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The Collection of Drs. Edmund and Julie Lewis

Chicago, Illinois and Nashville, Tennessee

Known for their keen scholarship and high aesthetic standards, over the past three decades Drs. Ed and Julie Lewis have focused on collecting Japanese lacquer art and painting and Asian Buddhist sculpture. Internationally recognized as leading experts in nephrology, Ed and Julie hold positions as tenured professors at Rush Medical College in Chicago and Vanderbilt University in Nashville, respectively. Ed was born in Manhattan and trained for many years graduating first in his medical school class followed by residency at Johns Hopkins and later at Harvard, before joining the faculty at Rush; he started collecting Japanese art in the early 1980s on trips to the West Coast and Europe. With ambitions to be a doctor since she was ten years old, Julie graduated first in her class from medical school and joined the staff of Vanderbilt in 1985. Julie and Ed met professionally through their mutual specialty in nephrology, Julie looking up to Ed as her professional hero. After their marriage in 1997 they continued to pursue their shared passion for Japanese art, actively seeking the best they could find from the foremost dealers in the field. Two well-regarded scholarly publications—the first an exhibition catalog written by Ed and Joe Earle, Shadows and Reflections: Japanese Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts (1996) and the second a more specialized study written by Ed and Dr. Stephen Little, View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako (2011)—reflect the couple’s joint interest in antiquarian subject-matter, superbly executed using all the techniques and materials available to the Japanese lacquer artist and his atelier. Works in the style of Ogawa Haritsu (Ritsuo, 1663-1747) and by Shibata Zeshin (1807-1891) and Kano Tessai (1845-1925) were sought out for purchase and feature prominently in Part One of this sale.

Through extensive travel in Japan and Asia, and spurred in part by their purchase of a spacious two-floor apartment in Chicago, the couple’s interest in sculpture grew as they broadened their horizons to collect important pan-Asian works of sacred art. In 2002 they purchased the splendid Korean gilt-bronze image of Chijang Bosal (Ksitigarbha, lot 521), the cover lot of this sale. This spectacular sculpture was displayed at the Asian Art Museum of San Francisco in the following year and published in the exhibition catalog Goryeo Dynasty: Korea’s Age of Enlightenment, 918-1392. It became the centerpiece of Ed and Julie’s fine collection of gilt-bronze and wood sculpture, chiefly from Japan, including the stunning Kamakura-period (1185-1333) Nyoirin Kannon (lot 552), the Muromachi-period (1333-1573) Fudo Myo-o (lot 555), the Kamakura-period Shinsho (lot 567) and the serene Muromachi-period Jizo (lot 597). As they sought out contemporary objects that reflected clean lines and refined aesthetic sensibilities, their collection grew to include sculptural works by Izumi Masatoshi (born 1938, lot 570), Marlene Rose (born 1967, lot 571) and Fukami Sueharu (born 1947, lot 572).

Ed and Julie say they are fortunate to have similar “eyes” for what they love, an advantage that enabled them to make quick decisions for major, sought-after objects in a highly competitive market. Bonhams is proud to offer this Part One of the Lewis Collection, built with the discerning taste and passion of two highly accomplished collectors.
TOSHI (IIZUKA TOYO III, ACTIVE 18TH/19TH CENTURY)
A two-case lacquer inro
Edo period (1615-1868), 18th/19th century
The small inro bearing a black-lacquer ground sprinkled with hirame and decorated with a horse tethered to an elaborate hitching post in iro-e takamaki-e, the hitching post inscribed Go Mofu no hitsu (Inspired after the brush of Meng-fu) and signed Toshi and with a kao
3in (7.7cm) high
$2,000-3,000

Provenance
Wrangham Collection, no.2121
Purchased from Trudel Klefisch, Cologne, 1997

The Yuan-dynasty painter Zhao Mengfu (1254-1322) specialized in paintings of horses.
YAMAGUCHI SHOJOSAI (1893-1978)
A four-case lacquer inro
Taisho (1912-1926) or Showa (1926-1989) era, 20th century
The red ground dusted with gold powder and decorated with a gold-lacquer panel of a young woman dreaming of lovemaking, in gold and colored takamaki-e, the reverse with a similar panel illustrating her erotic dream, based on a shunga design by the print artist Suzuki Harunobu (died 1770), the interior cases nashiji, signed Harunobu ga, Rosho utsusu (By Rosho, copied from Harunobu)
4in (10.2cm) high
$3,000 - 4,000

Provenance
Wrangham Collection, no.505, purchased at Sotheby’s, London, 1965

Exhibited
Ashmolean Museum, Oxford, 1972, no.58

Published
The Netsuke Kenkyukai Study Journal, vol.7, no.2, p.18, figs.14a and 14b
E.A.Wrangham, The Index of Inro Artists, Harehope, Northumberland, 1995, p.249, Shojosai, bottom row, second from left

A RARE BLUE-LACQUER FOUR-CASE INRO
Edo period (1615-1868), 19th century
Of lenticular section and decorated with two playful puppies in gold and silver hiramaki-e against a glossy blue ground, inscribed Okyo utsutsu (After Maruyama Okyo (1733-1795), the interiors gold and silver nashiji with fundame edges; fitted with a silver bead ojime decorated with flowers in gold, copper and shakudo, signed Chikanori, and a lacquered wood netsuke of a puppy decorated with chrysanthemums
2 3/4in (7cm) high
$10,000 - 15,000

Provenance
David and Sandy Swedlow Collection, sold, these Rooms, March 25, 2010, lot 2005
504

STYLE OF OGAWA HARITSU (1663-1747)
A two-case inlaid lacquer inro
Edo period (1615-1868), 19th century
Decorated with two recessed panels, the obverse with an elaborate incense burner in the form of a lotus flower and a nyoil (Buddhist priest’s scepter), the reverse with a six-character inscription, all in colored ceramic inlays and silver and red takamaki-e against a reddish brown ground, the surrounding areas rogin-nuri, with signature Rituso and bearing an inlaid ceramic seal Kan, the interior cases nashiji; fitted with a carved lacquer bead ojime and a lacquered wood netsuke of a hossu (Buddhist ritual fly whisk) bearing an illegible seal
2 3/8 in (5.5cm) high
US$2,000-3,000

For a closely related inro formerly in the Elly Nordskog Collection, see Sydney L. Moss, Ltd, They are all fire and every one doth shine, London: Sydney L. Moss, 2010, no. 5

505

STYLE OF OGAWA HARITSU (1663-1747)
A three-case inlaid lacquer inro
Edo period (1615-1868), 19th century
Bearing a roiro-nuri ground, decorated in inlays of painted ceramic, mother-of-pearl, and pewter and gold hiramaki-e with a stag and bracken ferns and grasses, with a red-lacquer seal Kan; fitted with a glass bead ojime and a stag-antler netsuke carved as a stag
2 5/8 in (6.7cm) high
$2,000 - 3,000
SHOKASAI (ACTIVE 19TH CENTURY)
A four-case metal-inlaid lacquer inro
Edo period (1615-1868) or Meiji era (1868-1912), late 19th/early 20th century
The rounded rectangular inro decorated in gold and silver takamaki-e, hiramaki-e, togidashi maki-e and hirame against a kinji ground with Fujiwara no Yasumasa playing the flute in the moonlight while the bandit Hakamadare Yasusuke lurks nearby, each applied figure rendered in iro-e takazogan, the interior cases nashiji, signed Shokasai
3 1/8in (8.5cm) high
$2,500-3,500
Provenance
Previously sold, Bonhams, London, November 11, 2010, lot 155

TOBE KOFU (1888-1965)
A gold-inlaid five-case lacquer inro
Taisho (1912-1926) or Showa (1926-1989) era, 20th century
The kinji ground decorated in gold and colored takamaki-e with highlights of mura-nashiji and kirikane, with the famous sumo wrestlers Kawazu no Saburo and Matano no Goro Kagehisa inlaid in gold takazogan, the wrestlers watched by a noblewoman seated on the verandah of a palace building overlooking a garden, the interior cases rich nashiji, signed Kofu saku (Made by Kofu)
3 3/4in (9.7cm) high
$3,000 - 5,000
Provenance
Previously sold, Bonhams, London, November 7, 2013, lot 126
508
A SET OF UTAGARUTA (POEM CARDS)
Edo period (1615-1868), 19th century
The set of 196 cards for the Hyakunin isshu card game decorated in ink, colors and gold leaf on paper with the various poets on one half of the set and their associated poems on the other, the cards held in brocade wrappers, the accompanying lacquer box with an overhanging cover decorated on the exterior with a landscape with rice fields before distant mountains in gold hiramaki-e, takamaki-e, and togidashi maki-e with gold foil and kinkane on a roiro-nuri ground, the interior mura-nashiji, the edges fundame
4 3/4 x 6 1/2 x 5 3/8in (12 x 16.5 x 13.5cm)
$2,500 - 3,500

509
A CIRCULAR SUZURIBAKO (WRITING BOX)
Edo period (1615-1868), 19th century
Decorated in gold, red and black hiramaki-e, nashiji and kinpun on a roiro-nuri ground sprinkled with hirame with a baku beneath a nanten (nandina) bush, the interior with a removable tray supporting an inkstone and a circular bronze water dropper, the interior gold nashiji
With a wood tomobako storage box
6 7/8in (17.5cm) diameter
$3,000 - 5,000

Published
510

AFTER SHIBATA ZESHIN (1807-1891)
A lacquer inrodansu (inro storage box)
Edo period (1615-1868) or Meiji era (1868-1912), late 19th/early 20th century
Rectangular with a removable door opening to reveal four drawers, decorated in several shades of gold, silver and black hirakamki-e, takamaki-e and embellishments of silver and aogai with a flowering vine and a butterfly against a reddish-brown ground, the edges with silver flakes on a roiro-nuri ground, inscribed and bearing a seal Zeshin in the lower left corner of the door, and inscribed at top right On-inro, the loop handle, hinges and lock plate gilt-copper engraved with vines
8 7/8 x 13 5/8 x 7 7/8in (22.5 x 34.5 x 20cm)

$4,000 - 5,000

Provenance
Previously sold, Christie's, New York, September 11, 2012, lot 87

511

A FINE FIVE-CASE LACQUER INRO
Meiji era (1868-1912), late 19th century
The large inro with a bright kinji ground sprinkled with hirame and decorated with Soga no Goro and Asahina Saburo, the former pulling the skirt of the latter's armor, in gold and colored takamaki-e with details in e-nashiji, the eyes inlaid in glass, the interior cases nashiji; with gilt-metal ojime engraved with a flowering prunus
4in (10.2cm) high

$2,500 - 3,500

Provenance
Previously sold, these Rooms, March 19, 2013, lot 2216
Sotheby's, London, July 18, 1984, lot 462
512

OGAWA SHOMIN (1847-1891)
A lacquer kogo (incense container)
Meiji era (1868-1912), late 19th century
The small box with a slightly domed cover, decorated in gold takamaki-e and inlaid mother-of-pearl with the medieval motif of katawaguruma (carriage wheels in waves)
With a wood tomobako storage box
2 3/8 x 2 3/8 x 1 7/8in (6 x 6 x 4.7cm)

$2,000 - 3,000

Provenance
Previously sold, Christie's, New York, March 19, 1997, lot 101

513

A MINIATURE GOLD LACQUER SUZURIBAKO (WRITING BOX) WITH A SUZURIBAKO AND RYOSHIBAKO (DOCUMENT BOX) SET
Edo period (1615-1868) to Meiji era (1868-1912), 19th century
The first writing box elegantly rendered in gold takamaki-e alternating with silver hiramaki-e kiri (paulownia) leaves on a fine nashiji ground with an interior showing hillsides set off by pines and flowers in gold takamaki-e and kirkane, a shakudo and silver scroll-form water dropper; the second a miniature set of suzuribako and ryoshibako depicting the poets Abbot Sojo Henjo and Kakinomoto no Hitomaro rendered on a dense nashiji ground
3 3/4 x 3 1/4 x 3/4in (9.5 x 8.5 x 2cm);
(3 1/8 x 2 5/8 x 5/8in (7.8 x 6.8 x 1.7cm)

$2,000 - 3,000

Published
514
A SUZURIBAKO (WRITING BOX) WITH SCENES FROM THE OMI HAKKEI (EIGHT VIEWS OF LAKE BIWA)
Muromachi (1333-1573) or Momoyama period (1573-1615) 16th/early 17th century
Elegantly rendered in gold hiramaki-e with an aerial view of the geese at Katata, the Shinto shrine at Karasaki, the autumn moon at Ishiyama, and other scenes on a dense gold nashiji ground heightened in kirkane, the interior of the cover showing a lush garden of willows, chrysanthemums and plum set over cranes in flight over waves, fitted with an octagonal inkstone enclosing a design of a hare and a copper water dropper in the form of a teapot, the stepped base raised on four low feet and the loped edges fitted in pewter
10 3/4 x 8 1/2 x 2 1/2in (26.7 x 21.6 x 6.3cm)
$3,500 - 4,500
Exhibited and Published
Edmund J. Lewis and Joe Earle, Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts, Honolulu Academy of Arts, 1996, cat. no.1
Published

