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Front cover: Lot 10
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Ancient Skills, New Worlds

Twenty Treasures of Japanese Metalwork from a Private Collection

Emperor Meiji (r.1867-1912), circa 1880

This year marks the 150th anniversary of the Meiji Restoration, one of the key dates in the history not just of Japan but of East Asia as a whole. In 1867 and 1868, a coalition of young, reforming samurai swept aside the military government of the shogun and established a new, semi-constitutional regime based in Tokyo, with the youthful Emperor Meiji as its symbolic head.

The new administration moved rapidly to establish its authority and introduce widespread reforms, several of which had an immediate and lasting impact on the world of art and craft in general and metalwork in particular. An edict issued in 1870 established Shinto as the state religion and downgraded Buddhism, a faith introduced to Japan from the Asian continent more than a millennium earlier. In 1876 another law put an end to the samurais' time-honored right to wear two swords, typically adorned with elaborate fittings made from gold, silver, and a range of copper alloys.

These measures temporarily threatened to deprive two groups—casters of Buddhist bronzes and decorators of swords—of their livelihoods, but as early as 1872 the Meiji government had decided to devote nearly one percent of the nation's entire annual national budget to an ambitious display of Japanese goods at the Vienna World Exposition held the following year.

The outstanding critical success of the Japanese displays at Vienna, particularly metalwork, spurred the founding of Kiryū Kōshō Kaisha (the "Pioneering Craft and Commerce Company") tasked with promoting the nation's arts and crafts in the United States and Europe. Consistent and energetic official support for export crafts, coupled with the efforts of a series of inspired entrepreneurs, opened up exciting new opportunities for Japan's unrivaled craftsmen and paved the way for a golden age of Japanese metalwork, some of whose highest achievements are celebrated on the following pages.

1

ATTRIBUTED TO SUZUKI CHŌKICHI 鈴木長吉 (1848–1919), WITH DECORATION BY SUGIURA GYŌSŌ 杉浦行宗 (1856–1901), FOR KIRYŪ KŌSHŌ KAISHA 起立工商会社 (THE PIONEERING CRAFT AND COMMERCE COMPANY)

An Important Pair of Bronze Vases with Bird-and-Flower Designs
花鳥図彫金ブロンズ花瓶　一対
Meiji era (1868–1912), circa 1880

Each of ovoid baluster form with dark-brown patinated bronze body finishing in a stepped and splayed mouth with a flat rim, resting on a splayed foot pierced with floral motifs above an integral base supported on five butterfly-form feet, a pair of archaic-style handles each with a loose ring and pendant applied to either side of the shoulder, the pictorial decoration in richly patinated gold, silver, *shakudō*, *shibuichi*, and copper relief and flat inlay, depicting on one side sparrows fighting by a bamboo plant and on the other *nadeshiko* (pinks, *Dianthus superbus*) and daisies, with bands of formal decoration around the mouth and foot, one of the pair signed on the base with engraved characters *Gyōsō sen* 行宗鐫 (Chiseled by Gyōsō)
Height 16 5/8 in (42.2 cm)

$55,000 - 65,000

This outstanding example of early-Meiji metalwork bears the signature of Sugiura Gyōsō (also known as Sugiura Yukimune or Sugiura Koso), a leading specialist in chiseled and inlaid gold, silver, copper, and the Japanese copper alloys known as *shakudō* and *shibuichi*. Born in the city of Edo at a time when the samurai custom of wearing two swords in public still guaranteed a market for finely wrought hilt fittings, Gyōsō trained with a member of the prestigious Yokoya Sōmin line of sword-decorators. In 1876, however, when he was only about 28 years old, a government edict put an end to most samurai privileges—including the port of arms—so that

Gyōsō, like many of his contemporaries, had to find new markets for his remarkable skills and was soon working at the Kiryū Kōshō Kaisha (Pioneering Craft and Commerce Company). This was a public-private trading partnership set up after Japan's successful participation in the 1873 Vienna Weltausstellung (World Exposition) with the aim of supporting high-quality Japanese crafts and promoting them globally.

