

THE ARNO ZIESNITZ COLLECTION OF SMOKING ACCESSORIES AND SAGEMONO

Wednesday March 21, 2018

New York



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THE ARNO ZIESNITZ COLLECTION OF SMOKING ACCESSORIES AND SAGEMONO

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New York

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ILLUSTRATIONS

Front cover: Lots 1001, 1043, 1063

JAPANESE AND KOREAN WORKS OF ART TEAM



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NEW YORK



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Neil Davey



Joe Earle



THE ARNO ZIESNITZ COLLECTION OF SMOKING ACCESSORIES

Arno Ziesnitz was born in Berlin, Germany and immigrated to the United States in 1950. After serving in the U.S. Army during the Korean conflict, Arno attended and graduated from San Jose State University with a degree in Criminology. Shortly after his graduation he joined the United States government as a Special Agent and consequently spent the bulk of his career attached to consulates and embassies in Frankfurt, Hong Kong and Japan, as well as domestic offices in San Francisco and Washington, DC. He became enamored of Japanese art in the early 1960s and started collecting netsuke at auctions in Europe and the United States. When he met his wife Sharon in Hong Kong, their shared love of things Japanese soon became apparent and they both widened their interests from netsuke to include other fields of Japanese art. In particular, Arno's interest focused on the smoking paraphernalia that was used in Japan prior to the arrival of modern Western influences, which rendered many of these objects obsolete. Pipes, *sagemono*, (*tonkotsu*, *kiseruzutsu*) and the manner and customs of their usages were fascinating to Arno and he was always happy when he could introduce these items and the customs associated with them to a fellow collector.

He lectured on the subject of smoking accessories to the members of the International Netsuke Society and argued that these pieces should be considered an important part of the netsuke field. His passion for the items is on exhibit here. The variations in subject matter, material, and execution were to Arno, a matter of great interest and his tireless study and willingness to elucidate on the subject always led to lively discussions. His scholarship and enthusiasm will be missed.

Tobacco arrived in Japan sometime in the 16th century with Portuguese sailors. Within decades of its introduction, smoking had caught on with fringe members of society. *Kabukimono*, gangs of disenfranchised members of the samurai class, adopted tobacco use as part of their image. Smoking became so wide spread, and so closely associated with the image of wild youth, that government officials passed edicts restricting the use of the substance. Despite repeated efforts to control it, the use of tobacco spread and related artifacts, such as the pieces on offer in this collection became not only necessities for the smoker but items of luxury.

1001

A LACQUER TABAKO-BON (SMOKING SET) AND TWO MATCHING KISERU (PIPES)

Edo period (1615-1868), 19th century

The rectangular box with a silver handle with hinges carved with blossoms, the upper surface with a removable silver brazier fitted with a loop handle and a silver, the domed cover pierced with floral family crests, and a smaller match-holder with a silver domed cover carved with matching crests in *kebori*, the front of the box fitted with one large and two smaller drawers with silver floral-crest pulls, the box decorated with family crests in gold *hiramaki-e* against a *roiro-nuri* ground, the silver hardware decorated with florets and vines carved in *kebori*; the *kiseru* decorated to match the box

5 1/2 x 9 1/8 x 9 1/2in (14 x 23.2 x 24.1cm)

US\$2,000 - 3,000



1001

1002

A LACQUER TABAKO-BON (SMOKING SET) AND KISERU (PIPE)

Edo period (1615-1868), 19th century

The rectangular box with a silver swivel handle, the upper surface with a removable brazier fitted with a loop handle with cloud bosses and a domed silver cover pierced with cranes in pines, and a smaller match holder with a domed silver cover carved with pine trees in relief, each cover with a pine-cone finial, the box fitted with one large and two smaller drawers with silver prunus pulls, the box decorated in gold and silver *takamaki-e* and gold, silver, black and red *hiramaki-e* with highlights of *hirame*, *kirikane* and gold foil with cranes in flight and by a blossoming prunus, a grove of bamboo, a river with Mount Fuji in the distance, and *minogame* under a waterfall, the housing around the brazier pierced with clouds and cranes, the hardware silver or silvered metal; the *kiseru* silver and lacquered bamboo with cranes in clouds and a central band pierce-carved with crashing waves, the shaft lacquered with cranes and waves in gold and red *hiramaki-e*

4 1/8 x 7 5/8 x 7 5/8in (10.5 x 19.3 x 19.3cm)

US\$2,500 - 3,500



1002



1003

1003

A LACQUER TABAKO-BON (SMOKING SET)

Edo period (1615-1868), 19th century

The two-tier rectangular box decorated overall with scenes of rolling hills with blossoming cherry trees and young pines by a rolling stream in gold *hiramaki-e*, *togidashi maki-e*, and *hirame* on a *roiro-nuri* ground, the front fitted with three rectangular drawers with silver pulls formed as birds, the open section above finished around the edges to resemble gently rolling hills, the upper section with a removable brazier with a domed cover with a phoenix in relief and pierced with cherry blossoms, and a match-holder with a domed cover with cherry blossoms, silvered metal handle

6 3/8 x 10 1/2 x 10 3/8in (16.2 x 26.7 x 26.3cm)

US\$2,000 - 3,000



1004 (three views)

1004

A FINE SHAKUDO AND SILVER KISERU (PIPE)

Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Decorated in *shakudo hirazogan* with various figures in silhouette, including street performers, a falconer and a "Wisteria Maiden," all beneath Raiden, the God of Thunder, seated on clouds with his thunder drums, the clouds carved in *katakiri-bori*

11in (27.9cm) long

US\$1,500 - 2,500



1005

1005

A FINE AND LARGE SILVER AND LACQUERED BAMBOO KISERU (PIPE)

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

The silver bowl and mouthpiece decorated with butterflies in *shakudo* and gold *hirazogan* and geometric patterns carved in *kebori*, the shaft lacquered with a crowing rooster in *iroe hiramaki-e*
12 3/8in (31.4cm) long

US\$1,000 - 1,500



1006

1006

A SOLID SILVER KISERU (PIPE)

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

The heavy pipe carved in bold relief as a stalk of bamboo with younger shoots and leaves and butterflies alighting on dew drops, all in *takabori* and *kebori*
10 1/8in (25.9cm) long

