–3,000



130

UTAGAWA HIROSHIGE (1797-1858)

Tsunohazu Kumano Junisha zokusho Juniso (Kumano Junisha Shrine at Tsunohazu, popular known as 'Juniso')

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

Vertical *oban*: 14½ x 9⅝ in. (36.9 x 24.4 cm.)

\$2,000–3,000

131

UTAGAWA HIROSHIGE (1797-1858)

Sekiguchi josuibata Basho'an Tsubakiyama (Basho'an and Camellia Hill at Kanda Aqueduct in Sekiguchi)

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

Vertical *oban*: 14½ x 9⅝ in. (36.9 x 24.4 cm)

\$2,000–3,000



132

UTAGAWA HIROSHIGE (1797-1858)

Kawaguchi no watashi Zenkoji (The Kawaguchi Ferry and Zenkoji Temple)

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

Vertical *oban*: 14⅞ x 9⅝ in. (36.7 x 24.4 cm.)

\$2,000–3,000





133

UTAGAWA HIROSHIGE (1797-1858)

Numazu, Ashigarayama Fuji no yukibare (Numazu: Fuji in clear weather after snow viewing from the Ashigara Mountains)

Woodblock print, no. 13 from the series *Gojusan tsugi meisho zu e* (Famous sights of the fifty-three stations), signed *Hiroshige ga*, published by Tsutaya Kichizo (Koeido), 7th month 1855
Vertical *oban*: 14½ x 10⅞ in. (36.8 x 25.7 cm.)

\$2,000–3,000



134

UTAGAWA HIROSHIGE (1797-1858)

Hoki, Ono, Daisen enbo (Hoki Province: Ono, distant view of Mount Daisen)

Woodblock print, from the series *Rokujuyoshu meisho zu e* (Famous places in sixty-odd provinces), signed *Hiroshige ga*, published by Koshimuraya Heisuke (Koshihei), 12th month 1853
Vertical *oban*: 14¼ x 9½ in. (36.2 x 24.1 cm.)

\$2,000–3,000

135

UTAGAWA HIROSHIGE (1797-1858)

Buzen, Rakanji shita michi (Buzen Province: the passage under the Rakan Monastery)

Woodblock print, from the series *Rokujuyoshu meisho zu e* (Famous places in sixty-odd provinces), signed *Hiroshige ga*, published by Koshimuraya Heisuke (Koshihei), 11th month 1954
Vertical *oban*: 14¼ x 9½ in. (36.2 x 24 cm.)

\$1,000–1,500



136

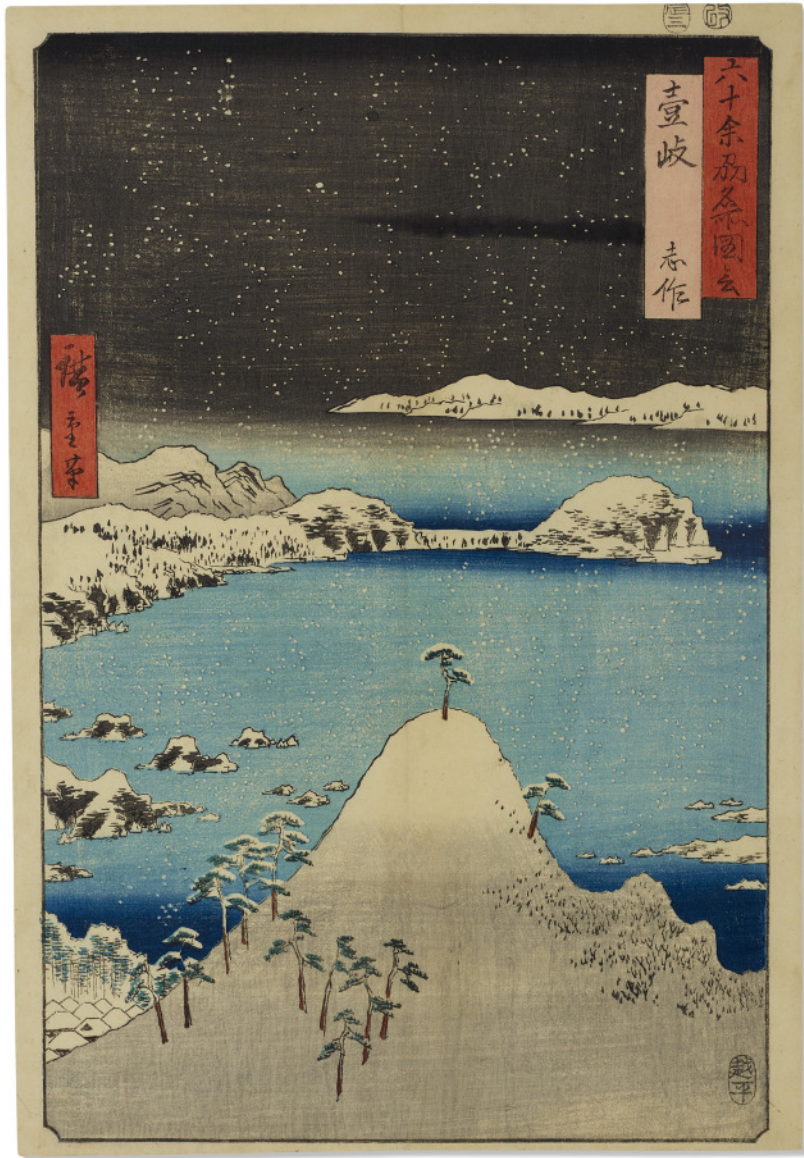
UTAGAWA HIROSHIGE (1797-1858)

Chikugo, Yanase (Chikugo Province: Yanase Area)

Woodblock print, from the series *Rokujuyoshu meisho zu e* (Famous places in sixty-odd provinces), signed *Hiroshige ga*, published by Koshimuraya Heisuke (Koshihei), 9th month, 1855
Vertical *oban*: 14 x 9⅞ in. (35.6 x 24.4 cm.)

\$1,000–1,500





137

UTAGAWA HIROSHIGE (1797-1858)

Iki, Shisa (Iki Province: Shisa)

Woodblock print, from the series *Rokujuyoshu meisho zu e* (Famous places in sixty-odd provinces), signed *Hiroshige ga*, published by Koshimuraya Heisuke (Koshihei), 3rd month 1856
Vertical *oban*: 13 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in. (35.2 x 24.4 cm.)

\$2,000–3,000



138

UTAGAWA HIROSHIGE (1797-1858)

Awa, Naruto no fuha (Wind and waves at Naruto, Awa Province)

Woodblock print, from the series *Rokujuyoshu meisho zue* (Pictures of famous places in the sixty-odd provinces), signed *Hiroshige hitsu*, published by Koshimuraya Heisuke
Vertical *oban*: 14 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in. (36.2 x 24.1 cm.)

\$22,000–25,000

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

139

UTAGAWA HIROSHIGE (1797-1858)

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

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

Vertical *oban* triptych: 14 x 9¼ in. (35.6 x 23.5 cm.) each approx. (3)

\$15,000-20,000

This masterpiece triptych is generally believed to represent the ‘moon’ instalment of the artist’s last series concerning snow, moon and flowers (*setsugekka*), three acknowledged forms of natural beauty. This triptych is the moon print, depicting the famous tourist destination in serene evening. The other two in the series are View of whirlpools at Naruto, Awa (*Awa no Naruto no fukei*) and Mountain River on the Kiso Road (*Kisoji no yamakawa*). For another impression, see Museum of Fine Arts, Boston (1910,0418,0.196.1-3).





140

UTAGAWA HIROSHIGE (1797-1858)

Kameyama, yukibare (Fine weather after snow, Kameyama)

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

Horizontal *oban*: 9¾ x 14¾ in. (24.8 x 37.5 cm.)

\$3,000-4,000



141

UTAGAWA HIROSHIGE (1797-1858)

Kanbara yoru no yuki (Evening snow at Kanbara)

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

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

\$2,000-3,000



142

UTAGAWA HIROSHIGE (1797-1858)

Parrot on a Grapevine

Woodblock print, signed *Hiroshige hitsu*, published by Kawaguchiya Shozo (Shoeido, Eisendo), circa 1832-34

Chutanzaku: 14½ x 4⅞ in. (36.8 x 12.4 cm.)

\$3,000-4,000



143

UTAGAWA HIROSHIGE (1797-1858)

White-cheeked Bird on Aronia Branch

Woodblock print, signed *Hiroshige hitsu*, circa 1830-44

Chutanzaku: 13⅞ x 4¾ in. (35.2 x 12.1 cm.)

\$5,000-6,000

PROVENANCE:

Albert Maroni (1852-1923), Paris

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

Sohitsu gojusan tsugi (The Fifty-three
stations by two brushes)

A set of fifty-six woodblock prints plus a
contents sheet from the series *Sohitsu gojusan tsugi*
(The Fifty-three stations by two brushes), each signed
Hiroshige hitsu or *Hiroshige ga*, and *Kunisada ga*,
published by Maruya Kyushiro, 1854-57
Vertical oban: 14% x 10 in. (37.1 x 25.4 cm.)
each approx. (56)

\$8,000-12,000



145

UTAGAWA KUNIYOSHI (1797-1861)

Sato suzume negura no kariyado (Village sparrows: temporary shelter in the nest)

Woodblock print triptych, signed *Ichiyusai Kuniyoshi giga*, published by Kitaya Magobei and Kawaguchiya Shobei, 1846

Vertical *oban* triptych: 14¾ x 10 in. (37.5 x 25.4 cm.) each approx. (3)

\$7,000–9,000



146

UTAGAWA SADAHIDE (1807-1873)

Asahina shima asobi (Asahina's island escapades)

Woodblock print triptych, each signed *Gountei Sadahide ga*, published by Yamadaya Shojiro, 1860

Vertical *oban* triptych: 14¾ x 10⅞ in. (37.5 x 25.7 cm.) each approx. (3)

\$3,500–4,000



147

UTAGAWA KUNIYOSHI (1797-1861)

Ujigawa kassen no zu (The battle of Uji River)

Woodblock print triptych, each signed *Kuniyoshi ga*, published by Enshuya Hikobei, circa 1849

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

(3)

\$3,000–4,000



148

UTAGAWA KUNIYOSHI (1797-1861)

Sanada no Yoichi Yoshihisa, Matano no Goro Kagehisa

Woodblock print triptych, signed *Ichiyusai Kuniyoshi ga*, published by Yamaguchiya Tobei, circa 1835

Vertical *oban* triptych: 15 x 9¾ in. (38.1 x 24.9 cm.) each approx.