515
A LACQUER KORO (INCENSE BURNER) AND COVER
Edo period (1615-1868), 19th century
Of cylindrical form decorated with a waterfall rushing over rocks and pine trees to a river below in gold, silver and black takamaki-e and hiramaki-e with embellishments of kirkane and hirame, the interior with a silver liner
3in (7.5cm) high
$1,500 - 2,000
Provenance
Previously sold, these Rooms, March 19, 2013, lot 2294
Sotheby's, London, November 15, 2001, lot 259
516

A VOTIVE BOX AND COVER
Muromachi period (1333-1573), 15th/16th century
Circular with a domed cover, the wood core painted on the interior in polychrome pigments and gilt, the interior of the cover with Dainichi Nyorai (Mahavairocana) seated on a lotus dais before a double flaming nimbus, the interior of the box with an elaborate lotus flower, the exterior black lacquer
5 1/8in (13.51cm) diameter

$3,000-5,000

Provenance

517

A GOLD LACQUER ZUSHI (MINIATURE SHRINE)
Edo period (1615-1868), 19th century
Cylindrical, set on a lotus pedestal, with a domed roof surmounted by a sacred jewel finial and constructed with hinged doors, the interior with a lotus-bud cover enclosing a wood sculpture of Kangiten, the pair of elephant-headed gods in an embrace
10in (25.4cm) high, 2 3/4in (6.8cm) high (sculpture)

$2,500 - 3,500

Provenance
Previously sold, Nagel Auctions, Stuttgart, November 13, 2004, lot 2219
518

A SMALL POLYCHROME WOOD FIGURE OF AIZEN MYO-O (RAGARAJA)
Edo period (1615-1868), 18th century
The multi-armed deity seated cross legged, his garment draped over his left shoulder and falling over his lap in folds, decorated with dharma wheels and scrolling vines, the hair in an upswept style with flamalike tresses finished with a narrow crown and the head of a shishi, applied with metal jewelry with glass beads, the figure seated on a lotus base supported by a multi-tier stand, and with a circular nimbus decorated with two lotus flowers surrounded by flames
3 1/8in (7.8cm) high (figure only) 5 3/8in (13.5cm) high overall

$2,500 - 3,500

Provenance
Paul Chevallier, sold Durand-Ruel, February 8-13, 1904, lot 39
Charles Gillot (1853-1903), sold Christie’s, Paris, Ancienne Collection Charles Gillot, March 4-5, 2008, lot 401

519

A STANDING WOOD FIGURE OF AMIDA NYORAI
Heian period (794-1185), 9th/10th century
Constructed in yosegizukuri (joined-block) technique, the figure shown standing dressed in flowing robes open at the chest and falling over the arms, the hair in tight curls, with traces of black lacquer and gilding, set on a later wood base
25 1/2in (64.7cm) high (figure only), 27 1/2in (69.7cm) high overall

$5,000 - 7,000

Provenance
Previously sold, Christie’s, London, November 12, 2003, lot 141
A KANSHITSU (DRIED LACQUER) SEATED FIGURE OF SHAKA (THE HISTORICAL BUDDHA)

Edo period (1651-1868) or Meiji era (1868-1912), 19th century
Modeled in dry lacquer as Shaka (Shakyamuni) seated with his hands resting on his bent left knee, a loose garment draped over his left shoulder, exposing his emaciated body, his hair in tight curls around a bald pate, the lidded eyes and the urna inlaid in glass
13½in (33cm) high

$3,000 - 5,000
A RARE AND IMPORTANT KOREAN GILT BRONZE FIGURE OF CHIJANG BOSAL (KSITIGARBHA)
Goryeo dynasty (918-1392), 13th/14th century
The compassionate bodhisattva shown in the guise of a monk, seated cross-legged in meditation and dressed in flowing robes open at the chest, a long cowl covering the head gathered at the back and secured with a band, the right hand raised with the thumb and middle finger joined in a mudra of teaching and the left hand holding a Chintamani (wish-granting jewel or pearl), the urna of inlaid amber, traces of gilding over black lacquer; set on a later fitted wood stand
20 7/8in (53cm) high (figure only)

$800,000-1,200,000

Exhibited and Published

Published

As noted by Stephen Little in the article referred to above, Kshitigarbha’s reputation as a savior of deceased children and of tortured souls in the underworld led to his great popularity throughout East Asia, where the earliest extant images of the deity are to be found at the seventh-century Longmen cave complex in China’s Henan Province; he is also depicted in paintings of the Five Dynasties period (late ninth-early tenth century), originally preserved at Dunhuang and now in museums in Paris and Kyoto. The Dunhuang paintings represent the deity as a monk and we see him in the same guise in the present lot, with elaborate bracelets, necklace, and a string of jewels suggesting his divine status. When the bodhisattva is shown as the principal figure at the center of a group of attendant deities in Goryeo-dynasty Korean paintings (themselves based on Chinese prototypes), he shares several features in common with the Lewis Collection Chijang Bosal, including the squarish face and upper body as well as similar cowl, urna, cape and jewels; in later Korean versions, whether paintings or sculptures, the cowl and other features are no longer present.

Sculptural representations of Kshitigarbha are commonly found in Japanese art but are extremely rare in Korea; only one other Goryeo-dynasty Korean bronze figure of the deity is known, a smaller and less ambitious work in a Japanese private collection.
522
A LARGE NEGORO-STYLE YUTO (HOT WATER EWER)
Momoyama (1573-1615) or Edo (1615-1868) period, early 17th century
Of turned wood decorated in red lacquer, the black-lacquer undercoat visible along the edges, the vessel set on a splayed foot, the flat shoulder below a tapering cylindrical neck ending in a rolled rim, with a large loop handle and tapering, upward-turning spout, the circular cover finished with a button-shaped finial, the interior black lacquer, inscribed on the underside of the cover and the foot Toyo hachi
14 1/4in (36.2cm) high
$6,000 - 8,000

523
A NEGORO-STYLE FOOTED TRAY AND SAKE POURER
Momoyama (1573-1615) and Edo period (1615-1868), 17th and 18th century
Each of carved and assembled wood, the tray set on four bracket feet, with flat base and outward-sloping sides finishing in an everted rim, the red lacquer much worn revealing the black lacquer beneath, the underside lacquered black; the sake pourer set on a shallow, splayed foot and with an upward-pointing spout, the black-lacquer undercoat showing along the rim
2 11/16 x 17 1/16 x 11 5/8in (6.8 x 43.4 x 29.5cm), the tray, 7 1/4in (18.5cm) diameter, the pourer
$3,000 - 5,000

Provenance
The tray previously sold, Christie’s, London, November 13, 2002, lot 63
524
NAKAJIMA MITSUO (BORN 1947)
A lacquer suzuribako (writing box)
Showa era (1926-1989), second half of the 20th century
Rectangular with a convex cover and decorated with an overall design of overlapping maple leaves in red, brown, yellow and black choshtsu (high-relief lacquer carved in layers), and gold and silver powders, the interior fitted with a removable tray in black ishime lacquer supporting an inkstone, water dropper, two writing brushes, a paper knife, and a paper pricker, signed on the underside Mitsu
With a wood tomobako storage box inscribed Choshitsu kaede mon suzuribako (Carved lacquer writing box with maple leaves) and signed on the underside of the cover Mitsu saku (Made by Mitsu) and sealed Nakajima Mitsuo
11 1/2 x 9 7/8 x 2 3/8in (29 x 25 x 6cm)
$3,500 - 4,500

525
ATTRIBUTED TO OGAWA HARITSU (1663-1747)
A Negoro-style suzuribako (writing box)
Edo period (1615-1868), 18th century
Bearing a marbled Negoro-lacquer ground, the cover inset with a bronze-rimmed circular panel of a caparisoned elephant of gold and colored lacquer with a multi-colored pottery cloth on its back, surmounted by a boat-shaped howdah, the interior of the cover of black lacquer, with a two-line Chinese inscription signed with two inlaid pottery seals Kan and Naoyuki, the interior of the box of red lacquer, fitted with an inkstone, a bronze water dropper in the form of a dragon, signed Nanyo Sonseido, and an ink cake
With a lacquered wood tomobako storage box
1 3/4in x 9 1/4in x 8 1/2in (4.5cm x 23.5cm x 21.5cm)
$6,000 - 8,000

Provenance
526

**SHUNSHO (ACTIVE EARLY 20TH CENTURY)**

An inlaid lacquer *suzuribako* (writing box)

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century

The rounded rectangular box decorated in gold and black *takamaki-e*, *hiramaki-e*, *togidashi maki-e*, *kinpun*, inlaid mother-of-pearl and simulated pewter with a scene of the Noda River with a willow tree and *jakago* (gabions), the interior decorated with plovers in flight against a night sky, with a removable tray fitted with a silver water dropper formed as a plum floret with a *nanako* finish, set in a gilt-silver saucer and an inkstone set in a silver frame, signed on the underside of the cover Shunsho and sealed Shunsho

With a wood *tomobako* storage box

8 x 6 3/4 x 1 1/8in (20 x 17 x 3cm)

$3,500 - 4,500

_Provenance_

Previously sold, Christie’s, New York, September 17, 1997, lot 234

527

**A FINE LACQUER SUZURIBAKO (WRITING BOX)**

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

The shallow, rectangular box decorated in gold and silver *togidashi maki-e*, *hiramaki-e*, *hirame* and *nashiji* with a tangled spiderweb on blossoming autumn grasses and flowers, the character *kumo* (spider) at the center, the interior decorated in *nashiji* and fitted with a circular inkstone and rectangular silver water dropper set into a rectangular saucer

6 7/8 x 6 1/4 x 1 1/8in (17.5 x 16 x 3cm)

$5,000-7,000

_Published_

OGAWA SHOMIN (1847-1891)

A fine lacquer kakesuzuribako (stacking writing box and stationery box)

Meiji era (1868-1912), circa 1878

The two-tier rectangular box with rounded corners and flush-fitting cover, the lower stationery box supporting the writing box, decorated overall in several shades of gold hiramaki-e, takamaki-e and nashiji, with embellishments of kinkane, and inlaid in gold and mother-of-pearl on a roiro-nuri and kinpun ground, the cover with scattered bundles of brushwood among cherry-blossom petals beneath pine and blossoming cherry trees on distant hills shrouded in clouds, and a poem in hiragana syllables, the underside of the cover with tomoes (whorls), seaweed, and scattered pine needles, the top tier fitted with a removable frame fitted with an inkstone and silver water dropper cast as a conjoined tomoes, the sides of the box with a bridge above stylized waves beneath clouds and applied with shakudo boats carrying brushwood, the interior decorated in cut gold foil and mura-nashiji with tomoes, seaweed and needle-like pieces of kinkane, the rims silver, signed on the underside Shomin saku (Made by Shomin)

With a wood tomobako storage box inscribed on the cover Suzuribako, Jakuren Hoshi kai (Writing box with poem by Priest Jakuren) and with paper labels Otanakazari (Display item) Meiji juichinen rokokatsu Bijutsu Tenrankai goyohin (Imperial piece, shown at the Art Exhibition, June 1888) and signed on the underside of the cover Shinshin Shomin tsukuru (Made by Shinshin Shomin) and sealed Shomin no in; inscribed on a paper label Taisho gannen sentei ibutsu no sho (Seal of the late Emperor’s bequests, 1912)

7 3/8 x 6 7/8 x 3 9/16in (18.8 x 17.5 x 9cm)

$10,000-15,000

Provenance
Emperor Meiji
Previously sold, Christie's, New York, September 17, 1997, lot 222

Published
A MATCHING SUZURIBAKO (WRITING BOX) AND RYOSHIBAKO (DOCUMENT BOX)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Each decorated in several shades of gold and silver takamaki-e, uchikomi and kirkane on a nashiji ground, the suzuribako decorated with cranes in a mountainous landscape, the interior with scenes of blossoming cherry trees on Mount Yoshino and cottages by the Tatsuta River, fitted with a silver water dropper cast as a raft, and a paper knife, a paper-pricker, and two writing brushes, the ryoshibako with landscape featuring a crashing waterfall, pine, plum and bamboo, and cranes and a bushy-tailed tortoise, the interior with a further design of cherry blossoms on Mount Yoshino

With lacquered wood tomobako storage boxes

Suzuribako 10 3/8 x 9 1/2 x 2in (26.4 x 24.2 x 5cm), ryoshibako 16 3/4 x 13 5/8 x 5 7/8in (42.8 x 34.9 x 15.3cm)

$25,000 - 40,000
530

**KANSHOSAI TOYO (ACTIVE CIRCA 1779)**

A four-case lacquer inro

Edo period (1615-1868), 18th century

Lacquered on a *shibuichi-nuri* and *kinji* ground with a crow alighting on a withered branch against the setting sun, in black and gold *togidashi maki-e*, the branch of silver *takamaki-e* continuing on the reverse, the interior cases *nashiji* with *kinji* edges, signed with engraved characters *Toyo*; fitted with a wood and bone *ojime* in the form of a baluster jar.