US\$1,200 - 1,800



1007

1007

TWO SILVER AND BAMBOO KISERU (PIPES)

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

The first decorated in high relief with carp swimming up a waterfall in *takabori* and *shishiai-bori*, the eyes picked out in gilt, the second decorated with stands of chrysanthemums, peonies and irises in *iro-e takazogan*, *shakudo hirazogan*, *takabori*, and *katakiri-bori*, the bowl retro-fitted to hold a cigarette
9 3/8in (23.8 cm) long, the largest

US\$1,500 - 2,500



1008



1009



1010

1008

A FINE INLAID COPPER KISERU (PIPE)

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

Decorated with alternating bands of copper and silver with floral vines, precious emblems, and stylized birds in *iro-e hirazogan*
11 in (27cm) long

US\$1,200 - 1,800

1009

A SILVER AND BAMBOO KISERU (PIPE) AND A SHIBUICHI KISERU (PIPE)

The second by Yukinari, Edo period (1615-1868), 19th century

The first carved with a bold design of ascending dragons in waves and clouds, carved in *takabori*, the second formed in the manner of an elongated *kozuka* handle and decorated with a troop of monkeys climbing in an old prunus in *katakiri-bori* and copper *hirazogan*, the bowl and mouthpiece gold, signed *Yukinari*
9 7/8 in (25cm) long, the largest

US\$1,500 - 2,500

1010

RYUSEN NAOMASA (ACTIVE LATE 19TH CENTURY)

A silver and bamboo kiseru (pipe)

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

Decorated with a rocky shore with crashing waves and Ebisu landing a large sea bream, the fish's eyes in gilt, all carved in *takabori* and *kebori*, signed *Ryusen Naomasa*
9 3/8 in (23.8 cm) long

US\$800 - 1,200



1011

1011

A SET OF FIVE FINE SILVER AND BAMBOO KISERU (PIPES)

Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

The first silver and bamboo, decorated below the bowl and around the mouthpiece with an *arare* (hailstone) pattern and finished in a gold wash; the second solid silver, carved on the stem with a bird house suspended from a pine bough in *kebori* and *katakiri-bori*, the pine cones and the roof of the bird house inlaid in gold and *shakudo hirazogan*; the third silver and bamboo, decorated with water wheels and peonies in *shishiai-bori* and *kebori*; the fourth silver and bamboo, decorated below the bowl and on the mouthpiece with concentric rings carved in relief; the fifth solid silver, carved on the stems with geometric patterns in *shishiai-bori*

In a fitted wood box with an inscription written by a former collector praising the quality of these pipes
 8 7/8in (22,5cm) long, the largest

US\$2,000 - 3,000



1012



1013



1014



1012

A FINE SILVER AND LACQUERED BAMBOO KISERU (PIPE)

After Ishiguro Masayoshi, Edo period (1615-1868) or Meiji era (1868-1912), late 19th century

Decorated with quail in bush clover by a rushing stream in gold *takazogan*, *katakiri-bori* and *takabori*, the area below the bowl and the mouthpiece finished in gilt, the bamboo stem lacquered with Tokugawa family crests and scrolling vines in gold *hiramaki-e* against a black-lacquer ground sprinkled with *hirame*, inscribed *Jugakusai Masayoshi* and with a seal
11 1/2in (29.2cm) long

US\$1,000 - 1,500

1013

THREE KISERU (PIPES)

The second by Mitsumori, Edo period, (1615-1868), 19th century

Each silver with a bamboo stem, the first decorated with stylized dragons among foliate scroll in *shishiai-bori*, the mouthpiece gilt; the second with an oxherd seated on an oxen playing a flute, and a thatched cottage by a stream under willows in *takabori*, *shishiai-bori* and *iro-e takazogan*, signed *Mitsumori*; the third carved with roundels of blossoming flowers against a geometric ground in *shishiai-bori*, the collar decorated with floral lozenges in gold *hirazogan*
10 1/4in (26cm) long, the largest

US\$1,500 - 2,500

1014

MORIYUKI (ACTIVE CIRCA 1900)

A large and impressive kiseru (pipe) Meiji era (1868-1912), late 19th century

The silver and bamboo pipe carved in bold relief with a family of monkeys in pine trees by a rocky waterfall, the details inlaid in copper, gold and *shakudo takazogan*, signed *Moriyuki*
9 7/8in (25.1cm) long

US\$2,000 - 3,000



1015

1015
TWO STAG-HORN KISERUZUTSU (PIPE CASES)

The first by Tosai, Edo period (1615-1868), 19th century

Each of *muso-zutsu* type and carved in raised and sunken relief, the first with a diving girl battling an amorous octopus, the *himotoshi* formed as a smaller octopus, signed *Tosai*; the second carved with Daruma crossing the Yangzi River on a reed with geese in flight and pine trees in clouds above

8 1/2in (21.6cm) long, the largest

US\$1,500 - 2,500



1016

1016
THREE STAG-HORN KISERUZUTSU (PIPE CASES)

The third after Kokusai, Edo period (1615-1868), 19th century

The first of *otoshi-zutsu* type and carved in sunken relief with the *Kusazuribiki* (Armor-pulling) scene from The Tale of the Soga Brothers; the second an Asakusa-school pipe case of *otoshi-zutsu* type carved with an *oni* mask and a mirror; the third an Asakusa-school *wari-zutsu* type pierced with a stylized dragon below a family crest, the reverse with swirling clouds and a *mitsudomoe* and pierced with the character *Koku*

8 1/8in (20.6cm) high, the largest

US\$1,500 - 2,500

1017

THREE STAG-HORN KISERUZUTSU (PIPE CASES)

Edo period (1615-1868), 19th century

Comprising an *otoshi-zutsu* pipe case pierce-carved to simulate woven bamboo with a stylized dragon in relief, the neck mount gold; a *muso-zutsu* pipe case carved with Kan'u beneath a cherry tree in *takabori* and *shishiai-bori*; a *muso-zutsu* pipe case with a seated warrior and attendant beneath a pine tree under a full moon in *takabori* and *shishiai-bori*
9 1/8in (23.2cm) high, the largest