(3)

\$8,000–10,000



149

UTAGAWA YOSHIMUNE (1817-1880)

Tenno gosairei no zu (The Tenno Festival)

Woodblock print triptych, signed *Isshosai Yoshimune ga*, published by Shimizuya Naojiro, 4th month 1861

Vertical *oban* triptych: 14 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in. (36.5 x 25.1 cm.) each approx.

(3)

\$2,000–3,000



150

TSUKIOKA YOSHITOSHI (1839-1892)

Hana (Flower): Ichikawa Sadanji as Gosho no Gorozo

Woodblock print triptych, from the series *Setsugekka no uchi* (Snow, moon and flower), signed *Yoshitoshi ga* on the right sheet, published by Akiyama Buemon, first month 1890

Vertical *oban* triptych: (36.9 x 25 cm.) each approx.

(3)

\$2,500–3,000



TSUKIOKA YOSHITOSHI (1839-1892)

Fujiwara Yasumasa gekka roteki zu
(*Fujiwara Yasumasa plays the flute by moonlight*)

Woodblock print triptych, signed *Oju Taiso Yoshitoshi sha*, sealed *Taiso* and *Yoshitoshi*, published by Akiyama Buemon, 12 February 1883

Vertical *oban* triptych: 14½ x 9¾ in. (36.8 x 24.8 cm.) each approx. (3)

\$10,000–15,000

Based on an ancient tale in which Heian courtier Fujiwara no Yasumasa (958–1036) was playing his flute on Ichihara Moor and is crept up upon by the bandit Kidomaru who intends to kill him. However, overcome by the beauty of the music, Kidomaru abandons his plan. Yoshitoshi's design portrays the solitary flute player in moonlight; to the right the bandit stealthily approaches under the cover of autumn grasses, preparing to draw his sword.

Yoshitoshi first depicted this scene in a painting which was exhibited at the Exhibition for the Advancement of Painting in the autumn of 1882. After viewing the painting at the exhibition the publisher Akiyama Buemon commissioned this print the following year. The full title of the triptych is inscribed on the left sheet: *Meiji jugo mizunoe uma kishu Kaiga Kyoshinkai shuppinga Fujiwara no Yasumasa gekka fue o moteasobu zu* (Fujiwara no Yasumasa Playing the Flute by Moonlight, a Painting Shown at the Exhibition for the Advancement of Painting in Autumn 1882).

For the same print in the collection of the Museum of Fine Arts, Boston, accession number 11.20238–40, go to:

<https://www.mfa.org/collections/search>





152

KAWASE HASUI (1883-1957)

Okayama no kanetsukido (Bell Tower at Okayama)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, dated 1947

Vertical *oban*: 15³/₈ x 10⁷/₁₆ in. (39 x 26.5 cm.)

\$1,000–1,500



153

KAWASE HASUI (1883-1957)

Magome no tsuki (Moon at Magome)

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

Vertical *oban*: 15¹/₂ x 10¹/₄ in. (39.4 x 26 cm.)

\$3,000–5,000

154

KAWASE HASUI (1883-1957)

Koganei no yozakura (Night cherry blossoms at Koganei)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, 2nd month 1935

13¹/₄ x 10³/₁₆ in. (33.7 x 27 cm.)

\$3,000–5,000



155

KAWASE HASUI (1883-1957)

Kawarago no yau (Night rain at Kawarago)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, dated 1947

Vertical *oban*: 14⁷/₈ x 10³/₁₆ in. (37.8 x 26.4 cm.)

\$1,000–1,500



KAWASE HASUI (1883-1957)

Shiba Zojoji (Zojoji Temple, Shiba)

Woodblock print, from the series *Tokyo nijukkei* (Twenty views of Tokyo), signed *Hasui* and sealed in red *Sui*, published by Watanabe Shozaburo, dated Taisho 14 (1925)
Vertical *oban*: 15½ x 10¼ in. (38.4 x 26 cm.)

\$8,000-12,000

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

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

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

-Kawase Hasui



157

KAWASE HASUI (1883-1957)

Kisoji no yuki, gensen (Snow at Kiso Road, source of hot spring)

Signed *Hasui* and sealed *Hangado* on bottom right corner, titled on lower left margin

Watercolor on paper

19 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (48.6 x 37.8 cm.)

\$10,000–15,000





158

YOSHIDA HIROSHI (1876-1950)

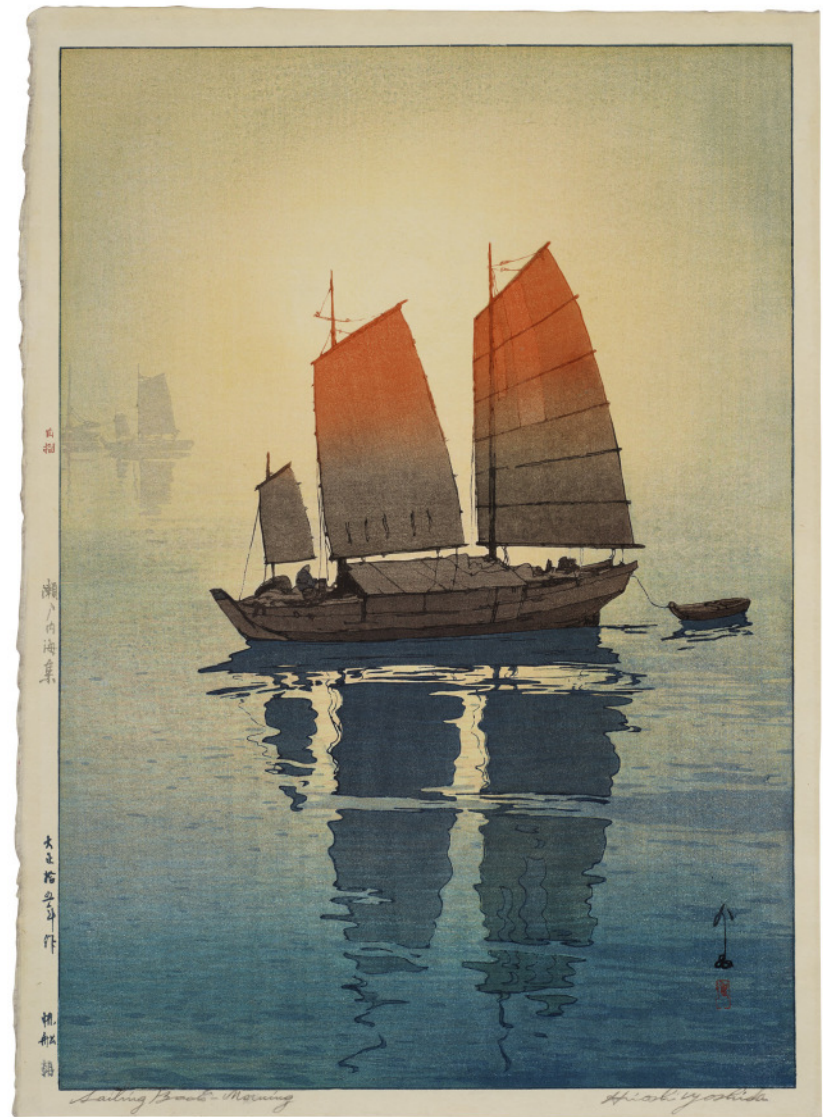
Matahorun yama (Matterhorn, daytime)

Woodblock print, signed *Yoshida* and sealed, on right margin sealed

Jizuri (self-printed), dated *Taisho* 14 (1925)

Vertical double *oban*: 21¼ x 16½ cm. (54 x 41.9 cm.)

\$6,000–8,000



159

YOSHIDA HIROSHI (1876-1950)

Hansen asa (Sailing boat morning)

Woodblock print, from the series *Seto inland sea*, signed *Yoshida* and

sealed, on left margin sealed *Jizuri* (self-printed), dated *Taisho* 15

(1926) and titled in Japanese

Vertical double *oban*: 21¼ x 15¾ in. (53.7 x 39.1 cm.)

\$8,000–12,000



160

160

YOSHIDA HIROSHI (1876-1950)

Evening at Pittsburgh

Woodblock print, signed *Yoshida* and sealed, on lower right margin signed *H. Yoshida* in pencil, dated 1928
6¾ x 9⅞ in. (17.1 x 25.1 cm.)

\$2,000-3,000

161

YOSHIDA HIROSHI (1876-1950)

New York

Woodblock print, signed *Yoshida* and sealed, with *Jizuri* seal (self-printed), signed *H. Yoshida* on lower right margin in pencil, dated 1928
10⅞ x 7⅞ in. (25.7 x 18.1 cm.)

\$2,000-3,000



161



162

KITANO TSUNETOMI (1880-1947)

Maiko

Woodblock print, from the series *Shiki bijin*, with paper folder and orange title slip and titled *Haru* (Spring), embellished with mica ground and hand-painted pigments, signed *Tsunetomi hitsu* and sealed, published by Nezu Saitaro, numbered 26

Vertical double *oban*: 21 x 14¼ in. (53.3 x 36.2 cm.)

\$3,000–4,000



163

KITANO TSUNETOMI (1880-1947)

Sagi musume (*The heron maiden*)

Woodblock print, from the series *Shiki bijin*, with paper folder and orange title slip and titled *Fuyu* (Winter), embellished with mica ground and hand-painted pigments, signed *Tsunetomi hitsu* and sealed, published by Nezu Saitaro, numbered 33

Vertical double *oban*: 21¾ x 14¾ in. (54.2 x 36.5 cm.)

\$2,000–3,000



164

ITO SHINSUI (1898-1972)

Suzumi (Evening cool)

Woodblock print, from the series *Shin bijin junisugata* (New twelve images of beauties), signed *Shinsui* and sealed *Ito*, published by Watanabe Shozaburo, dated summer 1922, numbered 19/200 on verso

Vertical *o-oban*: 17 x 10 $\frac{1}{8}$ in. (43.2 x 25.7 cm.)