2 1/2in (6.3cm) high

$2,000 - 3,000

**Provenance**


Wrangham Collection, no.962

M. T. Hindson Collection, purchased at Sotheby’s, London, via Douglas J. K. Wright, 1969

531

**TATSUKE TAKAHIDE (ACTIVE 19TH CENTURY)**

A four-case lacquer inro

Edo period (1615-1868), 19th century

Decorated in *togidashi maki-e* and *kinpun* on a *roiro-nuri* ground with swimming fish, the interior case black lacquer with *fundame* rims, signed *Toshihide* and sealed *Tokei*.

3in (7.7cm) high

$2,500 - 3,500

**Provenance**

Previously sold, Christie’s, London, May 11, 2011, lot 270
A THREE-CASE LACQUER INRO
Edo period (1615-1868), 18th century
Lacquered and inlaid with Hotei seated on his treasure sack and holding a staff, in e-nashiji with outlines in pewter and gold lacquer, the reverse inscribed with the signature Sesshu and with the seal Toyo in gold and red togidashi maki-e, and the interior cases nashiji
2 1/2in (6.3cm) high

$1,500 - 2,500

Provenance
Wrangham Collection, no.1816, purchased from Nihon Token, London, 1986

The signature and seal refer to Sesshu Toyo (1420-1506), the great ink painter who depicted several Buddhist figural subjects.
UEDA CHIKANAO (ACTIVE 18TH CENTURY)
A two-case circular lacquer inro
Edo period (1615-1868), 18th century
Bearing an usu-nashiji ground, decorated on both sides with Chinese pavilions among pine trees in a mountainous landscape with a waterfall, in gold takamaki-e, and gold and silver togidashi maki-e with highlights of kirikane, the sides lacquered with scrolling vines and the interior nashiji, signed Chikanao and with the artist’s kao (cursive monogram)
2 5/8in (6.7cm) diameter
$1,500 - 2,500

Provenance
E. A. Wrangham Collection, no.1696, sold, Bonhams, London, May 16, 2013, lot 147
Purchased from Spink & Son Ltd., London, 1984

Published
E. A. Wrangham, The Index of Inro Artists, Harehope, Northumberland, 1985, p.34, Chikanao, Ueda, left.

KAJIKAWA LINEAGE
A three-case inlaid lacquer inro
Edo period (1615-1868), 19th century
Decorated in two shades of gold and silver takamaki-e with highlights of kirikane on a ground of nashiji with South Sea Islanders harvesting coral in inlays of translucent horn colored lacquer, coral and gold wire, the interior cases nashiji, signed Kajikawa saku, with a red jar seal and inscribed Shibayama on an inlaid mother-of-pearl reserve; fitted with a coral bead ajime and an ebony netsuke of a South Sea Islander seated holding a branch of coral
3 1/2in (9cm) high
$5,000 - 7,000
536
A THREE-CASE LACQUER INRO
Edo period (1615-1868), 19th century
Lacquered in gold, silver and red takamaki-e and gold foil with a variety of butterflies, on a kinji ground, the interior cases nashiji
2 7/8in (7.3cm) high
$2,000 - 3,000

537
YAMADA JOKASAI (ACTIVE 19TH CENTURY)
A five-case lacquer inro
Edo period (1615-1868), 19th century
Decorated in iro-e takamaki-e and hiramaki-e with embellishments of aogai and gold foil with an exotic Chinese-style stand supporting an incense burner of simulated bronze, a bottle vase containing a camellia flower beneath, the reverse with a wine ewer and a fan, all on a ground of gold lacquer sprinkled with hirame, signed Joka and with a kao; fitted with a glass bead ojime
3 7/8in (9.8cm) high
$3,500 - 4,500
MATSUDA GONROKU (1896-1986)
A lacquer natsume (tea container)
Taisho (1912-1926) or Showa (1926-1989)
era, 20th century
Bearing a nashiji ground and decorated in gold takamaki-e with large tsubaki (camellia) blooms and details of inlaid gold and aogai, the interior nashiji, signed Gonroku
2 7/8in (7.2cm) high

$1,500 - 2,000

Provenance
Previously sold, these Rooms, March 19, 2013, lot 2293

For the career of this towering figure in the world of twentieth-century lacquer, see the recently published translation of his memoirs: Michael Brase and Makiko Komada tr., The Book of Urushi: Japanese Lacquerware from a Master, Tokyo: Japan Publishing Industry Foundation for Culture, 2019

AN UNUSUAL GOLD LACQUER FUMIBAKO (BOX FOR LETTERS)
Meiji era (1868-1912), circa 1900
The rectangular box decorated in gold hiramaki-e on a kinpun ground with omodaka (water plantain) and bamboo sprays, the interior tray fitted with an inkstone and silver floral-form water dropper, with accompanying knife housed in a lacquer case rendered ensuite, all over a plain compartment
15 3/4 x 3 3/4 x 3 1/2in (40 x 9.5 x 8.8cm)

$2,500 - 3,500
AN INLAID LACQUER SUZURIBAKO
(WRITING BOX)
Edo period (1615-1868), 18th/19th century
The small box decorated in gold and silver takamaki-e, hiramaki-e and uchikomi, with kirikane highlights and inlays of coral and silver with a recessed fan-shaped panel on the cover with a moonlit landscape with temple pavilions in rocky hills above rolling waves with moored boats, all on a kinji ground, the edges decorated with floral vines, the underside of the cover decorated with geese among reeds on the shore and a rocky ledge with pine trees, the interior of the box decorated with a continuation of the landscape on the cover and fitted with a removable tray supporting a rectangular inkstone with fundame edges and a shakudo water dropper formed as a rock with lichen and moss in gilt, two writing brushes and an ink stick
With a wood tomobako storage box
6 7/8 x 6 7/8 x 1 1/2in (17 x 17 x 3.5cm)

$7,000 - 9,000
A LARGE WOOD FIGURE OF TAMONTEN (KUBERA)
Heian period (794-1185), 12th century
The head and torso carved from a single block of wood, the figure shown in a contrapposto stance dressed in Chinese-style armor and holding a pagoda and spear, with traces of gesso, standing on a subdued demon
38in (96.5cm) high, figure only, 40 1/8in (102cm) high overall

$25,000 - 35,000

Provenance
Purchased from Hiroshi Yanagi Oriental Art, Kyoto, 2010

Tamonten, literally “The heavenly king who hears much,” is the most potent of the Shitenno (Four Heavenly Kings) and the only one to be included, in more recent centuries, in the popular grouping of Shichifukujin (The Seven Gods of Good Fortune). He is nearly always identifiable by a pagoda in his left hand from which he bestows teachings and treasures upon the worthy, and a spear in his right hand which guards against distraction and deviation from the Buddhist law. For a related eleventh-century example, made like the present lot from a single block of wood in the ichiboku-zukuri technique and with similarly dramatic yet uncomplicated carving and modeling, compare an example in Nara National Museum, https://www.narahaku.go.jp/collection/1138-0.html, inv. no Cho (Sculpture) 104; also published in Nara National Museum, Nara Kokuritsu Hakubutsukan zohin zuhan mokoroku (Illustrated Catalogues of Nara National Museum), 1999, p.108.
KANO TESSAI (1845-1925)
A panel with three miniature masks
Taisho era (1912-1926), dated 1924

The *sugi* panel mounted with three carved, gold-lacquered, and painted miniature copies of early masks preserved in shrines and other buildings in Nara, extensively inscribed as follows: top, Koshu kokuho gigakumen sanjukko no ichi (An A-grade national treasure gigaku mask, one of 31); center, Shosoin gyobutsu dojimen (Mask of a boy attendant, an imperial treasure of the Shosoin Repository); lower right, Himuro Jinja homotsu Taisho kine-ne toshi shigatsu kasshi no hi Nanto Koyodai Saishoseisha Maka-an Tessai shiki (A treasure of the Himuro Shrine, recorded by Tessai of the Maha Retreat at the Studio of Supreme Precision on the Maple Foliage Terrace in the Southern Capital [Nara] on a kasshi day in April 1924), with a square red seal and Tessai’s idiosyncratic kao (cursive monogram)

$8,000-10,000

Born in Gifu, Kano Tessai studied painting and sculpture under his father (a netsuke carver) and after moving up to Tokyo in 1872 rose to fame when he was commissioned to make a stationery set for Okubo Toshimichi, one of the leaders of the Meiji Restoration; he also enjoyed the support of Sano Jomin (Tsunetami), an influential figure in the early-Meiji art world. In 1882 he relocated to Nara—Japan’s capital from 710 to 794—and embarked on a project to study and copy early masterpieces of Japanese art; many of the fruits of that projects are included in the Lewis Collection. Tessai is even said to have helped Ernest Fenollosa and Okakura Tenshin with their surveys of classic temple art in Kyoto and Nara, but he otherwise tried to avoid too much involvement in public life and devoted only a short time to teaching at Tokyo Bijutsu Gakko (Tokyo Art School) in 1888-9. Tessai first used the studio name Saishoseisha, as on the present lot, in winter of 1919, see Gifu-shi Rekishi Hakubutsukan (Gifu City Museum of History), *Kano Tessai: Shirarezaru meiko* (Kano Tessai: An Undiscovered Master), exhibition catalogue, June 6–July 27, 2003, Gifu City: Chūnichi Shinbunsha, 2003, p.14.
**543**

**KANO TESSAI (1845-1925)**

**A carved lacquer tray, dated 1919**

The flat well of the tray encircled by short vertical walls and raised on a short foot, incised in relief to depict a humorous mask of a Buddhist figure used in Kyogen performances at the Mibudera temple in Kyoto, with an inscription *Mibudera Dai Nenbutsu shoyo men* (Mask used for the Great Nenbutsu ceremony at Mibudera) and dated *Tsuchinoto-hitsuji toshi aki* (autumn 1919), signed Tessai followed by the artist’s ideosyncratic kao With a wood *tomobako* storage box with signature, red seal, kao and date *Mizunoe-inu* (1922)

8 3/8in (21.3cm) diameter

$1,500 - 2,000

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**544**

**KANO TESSAI (1845-1925)**

**A carved wood statue of a Rakan (Arhat) Taisho era (1912-1926), dated 1920**

The dark-hued wood intricately carved to realistically depict a wizened robed figure stooping to clutch a lengthy staff, the underside of his foot incised *Tessai to* (Carved by Tessai); with wood *tomobako* storage box identifying the figure as Binzuru (in Sanskrit, Pindola Bharadvaja), among the earliest and most senior of the Buddha’s 16 rakan (immediate disciples), with additional lengthy inscription including signature, red seal, kao and a date *Kanoe-saru* (1920)

17in (43.2cm) high

$2,500 - 3,500
545

KANO TESSAI (1845-1925)
A carved bamboo archaistic ritual vessel
Taisho era (1912-1926), dated 1914
Based on a Chinese Shang/Zhou-dynasty ding prototype, the censer surmounted by opposing loop handles atop a flat rim above a continuous fanciful tensho (seal script) inscription encircling the semicircular body raised atop three sturdy cylindrical feet surrounding the maker’s mark reading Tessai sei (Made by Tessai); with wood storage box labeled Chikutei (Bamboo ding) and inscribed on the interior with a kaisho transcription of the tensho inscription including a date of Taisho sannen (1914), signature, red seal and kao (cursive monogram)
5 1/8in (13cm) high

$2,500 - 3,500

546

KANO TESSAI (1845-1925)
A bamboo scepter
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
The specimen worked into a traditional nyoi shape formed by a fragment of the rhizome or root forming the head and the gnarled culm the staff, with wood storage box displaying a lengthy Kanbun (Sino-Japanese) inscription dated to early May in an unidentified year, along with a signature, red seal and kao
12 1/2in (31.7cm) long