US\$1,000 - 1,500

1018

TWO STAG-HORN KISERUZUTSU (PIPE CASES)

Edo period (1615-1868), 19th century

Each of *muso-zutsu* type, the first carved with a courtier standing beneath a pine tree, the top carved with a peony by a rocky waterfall; the second carved with geese in flight and a heron in lotus and peonies
8 7/8in (22.2cm) high, the largest

US\$1,200 - 1,800

1019

TWO STAG-HORN KISERUZUTSU (PIPE CASES)

The first by Hokuho, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Each of *muso-zutsu* type, the first carved in low relief with sparrows in flight over a stream running by chrysanthemums and rocks, signed *Hokuho*; the second carved in relief with the 12 Zodiac Animals among rocks and pine trees, the eyes inlaid in dark horn
8 5/8in (21.8cm) high, the largest

US\$1,200 - 1,800

1020

A BAMBOO KISERUZUTSU (PIPE CASE) AND TWO WOVEN BAMBOO KISERUZUTSU (PIPE CASES)

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

Each of *muso-zutsu* type and comprising a bamboo pipe case carved with vertical incisions and stained dark, the neck mount silver; a pipe case of woven bamboo decorated with two *tsuba* in lacquer, with a silver neck mount; a woven bamboo pipe case decorated with peonies and butterflies in shell and carved lacquer, the neck mount silver
8 3/4in (22cm) high, the largest

US\$1,000 - 1,500



1017



1018



1019



1020



1021

TWO LACQUER KISERUZUTSU (PIPE CASES)

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

Each of *muso-zutsu* type, the first decorated with a woodsman seated on a bundle of sticks enjoying a drink beneath a pine tree in gold, silver and black *hiramaki-e*, and gold and silver *togidashi* on a *roiro-nuri* ground with *kirikane* and *hirame* highlights; the second decorated with a carp leaping from a still pond in gold and silver *togidashi* against a *roiro-nuri* ground dusted with *hirame*
9 3/8in (23.8 cm) long, the largest

US\$1,500 - 2,500

1022

TWO LACQUER KISERUZUTSU (PIPE CASES)

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

Each of *muso-zutsu* form, the first decorated in gold and brown *hiramaki-e* and *togidashi* with a branch of loquats on a *roiro-nuri* ground, with a gilt-metal neck mount; the second decorated in gold and black *hiramaki-e* and gold and red *togidashi* with a man terrified by a large demon arising from the box he has just opened
9 1/8in (23.2cm) high, the largest

US\$1,500 - 2,500

1023

A STAG-HORN KISERUZUTSU (PIPE CASE) WITH KISERU (PIPE)

The pipe by Mitsunaga, Edo period (1615-1868), 19th century

Of *senryu-zutsu* type, the first carved as a repentant *oni* with a donation register book slung over his shoulder, the silver and bamboo *kiseru* decorated with horses carved in *katakiri-bori* and finished in *shakudo hirazogan*, gilt mouthpiece, signed *Mitsunaga* and sealed
8 3/4in (22.2cm) long

US\$1,000 - 1,500

1024

TWO AMUSING KISERUZUTSU (PIPE CASES) WITH KISERU (PIPES)

Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Each of *senryu-zutsu* type, the first carved as a bearded figure with an impossibly long nose curling downward at the tip, the eyes and facial hair stained dark, the copper and bamboo pipe decorated with a heron perched on a willow tree beneath a full moon in silver and gold *hirazogan* and *katakiri-bori*, the bowl and mouthpiece gilt, signed *Yasunaga*; the second an Asakusa-style case carved as an ape, the corona of the stag horn utilized to resemble the ape's hair, the eyes inlaid in dark horn, the silver pipe carved with flowers and vines in *kebori*
8in (20.3cm) high, the largest

US\$1,800 - 2,500

1025

UNNO SHOMIN (1844-1915)

A kiseru (pipe) and kiseruzutsu (pipe case)

Edo period (1615-1868) or Meiji era (1868-1912)

The pipe silver and bamboo and decorated with a warbler in a blossoming prunus and flowering orchids in *takabori* and *kebori*, signed *Shomin* and with a *kao*, the pipe case of *senryu-zutsu* type and carved as a *reishi* fungus
8 1/4in (21cm) long

US\$3,500 - 4,500

1026

A STAG-HORN KISERUZUTSU (PIPE CASE) AND KISERU (PIPE)

Edo period (1615-1868), 19th century

The pipe case of *senryu-zutsu* type, carved as a frightened man dressed in a long jacket with a high collar, his eyes inlaid in dark horn, the *kiseru* silver and bamboo and decorated with circular panels containing various geometric designs in gold and *shakudo hirazogan*, the surrounding areas worked in an *ishime* finish
8 1/4in (21cm) long

US\$1,200 - 1,800



1021



1022



1023



1024



1025



1026



1027

A STAG-HORN KISERUZUTAU, A BAMBOO KISERUZUTSU, AND TWO WOVEN BAMBOO KISERUZUTSU (PIPE CASES)
Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Each of *muso-zutsu* type, comprising a stag-horn pipe case carved with a Jo and Uba beneath a pine tree; a bamboo pipe case carved with a Chinese scholar in a grove of bamboo and a lengthy poem, the neck hardware stag-horn; a woven bamboo pipe case decorated with a lantern hanging from a blossoming prunus branch in carved lacquer, the neck hardware *shakudo*; a woven pipe case decorated with chrysanthemum and young bamboo in lacquer and shell, the neck hardware *shakudo*
9 1/8in (23.2cm) high, the largest

US\$1,500 - 2,500

1028

A LARGE STAG-HORN KISERUZUTSU (PIPE CASE)
Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

The *muso-zutsu* pipe case carved in low and sunken relief and applied with a mixed-metal figure of Kan'u on horseback, the battle standards of his followers just visible over the crest of a hill, the *himotoshi* formed as swirling clouds, signed in seal form *Ko* and *Kokusai*
10 7/8in 27.6cm) long