\$2,000–3,000



165

PAUL JACOULET (1896-1960)

Une Parisienne (A Parisian Lady)

Woodblock print, signed *Paul Jacoulet* in pencil and sealed *Jakure*, titled to the lower right corner, carved by Yamagishi, press-sealed *PJ* and *Jakure* on lower left margin, numbered 98/150
Vertical double *oban*: 19 x 14 $\frac{3}{8}$ in. (48.3 x 37.1 cm.)

\$15,000–20,000



166

OHARA KOSON (1878-1945)

Hawking Chasing an Insect

Woodblock print, signed and sealed Koson
Tanzaku: 16½ x 7½ in. (41 x 19 cm.)

\$1,000-1,500



167

OHARA KOSON (1878-1945)

Autumn Grasses and Moon

Woodblock print, sealed Koson
 14¼ x 7½ in. (36.2 x 19 cm.)

\$800-1,200



168

OHARA KOSON (1878-1945)

Yanagibashi no yuki (Snow at Yanagibashi)

Woodblock print, signed and sealed Shoson, published by Watanabe
 Shozaburo, 1927
 Vertical *oban*: 15¾ x 10¾ in. (40 x 26.4 cm.)

\$1,000-1,500

KOREAN ART (Lots 169-187)





169

A RARE CELADON STONEWARE WATER DROPPER

GORYEO DYNASTY (12TH CENTURY)

The vessel modelled naturalistic as a man holding a jug, the small receptacle on the back of hat and dropper on the jug, covered with rich green celadon glaze with high sheen and dense crackle
3½ in. (8.9 cm.) high

\$10,000–15,000



170

A SMALL CELADON STONEWARE JAR

GORYEO DYNASTY (12TH CENTURY)

Modeled in compressed melon-shape with nine lobes, sitting on slightly recessed based with three spur marks, covered with rich celadon glaze; with an iron spoon in goose shape
4 in. (10.2 cm.) diam.

\$10,000–15,000

171

A CELADON STONEWARE RITUAL WATER VESSEL
(KUNDIKA/JEONGBYEONG)

GORYEO DYNASTY (12TH-13TH CENTURY)

The tapering body with rounded shoulders, the bulbous spout with a small loop, the slender neck rises to a stepped flange below the conical octagonal mouth, with a slightly recessed base, the body incised with two pairs of bird, phoenix and willow tree, covered with a rich celadon glaze with high sheen and dense crackle
13¼ in. (33.7 cm.) high

\$80,000–120,000

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 water vessel, typify twelfth-century Korean wares, while ones with designs inlaid in black and white slips epitomize those of the thirteenth and fourteen centuries. 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.



PROPERTY FROM A PRIVATE JAPANESE COLLECTION
(LOTS 172-176)

172

A BUNCHEONG STONEWARE BOTTLE

JOSEON DYNASTY (15TH CENTURY)

Of compressed pear shape, set on a circular foot, with slim short neck opens to a thick round mouth, waist and above covered with a white slip, applied with a lustrous transparent glaze with dense brown crackles

7⅛ in. (18.1 cm.) high

\$20,000–30,000

PROVENANCE:

Akaboshi Goro, renowned Korean art collector in Kanagawa Prefecture, Japan

LITERATURE:

Asakawa Noritaka. *Richo no toji* (Ceramics of Joseon Dynasty)

(Fujizawa City: Akaboshi Goro, 1956), plate 21.

Akaboshi Goro. *Chosen no yakimono: Richo* (Ceramics of Korea:

Joseon Dynasty) (Tokyo: Tanko shinsha, 1965), plate 46.

Shin zohen no richo (New [The Porcelains of] Joseon Dynasty on the Next Seat,) (Tokyo: Seika no kai, 2019), no. 90.

Akaboshi Goro, the former owner of this bottle, reminisces about the time he acquired it alongside the renowned collector Asakawa Noritake (1884–1964) in his book, *Richo no Toji* (Ceramics of Joseon Dynasty):

"This bottle was something that was thrown into the crawl space under the floor of Mr. Yoshimura's antique shop in Shitaya along with other broken wine bottles. When Mr. Asakawa and I looked into the crawl space, only the neck of this wine bottle was visible among other miscellaneous items. Mr. Asakawa was impressed by just seeing the neck, and when we took it out, it turned out to be a truly splendid bottle. So, I acquired it immediately without any hesitation. During that time, Mr. Asakawa told me that he was able to estimate the overall quality of the bottle just by looking at the neck alone. I was very impressed with Mr. Asakawa's connoisseurship."



PROPERTY FROM A PRIVATE JAPANESE COLLECTION
(LOTS 172-176)

173

A WHITE PORCELAIN JAR

JOSEON DYNASTY (15TH-16TH CENTURY)

Of high-shouldered ovoid form with wide mouth and rolled lip, the shallow recessed base partially unglazed, applied with a lustrous transparent glaze with blue cast
8 in. (20.3 cm.) high

\$50,000–70,000

PROVENANCE:

Previously sold in these rooms, 18 March 2008, lot 425

LITERATURE:

Shin zohen no richo (New [The Porcelains of] Joseon Dynasty on the Next Seat,) (Tokyo: Seika no kai, 2019). no. 1.

Made during Korea’s Joseon dynasty (1392–1910), this elegant porcelain jar dates to the 15th century. Though its exact function remains unknown, it likely served as a storage jar and probably contained foodstuffs. Korean porcelains seldom show the bold palette of those from China’s Ming (1368–1644) and Qing (1644–1911) dynasties; rather, as strict followers of Neo-Confucianism, Koreans of the Joseon dynasty embraced an austere aesthetic vision, their porcelains sporting only limited decoration. In fact, many Joseon porcelains, such as this majestic jar, are unembellished, relying on tautness of form and beauty of glaze for their aesthetic appeal.

Korean potters had produced globular jars during the preceding Goryeo dynasty (918–1392) as well as elongated jars with an S-curve profile, such as the example in the Metropolitan Museum of Art, New York (15.160.3). The present jar’s form—with broad shoulders and side walls that angle downward without curves to a foot that is approximately half the width of the shoulder—was newly introduced in the 15th century, perhaps inspired by early 15th-century Chinese porcelain jars from the kilns at Jingdezhen, Jiangxi province, such as the famous blue-and-white dragon jar in the Metropolitan Museum (37.191.1).



PROPERTY FROM A PRIVATE JAPANESE COLLECTION
(LOTS 172-176)

174

A BLUE-AND-WHITE PORCELAIN FACETED BOTTLE
JOSEON DYNASTY (17TH CENTURY)

The octagonal bottle vase set on a circular foot, painted with underglaze-blue with four roundels of pinks, crane under pine tree, chrysanthemum and plum blossoms, applied with a lustrous transparent glaze
9¾ in. (24.8 cm.) high

\$80,000-120,000

PROVENANCE:
Kochukyo, Ltd., Tokyo

LITERATURE:
Asakawa Noritaka. *Richo no toji* (Ceramics of Joseon Dynasty) (Fujizawa City: Akaboshi Goro, 1956). Plate 18.
Akaboshi Goro. *Chosen no yakimono: Richo* (Ceramics of Korea: Joseon Dynasty) (Tokyo: Tanko shinsha, 1965). Plate 50.
Asakawa Noritaka. *Toki zenshu 17 Richo: hakuji, sometsuke, tessha* (Compendium of Ceramics vol 17: Joseon Dynasty: White Porcelain, Blue-and-white, Iron Slip) (Tokyo: Heibonsha, 1971). Plate 18.
Murayama Takeru. *Richo no sometsuke* (Blue-and-white Porcelains of Joseon Dynasty) (Tokyo: Heibonsha, 1978).
Shin zohen no richo (New [The Porcelains of] Joseon Dynasty on the Next Seat,) (Tokyo: Seika no kai, 2019). no. 43.

Korean potters began to produce blue-and-white ware as early as the fifteenth century. Most extant Korean porcelains from the sixteenth and seventeenth centuries feature designs painted in underglaze iron brown, but blue-and-white ware appeared in quantity again in the late seventeenth century and would dominate the later Korean ceramic tradition.

Seventeenth- and early to mid-eighteenth-century blue-and-white wares typically sport quiet floral and bird designs of the type portrayed on this bottle. Often termed orchids, blossoming plants of the type seen here more likely are dianthus, commonly known in English as pinks.

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 bottle. The decoration on Korean porcelains often is discontinuous, with discrete designs on the front and back. In addition, from the fifteenth century onward, the painting on the best Korean porcelains closely approximates that on paper and silk.

Asakawa Noritake, the author of the book *Richo no Toji*, remarks that the painting on this bottle may have been executed by Kim Myeong-guk (1600-?), one of the most versatile and accomplished court painters of the Joseon dynasty.



PROPERTY FROM A PRIVATE JAPANESE COLLECTION
(LOTS 172-176)

175

A BLUE-AND-WHITE PORCELAIN VASE

JOSEON DYNASTY (18TH CENTURY)

Of ovid form, set on a circular upright foot, the wide neck opens to a thick mouth rim, painted in underglaze-blue with overlapping roundels of autumn grasses and birds, applied with a lustrous transparent overglaze
9 7/8 in. (25.1 cm.) high

\$60,000-70,000

LITERATURE:

Asakawa Noritaka. *Toki zenshu 17 Richo: hakuji, sometsuke, tessha* (Compendium of Ceramics vol 17: Joseon Dynasty: White Porcelain, Blue-and-white, Iron Slip) (Tokyo: Heibonsha, 1971). Plate 24.
Shin zohen no richo (New [The Porcelains of] Joseon Dynasty on the Next Seat,) (Tokyo: Seika no kai, 2019). no. 47.



PROPERTY FROM A PRIVATE JAPANESE COLLECTION
(LOTS 172-176)

176

A RARE WHITE PORCELAIN LIDDED BASIN

JOSEON DYNASTY (19TH CENTURY)

The deep circular basin molded below the lip with an inner rim that holds the flat, disc-form cover cut with a round finger hole in the center, both the basin and cover applied with a clear glaze of pronounced blue hue and gloss, rim of raised circular foot rim unglazed

6⅔ in. (16.2 cm.) diam.