Bronze wares such as the present lot made under the auspices of the Kiryū Kōshō Kaisha Company are celebrated for the excellence of their casting and patination and the elegance of their inlaid relief decoration, often featuring bird-and-flower scenes inspired by the Shijō school of naturalistic painting that took shape in Kyoto in the later eighteenth century. The Company sourced suitable designs from Shijō artists and provided them to Gyōsō and his colleagues; many of the originals of these designs have been preserved, among them the scene with two sparrows on a bamboo plant, one of them pecking the other's back, that features on one of the present pair of vases. In order to make the most of cutting-edge patination techniques that yielded new metal colors such as the red copper used here, the Company's bronzes often feature brightly hued flowers such as *nadeshiko* (pinks), an early-fall favorite in Japan; similar designs to those on the present pair can also be found in the Company's archives.

Several vases decorated by Gyōsō carry the cast double-mountain logo of the Company, sometimes also with the seal-style signature of Suzuki Chōkichi (Kakō, see also lot 20), the outstanding artisan and entrepreneur who led the Company's metal-casting section from its inception, at one time supervising the work of 36 specialist craftsmen. The decision to add these marks or the signatures of Gyōsō and his brother Yukinari (see below) seems not to have related to the quality of the finished work but may perhaps have had something to do with the intended sales route of each piece; for example, pieces with the distinctive Company mark might have been destined for one of its emporia in New York or Paris. The quality of the present lot leaves little doubt that it is a Company product, almost certainly made under the direct supervision of Suzuki Chōkichi.

From 1896, Gyōsō also served for a time as Assistant Professor at Tokyo Art School before his career came to an end with his early death at the age of 43. His longer-lived elder brother Sugiura Yukinari (or Yukiya) worked in an almost indistinguishable style and worked like Gyōsō for Kiryū Kōshō Kaisha, later exhibiting at the 1900 Paris Exposition Universelle and carrying on the family name until at least 1908.

Reference

Bijutsu gahō 美術画報 (The Magazine of Art) 1910
Dejitaruhan Nihon Jinmei Daijiten デジタル版日本人名大辞典 (Dictionary of Japanese Biography, Digital Edition) 2015, *Sugiura Gyōsō* 杉浦行宗
Hida Toyojirō 樋田豊次郎1987, pp. 89 and 302
Oliver Impey and Malcolm Fairley 1995, cat. no. 4
Tōkyō Kokuritsu Bunkazai Kenkyūjo 東京国立文化財研究所 (Tokyo National Research Institution of Cultural Properties) 1997, Q-124, 173, R-175
Tōkyō Kokuritsu Hakubutsukan 東京国立博物館 (Tokyo National Museum) 2004, I-140, a similar high-quality pair of bronze vases by Suzuki Chōkichi for the Kiryū Kōshō Kaisha in the Linden Museum, Stuttgart

2

THE MIYAO 宮尾 COMPANY OF YOKOHAMA, AFTER TSUKIOKA YOSHITOSHI 月岡芳年 (1839–1892)

A Rare Large Bronze Charger Depicting Takashima Ōiko and Saeki Ujinaga

月岡芳年「大井子の話」図彫金ブロンズ大皿

Meiji era (1868–1912), circa 1890–1900

Circular with a flat rim, the chocolate-brown patinated bronze body cast and inlaid in gold, silver, *shakudō*, *shibuichi*, and copper with a scene featuring Takashima Ōiko clenching the hand of Saeki Ujinaga under her upper arm watched by two children, the rim with gilt inlay of stylized cloud ornament, signed *Miyao tsukuru* 宮尾造 (Made by Miyao) with a gold-inlaid seal-style mark *Miyao* 宮尾

Diameter 26 5/8 in. (67.5 cm)

$50,000 - 60,000

Tsukioka Yoshitoshi, *Takashima Oiko no hanashi* (The Strong Woman Oiko of Takashima), 1889

Founded by Miyao Eisuke, the Miyao Company of Yokohama specialized in the manufacture of bronze sculptures, embellished with gold and silver as well as patinated copper alloys, that represent generic samurai warriors as well as more precisely identifiable characters from Japanese myth and legend. In addition, the company also made a smaller number of pieces in other formats such as incense-burners, vases, and chargers.