$1,800 - 2,500
KANO TESSAI (1845-1925)
A miniature Ranryo-o mask
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Carved in wood and decorated in polychrome pigments and gilt as Ranryo-o, the eyes separately carved and free moving and the lower jaw suspended by a cord, applied with boar-bristle eyebrows, mustache and beard, inscribed on the interior Ryo-o With a wood tomobako storage box inscribed Himuro Jinja homotsu o nartte Bugaku Ryo-o men (Copied from a bugaku mask of Ryo-o treasured by the Himuro Shrine, in Nara) and signed and sealed by the artist
5 7/8in (15cm) high
$1,500 - 2,000

KANO TESSAI (1845-1925)
A lacquered burlwood mokugyo (Buddhist liturgical drum)
Meiji (1868-1912) or Taisho (1912-1926) era, dated 1919
The bulbous asymmetrical and hollow specimen worked to closely resemble a curled fish, with silk pad and attenuated wood mallet incised with wishes for global peace and a quotation from the Hannya shingyo; the lengthy inscription on the wood storage box including the Tsuchinoto-hitsuji year (1919), red seal, kao, and signature Tessai Doshi
10 5/8in (27cm) length of mokugyo
$3,000-5,000

Provenance
Purchased from Kanegae Oriental Antiques, Kyoto, 1998

KANO TESSAI (1845-1925)
A burlwood pipe case and tobacco pouch
Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century
The pipe case decorated with Fujin and Raijin, the gods of wind and thunder, in kebori and colored pigments, signed Tessai and with a kao, the tobacco pouch of tooled and dyed leather with a Western-style figure holding fruiting branches; fitted with a coral bead ojime
9in (22.8cm) long, the pipe case
$1,200 - 1,800
KANO TESSAI (1845-1925)
A carved bamboo *kiseruzutsu* (pipe case)
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
The pipe by Mitsunaga, Edo period (1615-1868), 19th century
The light-colored bamboo carved in standard elongated ovoid form, the exterior half incised with a poetic inscription by the artist above a polychrome tinted assembly of Hotei, Ebisu, Daikoku, Jurojin and Fukurokuju, while Benzaiten cowers from a menacing Bishamonten on the interior sleeve, with an inscribed storage box signed *Tessai sei* (Made by Tessai) with a *kao*; enclosing the thin bamboo pipe mounted in a *shakudo* and *katakiri-bori* bowl and mouthpiece decorated with magpies and leafy plants, signed *Nagamitsu kizamu* (Carved by Nagamitsu)
8 5/8in (22cm) length of case

$2,000 - 3,000

KANO TESSAI (1845-1925)
A carved bamboo *chashaku* (tea scoop)
Taisho era (1912-1926, dated 1919)
Formed from a cylindrical stalk of bamboo, the semicircular upper half forming the convex handle incised in stylized leafy grasses, the underside of the hollow lower half displaying a lengthy inscription signed *Tessai kore o horu* (Tessai carved this) with a *kao* and dated *Taisho hachinen* (1919); stored in a silk bag and wood storage box inscribed *Senbai*, both with signature, red seal and *kao*.
6 3/4in (17.2cm) long

$1,500 - 2,500
A SEATED WOOD FIGURE OF NYOIRIN KANNON
Kamakura period (1185-1333), 13th/14th century
 Constructed in yosegizukuri (joined-block) technique and decorated in gilt over lacquer, the figure is shown in the posture of raja-lilasana (royal ease), the right knee raised to support the right arm, the right cheek resting gently against the knuckles of the right hand, the robes loosely draped over the shoulders falling in folds across the lap, the hair gathered up in a high topknot and framed by a narrow crown, with gilt- metal crown, bracelets, and necklace adorned with glass beads, the eyes and urna inlaid in glass
17in (43.1cm) high

$18,000-25,000

Provenance
Purchased from Hiroshi Yanagi Oriental Art, Kyoto, 2008
553
A HYAKUMANTO WOOD PAGODA
Nara period (764-779), circa 770
Of turned wood, the three-tier pagoda with a detachable finial, the body hollow to house a printed dharani charm, now lost, the surface with traces of gesso
9 3/4in (24.7cm) high
$4,000 - 6,000
Provenance
Horyuji Temple, Nara

554
A GILT BRONZE SUTRA BOX
Kamakura period (1185-1333), 14th century
The rectangular box with a flush-fitting cover applied with vajra, the sides chased, carved and hammered with lotus blossoms and scrolling vines and applied with dharma wheels and vajra, the interior lined with brocade
14 1/8 x 9 3/4 x 3 1/2in (36 x 24.8 x 8.8cm)
$3,000 - 5,000
Provenance
Previously sold, Christie’s, London, November 5, 2007, lot 228
A POLYCHROME WOOD FIGURE OF FUDO MYO-O (ACALA)
Muromachi period (1333-1573), 15th/16th century
The figure shown seated cross-legged, modeled with the soft figure of a youth but with a stern facial expression, the upper and lower fangs protruding from the clenched mouth, a lotus crown adorning the figure’s head and the hair swept to one side in a braid down the left shoulder and gathered in a double lotus flower tie, a kurikara (Buddhist sword) held in the right hand and a weighted rope in the left (both later additions), the robes draped around his waist and over the left shoulder and decorated with dharma wheel, floral, and geometric patterns in gilt, the upper arms with bands gathered with chrysanthemum bosses, the eyes inlaid in reverse-painted crystal, set on a multi-tiered dais decorated with dharma wheels and roundels of four-pronged vajra punctuated by tightly scrolling vines in black and red lacquer on a gilt ground, the lowest register applied with gilt-copper fittings carved with vines.
12 3/4in (32.4cm) high (figure only); 23 5/8in (60cm) high overall

$15,000 - 20,000

Provenance
René Guiette (1893-1976)
Purchased from James B. Godfrey, New York, 1987

For a similar but larger example of somewhat earlier date, compare the figure of Fudo attributed to Higo Jotei preserved in the Myo-o-in, Kamakura, as the only survivor of a set of five Myo-o and designated as an Important Cultural Property; see Kamakura Kokuhokan (Kamakura Museum of National Treasures), Tokubetsu ten Kamakura mikkyo (Special Exhibition of Esoteric Buddhist Art from Kamakura), 2011, cover illustration. The Jotei figure is one of a group of late Heian- and early Kamakura-period figures of Fudo that set the deity’s iconography for centuries to come; the present lot, one of the finest images of the “Immovable One” in an American private collection, admirably preserves the ferocity of earlier prototypes while adding a sense of softness, appropriate to a smaller figure intended for private devotion.
A lacquer ryoshibako (document box) with biwa and chrysanthemums

Edo period (1615-1868), 19th century

The black-lacquer surface of ink-cake texture, overlaid in porcelain, mother-of-pearl and boxwood with a four-string biwa (lute), embellished with red and white chrysanthemums, inscribed Ritsuo with seal Kan

15 3/4 x 12 3/8 x 5 1/2in (40 x 31.4 x 13.8cm)

$5,000 - 7,000

Provenance

Published

As noted by Little and Lewis, although it bears the signature of Ogawa Haritsu the present lot is more likely the work of Michizuki Hanzan (1743-1790) or a later talented artist such as Sakai Kyozan or Miura Kenya (1825-1889). The biwa probably refers to the ninth- or early-tenth-century blind poet and musician Semimaru.
AKATSUKA JITOKU (1871-1936)

An inlaid black-lacquer box and cover
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

Of rectangular form with rounded corners tapering to the base, decorated with a continuous design of prunus in the manner of Ogata Korin, inlaid in mother-of-pearl with gold lacquer highlights and simulated pewter against a roiro-nuri ground, the interior nashiji, signed on the underside of the cover in gold lacquer Jitoku tsukuru (Made by Jitoku), the base nashiji, silver rims

With a wood tomobako storage box bearing the label of Hayashi Kuhei, a leading Tokyo dealer and craft entrepreneur

5 1/2 x 14 1/4 x 2 3/8in (13.9 x 10.7 x 6cm)

$2,500 - 3,500

Provenance
Previously sold, these Rooms, March 19, 2013, lot 2305

In common with many outstanding lacquerers and other craft specialists of his time, Akatsuka Jitoku’s education was broad-based. He started studying with the painter Kano Hisanobu—his first teacher—in 1885, a year before he entered his father’s atelier and embarked on the arduous process of acquiring the vast range of skills required of an accomplished maki-e artist. Akatsuka’s superb, uncompromising lacquer technique and lively, flowing decorative style won him many commissions. The present lot, an unusual example of his work in the Rinpa style pioneered by the painter and lacquerer Ogata Korin (1658-1716), is likely to date from the earlier part of his career.

A METAL-INLAID LACQUER RYOSHIBAKO (DOCUMENT BOX)
Meiji era (1868-1912), late 19th/early 20th century

Rectangular with a slightly domed cover and decorated in iro-e takamaki-e against a roiro-nuri ground with a dynamic design of Musashibo Benkei (1155-1189) in the dress of a sohei (warrior monk) as he is about to confront Ushiwakamaru, the young Minamoto Yoshitsune (1159-1189) on Gojo Bridge, the fittings on his naginata (halberd) and tachi (sling sword) embellished with metal inlays, the interior decorated with Ushiwakamaru’s fan in inlaid silver on a nashiji ground

12 1/2 x 10 1/2 x 6 7/8in (32 x 26 x 16.5cm)

$6,000 - 8,000

Provenance
Purchased from Orientations Gallery, New York, 1988
559
A LACQUER KOBAKO (SMALL BOX) IN THE SHAPE OF A FOLDING SCREEN  
Edo period (1615-1868), 19th century  
The box modeled as a four-panel screen with one panel folded shut, decorated in gold and silver hiramaki-e and togidashi maki-e on the cover with a screen with scenes of Arashiyama, the sides of the box with a blossoming plum tree and bamboo fence, blossoming morning glories, water works, and young pines and cherry trees by a meandering stream, with highlights of hiramaki-e and nashiji, the removable tray decorated with a willow branch, hanging scroll, an incense container and a feather fan, the edges of the tray with a band of lozenges, the interiors and underside hirame on a roiro-nuri ground  
With a wood tomobako storage box  
3 3/8 x 4 1/2 x 2in (9 x 11.5 x 5cm)  
$2,000 - 3,000

560
A GOLD-LACQUER FUMIBAKO (BOX FOR LETTTERS)  
Taisho era (1912-1926), dated 1922  
Elegantly rendered in gold and silver takamaki-e and hiramaki-e with gold nashiji highlights on a kinpun ground, with a profusion of chrysanthemums and swirling clouds, the interior lid inscribed Taisho juichinen nigatsu muika Tokyo (February 6, 1922, Tokyo) with a crossed Japanese and Dutch flag  
9 1/8 x 3 1/8 x 1 3/4in (23.2 x 7.9 4.4cm)  
$1,500 - 2,000
ATTRIBUTED TO HEIAN ZOHIKO (EARLY 20TH CENTURY)

An inlaid lacquer kakesuzuribako (stacking writing box and stationery box)
Taisho (1912-1926) or Showa (1926-1989) era, early 20th century
The rectangular box with rounded corners and arranged in two tiers, the writing box supported by the deeper stationery box, decorated overall in Rinpa style with inlaid mother-of-pearl and simulated pewter and gold hiramaki-e on a roiro-nuri ground with a continuous scene of an eightfold bridge extending over dense clusters of blossoming irises, the interior of the writing box finished in gold kinji lacquer and fitted with an inkstone with fundame edges and a rectangular silver water dropper finished in ishime, stamped Jungin (Pure silver), the interior of the stationery box decorated with rolling waves in gold hiramaki-e
With a wood tomobako storage box
10 7/8 x 7 3/4 x 5 1/4in (27.5 x 20 x 14.5cm)

Provenance
Previously sold, Christie's, New York, March 19, 1997, lot 224

Published

This box is a faithful copy of the Yatsuhashi writing box by Ogata Korin (1658-1716), now in the collection of Tokyo National Museum.