With a wood box, cover inscribed and painted with signature

Shoko'an shujin shiki and six illegible seals

\$20,000–30,000

PROVENANCE:

Shoko'an, acquired in Seoul in March 1918

Previously sold in these Rooms, 22 September 2004, lot 416

LITERATURE:

Shin zohen no richo (New [The Porcelains of] Joseon Dynasty on the Next Seat,) (Tokyo: Seika no kai, 2019). no. 29.

The inscription on the accompanying wood box suggests that this lidded vessel may have functioned as a waste receptacle for tea or hot water used for purifying and warming tea cups during a tea ceremony. This is an extremely rare and elegant example of Joseon dynasty porcelain. This type of tea ware is hardly known to exist.



MOON JAR: *DAL HANGARI*





Fig .1. Lucie Rie (1902-1995) next to the moon jar currently housed at the British Museum (1999,0302.1). Antony Armstrong-Jones (1961-1999). *Lucie Rie Sitting Next to a Moon Jar*. Image from Trunk Archive

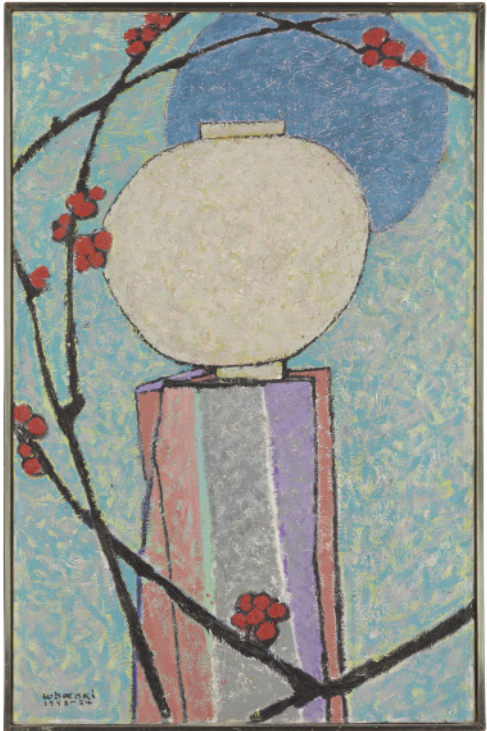


Fig. 2. Kim Whanki (1913-1974). *Moon and Plum Blossom*, 1953-54. Christie's New York, 20 March 2013, lot 781. © Whanki Foundation-Whanki Museum



Fig. 3. Koo Bohnchang (b. 1953). *Vessel (KRO 05)*. C-print. Korea, 2004. Koryo Museum of Art, Kyoto. ©Koo bohnchang, Courtesy of Kukje Gallery



Fig. 4. Koo Younghoon (b. 1952). *Moon 2020*. Korea. 2020. See lot 187

MOON JAR: *DAL HANGARI*

Beth McKillop, Independent Scholar, London

Fine 18th century moon jars are extremely rare, and this gentle white sphere is a superb example. Between the everted mouth and the high, narrow foot, the entire outer surface is covered with a translucent glaze. On close examination, areas of crackle are discernible, especially around the central seam where the two parts of the jar have been joined together. Minute traces of impurities in the glaze have produced variations in the smooth surface. Judging by marks made when the jar was used in ceremonial or domestic settings, it was cherished and displayed for much of its 300- year existence. It is both imposing and practical. Its noble, monumental form was made by an anonymous potter, patiently working clay, glaze and fire to produce fine porcelain.

Plain white porcelain dominated Korea’s ceramics throughout the five centuries of the Joseon dynasty. Top quality pieces came from a network of government-sponsored kilns in Gwangju, near Seoul, known as Bunwon. Tableware was made, alongside everyday bowls, ritual vessels, jars and bottles. A small number of vessels were decorated with blue, red or brown pigment. During the reigns of Kings Yeongjo and Jeongjo, 1726–1800, large, plain jars between 35 and 50 cm in diameter were commissioned by the court and educated élite. White ceramics such as these found favour because they were neither vulgar nor ostentatious.

Ever since the founding of the dynasty in 1392, Joseon scholars and ministers had followed the teachings of Confucius, and more particularly the school known as neo-Confucianism, based on the teachings of the Song dynasty philosopher Zhu Xi (1130–1200). In Korean society, the superior classes lived and studied according to Confucian rules, setting an example for the farmers, labourers and the general public. After the devastating military invasions of the 1590s and the 1630s, the 18th century was a time of recovery and reconstruction. Korea enjoyed a period of growing prosperity and confidence, as part of the Sinitic realm, sharing numerous contacts and cultural references with neighbouring China and Japan. The Manchu conquest of China, and the founding of the Qing dynasty in 1644, had cut Korea adrift from its earlier position of unswerving respect for the laws, customs and cultural practices of Ming China. A new era had begun.

Where ceramics were concerned, the official kilns now had authority to do business with wealthy individuals and families. Moon jars suited the times perfectly, with their plain surfaces, generous proportions, and adaptability for domestic or ceremonial use. The élite developed a heightened sense of Korean identity, one which followed its own taste. They disdained the bright polychromes in fashion in China. In response, potters began to produce the substantial rounded jars we know today as moon jars.

POTTERS AND THEIR WORK

The official kilns operated as an industrial enterprise, with workers specializing in various stages of production. Clay was shipped from different sites around the country. After refining it, the potters would form their large jars on a wheel, building up the walls with their hands, while using their feet to kick the wheel around. It was a two-part process, with the upper and lower sections formed separately. The upper and lower halves were then carefully joined together at the middle and left to dry in the air until they were leather hard. Bisque firing at 850 – 900 degrees C. often preceded glazing and full firing at 1250 degrees C.

Before the final firing, the potter immersed the jar in a lime-alkali glaze, one which readily revealed the tones and individual qualities of the clay. After long weeks of preparation, the potter could finally carry his pot to the kiln. He knew that tiny, unpredictable changes in temperature or air flow during firing might produce spots of yellowish or pinkish colour, the result of impurities in the glaze. Inside the kiln, different areas of the jar might fire at slightly different rates, resulting in an attractive asymmetrical shape in the finished piece. In our jar, the walls curve to different extents, allowing varied views and interactions between viewer and object.

Around the join seam, an area of crackling resulted when the clay body expanded more quickly than the glaze mixture. Later, during cooling, the glaze would crack, to relieve pressure. A glimpse of clay shows at the join of neck to wall. In the lower section, a small circular patch is evidence of glaze and dust fusing together in the heat. The Korean word *yobyeon*, ‘change in the kiln’, evokes the elemental effects of fire, air, clay and ash as they interact in the searing heat of the densely packed kiln.

Each individual moon jar has unique features, ranging from size and shape to the relative proportions of foot and mouth. When appreciating and closely studying different moon jars, connoisseurs will examine the height and profile of the mouth (earlier jars have a compressed, rounded mouth profile while later ones have a higher, straighter mouth). Glaze qualities including tone and lustre are also closely studied, along with their responses to changing light conditions. Jars produced at Geumsa-ri between 1721 and 1752 are renowned for their milky-white tones, and it seems possible that our jar was produced there.

In 1709, Yi Ha-gon (1677–1724) observed a private firing at a government kiln, and recorded his impressions in a poem



‘...Clouds over the river become rain in the night/Strong winds pass through the trees of the valley/Potters living together at the corner of the mountain/Endure hardship of forced labour/They say they went to Yeongnam/For fine clay to ship by sea/Clay white as snow/Is best for firing royal vessels/Although potters did their best/ Many vessels were rejected/Clay as soft as cotton/Wheel moving when touched by foot/A thousand vessels shaped on the wheel/Bowls, plates, bottles, jars, smooth and gentle/As many as 30 names for bowls/As many as 400 vessels from a royal kiln/Cannot express the beauty of shape, colour and quality/All are precious beyond measure.’

In Yi’s lines, some fascinating facts about porcelain production emerge. Clay was sourced from far and wide, and shipped to the government kilns. Potters used the distinctive Korean kick-wheel to form vessels. The potters were low class and were compelled to work in trying conditions. In the rigid social system of the time, it was highly unusual for an upper-class gentleman to write about the lives of artisans.

MOON JARS FOR KOREA AND THE WORLD

Since the 1950s, Koreans have been drawn to the moon jar, because its complementary qualities of heaviness and refinement seem to capture the easy, natural beauty of their country, and the elegant taste and lifestyle of the Joseon dynasty educated élite. By contrast, in the early 20th century, most Japanese and Western collectors had dismissed Joseon porcelain as low quality and unworthy of attention. They preferred the green-glazed ceramics of the Goryeo (918-1392) dynasty and viewed the Joseon era as one of stagnation and decline.

Yanagi Soetsu (1889-1961), the founder of the Mingei movement, opposed the prevailing view that Joseon ceramics were unattractive and mediocre, stating that Joseon porcelain was ‘immortal’ and arguing that a full understanding of the beauty of art would bring an end to disagreements between nations. Yanagi also criticised Japanese militarism and expressed hopes for a bright future for Korea. Although his views on Korean art have been challenged on a number of counts, Yanagi’s championing of Joseon porcelain played an important role in drawing international attention to an overlooked period of Korea’s artistic past. Yanagi’s friend, the British potter Bernard Leach (1887-1979) also admired Joseon porcelain. Leach bought the moon jar that is now a highlight of the British Museum’s collection while visiting Seoul in 1935 in Yanagi’s company (Fig. 1).

After the Korean War, many fine Korean works of art had been taken to Japan, where private and museum collections hold outstanding pieces to this day. Korean historians re-examined their nation’s history, setting straight the story of Korea’s past. The art historian Ch’oe Sun-u (1916-1984) praised the 18th century as a time when a fully Korean creative spirit animated fine and decorative arts. The influential artist Kim Whan-ki (1913-74) often depicted moon jars in his paintings, particularly during the 1950s when living in Seoul (Fig. 2). Kim collected porcelain jars, and wrote extensively about them, coining the term ‘moon jar’ to draw attention to the elusive beauty of a ceramic form that calls the moon to mind. Previously, large plain jars had simply been known as *baekja daeho* ‘large white jars’.