The present lot stands out from the prolific production of the Miyao Company on account of its format, quality and above all its design. Only a few chargers by the company are known and this one is of exceptionally large size, with decoration of an unusually high quality not often seen in standard Miyao figures. Furthermore, it is a rare example of a piece of later Meiji-era metalwork with a design taken from the work of one of the most celebrated artists of the time, the painter and print-designer Tsukioka Yoshitoshi (see also lot 9).

Yoshitoshi's two-sheet woodblock print, published in April 1889, was likely inspired by an earlier version by Katsushika Hokusai that appears as a double-page spread in Volume Nine of his series of *Manga* (Random Drawings), published in 1819 (p. 14). It depicts a semi-historical incident involving the wrestler Saeki of Echizen Province and Ōiko, a young widow noted for her great strength. On his way to Kyoto to take part in a tournament, Saeki came across Ōiko at a stone bridge in Ōmi Province and attempted a sexual assault, but she gripped his hand under her upper arm so hard, despite the fact that she was also carrying a bucket of water on her head, that she was able to drag him back to her farmhouse. There she subjected him to a rigorous training regime, including compulsory consumption of nutritious but rock-hard rice, that enabled him to triumph at the tournament.

The designer of the charger took several liberties with Yoshitoshi's composition—adding an extra bucket of water and two child onlookers, omitting the waterwheel, changing the costume design and making other additions that were a better fit with Miyao house style—but retained all the unresolved tension and girl-power swagger of the original print.

3
SUZUKI MICHIHIRO 鈴木道廣 (ACTIVE CIRCA. 1890)
A Shibuichi Cigarette Box
蘆雁図彫金四分一莨箱
Meiji era (1868–1912) late 19th–early 20th century
With rounded corners and domed flush-fitting lid, the interiors and rims of silver, supported on four bracket feet, the top with a lobed frame of geometric ornament enclosing a silver border surrounding a central panel of *shibuichi* finely decorated in gold, silver, *shakudō*, and *shibuichi*, with a goose flying up from a river with a weathered mooring-post and grasses, the sides with insect and plant designs, signed on the cover at lower right *Michihiro* 道廣 with a gold seal-style mark
1 5/8 × 3 3/4 × 3 1/8 in. (4 × 9.6 × 7.9 cm)

$10,000 - 15,000

Here inlay of gold, silver, and Japanese copper alloys is combined with deft chiseling that reflects the enormous influence of Kanō Natsuo (1828–1898), doyen of decorative metalwork from the late Edo period to the early Meiji era. As with lot 11, the artist borrows a pictorial subject of Chinese origin that entered the Japanese canon in medieval times, in this case *rogan*, "goose and reeds." Michihiro can likely be identified with Suzuki Mitsuhiro, a resident of Tokyo, who is listed as having exhibited metalwork at the third Naikoku Kangyō Hakurankai (Domestic Industrial Promotion Exhibition), held in 1890.

Reference
Haynes 2001, H 05031.0
Tōkyō Kokuritsu Bunkazai Kenkyūjo 東京国立文化財研究所 (Tokyo National Research Institution of Cultural Properties), 1996 IIIb-507
Wakayama 1972, p. 454

4

KOMAI OTOJIRŌ 駒井音次郎 (1842–1917)
An Iron and Gold Miniature Cabinet
山水花鳥図布目象嵌鉄小箪笥
Meiji era (1868–1912), circa 1895–1905
Mounted on six bracket feet, of bombé form and fitted with two hinged doors, closed by a silver clasp and pin, that open to reveal four drawers of different sizes, three with plain silver handles and the lowest with a foliate silver handle, the top of the cabinet with two scrolls to right and left, the entire surface inside and out minutely decorated in gold overlay on iron, variously depicting rustic landscapes with waterside buildings and bird-and-flower scenes, all within borders of elaborate geometric and floral ornament, the interiors of the drawers plain gilt, signed on the base in gold overlay with a circular seal-style mark *Raku* 樂and a signature *Komai sei* 駒井製 (Manufactured by Komai) within a double rectangular reserve
5 1/4 × 8 × 3 in. (13.3 × 20.3 × 7.5 cm)

