



Bonhams

Property from the Collection of
Drs. Edmund and Julie Lewis - Part I

New York | September 11, 2019



Property from the Collection of Drs. Edmund and Julie Lewis, Part I

New York | September 11, 2019, at 10am

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SALE NUMBER: 25856

CATALOG: \$35

ILLUSTRATIONS

Front cover: Lot 521
Back cover: Lot 572

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Please see pages 91 to 95 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 95, will be transferred to off-site storage along with all other items purchased, if not removed by Thursday 12 September.

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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.





501 (two views)

1 - 500
No lots

501
**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 i* (Inspired after the brush of Meng-fu) and signed *Toshi* and with a *kao*
3in (7.7cm) high

\$2,000-3,000

Provenance

E. A. Wrangham Collection, sold Bonhams, London, *The Wrangham Collection of Japanese Art, Part III*, May 15, 2012, lot 284
Wrangham Collection, no.2121
Purchased from Trudel Klefisch, Cologne, 1997

The Yuan-dynasty painter Zhao Mengfu (1254-1322) specialized in paintings of horses.



502 (two views)



503 (two views)



502

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

E. A Wrangham Collection, sold, Bonhams, London, *The Edward Wrangham Collection of Japanese Art, Part I*, November 9, 2010, lot 321
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

503

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 (two views)

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 *nyoï* (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 3/8in (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 (two views)

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 5/8in (6.7cm) high

\$2,000 - 3,000



506 (two views)

506

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

507

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



507



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 *kirikane* 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

508



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

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 30

509

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



510

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



511



512

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

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 *kirikane*, 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

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. nos. 24 and 25



513



514 (interior)



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 *kirikane*, 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 lobed 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

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no.3

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 *kirikane* 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



515



516

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

Robert Moore Collection, sold, Christie's, London, *The Bob Moore Collection of Japanese Art and Design*, November 5-7, 2007, lot 90



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

517 (two views)

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 flamelike 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



518

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



519



520

**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
13in (33cm) high

\$3,000 - 5,000



521

**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

Kumja Paik Kim, *Goryeo Dynasty: Korea's Age of Enlightenment*, Asian Art Museum of San Francisco-Chong-Moon Lee Center for Asian Art and Culture, in cooperation with the National Museum of Korea and Nara National Museum, 2003, exhibition catalogue, October 18, 2003 - January 11, 2004

Published

Stephen Little, "A Korean Gilt-Bronze Sculpture of Kshitigarbha Bodhisattva," *Oriental Arts*, September 2003, pp.52-56

As noted by Stephen Little in the article referred to above, Ksitigarbha'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 Ksitigarbha 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

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



523



524 (interior view)



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 *choshitsu* (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 Mitsu*

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 Senseido*, 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

Previously sold, Bonhams, London, May 14, 2015, lot 312.



525



526



(interior view)



527

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

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no.56



(interior view)

528

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 *kirikane*, 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 *tomoe* (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 *tomoe*, 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 *tomoe*, seaweed and needle-like pieces of *kirikane*, 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 rokugatsu 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 on the underside of the cover *Meiji Tenno ibutsu* (Bequest of the Meiji Emperor), *Taisho gannen junigatsu sanjuichinichi hairyo* (Received December 31, 1912) and sealed 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

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 74

One of the half-dozen leading lacquerers of the Meiji era, the short-lived Ogawa Shomin was apprenticed at the age of 16 to the lacquer artist Nakayama Komin (1808-1870, see also lot 563) and became an independent artist in 1868, making his international debut with a piece at the Philadelphia Centennial Exposition of 1876, as well as showing frequently at government-sponsored exhibitions within Japan. During the 1880s he became increasingly involved in the creation of meticulous reproductions of early Japanese lacquer and in 1890, the year before his death, he was named first director of the Lacquer Department at Tokyo Art School. Had he lived longer, Shomin would undoubtedly have been elevated to the prestigious order of Teishitsu Gigeiin (Artist-Craftsman to the Imperial Household), the precursor of today's Ningen Kokuho (Living National Treasure).