In addition to ceramic artists who have researched and responded to the moon jar in their practice, creative artists in various media have incorporated its shape into installations, photographs, and ceramic sculptures. Bohunchang Koo’s tender, evocative photographs of Korean white porcelain in international museum collections translate the austere beauty of the Joseon era into peaceful, contemplative images (Fig. 3). The painter Younghoon Ko’s practice includes huge, quiet images of moonjars apparently floating in space. Ko has written that ‘potters created their own pottery in the past; now I am creating my own pottery by brush’ (Fig. 4).

More than three centuries after large plain jars started to emerge from the kilns serving the royal household, the moon jar has become an icon of modern Korea, embodying multiple layers of historic and emotional meaning. Ceramic artists in Korea and around the world are making moon jars, and new generations of collectors and enthusiasts are emerging. One example is the BTS artist RM (also known as Kim Nam-joon), who in 2019 tweeted a picture of himself hugging a contemporary moon jar, prompting a follower to comment ‘*RM is exactly like a moon jar: with an imposing presence, but ever so harmonious with his surroundings.*’ The love of plain white moon jars in our times has its roots in appreciation of surviving Joseon-dynasty examples. Korea’s 18th- century golden age lives on through the gentle presence of plain white ceramic moon jars that – like the moon itself – bring comfort and pleasure to those who take time to look closely.

달항아리 베스 맥킬롭(Beth McKillop), 2023년 1월 런던에서

18세기 달항아리

수준 높은 18세기 달항아리는 매우 드문 편인데, 이 온화한 흰색의 구형(球形)은 그 훌륭한 예다. 살짝 튀어나온 구부와 높고 좁은 형태의 굽 사이 전체 표면은 반투명의 유약으로 덮여져 있다. 자세히 살펴보면 몸체 중앙, 특히 상반부와 하반부가 합쳐진 곳에 균열이 난 부분이 있다. 유약에 조금이라도 불순물이 들어가게 되면, 그 흔적은 매끈한 표면에 다양한 변화를 만들어 낸다. 의레나 가정에서 쓰일 때 생긴 듯한 이러한 자국으로 봤을 때, 이 달항아리는 약 300년간 간직되고 진열되어 온 것으로 보인다. 미관상으로 인상적이면서도 실용적이다. 익명의 도공이 점토, 유약, 가마 불로 끈기 있게 작업하여 이러한 고결하고 장엄한 형태를 만들어 냈다.

조선왕조 500년 동안 소박한 백자가 도자기의 대부분을 차지했다고 해도 과언이 아니다. 수준 높은 백자는 광주에 분원이라 불리며 왕실 하에 운영하던 관요(官窯) 가마로부터 왔다. 여기서 일상용 및 의례용 그릇, 그리고 병을 비롯한 식기가 만들어졌다. 몇몇 그릇은 남색, 홍색, 또는 갈색 안료를 입혀 꾸며졌다. 영조(재위1724~1776)·정조(재위1752~1800) 연간에 왕실과 양반층의 주문을 따라 지름이 35~50센티나 되는 크고 소박한 항아리가 만들어졌다. 이러한 백자가 인기를 얻은 데에는, 그 모습이 천박하거나 화려하지 않았기 때문이다.

달항아리, 18세기, 영국박물관, 런던

1392년에 건국된 이후로 조선시대의 문인 및 관료들은 공자의 가르침, 특히 중국 송나라 유학자 주희(1130~1200)의 가르침에 기반한 성리학을 따랐다. 조선시대의 사회에서 양반들은 성리학적 원칙을 공부하고 따르며 살았고, 이는 농민, 노동자, 일반 대중의 본보기가 되었다. 1590년대의 임진왜란과 1630년대의 병자호란이라는 두 전쟁 이후, 18세기는 회복기이자 재건의 시기였다. 번영과 여유가 커지던 시기로, 중화권의 일부로서 이웃인 중국 및 일본과 수많은 문화적 교류를 가졌다. 만주족의 명나라 침략, 그리고 1644년 청나라의 건국은 그전까지 명나라의 법, 관습, 문화적 관행을 끊임없이 존경해오던 조선에 큰 변화를 가져왔다. 그야말로 새로운 시대가 열렸던 것이다.

도자의 경우, 관요는 부유한 사람이나 가문과 거래를 할 수 있게 되었다. 달항아리는 이러한 시기와 완벽하게 맞물려, 그 소박한 표면, 넉넉한 비율, 그리고 가정이나 의례적 사용에 적합한 면모가 관심을 끌었다. 양반들은 조선의 독자성을 높이 발달시키며 자신들만의 취향 또한 가지게 되었다. 중국에서 유행하던 선명하고 다채색의 도자에는 관심이 없었고, 조선의 도공들은 이에 맞춰 아주 동그런 백자를 만들어냈다. 바로 오늘날 우리가 알고 있는 달항아리다.

달항아리, 18세기, 영국박물관, 런던

도공과 그들의 작업

관요는 하나의 산업처럼 가동했다. 일하는 이들이 각자의 전문성에 따라 생산의 여러 단계에 나누어져 작업했다. 점토는 여러 다른 지역으로부터 운송되었다. 도공들은 점토를 정제한 후, 물레를 사용해 큰 항아리를 빚었다. 물레의 아랫판을 발로 차 돌리며 손으로 몸체를 빚었다. 위아래가 따로 만들어져, 과정은 둘로 나누어졌다. 그리고 위·아래짜를 신중히 붙인 다음, 가족처럼 단단해질 때까지 공기 중에 건조시켰다. 먼저 섭씨 850~900도로 초벌구이를 하고, 유약을 입힌 다음, 섭씨 1250도에서 재벌구이를 했다.

재벌구이를 하기 전 항아리를 알칼리석회유에 담갔는데, 이 유약은 사용된 점토의 특성과 색조를 흰히 드러내는 역할을 했다. 긴 몇 주간의 준비 이후, 도공은 마침내 항아리를 들고 가마로 향했다. 재벌구이 과정에서 온도나 공기흐름 중 아주 작고 돌발적인 변화가 유약의 불순물을 만나 노랑거나 분홍빛의 점을 만든다는 걸 도공은 잘 알고 있었다. 가마 내에서 항아리의 다른 부분들이 각기 다른 속도로 구워졌기 때문에 완성된 항아리는 매력적인 비대칭의 형태를 가지게 되었다. 이 달항아리의 같은 경우, 몸체가 살짝씩 다른 정도의 곡선을 이루고 있는데, 이는 감상하는 사람과 항아리의 사이에 여러 관점 및 상호 작용을 이루게 된다. 중앙의 아음매에는 점토가 유약에 비해 더 빠르게 확장하며 생긴 균열이 보이고, 나중에 식히는 과정에서 압력을 완화시키느라 유약이 갈라진 모습도 보인다. 목이 이어지는 부분에는 점토를 살짝 엮을 수 있다. 또한 몸통의 아래에는 작은 동그란 부분이 있는데, 불에 유약과 먼지가 융합되며 생긴 것으로 보인다. ‘요변(窯變),’ 즉 ‘가마 속의 변화’라는 뜻의 이 단어는 불, 공기, 점토, 재와 같은 요소가 밀집한 가마 속 이글거리는 열기와 만나 가져오는 결과를 떠올리게 한다.

달항아리, 18세기, 영국박물관, 런던

달항아리는 크기와 형태, 구부와 굽의 비율 등에 따라 각자의 고유한 특징을 가지고 있다. 여러 다른 달항아리를 감상하고 자세히 살펴며 감정가들은 항아리 구부의 높이나 생김새를 조사한다. 이른 시기에 만들어진 항아리는 동글고 압축된 구부의 모습을 지니고 있고, 보다 나중에 만들어진 항아리는 더 높고 반듯한 구부를 가지고 있다. 색조나 광택을 비롯한 유약의 질 역시 변하는 불빛에 따라 면밀히 살펴보아야 한다. 1721년과 1752년 사이에 금사리에서 만들어진 항아리가 우윳빛 흰색으로 잘 알려져 있는데, 이 항아리가 그중에서 하마일 가능성이 있다.

1709년, 이하곤(1677~1724)은 분원의 풍경을 보고 느낀 바를 다음과 같이 시로 남겼다.

...강 구름은 밤마다 비를 만들고
산골 나무에는 긴 바람이 열흘이나 부네.
사기장은 이 산 모퉁이에 사는데
오랜 부역에 괴롭다네.

길 따라 지난해 넘었던 고개로 갔더니
진주 백토를 배로 실어 왔다네.

선천의 흙은 눈처럼 하얀데
임금님의 그릇 굽는 데는 이것이 제일이네.
관찰사가 글을 올려 노역은 덜었지만
해마다 퇴짜맞는 진상품 그릇 많기도 하네.

수비(水飛)한 흙은 솜보다 부드럽고
발로 물레 돌리니 저절로 돌아가네.
잠깐 사이 천 여 개 빚어내니
사발(盃), 완(椀), 병(瓶), 항아리(甕) 하나 같이 동그네.

궁에 바칠 그릇은 삼십 종이요
사용전에 들어갈 뇌물은 사백 바리구나
정교하고 거칠거나 색과 모양을 따지지 않더라도
다만 잘 돈아 없는 게 죄로구나.

이하곤의 시는 도자 제조에 관한 대단히 흥미로운 사실을 보여준다. 점토는 사면팔방에서 얻어 분원으로 보내졌고, 도공들은 조선 특유의 발물레를 써 그릇을 빚었다. 도공들은 하위계층이었으며 힘든 조건 속에서 일해야 했다. 당시의 엄격한 사회 체제에서 양반층의 사람이 장인의 삶에 대해 글을 썼다는 것은 상당히 이례적인 일이 아닐 수 없다.

달항아리, 18세기, 영국박물관, 런던

달항아리, 18세기, 영국박물관, 런던

한국과 세계의 달항아리

달항아리, 18세기, 영국박물관, 런던

1950년대부터 한국인들은 달항아리에 매료되어왔다. 달항아리의 무게감과 고상함이 상호보완적으로 작용하며 편안하고 자연스러운 한국의 미(美)를 나타냈고, 조선시대 양반의 품격 있는 취향과 생활 방식을 담아냈다. 반면, 20세기 초 일본인 및 서양인 수집가들은 조선백자의 낮은 수준에 주목할 가치가 없다고 판단하였다. 그들은 고려시대(918~1392)의 청록색 빛을 띠는 도자기를 선호했고 조선시대의 도자기는 침체기와 쇠퇴기라 보았다.