US\$1,200 - 1,800

1029

FOUR STAG-HORN KISERUZUTSU (PIPE CASES)
Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Each of *otoshi-zutsu* type, the first carved in sunken and high relief with Ashinaga reaching up through the clouds to catch Raijin, the God of Thunder by the ankle; the second carved in low relief with a scene of a *kine* and *usu* (hammer and stamp mill used to make *mochi*) come to life; the third carved in bold relief with an immortal and a young archer on a mountain top; the fourth with a scholar's hut in a mountainous landscape carved in low relief
7 7/8in (20cm) high, the largest

US\$1,000 - 1,500

1030

HAKUOSAI (ACTIVE CIRCA 1830-1843)
A stag-horn kiseruzutsu (pipe case) with a kiseru (pipe)
Edo period (1615-1868), 19th century

Of *senryu-zutsu* type and carved as a long-legged South Sea Islander dressed in a skirt, tied in a loop at the side, forming the *himotoshi*, the eyes inlaid in dark horn, signed *Hakuosai*, the silver and bamboo *kiseru* decorated with copper bands at the bowl and the mouthpiece
8in (20.3cm) long

US\$1,000 - 1,500



1027



1028



1029



1030



1031

1031

TWO LACQUER KISERUZUTSU (PIPE CASES)

The first by Shosei, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Each of *muso-zutsu* type, the first decorated black and gold *takamaki-e* and *hiramaki-e* with pine trees in the moonlight, the knots embellished with inlaid shell, the background silver-gray lacquer, sealed *Shosei*; the second decorated in gold *takamaki-e* and gold and red *hiramaki-e* with scattered maple leaves against a *roiro-nuri* ground

9 1/4in (23.4cm) high, the largest

US\$1,500 - 2,500

Provenance

The first, Bluette H. Kirchoff, sold these Rooms, *The Bluette H. Kirchoff Collection of Netsuke and Sagemono*, September 16, 2009, lot 2270
Raymond and Frances Bushell Collection, sold Christie's, New York, *The Raymond and Frances Bushell Collection of Netsuke, Part IV*, April 23, 1991, lot 288

1032

ROHAKU

A boar's tusk netsuke

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

Carved in sunken relief with a seated courtesan holding a pipe, signed *Rohaku* and with a *kao*
4in (10.1cm) high

US\$700 - 900

1033

A STAG-HORN NETSUKE AND TWO MARINE IVORY NETSUKE

The third by Kyuho, Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Comprising a sectional netsuke of a bubble-blower entertaining two children; a dancing monkey in court cap and vest carrying a large peach; an immortal leaning on a staff and holding a basket, signed *Kyuho*

2 3/8in (6.1cm) high, the largest

US\$1,500 - 2,500

1034

A WOOD NETSUKE OF TWO MONKEYS

Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Carved as a mother macaque seated struggling to hold her playful young, the hair incised in fine lines and the eyes inlaid
1 3/4in (4.4cm) high

US\$800 - 1,200

1035

THREE WOOD NETSUKE

The first by Masatoshi, the second by Masatsugu, Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Comprising a frustrated rat catcher grimacing as his prey escapes and scurries up his back, signed *Masatoshi*; a pair of Chinese boys engaged in a game of dice, the game pieces inlaid in bone, signed *Masatsugu*; a model of a reclining cat with a ribbon tied around its neck

1 1/2in (3.8cm) wide, the largest

US\$800 - 1,200

1036

A LARGE WOOD NETSUKE OF A DESSICATED FISH

Edo period (1615-1868), 19th century

Carved in dark wood as a dried salmon, the scales incised with fine lines, the *himotoshi* formed by the gills
6 1/2in (16.5cm) long

US\$1,000 - 1,500



1032



1033



1034



1035



1036



1037



1038

1038

KOKEI (ACTIVE FIRST HALF 19TH CENTURY)

A wood netsuke of a tiger

Edo period (1615-1868), 19th century

The animal shown seated looking to the left, his long tail running over his left hip and up his back, the stripes incised and stained dark, signed *Kokei*

1 5/8in (4.1cm) wide

US\$800 - 1,200

1039

FIVE WOOD NETSUKE AND THREE STAG-HORN NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Comprising a large mask netsuke of Ja; a mask netsuke of a grimacing man, the eyes applied with gilt metal and the teeth silver lacquer; a mask netsuke of O-Beshimi, the eyes applied with gilt metal; two wood studies of mushrooms; a stylized model of Fukurokuju in court dress; a finger citron; a bamboo shoot *4 1/2in (11.4cm) long, the largest*

US\$1,200 - 1,800

1040

A GROUP OF NINE MIXED-METAL NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

The first cast in brass as a bridge post, fitted with a suspension ring; the second, a bronze *manju* type decorated with Hotei in high relief and pierced with a leafy calabash and clouds; the third formed as a *kabuto* in *shakudo* and gilt; the fourth, a three-part silver *manju* type with a warrior riding into waves; the fifth, a brass *hako* type decorated with an ox and a woodsman seated on a bundle of sticks in gold *takazogan*; the sixth, a rounded square iron *manju* type decorated with cranes and pines in silver *hirazogan*; the seventh, a silver hexagonal *hako* type with a crane above waves in silver *takazogan*; the eighth, a gilt-copper cherry leaf with a smaller leaf in *shakudo*; the ninth, a miniature matchlock pistol with a silvered-iron barrel, the stock lacquered black and decorated with florets in inlaid shell

2 1/8in (5.3cm) diameter, the largest

US\$2,000 - 3,000

1037

SIX WOOD NETSUKE

The first by Keisai, Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Comprising a seated man laughing as he tickles himself, signed *Keisai*; a woman holding her face and screaming in reaction to the moxibustion compresses applied to her back, inscribed *Nanajuichi-o* and with a *kao*; a reticulated peony blossom containing a *shishi*; a lotus pod with freely moving seeds; two woven *kagamibuta* netsuke formed as woven bamboo baskets of charcoal

1 3/4in (4.4cm) high, the largest

US\$2,000 - 3,000



1039



1040



1041



1042



1043

1041

THREE FLINT NETSUKE, AN ASHBOWL NETSUKE AND A COMPASS NETSUKE
Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Comprising two brass and one iron flint netsuke, each with a hinged cover and decorated with scattered blossoms in gilt metal or silver inlays; the ash bowl cast in brass as a *kabuto* and decorated with silver "rivets"; a hinged brass case incised with scrolling vines and opening to reveal a compass