(interior view)



529

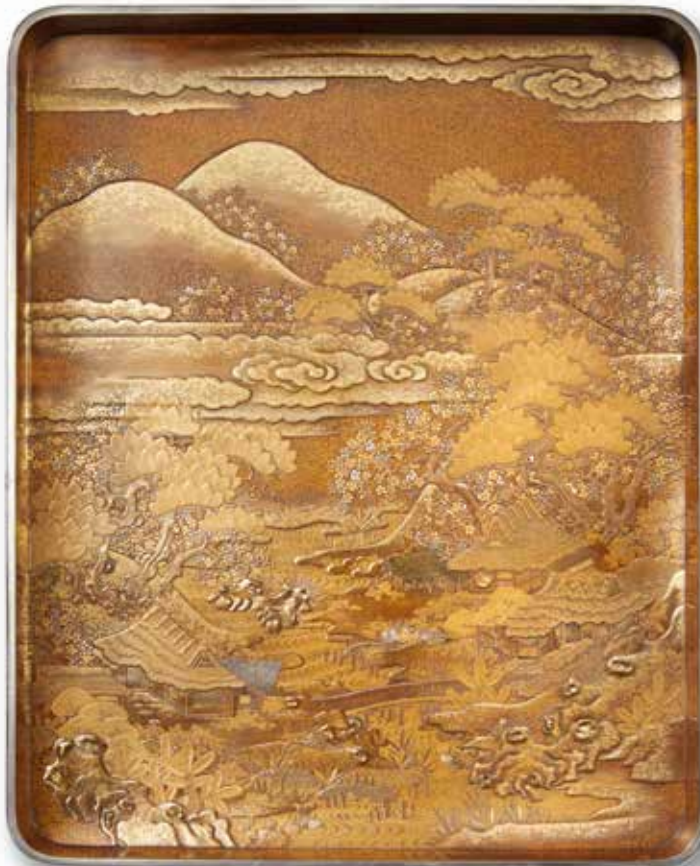
A MATCHING SUZURIBAKO (WRITING BOX) AND RYOSHIBAKO (DOCUMENT BOX)

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

Each decorated in several shades of gold and silver *takamaki-e*, *uchikomi* and *kirikane* 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)

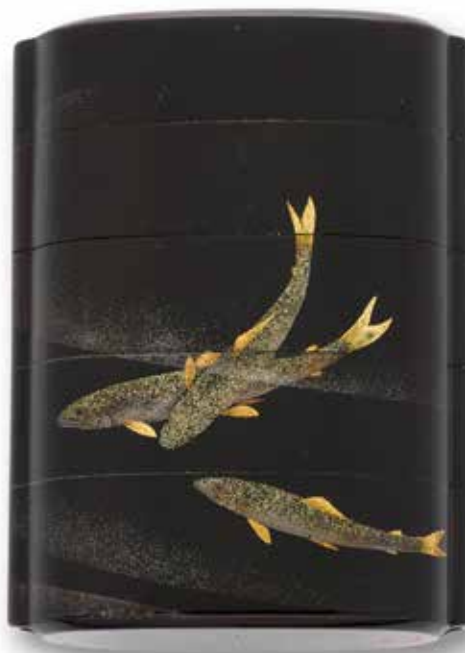
\$25,000 - 40,000



(interior view)



530



531



532

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

E. A. Wrangham Collection, sold Bonhams, London, *The Wrangham Collection of Japanese Art, Part V*, November 5, 2014, lot 151
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 *Toshhide* and sealed *Tokei*
3in (7.7cm) high

\$2,500 - 3,500

Provenance

Previously sold, Christie's, London, May 11, 2011, lot 270



533 (two views)

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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

E.A Wrangham Collection, sold, Bonhams, London, *The Edward Wrangham Collection of Japanese Art, Part II*, May 10, 2011, lot 170 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.