민예운동의 창시자인 야나기 무네요시(1889~1961)는 조선 도자기가 매력적이지 않고 평범하다는 당시의 지배적인 견해에 반대했다. 그는 조선백자를 만고불멸이라 칭했고, 국가 간 서로의 예술의 아름다움을 완전히 이해함으로써 불화를 종식시킬 수 있다고 주장했다. 또한 야나기는 일본의 군국주의를 비판하며 한국의 밝은 앞 날에 대한 희망을 표했다. 그의 한국 미술에 대한 견해는 다수의 이의 제기를 받아 오기도 했지만, 야나기가

달항아리, 18세기, 영국박물관, 런던

조선백자를 옹호함으로써 그전까지 간과되었던 한국의 예술적 과거가 국제적인 주목을 받았다는 것은 틀림없다. 야나기의 벗이었던 버나드 리치(1887~1979) 역시 조선백자에 감탄했고, 1935년 야나기와 함께 서울을 방문했을 당시 달항아리를 구입했다. 이 달항아리는 현재 영국박물관에서 손꼽히는 소장품으로 전해지고 있다. 도1

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6.25전쟁 이후, 높은 수준의 한국 유물 다수가 일본으로 건너가게 되었고, 오늘날까지 개인이나 박물관 소장품으로 일본에 남아 있다. 한국의 역사학자들은 나라의 역사를 재검토하며 한국의 이야기를 바로잡으려고 하고 있다. 미술사학자 최순우(1916~1984)는 18세기를 한국의 창의적 정신이 순수 미술 및 장식 미술에 활기를 불어넣었던 시기라고 찬양했다. 영향력 있는 화가 김환기(1913~1974)는 자신의 그림에 종종 달항아리를 그려 넣었는데, 특히 1950년대에 서울에 사는 동안 그런 작품을 많이 만들었다. 그뿐만 아니라 백자를 수집하고 백자에 대해 수많은 글을 남겼다. ‘달항아리’라는 용어를 만들어 달과 같이 포착하기 힘든 아름다움을 상기시켰다. 도2 그전에는 크고 소박한 항아리를 단순히 ‘백자대호(白磁大壺),’ 또는 ‘큰 백색 항아리’라고 불렀다.

달항아리를 연구하며 그로부터 받은 영감을 작품에 반영했던 여러 도예가 외에도, 다양한 매체의 예술가들이 달항아리의 모양을 설치 미술, 사진, 도자 조각 등에 담았다. 구본창은 세계의 여러 박물관을 다니며 소장되어 있는 백자를 사진으로 찍어 조선시대의 끊임없는 아름다움을 담아 평온하고 사색적인 이미지를 만들었다. 도3 화가 고영훈은 달항아리가 공중에 떠있는 모습을 그려 거대하면서도 고요한 이미지를 만들었다. 그는 “만 옛날 도공이 자신만의 도자기를 빚었듯, 지금 나도 나만의 도자기를 빚으로 빚어낸다”라고 했다. 도4

크고 소박한 항아리가 가마에서 만들어져 나오고 300년이 넘는 시간이 흘렀다. 그동안 달항아리는 현대 한국의 상징이 되었고, 다층의 역사적·정서적 의미를 지니게 되었다. 한국 및 세계의 도예가들이 달항아리를 만들고 있으며, 새로운 세대의 수집가와 팬이 생겨났다. 이에 해당하는 좋은 예는 그룹 BTS(방탄소년단)의 리더 RM(김남준)이다. 그는 2019년 현대 달항아리 작품을 꺼안고 있는 사진을 트위터에 올렸고, 한 팔로워는 ‘RM은 마치 달항아리와 같다. 인상적인 존재이면서도 주변과 훌륭한 조화를 이룬다’라고 코멘트를 달았다. 오늘날 우리의 흰빛 달항아리에 대한 애정은 남아있는 조선시대 감상의 예로부터 뿌리를 찾을 수 있다. 18세기 조선의 황금기가 온화한 존재의 흰색 달항아리를 통해 살아있으며, 마치 달과 같이 그를 자세히 들여다보는 이들에게 위로와 기쁨을 가져다준다.

달항아리, 18세기, 영국박물관, 런던

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AN IMPORTANT WHITE PORCELAIN MOON JAR

JOSEON DYNASTY (18TH CENTURY)

The round well-proportioned jar formed of two parts joined at the belly, set with a slightly everted short neck, covered with a lustrous and translucent glaze, set on a circular upright foot with deep recessed base

17¾ in. (45.1 cm.) high

\$1,000,000–2,000,000

PROVENANCE:

Private Collection, Japan



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A LARGE WHITE PORCELAIN JAR

JOSEON DYNASTY (18TH CENTURY)

The lantern-shaped body with everted neck and set on a tall upright circular foot with recessed base, the body joint with two parts at belly, applied with a lustrous transparent glaze with blue cast
13⁷/₈ in. (35.2 cm.) high

\$20,000–30,000

PROVENANCE:

Muraoka Miyotaro



A WHITE PORCELAIN MOON JAR

JOSEON DYNASTY (18TH CENTURY)

Of globular form set on a circular upright foot with recessed base, the body joint with two parts at belly, with slightly everted mouth, applied with a lustrous transparent glaze with blue cast
1 1⁄8 in. (30.2 cm.) high

\$80,000–100,000

PROVENANCE:

Asakawa Noritaka (1884–1964)
Acquired directly from the family of the above by the present owner around 2000

In 1913, Asakawa initially relocated to Seoul as a teacher at Jinjo Elementary School. During his tenure as an educator, he developed a keen interest in Korean porcelains and embarked upon extensive research of old kilns in Korea. Asakawa's scholarly pursuits led him to publish books and curate exhibitions on Korean art, establishing himself as a pioneering figure in the rediscovery of the beauty of Joseon dynasty porcelains. His accomplishments were significant, and he served as an inspiration to generations of scholars, potters, and collectors, including the founder of the Minegi (Japanese Folk Crafts) movement, Yanagi Soetsu (1889–1961). Asakawa's aesthetic and vision of Korean art and culture continue to be widely admired by collectors, and numerous works from his collection are held in the collections of major museums in Japan including the Museum of Oriental Ceramics, Osaka. Asakawa describes about his first encounter with a moon jar in his book, *Richo no toji* (Ceramics of Joseon Dynasty) (Fujisawa City: Akaboshi Goro, 1956):

“One evening in Seoul, I came across a cluttered little antique shop and was immediately drawn to a round, white jar illuminated by a dim light. I was so captivated that I couldn't leave for a while”



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A WHITE PORCELAIN PEACH-FORM WATER DROPPER

JOSEON DYNASTY (19TH CENTURY)

Modeled in the form of a large Peach of Immortality resting on its stem with two side leaves, applied with a lustrous transparent glaze with blue cast

5½ in. (14 cm.) high

4 in. (10.2 cm.) diam.

\$10,000–15,000

The peach is commonly regarded as a symbol of longevity due to its association with the Daoist deity, Shoulao, who is known as the god of longevity. It was a very popular subject for scholarly objects during Joseon Dynasty and many water droppers similar to the present lot were produced.

For another water dropper, see *Masterpieces from Ewha Womans University Museum*, exh. cat. (Seoul: Ewha Womans University Museum, 1999), pl. 131; Choi Sunu, ed., *Peakja* (Porcelain), vol. 2 of *Hanguk eui mi* (Korea's beauty) (Seoul: Joong-ang Ilbo Sa, 1997), pl. 27.



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A RARE HEXAGONAL BOTTLE-VASE

JOSEON DYNASTY (19TH CENTURY)

Hexagonal, of baluster form set on a six-sided plinth supported by six cabriole legs outlined by a line of underglaze cobalt blue, the faceted body moulded in high relief at the joins of the panels with simulated twisted rope tied to an hexagonal rib at the base of the hexagonal, tapered neck; the vessel also decorated with a glossy transparent glaze of blue cast with random small flecks of dark blue
5⅝ in. (14.3 cm.) high

\$70,000–90,000

The decoration of barley-twist edging on this work is an extremely rare feature for Joseon Dynasty porcelains. Presumably it depicts a wine bottle wrapped with twisted hemp rope for a picnic and was a specially commissioned work. For another vase with similar decoration of twist edging in the collection of Koryo Museum of Art, see *Exhibition of Blue and White Porcelain of Yi-dynasty, Korea* (Kyoto: Korai bijutsukan, 1991), no. 8.





PROPERTY FORMERLY IN THE COLLECTION OF MARSHALL FIELD V

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CHONG SON (1676-1759)

Mountain and River Landscape

Signed *Kyonjae*, sealed *Chong* and *Son*

Hanging scroll; ink and light color on silk

17 $\frac{7}{8}$ x 13 $\frac{1}{8}$ in. (44.8 x 33.3 cm.)

\$30,000-40,000

PROVENANCE:

Kokon, Inc., New York, by repute

Formerly in the collection of Marshall Field V (b. 1941)





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CHONG SON (1676-1759)

Eight Scenic Views of the Diamond Mountains
(Geumgangsán)

Each titled, signed *Kyomjae*, sealed *Chong* and *Son*
Eight paintings mounted as four-panel screen; ink and light color on paper
11 x 10⅞ in. (27.9 x 26.4 cm.) each approx.