1 3/4in (4.4cm) wide, the largest

US\$1,000 - 1,500

1042

FOUR TOBACCO CUTTERS

Edo period (1615-1868), 18th/19th century

Each with a curved blade fitted into a leather-bound handle decorated with brass openwork designs, each with a loop handle for suspension, one blade illegibly signed []

[] *michi*

3 5/8in (9.2cm) wide, the largest

US\$600 - 800

1043

AN IRON TONKOTSU (TOBACCO BOX)
Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Forged in russet iron in sections and decorated with an *uchidashi* design of an Okina mask, a fan and the mask's storage box, the interior lacquered black, fitted with a russet-iron flint netsuke decorated with silver florets, brass fittings

3 1/4in (8.3cm) high

US\$800 - 1,200



1044 (another view)



1044

HIDEMASA (ACTIVE 19TH CENTURY)

A matching wood tonkotsu (tobacco box), netsuke and ojime

Edo period (1615-1868), 19th century

The *tonkotsu* carved in relief with monkeys climbing in a peach tree, the eyes inlaid in translucent and dark horn, signed on the underside *Shuosai*; fitted with an *ojime* carved as a single monkey, with eyes inlaid in dark horn, signed *Shuo*, and a netsuke carved as a mother monkey and three young, the eyes inlaid in dark horn, signed *Shou*
 2 7/8in (7.4cm) high

US\$2,500 - 3,500

1045

NISHO (ACTIVE CIRCA 1860-1900)

A wood tonkotsu (tobacco box)

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

Carved as an octopus emerging from a turbo shell, its eyes inlaid in bone and dark horn; fitted with a wood netsuke carved as an octopus, its tentacles wrapped across its head as if in surprise, the eyes inlaid in dark horn, signed in an iridescent-horn reserve *Nisho*
 3 7/8in (9.6cm) high

US\$800 - 1,200



1045



1046

1046

TWO THREE-CASE WOOD INRO AND A SMALL RECTANGULAR WOOD TONKOTSU (TOBACCO BOX)

The third by Tounsai Toshinao, Meiji (1868-1912) or Taisho (1912-1926) era, 19th/20th century

The small rectangular *tonkotsu* decorated in inlaid shell, lacquer and wire with plovers in flight over waves, a rising sun, and the Meoto Iwa (Wedded Rocks) of Ise; the first *inro* carved in relief with panels containing Chinese scholars; the second *inro* carved with Shiba Onko breaking a large jar with a rock, and his companion tumbling out in a torrent of water, signed *Toun*
3 1/4in (8.3cm) high, the largest

US\$1,500 - 2,500

1047

THREE WOOD TONKOTSU (TOBACCO BOXES)

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

Comprising a box with a hinged cover decorated with blossoming autumn plants in *takabori*, with a large wood chestnut netsuke fastened by a chain of floral links; a box of oval section carved in high relief with a writhing dragon against a ground of geometric design, with a carved fruit-nut *ojime*; a large box carved to simulate a leather tobacco pouch decorated with a *shishi* in peonies and a phoenix in paulownia, the *shakudo* beast-mask "clasp" carved in ebony with gilt eyes
7 3/4in (19.7cm) high, the largest

US\$1,800 - 2,500

Provenance

Bluette H. Kirchoff Collection, sold these Rooms, *The Bluette H. Kirchoff Collection of Netsuke and Sagemono*, September 16, 2009, lot 2228 (first only)



1047

1048

A HIDA-SCHOOL TWO-CASE WOOD INRO AND WOOD TONKOTSU (TOBACCO BOX)

The first by Nakamura Sukeyoshi (active circa 1915), the second by Matsuda Sukenaga (1800-1871), Edo period (1615-1868) and Meiji (1868-1912) or Taisho (1912-1926) era, 19th/20th century

The small two-case *inro* carved in low relief with stylized dragon and cloud designs against a ground of cross-hatching, signed *Suke Yoshi*; the *tonkotsu* carved to resemble a tooled-leather tobacco pouch decorated with flowering vines in relief, the "clasp" carved as a *reishi* fungus in ebony, signed *Sukenaga*; fitted with a glass bead *ojime* 2 3/4in (7cm) high, the largest



1048

US\$1,200 - 1,800

1049

A LACQUERED LEATHER TONKOTSU (TOBACCO BOX) AND AN EN-SUITE BAMBOO TONKOTSU (TOBACCO BOX)
Meiji (1868-1912) or Taisho (1912-1926) era, 19th/20th century

The first a rounded rectangular *tonkotsu* with an overhanging cover, decorated with a crane and young plants in gold and red *takamaki-e* and *kirikane*, with a gold-lacquer bead *ojime*; the second carved from a section of bamboo to resemble an eggplant, with two smaller eggplants to the side, an extensive Chinese verse incised on the cover and the reverse; fitted with a stag-horn netsuke carved as a peach being eaten by a grub and a rectangular section of bamboo carved with bamboo stalks in *katakiri-bori* and incised with a Chinese verse 4 1/4in (10.7cm) high, the largest



1049

US\$1,000 - 1,500

1050

TWO KINCHAKU (PURSES) MADE FROM ARMOR COMPONENTS

Edo period (1615-1868), 18th/19th century

The first constructed from black-lacquer *kozane* (scales) salvaged from an armor, perhaps a cuirass, lined with a silk closure; fitted with a *shakudo* *ojime* and a brass ashtray netsuke formed as a *kabuto*; the second assembled from two *gyoyo* (cord fastener protectors)

6 1/4in (16cm) high, the largest



1050

US\$1,000 - 1,500



1051

1051

A VERY LARGE THREE-CASE LACQUER TONKOTSU (TOBACCO BOX) WITH A NETSUKE OF SUMO WRESTLERS

Edo period (1615-1868), 18th/19th century

With canted edges and set on four bead feet with two shallow upper cases fitted above single deep case and decorated with a courtesan on promenade in *iro-e takamaki-e* against a *roiro-nuri* ground, the reverse with a poem, the interior cases red lacquer; fitted with an amber bead *ojime* and a large wood netsuke of sumo wrestlers engaged in a match
6 1/8in (15.5cm) high

US\$3,000 - 4,000

The exaggerated size of this *inro* may indicate that it was intended for use by a sumo wrestler.