$10,000 - 15,000
A SMALL LACQUER KODANSU (CABINET)
Edo period (1615-1868), 19th century
Lacquered in iro-e togidashi maki-e and nashiji on a ground of rogin-nuri with scenes from Shitakiri suzume (The Tale of the Tongue-cut Sparrow), the edges of the box fundame, the hinged door opening to reveal three drawers decorated with matsukawabishi designs on nashiji, the interior of the door with the farmhouse from the story in gold and silver takamaki-e, hiramaki-e, mura-nashiji and hirame, silvered metal hardware
3 3/4 x 3 x 4 3/8in (9.5 x 7.5 x 11cm)

$2,000 - 3,000

NAKAYAMA KOMIN (1808-1870)
A lacquer suzuribako (writing box)
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
The small rectangular box decorated on the lid in gold and red togidashi maki-e on a roiro-nuri ground within a black gourd-shaped reserve of a tea hut and red maples in a rain shower, after a painting by Kano Naganobu (1775-1828) inscribed on the right Isen hogen hitsu and sealed To, the four corners ornamented in gold hiramaki-e with leaf sprays; the grounds of the underside of the lid and lower interior roiro-nuri with cloud bands of gold and black togidashi maki-e and hirame and with a poem in gold low-relief lacquer on the underside of the lid, the interior fitted with a removable tray containing a silver water dropper in the shape of two conjoined maple leaves within a silver saucer and with a round fan-shaped inkstone, signed on the interior tray Sensen Komin saku
6 5/8 x 6 x 1in (16.7 x 15 x 2.5cm)

$3,000 - 4,000

Published

Contemporary lacquer scholar Takao Yo has challenged a long-standing belief that Nakayama Komin died aged 63, making his birth date 1807 or 1808, since there exists a work by him with a plausible signature giving his age as 77 and we know that he associated with both the painter Sakai Hoitsu (1761-1828) and the tea connoisseur Matsudaira Fumai (1751-1818); see Takao Yoo, “Kinsei maki-eshi meikan (A Directory of Early- Modern and Modern Lacquerers),” Rokusho, 24 (March 2005), p.112.
UEMATSU HOBI (1872-1933)
A lacquer suzuribako (writing box)
Showa era (1926-1989), circa 1930
The square box with rounded corners and a slightly domed cover, decorated in gold hiramaki-e, togidashi maki-e and nashji on a roiro-nuri ground with bush warblers flying above a stylized plum tree and young bamboo, the blossoms and the trunk of the tree embellished with uta-e (cursive characters) from a classical poem, the interior decorated overall with branches of blossoming plum and pine, the removable tray fitted with an inkstone and a silver water dropper cast as a water kettle decorated with pine boughs raised in relief, and two writing brushes, a paper knife, and a paper pricker, all decorated in fundame and kinpun.
With a wood tomobako storage box signed Furosai Shujin saku (Made by Furosai Shujin) and sealed Muidojin and Hobi and inscribed with a poem on the theme of plum blossoms, by Ki no Tsurayuki (circa 872-945).
10 7/8 x 9 5/8 x 2in (27.5 x 24.5 x 5cm)

$12,000 - 18,000

Provenance
Previously sold, Christie’s, New York, September 11, 2012, lot 93

The use of the art-name Furosai indicates that this box dates from the closing years of Hobi’s career.
A SMALL POLYCHROME WOOD FIGURE OF KISHIMONJIN (HARITI)
Edo period (1615-1868), 18th/19th century
Also known as Kariteimo, a Buddhist protector of children and the Lotus Sutra, standing in Chinese-style robes and cradling an infant in her left arm, her right hand positioned to hold a spray of fruiting pomegranates (now missing), the figure set on a rockwork base and framed by a gilt-bronze nimbus with three flaming jewels on lotus petals
25cm high (including mandorla)

$2,000 - 3,000

Kishimonjin was originally a fierce spirit who kidnapped children and fed them to her own offspring. After realizing the pain and suffering she caused countless parents, she converted to Buddhism and adopted the role of protector of all children.

A WOOD FIGURE OF SHO-KANNON (AVAKITESVARA)
Muromachi period (1333-1573), 15th/16th century
Standing on a lotus platform, the right hand lowered in the vow-fulfilling gesture and the left hand now lost, draped with a scarf over the shoulders falling in loops at the knees and shins, the hair gathered into a tall chignon above a narrow crown, traces of pigment
17 7/8in (45.5cm) high overall, 14 1/8 in (35.7cm) high (figure only)

$4,000 - 6,000

Provenance
Previously sold, Christie’s, New York, November 5, 1988, lot 709-A
A WOOD FIGURE OF ONE OF THE JUNI SHINSHO (12 DIVINE GENERALS)

Kamakura period (1185-1333), 13th/14th century

The dynamic figure, perhaps of Haira, shown dressed in Chinese-style armor and standing on a rock base, the right arm extended out to the side and the left hand held at chest level, the sleeves, sash and hem of his garment fluttering as it is blown by the wind, the eyes inlaid in reverse-painted glass, some traces of lacquer and gilt in the crevices of the armor

20 1/8in (51cm) high, figure only, 21 5/8in (55cm) high overall

$15,000-25,000

Provenance

Purchased from Hiroshi Yanagi Oriental Art, Kyoto, 2015

Followers and protectors of the Yakushi (Medicine Master) Buddha, the 12 Divine Generals typically each wear Chinese-style armor and carry an identifying weapon; from the Kamakura period onwards (although not in this case) they were also frequently associated with the 12 animals of the East Asian zodiac. The posture and the position of the hands of the present lot suggest that the figure may once have held a bow in the right hand and drew back the bowstring with the left; although the weapons carried by each of the Divine Generals varied over time, it is worth noting that Butsuzo zu (Collected Illustrations of Buddhist Images), a woodblock-printed illustrated book published in 1690, includes a set of the 12 Generals in which it is Haira who carries a bow; see http://www.lib.ehime-u.ac.jp/SUZUKA/316/index.html, p. 64. In purely sculptural terms, the present figure appears to belong within a stylistic lineage most famously represented by a set of 12 in the dynamic manner established by the great Nara sculptor Unkei (died 1223)—now shared between Tokyo National Museum and the Seikado Bunko Art Museum—that were originally enshrined at Kyoto's Joruriji Temple; compare http://www.seikado.or.jp/collection/sculpture/001.html and https://www.tnm.jp/modules/r_collection/index.php?controller=dtl&colid=C1853.
**568**

**MORINO TAIMEI (1934-)**  
Glazed stoneware vase  
Showa era (1926-1989), Circa 1980  
Slab-built stoneware vase, perforated in linear arrangements, painted on the surface and incised with concentric circles around each perforation  
13 1/2 x 9 3/4 x 5in (34.2 x 24.8 x 12.7cm)

$4,000 - 6,000

**Provenance:**  
Dai Ichi Arts, Ltd., New York

Morino Taimei (also called Hiroaki) is one of the few surviving members of the post-war Kyoto ceramic avant-garde. After training in Kyoto with two traditionalist porcelain decorators, Tomimoto Kenkichi and Fujimoto Yoshimichi, in the 1960s he worked as a ceramic instructor at the University of Chicago, broadening his exposure to the latest international trends. Much of his work takes as its starting point the tradition of ceramic sculpture established in the 1950s by Yagi Kazuo and his Kyoto contemporaries. He employs slab- and hand-building techniques to construct vases and screens that combine an assured and distinctive contemporary abstract language with seasonal references and other motifs recalling traditional Kyoto crafts. Morino’s works are typically decorated with several layers of glaze, one of them with a high glass content that he sometimes uses to create a distinctive surface texture.

**569**

**MORINO TAIMEI (1934-)**  
Rust red iron glazed jar  
(Heisei era (1989-2019))  
Slab-built stoneware, painted in iron-red and black glaze  
13 1/4 x 12 1/4 x 6 3/4in (33.6 x 31.2 x 17.2cm)

$3,000 - 5,000

**Provenance:**  
Purchased from Japonesque, Inc., San Francisco

For information regarding this ceramic artist, please refer to the preceding lot.
IZUMI MASATOSHI (1938-)
Sea Ripples (1997)
Heisei era (1989-2019)
Miyagi basalt, on an assembled wood base
70 x 22 x 6in (165. X 55.5 x 16.6cm)

$10,000 - 15,000

Provenance
Purchased from Japonesque, Inc., San Francisco, September 1, 1998

Exhibited
Japonesque, StoneWorks 3 Exhibition

Izumi Masatoshi comes from a family of stone sculptors living in Munecho, Takamatsu City, Kanagawa. He was a long-time friend of Isamu Noguchi and worked with him to create the Seattle Art Museum’s monumental granite sculpture, Black Sun, completed in 1969. He then established a studio and atelier for Noguchi to produce basalt and granite sculptures, collaborating with him for 22 years while producing his own major sculptures and garden projects.
Marlene Rose is an internationally known award-winning sculptor who specializes in sand-cast glass. Her work has been featured in international art fairs and exhibitions and she has held numerous solo exhibitions throughout the United States. When writing about this work in the catalog for the 2010 exhibition cited above, she states “I am strongly influenced by my explorations of ancient cultures and the universal, simple positive imageries they hold in common. This translates in this work to embody a philosophy of peace that is not powerless, a true tranquility of strength. The stature of the piece is such that it creates a commanding presence while still exuding a gentle intimacy. The face in the work, while ostensibly a Buddha figure, is to me a symbol of inner serenity, and the “fan” behind the head is in part a halo, in part of circle of life, in part a radiance of energy. The color blue suggests to me an image for water, for sky, for peace, for glorious affirming life itself; after all our bodies are mostly water and this planet’s surface, covered by oceans, connects all life; and we ascend into the sky.”
FUKAMI SUEHARU (1947-)
Kei (Landscape II)
Pressure-slip-cast porcelain with pale blue glaze, on a granite base, incised underglaze signature S. Fukami 6/8
65 1/4in (165.7cm) high (sculpture only), 71 1/4in (180.9cm) high overall

$50,000-70,000

Provenance
Purchased Japonesque, Inc., San Francisco, March 5, 2003

This sculpture is number six from an edition of eight.

Born into an artisan family that owned and operated a factory producing porcelain tablewares, from an early age Fukami Sueharu learned the importance of pursuing the highest standards in the selection of his materials, the thoroughness of his preparations, and the quality of his finished work. In his late twenties he started to specialize in his trademark combination of porcelain with a luminous seihaku (bluish-white) glaze inspired by wares made at the Jingdezhen kiln complex in China’s Jiangxi Province during the eleventh century, and from 1980 he started to explore the potential of high-pressure slip casting, which he employs to create large-scale works such as the present lot. By injecting liquid clay into a plaster mold under high pressure, using techniques whose details remain a closely guarded secret, he minimizes the risk of the finished work distorting during the firing process. Now a ceramic superstar, Fukami Sueharu is widely honored both in Japan and throughout the world for his serene, crisply modeled sculptures that are on view in major public collections of Japanese art across the United States and beyond. His mature abstract style embodies a contemporary global vision, yet also reflects a traditional Japanese disregard for the time and effort required to produce works of flawless beauty.
573
**A SOMADA-STYLE CIRCULAR LACQUER BOX**
Meiji era (1868-1912), late 19th century
The shallow box decorated on the cover with a peacock perched in a blossoming cherry tree, containing seven smaller circular boxes, each decorated with blossoming flowers, all decorated in *iro-e togidashi maki-e* and gold foil against a *roiro-nuri* ground, the interiors *nashiji* 3 7/8in (10cm) diameter

$2,000 - 3,000

574
**STYLE OF OGAWA HARITSU (1663-1747)**
A three-case inlaid-lacquer *inro*
Edo period (1615-1868), 19th century
The small *inro* modeled as a gilt-leather tobacco pouch, the clasp inlaid in painted ceramic, the interior cases *nashiji*, with inlaid ceramic seals *Kan* and *Ritsu*; fitted with a lacquer *ojime* decorated with birds and flowers in gold *hiramaki-e* 2 3/4in (7cm) high

$2,000 - 3,000
STYLE OF OGAWA HARITSU (1663-1747)
An inlaid lacquer kodansu (miniature cabinet)
Edo period (1615-1868), 19th century
The rectangular box with a hinged door opening to reveal three drawers, decorated on the exterior in iro-e takamaki-e on a ground of crushed shell in black lacquer with a variety of archaistic ink cakes, a writing brush and inkstone, coins, and a seal with shishi on the handle, the fittings bronze and the key for the lockplate still present, one of the ink cakes bearing the signature Ritsuo and the seal Kan. With an origami (certificate) attesting to the authenticity of the box, written by Ryoshin and dated 1942 and a wood tomobako storage box
11 5/8 x 7 5/8 x 8 5/8in (29.5 x 19.5 x 22cm)

Provenance
Purchased from Sydney L. Moss, London, 1993

Published
Edmund J. Lewis and Joe Earle, Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts, Honolulu Academy of Arts, 1996, cat. no.21

$12,000-18,000
MASAYUKI (ACTIVE 19TH CENTURY)
A lacquer kogo (incense container)
Edo period (1615-1868), 19th century
The rectangular container modeled as an old Chinese ink cake, the cover decorated with monk Genjo Sanzo (Xuanzang, 596-664) and his monkey attendant riding on turbulent waves raised in low relief, the interior decorated with the full moon and swirling clouds and a crescent moon over waves, the underside inscribed Koteri kyuzui in archaistic Chinese characters, the interior black lacquer, and signed on the edge of one side Masayuki
With a wood tomobako storage box
2 1/2 x 2 1/2 x 7/8in (6.5 x 6.5 x 2.2cm)
$3,000 - 4,000