\$150,000–200,000

PROVENANCE:

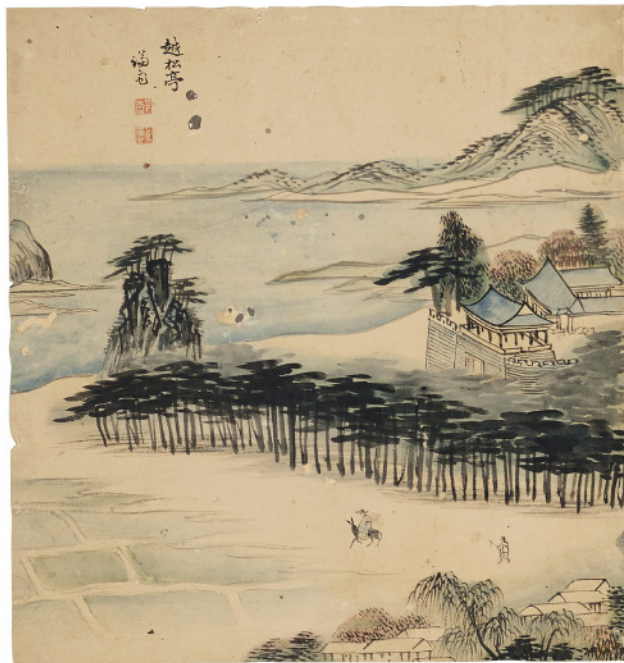
Private Collection, Fukuoka Prefecture, Japan

Chong Son, one of the greatest painters of the Joseon dynasty (1392–1910), is known as the preeminent member of the “true-view” landscape movement emerged in the early eighteenth century. “True-view” was a paradigm shift in Korean landscape painting that moved away from the idealized Chinese prototypes favoured by earlier generations to adapting faithful portrayals of natural sceneries which were unique to Korea. In 1710, Chong Son visited the Diamond Mountain (Mount Kumgang) to see his friend Yi Byeongyeon (1671–1751) and painted numerous views of the holy mountain whose name was derived from the Buddhist sutra.

This set of the Eight Scenic Views of the Diamond Mountains includes the paintings of 金剛臺 (Geumgangdae), 通川門岩 (Tongcheonmunam), 隱寂庵 (Eunjeok-am), 業石亭 (Eopseokjeong), 三日湖 (Samil-ho), 明鏡臺 (Myeonggyeongdae), 越松亭 (Wolsongjeong) and 鳴淵 (Myeongyeon). The overall mood is strikingly evocative and poignantly sentimental. Executed in loose and somewhat crude brushstrokes, the artist’s freehand style resembles a sketch in an intentionally unadorned manner. Unlike other Eight Scenic Views of the Diamond Mountains by Chong Son, the pictorial elements of this set are straightforward and uncomplicated, with an emphasis of negative space in the overall composition. By designating room for adding title and signature, the picture and calligraphy harmonize in the innate aesthetic of the subject matter. Literati taste prevails in the paintings, but the strong contrast in the use of ink tones and the powerful expression of details highlight the unparalleled technique of the ground-breaking master. This set was presumably originated in an album format and later remounted as a four-panel screen.

For other paintings by the same artist, see *The Fragrance of Ink: Korean Literati Paintings of the Choson Dynasty (1392-1910) from Korea University Museum*, exh. cat. (Seoul: Korean Studies Institute, Korea University, 1996), pls. 1 and 2; *Richo kaiga (Choson-period painting)*, exh. cat. (Nara: Yamato Bunkakan, 1996), pl. 41; and for two paintings by the same artist in similar style in the collection of Seoul University Museum, see *Paintings of Korea's Joseon Dynasty and Japan: The Art of a Neighboring Kingdom that Inspired Sotatsu, Taiga and Jakuch*, exh. cat. (Osaka: Yomiuri Shinbun Osaka Honsha, 2008), pls. 57, 58 and 59.

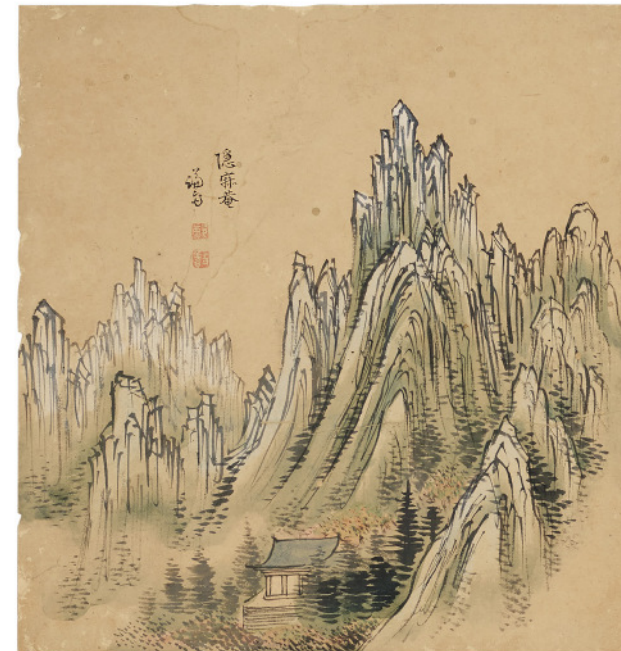




越松亭 (Wolsongjeong)



三日湖 (Samil-ho)



隱寂庵 (Eunjeok-am)



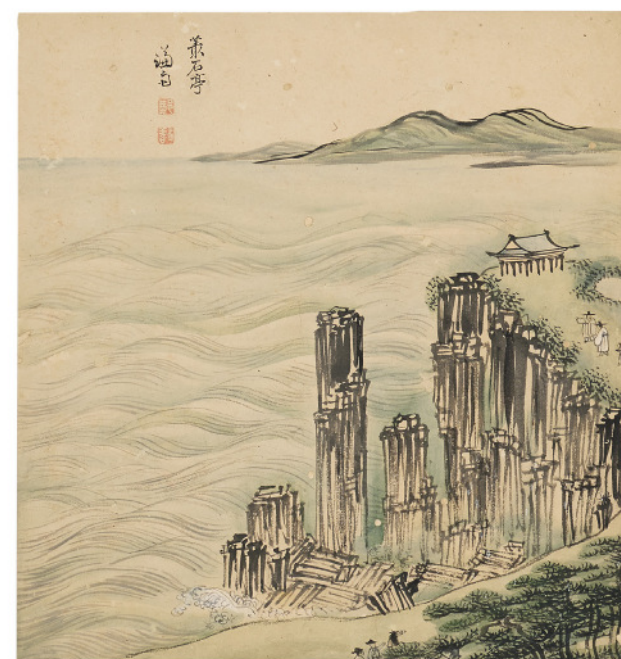
金剛臺 (Geumgangdae)



鳴淵 (Myeongyeon)



明鏡臺 (Myeonggyeongdae)



業石亭 (Eopseokjeong)



通川門岩 (Tongcheonmunam)

PROPERTY FORMERLY IN THE COLLECTION OF MARSHALL FIELD V

184

ANONYMOUS (19TH CENTURY)

Hunting Scene

Eight-panel screen; ink, color and gold on silk
46⅞ x 129⅝ in. (117 x 330 cm.)

\$50,000–70,000

PROVENANCE:

Marshall Field V (b. 1941)

Hunting customs were vigorously maintained and practiced in China during the Qing dynasty (1644–1911) to reinforce the Manchu ethnic identity of the Qing imperial family; moreover, the imperial hunt at Mukden, the Manchu homeland, was conducted as an annual rite in which the emperor participated. Artists at the Qing court produced documentary paintings to commemorate the hunts, including those in which the emperor participated; such Chinese images likely played a key role as pictorial sources for the hunting scenes painted in Korea late in the Joseon dynasty (1392–1910).

Paintings of the hunt gained renewed popularity in eighteenth-century Korea as prejudice against the culture of China's Qing dynasty declined and curiosity toward foreign customs and ethnicities increased, thanks to diplomatic exchanges between China and Korea in the late Joseon era. In fact, despite Korea's strained relationship with the Mongols during China's Mongol Yuan dynasty (1279–1368), and occasionally with the Manchus during China's Manchu Qing dynasty, Koreans maintained great admiration for both the Mongols' and the Manchus' superb hunting and equestrian skills.

Extant Korean hunting screens virtually all date from the late eighteenth century onward (though a few scroll paintings of the hunt date from earlier periods). It is widely held that Kim Hongdo (1745–c. 1806 or later) revived Korean interest in such paintings and that most Korean paintings of the hunt derive from the few hunting scenes that he painted. The earliest Joseon paintings of the hunt likely were produced for members of the royal family and high-ranking court officials. Such paintings later became popular among military officers as an emblem of martial spirit and military prowess. As hunting screens gained a broader audience in the nineteenth century, folk paintings on the theme were produced in abundance for the masses. In fact, most early nineteenth-century hunting screens exhibit such characteristics of folk art as naïve treatment of motifs, addition of auspicious symbols, and spontaneous, sometimes whimsical, brushwork.







185

ANONYMOUS (19TH-20TH CENTURY)

Map of Pyongyang

Ten-panel screen; ink and color on silk
136¼ x 41¾ in. (346 x 106 cm.)

\$50,000–70,000

PROVENANCE:

Private Collection, Fukuoka Prefecture, Japan

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

186

PARK SOOKEUN (1914-1965)

Three Seated Women, 1962

Signed in *hangul* on obverse *Sookeun*; signed in pencil on reverse in roman print *Park SooKeun 1962* and in *hangul*, *Park Sookeun*

Oil on artist's board; original frame

15 x 7⁷/₈ in. (38.1 x 19.4 cm.)

\$400,000–600,000

PROVENANCE:

Acquired by the family of the current owner in Seoul in the early 1960s; thence by descent



Three women in traditional Korean clothing are seated likely in the marketplace. Monochromatic colors and a stable geometry of forms enhance the quiet dignity of these women, contributing to an underlying sense of melancholy. The gray color and rough texture, achieved by mixing dry oil with dry material like rice chaff, resemble the granite found everywhere in the Korean countryside. The effect has a soothing, comfortable quality familiar to Koreans. Sookeun's paintings are unassuming and unpretentious, but it is these very qualities, combined with the abstract, simplified rendering of hardworking common folk that give Sookeun's works their timeless power and poetry. His subject matter resonates today with nostalgia for a lost era of Korean history.

At the age of twelve, Park Sookeun encountered a reproduction of Millet's *Angelus* that made a profound impression on his artistic imagination. At eighteen, he won a prize in the Western Painting section of the 11th government-sponsored Joseon Art Exhibition for a watercolor of farmers in Spring. An oil version of this work gained him entry to the 18th Joseon Art Exhibition in 1939, when he was twenty-four. Self-tutored in art and with only an elementary-school education, Park committed himself to painting in the face of severe financial hardship. He took a job painting portraits of GIs at the PX of the US Eighth Army in 1952 because it paid better than his position as a middle-school art teacher. With his earnings he bought a tiny hut as a studio and continued to participate in sponsored exhibitions. By the mid-fifties his work was attracting a wider circle, including a UNESCO exhibition in San Francisco and group shows in New York and Tokyo. His career was cut short by his premature death from cirrhosis education, Park committed himself to paint

Park Sookeun paintings are unique. His body of work is thought to be small, perhaps no more than four hundred paintings. Modest in scale, somber and roughly textured, they are at first glance unassuming and unpretentious. These very qualities, combined with the abstract, simplified rendering of his idyllic--now iconic--scenes of everyday life, give his work their power and poetry.