$20,000 - 30,000

Around 1873 Komai Otojirō, son of a sword-fitting maker from Higo Province, started selling his richly decorated wares in the international port of Kobe. Before long, his chargers, vases, and other items of iron overlaid with gold and silver, sold under an exclusive contract with the Ikeda Company, were in international demand and by 1881 he was wealthy enough to buy a mansion in Kyoto. Following a difficult trading period during which he was forced to work as Ikeda's employee, in 1894 Komai set up a business catering to wealthy European and American travelers and began to promote his wares at international expositions under his own name. He retired in 1906 and was succeded by his son Komai Seibei (1883–1970)

Perhaps taking his inspiration from the popularity of small-scale cabinets and boxes made from lacquered wood, admired by European royalty since the eighteenth century and by the 1880s a favorite with globe-trotting visitors, during this later period Komai focused his production on miniaturist furniture-shaped pieces such as the present rich and elaborate tour de force. As with all of Komai's production, the decoration is executed in *nunome zōgan*, literally "cloth-texture inlay," a damascening technique in which thin gold sheet is hammered onto an iron surface previously scratched with thin lines which provide a "key."

Reference
Chamberlain 1901, Advertisement Supplement, pp. 63, 78

5
INOUE OF KYOTO 京都井上
Lidded Ornament in the Form of a Buddhist Temple Bell
梵鐘形彫金ブロンズ蓋物
Meiji era (1868–1912), late 19th century
Cast in the form of a bell, the dark-brown patinated bronze chiseled and decorated in gold, silver, *shakudō*, *shibuichi*, and copper depicting a dragon amongst raging waves and clouds, a lotus motif on either wide, with a band of formal lappet ornament inlaid in gold around the base, the domed lid with gold lappets and raised bosses imitating those on a real bell, surmounted by a handle in the form of a double-dragon head in gold with an inlaid *shakudō* eye, signed on the base with chiseled and gilt characters *Kyōto Inoue sei* 京都井上製 (Manufactured by Inoue of Kyoto)
Height 6 1/8 in. (15.5 cm)

$8,000 - 10,000

During the Meiji era, Japanese metalworkers began to manufacture ornaments in the form of Buddhist temple bells. Reflecting increasingly sophisticated Western interest in native traditions and beliefs, such pieces were mostly intended not for liturgical use in Japan but as ornaments for American and European drawing rooms. Even so, their makers made an effort to give them the appearance of miniaturized versions of the real thing, sometimes as with this particularly high-quality lot adding fanciful surface motifs that appealed to foreign taste for exotic myth and legend.

Reference
Earle 2004, cat. no. 149, an example by Unno Moritoshi

6

ARTIST UNKNOWN 作者不詳

A Pair of Bronze Vases Decorated with Carp and Waterfall
登竜門花鳥図彫金ブロンズ花瓶一対
Meiji era (1868–1912), late 19th century

Each of baluster form with wide mouth and flat rim, fitted with demon-mask handles on either side of the shoulder, each holding in its mouth a gilt-metal ring, and with an integral base with five bracket feet, the bronze body cast and chiseled in high relief with details in gold, silver, *shakudō*, and *shibuichi*, depicting on one side a carp ascending a waterfall with a rocky crag to the left and on the other side birds and plants, the bracket feet inlaid in silver and copper with lappet motifs, a band above the foot inlaid in gold and silver with archaistic dragons and pearls, *unsigned*
Height 13 in. (33 cm)

$12,000 - 15,000

In Edo-period and Meiji-era Japan, the traditional Chinese image of a carp or other large fish ascending a waterfall in the upper reaches of the Yellow River was an emblem of success especially associated with the *Tango no sekku* or Boys' Day Festival. The dramatic, mysteriously static treatment of the subject on these vases, owing its origins to the great eighteenth-century Kyoto painter Maruyama Ōkyo (1733–1795), is also seen in a metal version on a sword guard by Ōkawa Teikan (see lot 12) dating from 1867 (Museum of Fine Arts, Boston, inv. no. 11.11943)

Reference
Ōsaka Shiritsu Bijutsukan 大阪市立美術館 (Osaka Municipal Museum of Art) 2004, cat. no. 27