1052

SHOKO (ACTIVE CIRCA 1910)

A woven bamboo tonkotsu (tobacco box), and a kiseruzutsu (pipe case)

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, early 20th century

The *tonkotsu* rectangular and woven in split bamboo and fitted with a closure of woven silk, signed on the underside *Shoko kore o tsukuru*; the *muso-zutsu* pipe case woven in split bamboo in a variety of patterns and fitted with a silver band and collar hardware
3 3/4in (9.6cm) high, the *tonkotsu*

US\$1,000 - 1,500

From the style of both the bamboo plaiting and the signature, the artist appears likely to have been a member of the Hayakawa Shokosai family lineage of bamboo artists active around 1910–1930.

1053

KOKOSAI (ACTIVE CIRCA 1920-30)

A woven bamboo tonkotsu (tobacco box), kiseruzutsu (pipe case) and kiseru (pipe)

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

The tobacco box and pipe case woven of split bamboo and variously stained, the slightly domed cover finished with a rolled rim, signed on the underside of the tobacco box *Kokosai tsukuru*; fitted with an hardstone bead *ojime*; the silver and bamboo pipe carved on the surface to resemble the bark of a cherry tree
3in (7.6cm) high, the *tonkotsu*

US\$1,000 - 1,500

1054

TWO WOVEN BAMBOO TONKOTSU (TOBACCO BOXES)

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

The first with an overhanging cover and with *himotoshi* rings running along the sides; fitted with a large amber bead *ojime* and a bamboo-node netsuke; the second woven and finished with a multi-colored geometric flourish on the front, the tooled leather-flap cover decorated in gilt and red pigment and applied with a *shakudo* clasp formed as the face of Okame; fitted with a bamboo match box netsuke with a stag-horn cover
3 5/8in (9.2cm) high, the largest

US\$800 - 1,200



1051 (another view)



1052



1053



1054



1055



1056

1055

A THREE-CASE WOOD INRO

After Issan, Edo period (1615-1868), 19th century

Carved to resemble a tortoise, the legs tucked close to its body and the head peeking out slightly, the detail highlighted with dark stain, inscribed on the underside *Issan* with a fruit-nut netsuke
3 1/2in (8.8cm) high

US\$1,500 - 2,500

1056

KAJIKAWA BUNRYUSAI II (ACTIVE 19TH CENTURY)

A four-case lobed lacquer inro Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Decorated in gold *hiramaki-e*, *togidashi*, *hirame*, and *kirikane* against a *roiro-nuri* ground with stylized blossoms and clouds, the interior cases *nashiji*, signed *Bunryusai* and sealed *Utsusu*; fitted with a gold-lacquer bead *ojime* decorated with paulownia leaves in gold and silver *hiramaki-e*
3 1/4in (8.3cm) high

US\$1,500 - 2,500



1057



1057

A FOUR-CASE LACQUER INRO AND A FIVE-CASE LACQUER INRO

Edo period (1615-1868), 19th century

The first bearing a *kinji* ground and decorated in *iro-e takamaki-e* with a traveler, his attendant, and a young woman with a battledore before a young pine, *nashiji* interiors, inscribed *Hanabusa Itcho ga* (after a painting by Hanabusa Itcho); fitted with a bone *ojime* carved with an elephant and a foreign figure; the second decorated in gold *hiramaki-e* and *takamaki-e* with embellishments of *kirikane* and *hirame* against a *roiro-nuri* ground with blossoming prunus and brush fence, interiors *nashiji*; fitted with a glass bead *ojime*
3 1/4in (8.3cm) high, the largest

US\$1,500 - 2,500



1058



1058 (another view)

1058

A FOUR-CASE SOMADA STYLE SHEATH INRO

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

Decorated in typical Somada-style inlays of shell and gold foil, and highlights of silver *hiramaki-e*, the inner sleeve with Daikoku and Chinese children, and the attributes of the Seven Lucky Gods against a *roiro-nuri* ground, the interiors *fundame*, the exterior case decorated to match, openings to the top and bottom lacquered in dense *nashiji* with *kirikane* embellishments; fitted with a glass cylindrical *ojime* and a Somada-style netsuke of a clam

3 3/4in (9.6cm) long

US\$1,500 - 2,500

1059

NOMURA CHOHEI (ACTIVE LATE 18TH CENTURY)

A three-case lacquer inro

Edo period (1615-1868), late 18th century

Decorated in gold, silver and red *takamaki-e* and *togidashi maki-e* with *hirame* and *nashiji* highlights with a stag and falling maple leaves, interiors *nashiji*, signed *Chohei*; with a hard-stone bead *ojime*

3 1/8in (8cm) high

US\$1,200 - 1,800



1059



1060



1061



1060

TWO TSUIKOKU-STYLE INRO AND A FOUR-CASE TSUISHU-STYLE INRO

The first by Zonsei, Edo period (1615-1868), 18th/19th century

Comprising a black-lacquer *inro* carved with two panels containing a retreat in a mountainous landscape and scholars in a bamboo grove, the surrounding area with clouds and stylized dragons, signed *Zonsei saku*; fitted with an amber bead *ojime*; a black-lacquer *inro* carved with scholars in mountainous landscapes, the top and bottom cases with clouds and waves; fitted with a carved fruit-nut *ojime*; a large red-lacquer *inro* carved with dragons in clouds against a ground of wave patterns; fitted with a red-lacquer *ojime* carved with peonies 3 3/8in (8.4cm) high, the largest

US\$1,500 - 2,500

1061

A TSUISHU LACQUER FOUR-CASE INRO AND A WOOD THREE-CASE INRO

Edo period (1615-1868), 19th century

The first carved in low and sunken relief with a gathering of scholars in a landscape framed by clouds, the ground carved with a tight lozenge pattern, the interiors *nashiji*; fitted with a reticulated wood bead *ojime* and an *en suite hako* netsuke carved with two scholars; the second carved in dark wood in relief with monkeys hanging from a pine tree to grasp the reflection of the moon in a stream below; fitted with a wood *ojime* carved as a monkey, and a dark wood netsuke carved with a Chinese scholar 3 5/8in (9.2cm) high, the largest