533

OGAWA HARITSU (1663-1747)

A three-case lacquer inro

Edo period (1615-1868), 18th century

In the form of a Chinese rectangular ink-cake carved on the edges with simulated chips, carved on one side with characters *Horodai* (Precious Dew Tower) in a central reserve surrounded by a frieze of ancient musical instruments and other motifs, on the other side with a ceremonial vessel known in Chinese as *tanting*, the interior cases black lacquer with *fundane* edges, signed on the underside *Ritsuo* and a red-lacquer seal *Kan* 3in (7.7cm) high

\$8,000 - 12,000



534

534

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, 1995, p.34, Chikanao, Ueda, left.



535

535

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 *ojime* 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



536

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



537



538

538

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

Bonhams, London, May 11, 2010, lot 285

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

539

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



539



(interior view)



540

**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



541

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 *ichibokuzukuri* 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.



542

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 sanjuikko no ichi* (An A-grade national treasure *gigaku* mask, one of 31); center, *Shosoin gyobutsu doji-men* (Mask of a boy attendant, an imperial treasure of the Shosoin Repository); lower right, *Himuro Jinja homotsu Taisho kinoe-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 project 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.





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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



544

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 *Kano-saru* (1920)

17in (43.2cm) high

\$2,500 - 3,500

545

KANO TESSAI (1845-1925)

**A carved bamboo archaic 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 sannin* (1914), signature, red seal and *kao* (cursive monogram)
5 1/8in (13cm) high

\$2,500 - 3,500



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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



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547

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 naratte 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

548

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



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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



549



550



551

550

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 covers 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

551

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



552

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 *rajallāsana* (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

For a similarly delicate small-scale image (32.7cm high) of the wish-granting Kannon, dated 1275, compare an example in Nara National Museum (formerly in the Tennoji Temple, Osaka; multiple images accessible at <https://www.narahaku.go.jp/collection/v-1070-1.html>).





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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

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



555

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.





556

STYLE OF OGAWA HARITSU (1663-1747)

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

Purchased from Ashkenazie and Co., San Francisco, 1996.

Published

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 54

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.

557

**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

557



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.

558

**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* (slung 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



558



559



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

560

A GOLD-LACQUER FUMIBAKO (BOX FOR LETTERS)

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



561

ATTRIBUTED TO HEIAN ZOHICO (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 *Jungjin* (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)

\$10,000 - 15,000

Provenance

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

Published

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no.41

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



562 (two views)



562

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

563

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

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no.27

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 Hōitsu (1761-1828) and the tea connoisseur Matsudaira Fumai (1751-1818); see Takao Yōo, "Kinsei maki-eshi meikan (A Directory of Early- Modern and Modern Lacquerers)," *Rokusho*, 24 (March 2005), p.112).



563

564

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 *nashiji* 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.



(interior view)



565

565

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.



566

566

A WOOD FIGURE OF SHO-KANNON (AVALOKITESHVARA)

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 7/8 in (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



567

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 zui* (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

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

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 Japonisque, Inc., San Francisco

For information regarding this ceramic artist, please refer to the preceding lot.





570^W

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 Japonisque, Inc., San Francisco, September 1 1998

Exhibited

Japonisque, 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.



571 ^W

MARLENE ROSE (1967-)

Water Fan Buddha, 2010

Sand-cast glass and bronze

75 x 25 x 13in (190.5 x 63.5 x 33.02cm)

\$10,000 - 15,000

Provenance

Purchased Habitat Galleries, Inc., April 17, 2010

Exhibited

The 28th Annual International Glass Invitational Awards Exhibition
2010, April 24-May 23rd, 2010

Published

*Habitat Galleries 38th Annual International Glass Invitational Awards
Exhibition 2010, Inspirations, April 24th 2010 - May 23, 2010*
Royal Oak, Michigan: Habitat Galleries, 2010, pp.142-143.

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."