7

NOGAWA COMPANY 野川社

A Bronze Vase with a Pheasant in a Cherry-Tree
桜雉子図象嵌ブロンズ花瓶
Meiji era (1868–1912), 1890s

Of elongated baluster form with flat shoulder and short splayed mouth, the bronze with a fine mottled brown patination, chiseled and with delicate relief decoration in gold, silver, *shakudō*, *shibuichi*, and copper depicting a pheasant perched on the branch of a flowering cherry tree, the base chiseled with the mark of the Nogawa Company, combining stylized versions of the *hiragana no* の and the *kanji kawa* 川

Height 9 5/8 in. (24.3 cm)

$8,000 - 10,000

Founded in Kyoto in 1825, during the Meiji era the Nogawa Company developed into a commissioning house that showed at major international expositions between 1893 and 1910 as well as at the Naikoku Kangyō Hakurankai (Domestic Industrial Promotion Exhibitions) in 1881 and 1890. The company had a popular store which was on the "must-see" list for international globetrotters, as well as showrooms in the Kyoto and Miyako Hotels.

Reference

Tōkyō Kokuritsu Bunkazai Kenkyūjo 東京国立文化財研究所 1997 nos. II, 1737, 1738, 1837–1839 and IIIb, 789–790

8

ARTIST UNKNOWN 作者不詳

A Bronze and Shibuichi Vase with a Simulated Wood Base
池水鯉遊図古獣文彫金ブロンズ花瓶
Meiji era (1868–1912), circa 1875–1890

Of elongated baluster form with low out-turned mouth and flat rim, the top and base of chocolate-brown patinated bronze, the central band of *shibuichi*, the sides of the base cast and chiseled to resemble the sandy bed of a river, the shoulder inlaid in copper and gold with confronted dragon motifs of Chinese inspiration, the central band chiseled and with relief of gold, silver, *shakudō*, *shibuichi*, and copper depicting swimming carp and weeds, the separate bronze base cast in the form of seven mooring posts around a rotting tree trunk, *unsigned*
Height overall 13 3/4 in. (35 cm)
Height without stand 11 in. (27.8 cm)

$15,000 - 20,000

Like many high-quality bronzes made during the earlier decades of the Meiji era, the present lot melds several artistic traditions. The form bears a close resemblance to tall-shouldered ceramic vessel shapes that evolved during China's Song dynasties (960–1279) and were later copied in other media, first in China and later in Japan. The confronted dragon motifs around the shoulder are a continuation of the Edo-period (1615–1868) fascination with exotic beasts of Chinese origin, while the more realistic-looking fish swimming among waterweeds owe their origin to the Shijō school of painting that emerged in Kyoto during the middle to late eighteenth century and combined direct observation of nature with deft use of the East Asian brush, translated here into chiseled metalwork; Shijō painters were particularly fond of demonstrating their skill at depicting fish under water. Finally, the rotting mooring posts reflects the Japanese love of *trompe l'œil* imitation of one material by another, a trend seen also in ceramics and lacquer. Brought together in a single work of art, these diverse features produce an effect that, at the time, must have seemed both reassuringly traditional and attractively novel.

9

FUKUDA MICHIHARU 福田路晴

A Bronze Plaque Depicting Minamoto no Yoshimitsu Playing the Shō

足柄山源義光図象嵌ブロンズ額

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

Cast and chiseled in high relief with details in gold, silver, *shakudō*, and *shibuichi*, depicting Minamoto no Yoshimitsu in formal attire seated on a rock beneath a paulownia tree, his right leg resting on his left thigh, and holding a panpipe to his mouth, the full moon, distant trees and military banners in the background, the design with a cast bronze border simulating bamboo, the whole within the original hardwood frame, the plaque signed with chiseled characters on a vertical gold plaque at lower right *Fukuda Michiharu*

25 3/8 × 18 1/4 in. (64.5 × 46.5 cm)

$25,000 - 35,000

This richly decorated plaque depicts a celebrated episode from Japan's medieval past. Minamoto no Yoshimitsu (1056–1127), the younger and more artisticallly inclined brother of the great warrior Minamoto no Yoshiie, studied the *shō*, a vertical panpipe akin to the Chinese *sheng*, from a famous master named Toyohara Tokimoto. After the master's early death, his orphaned son Toyohara Tokiaki feared that Yoshimitsu might be killed in combat without passing on his musical secrets. Accordingly, on his way to fight alongside his brother in the Gosannen no eki (Latter Three-Year War, 1080s), Yoshimitsu paused at Mount Ashigara on the border of Sagami Province and taught Tokiaki everything he had learned from Tokimoto. Military banners in the background suggest the impending battle, but Yoshimitsu's young pupil is not shown.