Park's work was widely appreciated by Americans stationed in Seoul during the 1960s. Now it is prized by Korean private collectors and institutions and has toured the world in exhibitions of Korean modernism. Founded by an American, the Bando Gallery at the Choson Hotel near the American embassy began exhibiting his paintings in 1955, selling them for nominal sums to clients who were predominantly Americans. Since Christie's, New York, began selling the work of Park Sookeun twenty years ago, he has become the most sought-after modern Korean master.



Views of Seoul, photographed by current owner's family member, early 1960s.

187

KO YOUNGHOON (B. 1952)

Moon 2020

Signed *KO YOUNG HOON* on the lower right corner

Acrylic on plaster and canvas

60 x 51⅜ in. (152.5 x 130.5 cm.)

\$80,000–120,000

In his recent works, Ko Younghoon (b. 1952) has embarked on a new artistic direction by portraying an imaginary moon jar against a plain white background with subtle shadows. This minimalistic approach allows him to draw the viewer's attention to the object being portrayed and explore the object's ultimate beauty. The object is imagined and represents the idealized form in the mind of the artist, creating an existence of both realistic and illusionary. Ko notes that he is now "creating his own pottery by brush," as potters create 3-dimensional potteries by hands.

Ko Younghoon holds a B.F.A and M.F.A from Hong-Ik University. He has exhibited his works internationally, including at the 42nd Venice Biennale in 1986. His paintings can be found in various public collections globally, such as the National Museum of Contemporary Art, Korea, the Ho-Am Art Museum in Seoul (Leeum Samsung Museum of Art), and the Musée de Lunéville in France.

“I view this world as a unified sea of energy, and in this spatiotemporal flow of the past, present and future, I search for the existence of uncertainty, which is the meaning of existence.”

- Ko Younghoon



CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – **Non-Fungible Tokens**”, the latter controls.

Unless we own a **lot** in authen 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.
- (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.
- (c) Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any

of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

- (a) Phone Bids
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) Internet Bids on Christie’s LIVE™
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) Written Bids
You can find a Written Bid Form at any Christie’s office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot**’s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER’S DISCRETION

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

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

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

9 LOCAL BIDDING LAWS

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

D THE BUYER’S PREMIUM AND TAXES

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any

applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer’s premium**, and/or any other charges related to the **lot**.

For **lots** Christie’s ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer’s premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York.

In accordance with New York law, if Christie’s arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie’s), to collect the **lot** from a Christie’s New York location, Christie’s must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie’s delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie’s or a common carrier (authorized by Christie’s that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder’s responsibility to pay all taxes due. Christie’s recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER’S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
 - (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
 - (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.
- ## 2 OUR AUTHENTICITY WARRANTY
- We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our “**authenticity warranty**”). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:
- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
 - (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
 - (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**’s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**’s full **catalogue description** before bidding.
 - (d) The **authenticity warranty** applies to the **Heading** as amended by any Saleroom notice.
 - (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
 - (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
 - (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
 - (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
 - (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if 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)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
 - (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the

catalogue description (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

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

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (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 # 957107978, for international transfers, SWIFT: CHASUS33.
 - (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
 - (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.
 - (iv) **Bank Checks**
You must make these payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - (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.

- (f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

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 headed ‘Storage and Collection’, unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie’s will have all of the rights of the seller to pursue you for such amounts;
 - (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 to 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
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Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. They are marked in shades, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should

check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- (d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.
- For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.
- I OUR LIABILITY TO YOU**
- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **conditions of sale**; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human

or otherwise), omission or breakdown in these services.

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the 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 sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

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

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

✖ Bidding by interested parties

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

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made

Other Arrangements

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

EXPLANATION OF CATALOGUING PRACTICE

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

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

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

PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

"Attributed to ...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of... ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of... ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ...": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/"With inscription ...": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

CHINESE CERAMICS AND WORKS OF ART

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

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

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

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

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

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

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

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

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

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

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

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

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster ...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

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

"Bearing marks ...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

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’

o

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

Δ

Properties in which Christie’s or another **Christie’s Group** company has an ownership or financial interest. 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.

⌘

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**’s **reserve** or other material information may be bidding on the **lot**.

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address the buyer will not be required to pay the import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

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.

10/08/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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

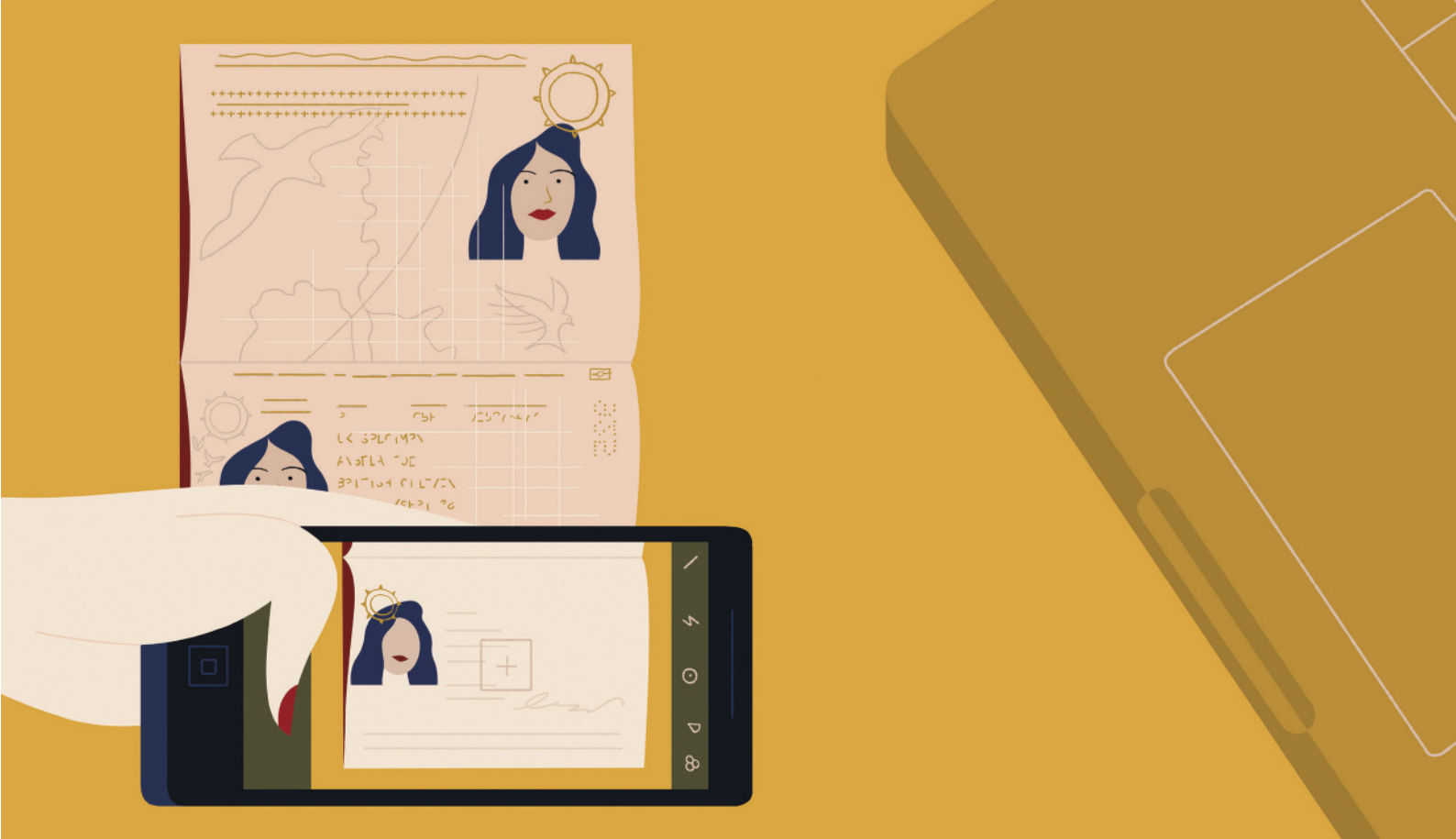
COLLECTION AND CONTACT DETAILS

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

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SHIPPING AND DELIVERY

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



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie’s and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account:

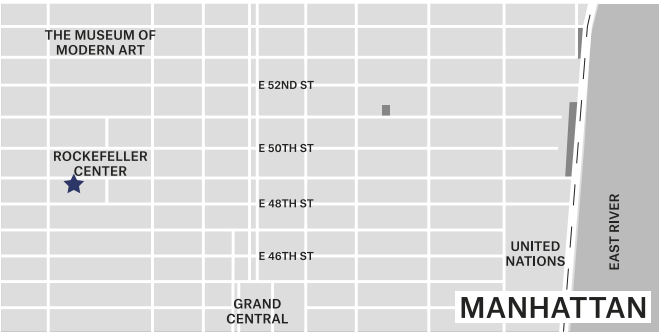
click ‘My Account’ followed by ‘Complete Profile’. You can also email your documents to info@christies.com or provide them in person.

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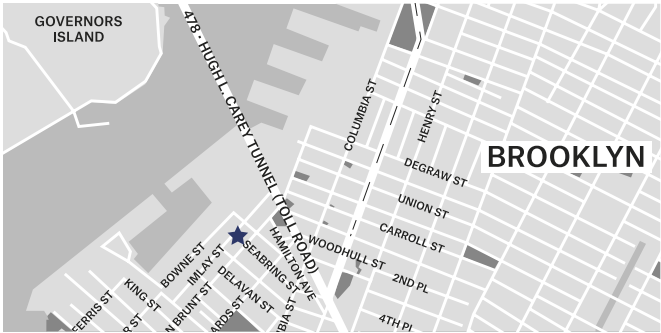
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- A passport or other government-issued photo ID for each authorised user

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PostSaleUS@christies.com
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Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie’s Fine Art Storage Services (CFASS)
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