Published
Edmund J. Lewis and Joe Earle, Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts, Honolulu Academy of Arts, 1996, cat. no. 31

ATTRIBUTED TO OGAWA HARITSU (1663-1747)
An inlaid-lacquer kogo (incense container)
Edo period (1615-1868), 18th century
The circular box set on three shaped feet and decorated in iro-e takamaki-e and ceramic inlays with a writing brush resting on a Chinese-style brush rest in the form of a dragon, and an ink cake, all against a brown-lacquer ground, inscribed on the ink cake with a Kyoho (1716-1736) reign date and sealed Kan
2 9/16in (6.5cm) diameter
$3,000 - 5,000

Provenance
Purchased from Sydney L. Moss, London, 1990
578
OSHIMA JOUN (1858-1940)
A fine bronze model of a tanuki (raccoon)
Taisho era (1912-1926), early 20th century
Disguised as a priest, the robed raccoon-faced creature shown crouched with front left paw raised and head turned upward in a wistful gaze, signed Joun saku (made by Joun) on the underside
7 1/4in (18.4cm) high
$4,000 - 6,000
Provenance
 Previously sold, Christie’s, New York, April 18, 2018, lot 72

579
YOSHIMITSU (ACTIVE EARLY 20TH CENTURY)
A fine inlaid iron vase
 Taisho era (1912-1926), Circa 1920
The elegantly fashioned globular jar rendered in gold, silver, shakudo and shibuichi takazogan with scattered sea shells below the silver rim, signed Yoshimitsu tsukuru (Made by Yoshimitsu) on the finely mottled surface.
6 7/8in (17.4cm) high
$3,000 - 4,000
Provenance
580

**A BRONZE FIGURE OF GAMA SENNIN**  
Meiji era 1868-1912  
The grizzled figure seated on a rocky promontory holding a toad in his left hand with another posed atop his head as others clamber up the stone surface to join him, the base embellished with 12 stylized mask-form bosses, the underside signed *Suiun iru* (Cast by Suiun)  
10in (25.5cm) high  

$2,500 - 3,500

581

**A CAST BRONZE FIGURE OF A SEATED KANNON**  
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century  
The contemplative hollow-cast figure seated in the rajalilasana (royal ease) posture with the robe falling open exposing an elaborate necklace and pendant earrings framing the downcast head adorned with a high chignon draped with a hooded cape  
17 1/2in (44.4cm) high  

$5,000 - 7,000
582

CHINKEI (ACTIVE 19TH CENTURY)

A four-case lacquer inro
Edo period (1615-1868), early 19th century

The dark brown ground decorated with combed waves in black lacquer and various seashells in painted ceramic inlays, and gold-lacquer waterweeds, the interiors fundame with silver liners and each applied with silver tablets for inscriptions, signed on a pottery tablet Chinkei

3in (7.7cm) high

$1,200 - 1,800

Provenance
Arthur Kay Collection, no.0587
Wrangham Collection, no.1360, purchased from Nihon Token, London, 1977

Published
E.A. Wrangham, The Index of Inro Artists, Harehope, Northumberland, 1995, p.37, Chinkei, top left

583

STYLE OF OGAWA HARITSU (1663-1747)

An inlaid wood suzuribako (writing box)
Edo period (1615-1868), 18th century

Rectangular, with a removable writing box with inkstone and circular ceramic water dropper decorated with a futatsudomoe (double whorl), all set into the upper compartment, the deeper compartment below fitted with two drawers, decorated overall in inlays of gold and black lacquer, tsuishu (carved red lacquer), glazed ceramic, mother-of-pearl and silver, with a wine pot and an ink cake on the top surface and on the sides with a butterfly above chrysanthemums, and a circular mirror with a landscape and pine trees, the drawers decorated with seashells and seaweed, the brass hardware decorated with enamel inlays, the interiors roiro-nuri sealed Kan

29 x 19.5 x 20.5cm

$5,000 - 7,000

Provenance
J. Prieur Collection, no. 302B
Previously sold, Christie’s, London, November, 20XX, lot 27
STYLE OF OGAWA HARITSU (1663-1747)

An inlaid-lacquer box and cover

Edo period (1615-1868), 19th century

The rectangular wood box with edge cut in ittobori style and decorated in red and brown takamaki-e and creamic inlays, on the cover with Daruma (Bodhidharma) looking out through a hole in the wall of a temple, an incense burner on a rootwood table in the background, all against a gold-lacquer ground, the interior of the box with a continuous design of a mokugyo (Buddhist wooden bell) and striker resting on a cushion by a nyoji scepter and a rat by a hossu (ritual fly whisk) while another rat watches from above in a hole in the wall, in iro-e takamaki-e, togidashi maki-e, ceramic inlays, and inlaid silver and gold hirame on a roiro-nuri ground, inscribed on the underside of the cover Gyonen hachiju o Muchuan tsukuru (Made by Muchuan at the age of 81) and with ceramic seal Kani, pewter rims and fundame edges

11 1/16 x 7 3/4 x 2in (28 x 19.5 x 5cm)

$8,000 - 12,000

Provenance
Michael Tomkinson collection

Published

Edmund J. Lewis and Joe Earle, <i>Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts, Honolulu Academy of Arts</i>, 1996, cat. no. 27, pg. 74

Although it bears the age-dated signature and seal of Ogawa Haritsu (Ritsu), the style and technique of this well-known box—formerly in the vast collection of the Victorian British connoisseur Michael Tomkinson—is very likely a product of the revival of the Haritsu/Ritsu style that took place in the middle years of the nineteenth century.

PROPERTY FROM THE COLLECTION OF DR. EDMUND AND JULIE LEWIS
585

AN EXPORT LACQUER CABINET
Edo period (1615-1868), second quarter of the 17th century
The rectangular cabinet fitted with hinged doors and decorated in gold and silver hiramaki-e, takamaki-e, nashiji, kinkane and aogai, the top and sides all decorated with shaped panels containing moonlit landscapes, blossoming autumn plants, and an owl perched in a camellia tree, each panel set against a dense gold nashiji ground, the edges finished in bands of geometric design and chrysanthemums and vines, the interior of the doors decorated with blossoming flowers, the removable drawers black lacquer, the silver hardware decorated with chrysanthemum heads and stylized vines
12 1/4 x 16.7/8 x 14 7/8in (31.2 x 42.8 x 37.7cm)

$18,000 - 25,000

Published
Edmund J. Lewis and Joe Earle, Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts, Honolulu Academy of Arts, 1996, cat. no. 6

The unusually fine decoration of this cabinet, in the style associated with lacquerwares manufactured for the Dutch market starting in about 1620, allows us to associate with it a famous group of pieces dating from the 1630s, several of them special commissions for leading officers of the Dutch East India Company. The landscape panels, in particular, match those special commissions in the quality of their execution and their exotic medley of Japanese with Chinese, Korean and other foreign motifs; see Joe Earle, “Genji Meets Yang Guifei: A Group of Early Japanese Export Lacquers,” Transactions of the Oriental Ceramic Society, 47 (1982-3), pp.45-75.
HEIAN MITSUAKI AND MITSUISHI (ACTIVE EARLY 20TH CENTURY)
An inlaid suzuribako (writing box)
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
With a domed cover, decorated in Rinpa style in black lacquer on a bright kinji ground with inlays of simulated pewter depicting rocks in crashing waves and a classical poem, the characters inlaid in silver, the interior with a continuation of the design and fitted with a rectangular inkstone and silver water dropper. With two wood tomobako storage boxes, the inner box inscribed on the cover Korin Suminoe maki-e suzuribako no utsushi (Copied from the Suminoe writing box by [Ogata] Korin), signed on the underside Mitsuaki hitsu (Brushed by Mitsuaki), and signed and sealed Heian Mitsuishi.
10 3/8 x 10 5/8 x 3in (27 x 25.5 x 7.5cm)
$3,000 - 5,000
Provenance
Purchased from Erik Thomsen Asian Art, Bensheim, September, 2004.
Published
This writing box is a faithful reproduction of a famous writing box by Ogata Korin (1658-1716), designated as an Important Cultural Property and now in the Seikado Bunko Museum, Tokyo. The poem, rendered here in inlaid silver characters, reads as follows: Suminoe no / kishi ni yoru nami / yoru sae ya / yume no kayoji / hitome yoguramu (At Suminoe / the waves break upon the shore / even in the night / Like them will you soon draw near / along the pathway of dreams?).

A LACQUER KOGO (INCENSE CONTAINER)
Edo period (1615-1868), 18th/19th century
The tall incense container of mokko section and lacquered in two shades of gold and silver hiramaki-e on a nashiji ground, decorated on the cover with three phoenixes in flight and on the body with a band of plum-blossom crests. With a silk brocade shifuku (storage bag) and a wood tomobako storage box.
2 15/16in (7.5cm) high
$1,500 - 2,000
588
A CIRCULAR SUZURIBAKO (WRITING BOX)
Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century
Lacquered in gold togidashi maki-e, takamaki-e, hiramaki-e, applied gold foil and kinkane, hirame and mura-nashiji, decorated on the cover with a view of Mount Horai in the moonlight with pavilions nestled among pine, plum and bamboo, the moon inlaid in silvered metal, all against a background of roiro-nuri, the interior of the box decorated with a continuation of the landscape above combed waves, fitted in the lower interior with a rectangular inkstone with fundame edges, a silver and soft-metal water dropper in the shape of a flying crane, and two brushes, a paper knife and a paper-pricker in matching roiro-nuri and mura-nashiji cases, the rims silver
With a wood tomobako storage box
9 5/8in (24.4cm) diameter
$6,000 - 8,000
Published

589
A FINE GOLD FIGURE OF AN ASCETIC
Taisho era (1912-1926), circa 1920
The hollow cast figure shown seated holding a fly whisk on a separately worked silvered copper bed of leaves and enclosed in a finely cast bronze grotto inlaid with gold takazogan highlights
2 1/2in (6.4cm) high
$3,000 - 5,000
590

SHIBATA ZESHIN (1807-1891)

A lacquer koro (incense burner)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Lacquered to resemble a temple bell, the cylindrical interior lined with metal to hold burning incense, the exterior pierced with holes on either side of the handle for smoke to escape, the interior and underside of the base finished in gold nashiji, signed on the base in scratched characters Zeshin

3 1/2in (9cm) high

$12,000 - 18,000

Provenance

Previously sold, Christie’s, New York, September 11, 2012, lot 91
SHIBATA ZESHIN (1807-1891)
A tobacco tray with a bird-shaped kite
Meiji era (1868-1912), circa 1870-1890
The deep tray with curved corners, and slightly recessed interior with indented corners, the wood body entirely covered in almost black chado-nuri finished to an ishime-nuri texture, the interior decorated in highly polished low black takamaki-e with a kite in the form of a crow viewed from below and upside-down (as indicated by the location of the signature on the base), details of the feet and eyes in silver lacquer, the kite string and its ties depicted in gold hiramaki-e partly incised in subori technique to indicate the individual twisted threads, the string extending over the top side and the base to the long-handled itomaki (winder) depicted on the side, its wood and bamboo components rendered in takamaki-e of gold, shibuichi, and shakudo powder incised in subori technique with wood grain, signed on the underside Zeshin in gold hiramaki-e
With a wood tomobako storage box with label inscribed Tako maki-e tabako-bon Zeshin saku (Maki-e tobacco tray by Zeshin) and letter of authentication from Shoji Hoshin (1898–1993), reading Zeshin-o saku tako maki-e seidoji tabako-bon shinsaku mugi mono nari Showa gojukyuen uzuki hachijuro-o Hoshin kan (Seido-ground tobacco tray by Zeshin, authentic work examined by Hoshin, aged 86, April 1984) with seals Shoji, Koma; wrapper sealed Hoshin no in 13/4 × 11 1/4 × 9 in (4.5 × 28.5 × 22.9 cm)

Provenance
Yoshiie Family, Suisekitei Collection

Exhibited and Published
Nezu Bijutsukan (Nezu Museum), Shibata Zeshin no shikko, urushi-e, kaiga (Shibata Zeshin: From Lacquer Arts to Painting), exhibition catalogue, Tokyo: Nezu Bijutsukan, 2012, cat. no.18