572 ^W

FUKAMI SUEHARU (1947-)

Kei (Landscape II)

Heisei era (1989-2019), 2000

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 (two views)

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 *Ritsuo*; fitted with a lacquer *ojime* decorated with birds and flowers in gold *hiramaki-e*
 2 3/4in (7cm) high

\$2,000 - 3,000



574



575

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 archaic 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)

\$12,000-18,000

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



576 (three views)

576

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 *Kotei kyuzui* in archaic 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

577

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



577





578

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

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

Purchased Grace Tsumugi Fine Art Ltd., London, May 16, 2016

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



580

581

A CAST BRONZE FIGURE OF A SEATED KANNON

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

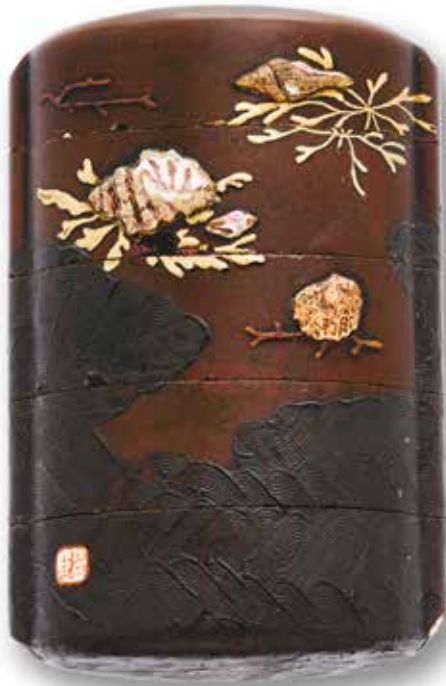
The contemplative hollow-cast figure seated in the *rajalilasana* (royal ease) posture with the robe falling open exposing an elaborate necklace and pendant earrings framing the downcast head adorned with a high chignon draped with a hooded cape

17 1/2in (44.4cm) high

\$5,000 - 7,000



581



582

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

E. A. Wrangham Collection, sold, Bonhams, London, *The Edward Wrangham Collection of Japanese Art, Part II*, May 10, 2011, lot 341 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

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



584

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 cream 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 *nyoi* 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 *Kan*, 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

E. Gilbertson, et al., <i>A Japanese Collection Made by Michael Tomkinson</i>, London, 1898, <i>Lacquer</i>, no. 643 (vol. 2, p. 44)

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 (Ritsuo), 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/Ritsuo style that took place in the middle years of the nineteenth century.





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*, *kirikane* 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.





(interior view)



586



587

586

**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

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 42

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 kayojiji / 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?).

587

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



(interior view)



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 *kirikane*, *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



588

\$6,000 - 8,000

Published

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 78

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



589



(two views)

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



591

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 gojukyunen uzuki hachijuroku-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 x 11 1/4 x 9 in (4.5 x 28.5 x 22.9 cm)

\$20,000 - 30,000

Provenance

Yoshiie Family, Suisekitei Collection
Previously sold, Bonhams, London, *The Misumi Collection of Important Works of Art and Paintings, Part II*, November 10, 2015, lot 3

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.

592

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 Seisuiian ni oite tsurezure no hi kore o egaki narabi ni kore o tsukuru, Kansai* (Designed and made by Kansai in days of leisure, at Seisuiian, Asakusa, in the twelfth month of 1840)
3 7/8in (9.8cm) high

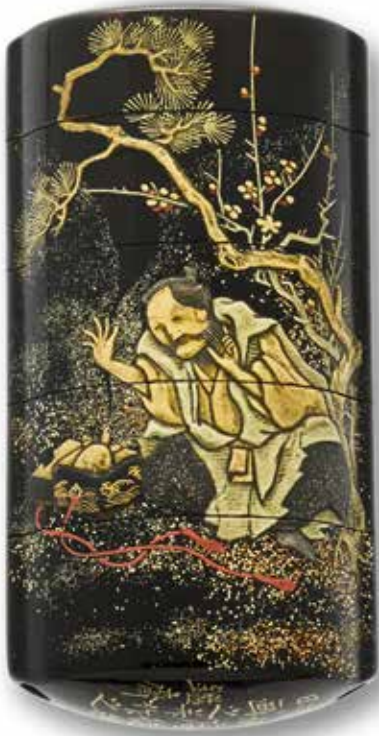
\$1,500 - 2,500

Provenance

E.A. Wrangham Collection, sold, Bonhams, London, *The Wrangham Collection of Japanese Art, Part IV*, November 6, 2013, lot 246
Wrangham Collection, no.2026, purchased at Christies, London, 1991

Published

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



592 (two views)

593

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



593 (two views)

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.