US\$1,200 - 1,800

1062

A TWO-CASE SHIBUICHI INRO AND A SILVER FILIGREE ONE-CASE INRO

The first by Naotsugu, Edo period (1615-1868), 19th century

The small *inro* decorated with a clam breathing out a cloud containing a Chinese palace, the reverse with a pine tree by a shore line and plovers in flight, all in *iro-e takazogan*, *hirazogan* and *katakiri-bori*, signed on a rectangular silver reserve *Naotsugu*; fitted with a copper *ojime* formed as a court cap decorated with family crests in *shakudo hirazogan*; the rectangular silver *inro* pierce-carved with flowering vines and applied with a circular roundel carved with Jo and Uba in *kebori*; fitted with a silver bead *ojime* and a cloisonné enamel *kagamibuta* netsuke decorated with flower heads, set into a marine ivory bowl
1 1/2in (3.8cm) high, the largest



1062

US\$1,200 - 1,800

1063

SEVEN ASSORTED TABAKO-IRE (TOBACCO POUCHES)

Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Comprising a textured leather pouch finished to resemble woven work, with a *shakudo* clasp with a dancing fox in grasses in *iro-e takazogan*, signed on the back plate *Minryuken Kikuoka Mitsuyuki* and with a *kao*; a brocade pouch with floral designs and a gilt and copper clasp formed as a branch of berries, *shakudo tsuchimeji* back plate; a textured leather pouch with a large *shakudo* and gilt dragon clasp, illegibly signed on the back plate; a large textured leather pouch with a "Dutch leather" front and a *shakudo* and gilt clasp formed as a feather fan; a leather pouch with a large clasp formed as Ariwara no Narihira on horseback with an attendant in *iro-e takazogan*, the back plate with Mount Fuji in *kebori*; a woven pouch with a copper and enamel clasp formed as an elephant, the *shakudo* back plate in elephant shape; a leather pouch with a silver clasp formed as a calabash, the silver back plate finished to resemble stone
6 1/8in (15.5cm) wide, the largest



1063

US\$800 - 1,200



1064

1064

A GROUP OF SEVEN KANAMONO (METAL FITTINGS) FROM TOBACCO POUCHES

One by Soho, another by Masaharu, Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Comprising an Ishiguro style gold model of a pheasant in blossoming flowers, with highlights in silver and *shakudo*, signed *Soho*; a *shibuichi* plate with Hotei in low relief with gold highlights, signed *Masaharu* and with a *kao*; a large silver model of a herdboyc playing flute on a reclining ox, with highlights of gold and *shakudo*; a copper model of Hotei leaning on his treasure sack, with highlights of gold and silver; a small gilt-copper model of Chinese boys and Hotei's treasure sack; a *shibuichi* plate with Daikoku and a large radish, decorated in copper and gold *takazogan* and *takabori*; a large *shibuichi* model of Tobosaku in clouds holding a peach decorated in silver and gold *hirazogan*

2 7/8in (7.4cm) wide, the largest

US\$1,500 - 2,500

1065

A GROUP OF FIVE KANAMONO (METAL FITTINGS) FROM TOBACCO POUCHES

One by Hideyoshi, Edo period (1615-1868) or Meiji era (18168-1912), 18th/19th century

Cast and carved in gold, silver, copper, *shibuichi*, and *shakudo*, comprising a pair of gamboling *shishi*; a single *shishi* clutching a spray of peony in its mouth; a large flowering branch of peony, fashioned as a brooch and signed *Hideyoshi*; a rat catcher trapping his prey under a *masu* (box for measuring rice); and a dragon and tiger in clouds and waves

2 7/8in (7.4cm) wide, the largest

US\$1,200 - 1,800

1066

THREE KANAMONO (METAL FITTINGS) FROM TOBACCO POUCHES

The first by Ujyuki, Edo period (1615-1868) or Meiji era (1868-1912)

Comprising a solid-gold clasp with Daikoku and Ebisu standing next to Hotei's treasure sack, signed *Ujyuki*; a large *shakudo* clasp with Hotei opening his treasure sack while Chinese children receive auspicious articles, decorated in a *iro-e takazogan*; a copper clasp formed as a *kabuto* decorated in gold, silver, and *shakudo takazogan*

3 1/4in (8.3cm) wide, the largest

US\$1,200 - 1,800

1067

A GROUP OF SIX FINE KANAMONO (METAL FITTINGS) FROM TOBACCO POUCHES

One after Yanagawa Naomasa, Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

The first copper and *shibuichi* formed as Daikoku seated before a rice bale being served sake by two rats dressed in kimono, decorated in *iro-e hirazogan*, inscribed *Naomasa* in a gold reserve on the back plate; an iron standing figure of the Chinese general Kan'u decorated in gold and *shakudo hirazogan*; a standing figure of Kato Kiyomasa decorated in gold and silver *takazogan* and *hirazogan*; a model of Nitta no Shiro on the back of a running boar, decorated in gold, silver, and *shakudo takazogan* and *hirazogan*; a seated tiger scratching its chin, decorated in *takabori* and gold, silver, and *shakudo hirazogan* and *takazogan*; a silver model of a crane and *minogame* in crashing waves

2 3/4in (7cm) wide, the largest

US\$1,200 - 1,800



1065



1066



1067



1068

1068

A GROUP OF FIVE LARGE KANAMONO (METAL FITTINGS) FROM TOBACCO POUCHES

Edo period (1615-1868), 18th/19th century
Cast and carved in copper, silver and *shibuichi* with inlays of gold, silver and *shakudo*, comprising a large figure of Daikoku reclining and holding his mallet; a large model of Daikoku's mallet; a large model of Chokaro's horse emerging from a gourd; the boy Ikkyu wrestling a tiger; [Yojo (Yu Rang) stabbing the discarded cloak of his enemy Cho Bujutsu ("Merciless Zhao")
3 1/4in (8.3cm) wide, the largest