In his catalogue note for the 2012 Zeshin exhibition at the Nezu Museum referred to above, lacquer historian Takao Yo comments that the kite depicted here is no ordinary toy but a special variety that was probably, and typically, Zeshin’s own invention. An accompanying certificate refers to the present lot as having been the property of the Yoshiie family who lived in Tokyo and were owners of a panel depicting a harvest festival, completed in 1882, that is one of the finest works in the Khalili Collection; see Joe Earle and Tadaomi Goke, Meiji no Takara, Treasures of Imperial Japan, Masterpieces by Shibata Zeshin [in the Khalili Collection], London: Kibo Foundation, 1996, cat. no.27.
KANSAI (ACTIVE 19TH CENTURY)
A rare black lacquer four-case inro
Edo period (1615-1868), dated 1840
Of upright form, the roiro ground embellished
with mura-nashiji, lacquered on one side
with Urashima Taro seated beneath a pine tree,
opening Otohime’s box to reveal
a minogame (bushy-tailed tortoise), the reverse
with an elaborate design of the Sea King’s
palace above five minogame in breaking waves,
in gold and colored takamaki-e, the interior of
matte gold lacquer, signed and dated Tenpo
juichinen gokugatsu Asakusa Seisuian ni oite
tsurezure no hi kore o egaki narabi ni kore o
tsukuru, Kansai (Designed and made by Kansai
in days of leisure, at Seisuian, Asakusa, in the
twelfth month of 1840)
3 7/8in (9.8cm) high

$1,500 - 2,500

Provenance
E.A. Wrangham Collection, sold, Bonhams,
Art, Part IV, November 6, 2013, lot 246
Wrangham Collection, no.2026, purchased at
Christie’s, London, 1991

Published
E. A. Wrangham, The Index of Inro Artists,
Harehope, Northumberland, 1995, p.114, Kansai

YAMADA JOKASAI (ACTIVE 19TH CENTURY)
A large black-lacquer three-case inro
Edo period (1615-1868), 19th century
The wide inro with a roiro-nuri ground sprinkled
with dense green powder and decorated in
gold and colored togidashi maki-e on one side
with Gama Sennin and on the other with Tekkai
Sennin, the interior of polished red and matte-
gold lacquer, signed Jokasai
3 3/8in (8.5cm) high

$3,000 - 5,000

Provenance
E.A. Wrangham Collection, sold, Bonhams,
London, The Edward Wrangham Collection of
Japanese Art, Part I, November 9, 2010, lot 263
Wrangham Collection, no.339
Sir Trevor Lawrence Collection, no.576
F.A. Richards Collection, purchased at Sotheby’s
London, 1964

Published
The Netsuke Kenkyukai Study Journal, vol.14,
no.2, p.31, fig. 20
E.A. Wrangham, The Index of Inro Artists,
Harehope, Northumberland, 1995, p.99, Jokasai,
second row, second from left

Exhibited
Ashmolean Museum, Oxford, 1972, no.21

The images of Gama Sennin and Tekkai Sennin
are taken from a painting by the fourteenth-
century Chinese artist Yan Hui that was
reproduced in Inro fu, a Japanese book of
designs for inro taken from Chinese originals,
published in 1717.
594

**STYLE OF SHIBATA ZESHIN (1807-1891)**

A lacquer *tonkotsu* (tobacco container) in the form of an ink cake

**Edo period** (1615-1868) or **Meiji era** (1868-1912), 19th century

Of rectangular section with internal cord-runners, the entire surface covered in black lacquer carved to resemble a chipped, antique Chinese ink cake, decorated on one side with the characters *Horodai* (Precious Dew Tower) in a central reserve surrounded by a frieze of ancient musical instruments and other motifs, on the other side light emanating from a ceremonial vessel spouting auspicious clouds and an impressed seal *Kan*, with signature on the base in scratched characters *Zeshin utsutsu* (Copied by Zeshin)

3 7/8in (9.8cm) high

$15,000-20,000

595

**A WOOD HEAD OF DAINICHI NYORAI**

Heian period (794-1185), 10th century

Carved from a single block of wood, the face with full lips, a flat, broad nose, bulging eyes, and long open earlobes, the hair in a topknot and finished with a narrow crown of circular beads, with remains of old lacquer undercoat and traces of gilt, set into a modern wood base

15 1/4in (38.7cm) high (head only), 17in (43.1cm) high on stand

$6,000-8,000

Published


596

**A LACQUER KYOBON (SUTRA TRAY)**

Muromachi period (1333-1573), 15th/16th century

The rectangular tray decorated in gold and silver hiramaki-e, hirame and inlays of mother-of-pearl, the interior with birds, butterflies, maple leaves, and flowering plants, the exterior sides with katawa guruma (carriage wheels in waves), all against a roiro-nuri ground, the rim pewter

With a wood tomobako storage box

11 3/4 x 8 x 1 7/8in (29.8 x 21.3 x 4.7cm)

$5,000 - 7,000

Provenance

Purchased from Orientations Gallery, New York, 1992
A STANDING WOOD FIGURE OF JIZO (KSITIGARBHA)
Muromachi period (1333-1573), 16th century
The figure shown standing, leaning slightly forward and holding a wish-granting jewel in the left hand, the right hand clasped as if to hold a staff, now lost, the face with full cheeks and lidded eyes and an urna inlaid in glass, dressed in monastic robes and set on a lotus stand
21 1/4in (53.8cm) high overall, 18 1/4in (46.1cm) high (figure only)

$18,000 - 25,000

Provenance
Purchased from T. Fuji Japanese Antiques, Honolulu, 1988
**HISAMINE (ACTIVE 19TH CENTURY)**

A *kiseruzutsu* (pipe case)

Edo period (1651-1868), 19th century

Decorated in *iro-e takazogan* on tooled leather with a Dutchman and a dog, the insert stag antler, signed *Hisamine*

8 1/4in (21.1cm) high

$1,200 - 1,800

Published


**STYLE OF SHIBATA ZESHIN (1807-1891)**

A lacquer *kiseruzutsu* (pipe case)

Meiji era (1868-1912), late 19th century

Of *musozutsu* type, the surface finished to resemble woven bamboo and decorated in *iro-e takazogan* with fruiting vines, signed on the insert in scratched characters *Zeshin*

8 5/8in (21.9cm) high

$1,000 - 1,500

Provenance

Previously sold, Christie’s, London, May 15, 2013, lot 439

**A THREE-CASE LACQUER INRO**

Edo period (1615-1868), 19th century

Decorated in *iro-e takamaki-e, hiramaki-e,* and *togidashi maki-e* with a scholar and attendants in a pavilion admiring blossoming lotus flowers, the reverse with figures enjoying wine by a stream and a rocky cave, the interiors *nashiji*, fitted with a lacquer bead *ojime*

3 1/2in (9cm) high

$1,500 - 2,500
HARA YOYUSAI (1772-1845)
A five-case lacquer inro
Edo period (1615-1868), 19th century
Bearing a kinji and mura-nashiji ground, lacquered with Empress Jingu standing on a balcony with two attendants, surrounded by ferns and rocks, the reverse with Tobosaku standing on a cloud, holding a peach with a deer at his side, all in gold and colored takamaki-e with details in hiramaki-e and e-nashiji, and highlights of kirikane, the interior cases nashiji, signed Yoyusai saku
3 7/8in (9.6cm) high
$2,000 - 3,000

Provenance
Previously sold, these Rooms, March 19, 2013, lot 2213
Sotheby's, New York, March 31, 1984, lot 133

YAMADA JOKASAI (ACTIVE 19TH CENTURY)
A four-case lacquer inro
Edo period (1615-1868), 19th century
Decorated in sumi-e togidashi maki-e with immortals seated on rocky ledges with an attendant and a monkey, all against a shibui-chi-nuri ground, the interior cases fundame, signed Jokasai; fitted with a lacquer bead ojime, signed Toyosai in gold hiramaki-e
3 1/2in (9cm) high
$3,000 - 4,000
603
**JIKAN MEBUN (GANBUN) (ACTIVE 19TH CENTURY)**
An inlaid stacking box
*Edo period (1615-1868), 19th century*
The two-tiered rectangular wood box decorated with ants and young bamboo shoots in *kanshitsu* (dried-lacquer) inlays of pewter, copper, *sentoku*, *shakudo* and *shibuichi*, all against a background of undecorated wood, the edges of the box black lacquer, signed in a rectangular lacquer reserve *Jikan Mebun*

8 x 5 3/4 x 4 1/4in (20.3 x 14.6 x 10.8cm)

$5,000 - 7,000

Published

604
**A TORTOISE-SHAPED LACQUER KOBAKO (SMALL BOX)**
*Meiji era (1868-1912), late 19th century*
Realistically modeled as a tortoise, the surface finished to resemble the animal’s shell and pebbly skin, the top of the shell removable to reveal the gold *nashiji* inner compartment

5 1/4in (13.5cm) long

$1,500 - 2,000

605
**KANO TESSAI (1845-1925)**
A wood mask netsuke
*Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century*
The bald large-nosed male figure perhaps depicting Buaku, Hyottoko or another character from the Noh or Kyogen dramas, the wood of dark hue, the small bar on the reverse signed Tessai to (Carved by Tessai), with a kao

1 1/4in (3.2cm) long

$800 - 1,200

606
**KANO TESSAI (1845-1925)**
A wood mask netsuke
*Taisho era (1912-1926), 1922*
Carved as a Gigaku mask, painted in reddish-brown pigment over black, signed on the reverse on a horizontal bar *Tessai to* (Carved by Tessai) and with a kao
With a wood *tomobako* storage box inscribed outside *Gigaku-men* (Gigaku mask), the interior of the cover dated *Mizunoe-inu* (1922)

1 1/4in (3cm) high

$1,000 - 1,500
607  
**TETSUGENDO KYUSAI (1879-1938)**  
A wood netsuke of peanuts  
Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/ early 20th century  
Naturalistically carved as three peanuts in the shell, one open on the end and showing the nut moving freely inside, signed *Tessan*  
1 1/8in (3cm) wide  
$1,500 - 2,500

608  
**TETSUGENDO KYUSAI (1879-1938)**  
A lacquer netsuke of a reishi fungus  
Showa era (1926-1989), 1927  
Carved in dry lacquer as several branches of *reishi* fungus, signed on the underside *Kyusai*  
With a wood tomobako storage box inscribed on the cover *Reishi kanshitsu netsuke* (Dried-lacquer netsuke of a fungus) and signed on the underside *Kyusai kore o kizamu* (Kyusai carved this) and dated *Showa hinoto-u chushun* (February 1927) and sealed Kyu  
1 9/16in (4cm) high  
$2,500 - 3,500

609  
**KANO TESSAI (1845-1925)**  
A horn netsuke of a dessicated salmon  
Taisho era (1912-1926), dated 1921  
The fish rendered with startling naturalism, each scale and fin finely carved, the belly partially cut open, signed *Tessai*  
With a wood tomobako storage box dated *Taisho junen* (1921) and with signature, red seal and a kao  
5 1/2in (14cm) long  
$4,000 - 6,000

**Provenance**  
U.A. Casal Collection, no. 5218  
Raymond and Frances Bushell Collection, sold, Christie's New York, April 23, 1991, lot 84
610

A LARGE AND IMPRESSIVE LACQUER SAKAZUKI (SAKE CUP)

Edo period (1615-1868), 19th century

The circular cup set on a splayed foot and decorated in iro-e takamaki-e, togidashi maki-e and kinji with highlights of gyobu-nashi and aogai on a red-lacquer ground with Daikoku’s mallet, the underside decorated with a large sea bream and a courtier’s cap

3 1/4in (8.2cm) diameter, 2 3/16in (5.5cm) high

$4,000 - 6,000

Provenance
Purchased from Orientations Gallery, Miami, 1987

Published
Edmund J. Lewis and Joe Earle, Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts, Honolulu Academy of Arts, 1996, cat. no.63

611

A BLACK-LACQUER BOX AND COVER

Meiji era (1868-1912), late 19th century

Rectangular and decorated in iro-e takamaki-e with seven kinko tsuba and two kozuka of various designs on a roiro-nuri ground, the edges fundame and the interior silver hirame on a roiro-nuri ground

9 1/2 x 7 11/16 x 4 15/16in (24 x 19.5 x 12.5cm)

$2,000 - 3,000

Provenance
Previously sold Sotheby’s, London, May 25, 1989, lot 2303
612
SHIBATA ZESHIN (1807-1891)
An urushi-e (lacquer painting) of a maple tree
Meiji era (1868-1912), circa 1872-1890
Colored urushi (lacquer) on paper, mounted in silk and paper as a kakejiku (hanging scroll), depicting a characteristically cropped view of the trunk and branch of a maple tree in autumn foliage, a small bird perched on one of its branches, signed Zeshin and with a red seal
21 1/4 x 17 3/4in (53 x 45cm) (image only)
$6,000-8,000

It is thought that Zeshin first worked in urushi-e in 1872 and it is certain that the technique was well developed by 1876, when he submitted an album of urushi-e paintings to the Philadelphia Centennial Exhibition, where he won a prize. The jury's citation read: “The application of urushi-e to thin paper is a remarkable technique. His depiction of the natural world is very lifelike and full of strength.”