(two views)

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

For a *tonkotsu* of very similar design, see Nikkei Inc., ed., *Edo Chic/Meiji Technique: The Art of Shibata Zeshin featuring the Edson Collection*, Tokyo, Nikkei Inc., 2009, pl. E-28, p. 50



595

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

Spink and Son, Ltd., ed., *Oriental Art, A Portfolio of Collector's Pieces*, London, 1967

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



596



597

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

598



598

HISAMINE (ACTIVE 19TH CENTURY)

A kiseruzutsu (pipe case)

Edo period (1651-1868), 19th century

Decorated in *iroe-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

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. 36

599



599

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

600



600

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

Provenance

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



601 (two views)

601

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

602

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 *shibuichi-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



602



603

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

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no.64

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



604

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



605



606



607



608



609

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

Provenance

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

609

KANO TESSAI (1845-1925)

A horn netsuke of a desiccated 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

Purchased from Kanagae Oriental Antiques, Kyoto, 1996



610

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 *gyobunashi* 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

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

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

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

614

KITAOJI ROSANJIN (1883-1959)

A rectangular Oribe-style dish

Showa era (1926-1989), 20th century

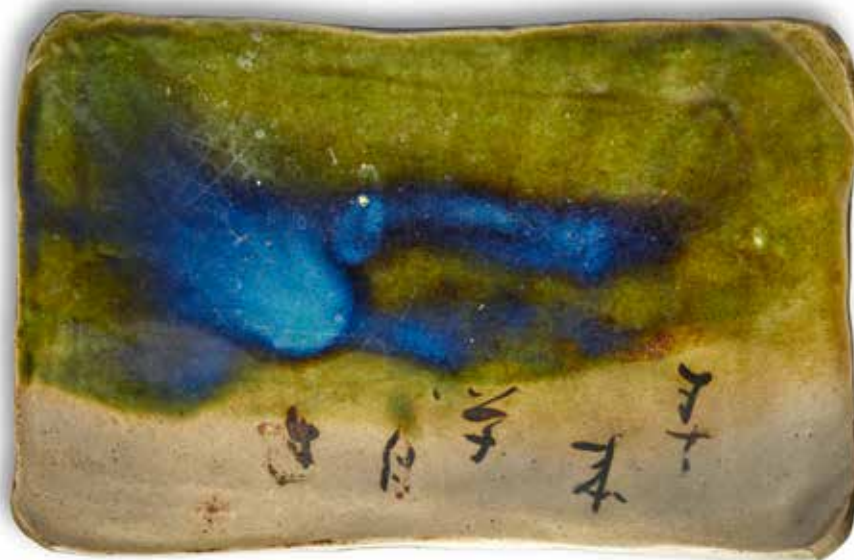
Of stoneware, decorated with a poem in iron oxide and covered in a dark green glaze showing teal in the areas where it is thicker

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.



614

615

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 Japoneseque, Inc., San Francisco



615



616

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.



Bonhams

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The Robert S. Huthart Collection of Iwami Netsuke: Part II

New Bond Street, London | 6 November 2019

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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) *

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NEW YORK

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Bonhams

AUCTIONEERS SINCE 1793

曾見老蓮居士有此畫本皆
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任熊



19th and 20th Century Chinese Paintings from the Rev. Richard Fabian Collection

Hong Kong | October 8, 2019

PREVIEW

October 3 - 7, 2019

INQUIRIES

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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.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

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 request 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.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for

any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

Conditions of sale - continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(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 in 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, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request thereof; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

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 glossary 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.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied

Conditions of sale - continued

upon by 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.

Buyer's guide

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 auctioned 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 prediction 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 σ 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 \blacktriangle 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 \circ 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:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$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 constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated 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 pickup. 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@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
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quotes@dttdusa.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

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Representatives:

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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

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Paddle number (for office use only)

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.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

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

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:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
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	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (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.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

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

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

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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