US\$1,200 - 1,800



1069

A GROUP OF FIVE KANAMONO (METAL FITTINGS) FROM TOBACCO POUCHES

One by Ujimasa, Edo period (1615-1868) or Meiji era (1861-1912), 19th/20th century

Comprising a *shibuichi* model of a group of fish and shells decorated in gold and silver *hirazogan*, signed *Ujimasa*; a copper, gold, and *shakudo* model of a group of fish; a grasshopper and stag beetle decorated in gold, silver, and *shakudo*; a model of a monkey dressed as a courtier in copper, gold, and *shakudo*; a rectangular *shakudo* plate decorated with birds among blossoming autumn plants in gold *takazogan*, fashioned as a brooch
2 7/8in (7.4cm) wide, the largest

US\$1,000 - 1,500



1070

A GROUP OF SIX KANAMONO (METAL FITTINGS) FROM TOBACCO POUCHES

One by Homin, another by Sadanao, Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

All decorated in *iro-e takazogan*, *hirazogan* and *takabori* or *shishiai-bori*, comprising a model of Ebisu and a rat trying to steal his sea bream, the back plate carved with Daikoku's hammer and a basket; two courtiers looking skyward as it starts to rain; the 16 Rakan with their attendants; an oni's face before a large *kanabo* (iron truncheon), the back plate carved with Okame by a tea-house, signed *Sadanao* and with a *kao*; Ebisu arriving at the shoreline as a river boat departs with Hotei and Benten, the back plate with the attributes of the Seven Gods of Good Fortune, signed *Homin* and with a *kao*; an itinerant entertainer and attendant
3 1/16in (7.8cm) wide, the largest

US\$1,000 - 1,500



1070



1071

A GROUP OF FIVE KANAMONO (METAL FITTINGS) FROM TOBACCO POUCHES

One by Kobayashi Yoshimasa (active circa 1780), one by Shinryusai Ujimasa, one by Homin, one by Kikugawa, Edo period (1615-1868) or Meiji era (18168-1912), 19th/20th century

Comprising a model of Hotei and Fukurokuju sharing a secret in *ior-e takazogan*, fashioned as a brooch, signed *Kobayashi Yoshimasa*; a *shibuichi* plate with *Ibaragi* retrieving her severed arm in *takabori* and *iro-e takazogan*, signed *Homin* and with a *kao*; a model of Kato Kiyomasa and a tiger in *iro-e takazogan*, signed *Kikugawa*; three seated monkeys with peaches in *iro-e takazogan*, signed *Shinryusai Ujimasa*; a model of Hotei seated in his treasure sack being pulled by a Chinese boy

3in (7.6cm) wide, the largest

1071

US\$1,000 - 1,500

1072

A GROUP OF SIX KANAMONO (METAL FITTINGS) FROM TOBACCO POUCHES

One by Unno Minjo (1868-1910), Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Comprising a *shibuichi* plate with a warrior, lady, and vassal decorated in *iro-e takazogan*, signed *Minjo* and with a *kao*; a *shibuichi* plate with a warrior and lady in *iro-e takazogan*; a *shibuichi* plate with a warrior looking on as a lady directs him, decorated in *iro-e takazogan*; a silver model of Takasago with highlights in gold and *shakudo takazogan*; a model of a warrior with a halberd, decorated in copper, gold and *shakudo takazogan*; a model of Enma-o being served sake by a courtesan in *iro-e takazogan*

2 5/8in (6.3cm) wide, the largest

US\$1,000 - 1,500



1072



1073



1073

A SMALL CIRCULAR LACQUER PALM SHRINE

Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

Lacquered on the exterior in silver and gold and decorated with a lotus blossom in gold *hiramaki-e*, the interior carved with the Bodhisattvas Fugen (Samantabhadra) and Monju (Manjusri) on their respective vehicles (an elephant and a lion), decorated in polychrome pigments and gilt, the background with gold lacquer simulating *kirikane*

2 1/2in (6.3cm) diameter

US\$1,000 - 1,500

1074

THREE MINIATURE ZUSHI (PORTABLE SHRINES)

Edo period (1615-1868), 19th century

Each with double hinged doors, comprising a black-lacquer case containing a standing figure of the Bodhisattva Kannon; a red-lacquer case containing a standing figure of Shotoku Taishi; a black-lacquer case containing a seated figure of Amida Buddha, all decorated in polychrome pigments and gilt

2 5/8in (6.7cm) high, the largest

US\$1,000 - 1,500

1075

A SMALL ROUNDED RECTANGULAR SHRINE AND A SMALL CIRCULAR PALM SHRINE

Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

The first black lacquer, opening to reveal two carvings of a seated Dainichi Nyorai, one holding his hands in the *jo-in* (meditation *mudra*), the other in the *chiken-in* ("knowledge-fist" *mudra*), each decorated in polychrome pigments and gilt, silver hardware; the second lacquered black on the exterior, the interior carved with a seated figure of Dainichi Nyorai and a lotus blossom

4 1/8in (10.5cm) high, the largest

US\$1,200 - 1,800



1074



1075



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NEW YORK

紐約亞洲藝術週

March 15–24, 2018

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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 we act as agent. 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 purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, 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. 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. 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.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser 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 collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (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. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. 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 purchaser 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 purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; 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 purchaser 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 purchaser 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 purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser 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.

3. 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.

4. 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 or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

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

6. 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 therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. 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.

8. 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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers 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. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. 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 purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

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 purchaser resides or does business. Purchasers 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 therefor; (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 purchaser (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 purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser 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 purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser'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 PURCHASER'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 PURCHASER 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 PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

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 Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal 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. Bonhams will hold all purchased lots in our galleries until 5pm Thursday 22nd March without penalty. After Thursday 22nd March oversized lots (noted as W next to the lot number) 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 Friday 13th April without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Door to Door where Transfer and full value protection fees will be immediately applicable. 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. 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.

CONTACTS

OFFICERS

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Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
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Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
Ming Hua, (646) 837 8132

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657
Michael Caimano, (917) 206 1615

Fine Art

American

Elizabeth Goodridge, (917) 206 1621

Contemporary

Jeremy Goldsmith, (917) 206 1656
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Sale no. 24857		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)			
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