613
MUNAKATA SHIKO (1903-1975)
A woodblock print
Showa period (1926–1989), dated 1958
Monochrome ink woodblock print, framed and glazed, entitled Gautama Buddha and Bodhisattvas, dated 1958.8.15, signed in pencil Shiko (in Japanese) Munakata (in Roman script), sealed Muna; very good impression, some minor wrinkles
11 1/8 x 14 3/4in (28.3 x 37.5cm) to the mat
$4,000-5,000

Provenance
Previously sold, these Rooms, March 19, 2014, lot 3048
KITAOJI ROSANJIN (1883-1959)
A rectangular Oribe-style dish
Showa era (1926-1989), 20th century
Of stoneware, decorated with a poem in iron oxide and covered in a dark green glaze showing teal in the areas where it is thicker
With a wood tomobako storage box inscribed on the cover with a five-character inscription from the Chinese Chan (Zen) text Jingde zhuandenglu (1104), conventionally rendered in Japanese as Haru kitarite kusa onozukara shozu (With the arrival of spring, grass grows of its own accord) and signed Ro
9 3/8 x 14 1/2in (24.5 x 37cm)
US$8,000-12,000

The Chinese phrase inscribed on this dish is commonly used at tea events held in the early spring. In Zen terms, its implication is that if you wait your time, you will naturally attain enlightenment.

MORINO TAIMEI (1934-)
Rust red Iron glazed plaque (Heisei era 1989-2019)
Slab-built stoneware, painted in red and black glaze
27 3/8in (69.5cm) high
$6,000 - 8,000

Provenance
Purchased from Japonesque, Inc., San Francisco
MORITA SHIRYU (1912-1998)

*Ryu wa ryu o shiru* (Dragon knows dragon), 1967

Large four-panel screen with three characters brushed in aluminum flake pigment in polyvinyl acetate medium and yellow alkyd varnish on paper

Artist’s certificate on reverse titled *Ryu wa ryu o shiru* (Dragon knows dragon), signed Morita Shiryu, sealed *Sei no in* and dated 1967

44 1/2 x 88 3/16in (113 x 224cm)

$60,000-80,000

Provenance

Previously sold, Butterfield and Butterfield, San Francisco, November 16-17, 1994, lot 2314

Inspired by an elementary-school teacher to assume the name Shiryu, literally “Child Dragon,” Morita used the three characters seen on this lot as the subject for the first major calligraphy he exhibited overseas, at the fifth São Paulo Bienal in 1959, and would continue to produce variations on this theme for much of the rest of his career, often in characters that are so barely readable as to resemble contemporary Western works of abstract art. Each calligraphy was a personal expression of Morita’s commitment to the Buddhist principle of self-knowledge, as well as an assertion of his dragon-like artistic ability.
AN EBONY NETSUKE OF A TOAD
ON A LARGE NASUBI (AUBERGINE)
By Kyokusui, 19th century
The Robert S. Huthart Collection
of Iwami Netsuke: Part II
£2,000 - 2,500 (US$2,500 - 3,100) *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide
AN EBONY NETSUKE OF A TOAD
ON A LARGE NASUBI (AUBERGINE)
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£2,000 - 2,500 (US$2,500 - 3,100) *

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Asia Week New York 2020 is a collaboration among Asian art specialists, 6 auction houses, and 16 museums and Asian cultural institutions in the metropolitan New York area from March 12–19+, 2020. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie’s, Doyle, Heritage Auctions, iGavel, and Sotheby’s as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2020 as well as on the Asia Week New York website.

www.asiaweekny.com
REN XIONG (1823-1857)
Peonies and Butterflies, 1854
Hanging scroll, ink and color on paper
159 x 86.8cm (62 1/2 x 34 1/8in)
HK$380,000 - 480,000
Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to reject further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

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Conditions of sale - continued

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(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator’s fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties as well as any additional terms and conditions applicable to any such bidding platform or technology.

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If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the BOLD TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any conditions contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor’s agent with respect to said lot shall automatically terminate.

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NY MAIN/8.2019
Conditions of sale - continued

upon any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor’s warranty of title and other representations and warranties made by the consignor for the buyer’s benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER’S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

“Authorship” means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the BOLD TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870, as this is a matter of current scholarly opinion which can change); (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the BOLD TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD “AS IS.” NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST’S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller’s guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams’ world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

• Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
• Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
• Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams’ address in envelopes marked as “photo auction estimate”. Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor’s expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams’ specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today’s retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation. Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.
BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items agreed together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults. Illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer’s premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or indication of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the $ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House’s Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams’ live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer’s premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. “Buy” bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

|$500-1,000...............................by $50s
|$1,000-2,000.............................by $100s
|$2,000-5,000............................by $200/500/800s
|$5,000-10,000........................by $500s
|$10,000-20,000.........................by $1,000s
|$20,000-50,000.......................by $2,000/5,000/8,000s
|$50,000-100,000......................by $5,000s
|$100,000-200,000.....................by $10,000s
|above $200,000......................at auctioneer’s discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams’ auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer’s Premium

A buyer’s premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitutes the purchase price for the lot. Applicable sales taxes are computed on this figure, and the total becomes your final purchase price.

Unless specifically indicated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to: Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pick-up. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 12 September oversized lots (noted as W next to the lot number and/or listed on page 95) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Wednesday 25 September. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of $5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer’s risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.
Important notice to buyers

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 14 September. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 13 SEPTEMBER.

Address
Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by within 5 days of the auction. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**
Transfer .................. $75
Daily storage........... $10
Insurance (on Hammer + Premium + tax) 0.3%

**SMALL OBJECTS**
Transfer ................ $37.50
Daily storage......... $5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

**TO MAKE PAYMENT IN ADVANCE**
Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**
May be made by cash, check, or credit card.

Lots will only be released from Door To Door’s warehouse upon production of the “Collection Slip” obtained from the Cashier’s office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

**PLEASE NOTE**
Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Oversized lots

570
571
572
Mechanical Music
London
Jon Baddaley
+44 20 7393 3872

Modern & Contemporary
African Art
London
Gilles Papiplatt
+44 20 7468 8355
New York
Hayley Grundy
+1 917 206 1624

Modern & Contemporary
Middle Eastern Art
London
Nima Sagharchi
+44 20 7468 8342

Modern & Contemporary
South Asian Art
London
Tahmina Ghaffar
+44 207 468 8382

Modern Decorative
Art + Design
London
Mark Oliver
+44 20 7393 3856
New York
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611
Los Angeles
Jason Stein
+1 323 436 5466

Motor Cars
London
Tim Schofield
+44 20 7468 5804
New York
Rupert Banner
+1 212 461 6515
Eric Minoff
+1 917 206 1630
Evan Ide
+1 917 340 4657
Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
+1 929 666 2243
San Francisco
Mark Osborne
+1 415 503 3353
Europe
Philip Kantor
+32 476 879 471

Automobilia
London
Toby Wilson
+44 20 8963 2842
Adrian Pipros
+44 20 8963 2840

Motorcycles
London
Ben Walker
+44 20 8963 2819
James Stanfield
+44 20 8963 2818
Los Angeles
Craig Mallory
+1 323 436 5470

Museum Services
San Francisco
Laura King Pfaff
+1 415 503 3210

Native American Art
Los Angeles
Kim Jarand
+1 323 436 5430
San Francisco
Ingmar Lindbergs
+1 415 503 3393

Natural History
Los Angeles
Claudia Florian
+1 323 436 5437
Thomas E. Lindgren
+1 310 469 8567

Old Master Pictures
London
Andrew Mckenzie
+44 20 7468 8261
Los Angeles
Mark Fisher
+1 323 436 5488

Orientalist Art
London
Charles O’Brien
+44 20 7468 8360

Photography
New York
Laura Paterson
+1 917 206 1653
Los Angeles & San Francisco
Morissa Rosenberg
+1 323 436 5435
+1 415 503 3259

Post-War and
Contemporary Art
London
Ralph Taylor
+44 20 7447 7403
New York
Muys Snijders,
+212 644 9020
Jacqueline Towers-Perkins,
+1 212 644 9039
Lisa De Simone,
+1 917 206 1607
Los Angeles
Sharon Squires
+1 323 436 5404
Laura Bjorstad
+1 323 436 5446

Prints and Multiples
London
Lucia Tro Santafe
+44 20 7468 8262
New York
Deborah Ripley
+1 212 644 9059
Los Angeles
Morissa Rosenberg
+1 323 447 9374

Russian Art
London
Daria Khristova
+44 20 7468 8334
New York
Yelena Harlick
+1 212 644 9136

Scientific Instruments
London
Jon Baddaley
+44 20 7393 3872
New York
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures
Edinburgh
Chris Brickley
+44 131 240 2297

Silver & Gold Boxes
London
Ellis Finch
+44 20 7393 3973

Space History
San Francisco
Adam Stackhouse
+1 415 503 3266

Travel Pictures
London
Veronique Scorer
+44 20 7393 3962

Watches & Wristwatches
London
Jonathan Darracott
+44 20 7447 7412
New York
Jonathan Snellenburg
+1 212 461 6530
Hong Kong
Tim Bourne
+852 3607 0021

Whisky
Edinburgh
Martin Green
+44 131 225 2266
Hong Kong
Daniel Lam
+852 2918 4321

Wine
London
Richard Harvey
+44 20 7468 5811
San Francisco
Christine Ballard
+1 415 503 3221
Hong Kong
Daniel Lam
+852 2918 4321

* Indicates independent contractor

Client Services Departments
U.S.A.
San Francisco
(415) 861 7500
(415) 861 8951 fax
Monday - Friday, 9am to 5pm

Los Angeles
(323) 850 7500
(323) 850 6090 fax
Monday - Friday, 9am to 5pm

New York
(212) 644 9001
(212) 644 9009 fax
Monday - Friday, 9am to 5pm

Toll Free
(800) 223 2854

U.K.
Monday to Friday 8.30 to 6.00
+44 (0) 20 7447 7447

Bids
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please visit bonhams.com
**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

**Shipping**

Please note that all telephone calls are recorded.

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**Auction Registration Form**

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Paddle number (for office use only)

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### Sale Information

- **Sale title:** Property from the Collection of Drs. Edmund and Julie Lewis
- **Sale date:** September 11, 2019
- **Sale no.:** 25856
- **Sale venue:** New York

### General Bid Increments:

<table>
<thead>
<tr>
<th>Bid Range</th>
<th>Increments</th>
</tr>
</thead>
<tbody>
<tr>
<td>$10 - 200</td>
<td>by 10s</td>
</tr>
<tr>
<td>$200 - 500</td>
<td>by 20 / 50 / 80s</td>
</tr>
<tr>
<td>$500 - 1,000</td>
<td>by 50s</td>
</tr>
<tr>
<td>$1,000 - 2,000</td>
<td>by 100s</td>
</tr>
<tr>
<td>$2,000 - 5,000</td>
<td>by 200 / 500 / 800s</td>
</tr>
<tr>
<td>$5,000 - 10,000</td>
<td>by 500s</td>
</tr>
<tr>
<td>$10,000 - 20,000</td>
<td>by 1,000s</td>
</tr>
<tr>
<td>$20,000 - 50,000</td>
<td>by 2,000 / 5,000 / 8,000s</td>
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<tr>
<td>$50,000 - 100,000</td>
<td>by 5,000s</td>
</tr>
<tr>
<td>$100,000 - 200,000</td>
<td>by 10,000s</td>
</tr>
<tr>
<td>above $200,000</td>
<td>at the auctioneer's discretion</td>
</tr>
</tbody>
</table>

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### Customer Information

**First Name:**

**Last Name:**

**Company name (to be invoiced if applicable):**

**Address:**

**City:**

**County / State:**

**Post / Zip code:**

**Country:**

**Telephone mobile:**

**Telephone daytime:**

**Telephone evening:**

**Fax:**

**E-mail:**

---

**Shipping Address (if different than above):**

**Address:**

**City:**

**County / State:**

**Post / ZIP code:**

**Country:**

---

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department

580 Madison Avenue

New York, New York 10022

Tel +1 (212) 644 9001

Fax +1 (212) 644 9009

bids.us@bonhams.com

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**Type of bid**

(A - Absentee, T - Telephone)

<table>
<thead>
<tr>
<th>Brief description</th>
<th>MAX bid in US$ (excluding premium and applicable tax)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.</td>
<td>Emergency bid for telephone bidders only*</td>
</tr>
</tbody>
</table>

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You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

---

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER’S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER’S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature:  

Date:  

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NY/MAIN/07.17