As with the charger featuring Takashima Ōiko (see lot 2), this subject had recently been popularized by the print-designer Tsukioka Yoshitoshi (1839–1892), in this case as one of the images (published in October 1889) in his famous series *Tsuki hyakushi* (One Hundred Aspects of the Moon). The present design, however, is very different from Yoshitoshi's and must have been taken from another source that has yet to be identified.

Reference

Stevenson 1992, pp. 53–69, cat. no. 70

第三号

側面

10

KIRYŪ KŌSHŌ KAISHA 起立工商会社 (THE PIONEERING CRAFT AND COMMERCE COMPANY)

A Large and Outstanding Rare Documentary Bronze Incense-Burner 古獣文飛馬装飾彫金ブロンズ大香炉「温知図録」図案掲載
Meiji era (1868–1912), circa 1880

Of rectangular form and stepped outline with two vertical handles, the mottled reddish-brown patinated bronze body decorated with several bands of decoration largely based on early Chinese ornament, variously executed in different techniques as follows: the base cast with *seigaiha* (stylized wave) designs, the foot cast and inlaid with floral designs, the front and back of the body each with cast relief of a *hōō* bird surrounded by leaves and tendrils, the sides of the body each cast with a peony blossom, a wider band above the body cast with ascending and descending lappets, the bands below the mouth variously decorated in flat gold inlay with stylized fish, confronted *hōō* and other exotic birds, and hares and clematis, the topmost register of the vase, the lowest register of the cover, and the handles cast with concentric whorls, the sides of the lid decorated in flat gold inlay with exotic birds and squirrels and grapes, the topmost register of the cover cast with stylized floral motifs, the cover surmounted by a prancing, richly caparisoned winged horse with inlaid gold and silver decoration; with a later wood stand with gold-lacquer squirrel-and-grape designs echoing the designs around the cover
34in (86.5cm) high with stand; 27 1/8in (69cm) high without stand

$90,000 - 120,000

The present lot is a very rare instance of a major work whose original design appears in *Onchi zuroku*, a collection of more than 2,500 designs compiled by the Japanese government for arts and crafts destined for display at the great domestic and international expositions of the later nineteenth century; the exhibitions concerned were the 1877 and 1894 Naikoku Kangyō Hakurankai (Domestic Industrial Promotion Exhibitions), the 1876 Philadelphia Centennial Exposition and the 1878 Paris Exposition Universelle. The examples preserved in *Onchi zuroku* (and published on CD-ROM in 1997 with the assistance of the Khalili Family Trust), several of them from the hands of major painters of the time, are selections from a still greater number of designs that were commissioned by the Hakurankai Jimukyoku (Expositions Office) in response to requests to craftsmen throughout Japan who aspired to participate in these great events. The designs (front and side views) relating to the present lot, described in the annotations as a *kōro* (incense-burner) despite the absence of openings to allow smoke to escape, exactly reproduce the profile, the vertical handles, the caparisoned winged horse finial, and the surface decoration. Separate documentation within *Onchi zuroku* confirms that this design was prepared for Kiryū Kōshō Kaisha (Pioneering Craft and Commerce Company), the leading public-private trading enterprise described in the footnote to lot 1.

Although the incense-burner's maker is not mentioned, the high quality of both casting and decoration suggests that the great Suzuki Chōkichi (see lots 1 and 20) very probably played a major part in its creation. This masterpiece of the bronze-caster's art bears eloquent testimony to the makers' ambition to vie with their European contemporaries and attract critical acclaim through a bold combination of Chinese form and decoration with a classical-style winged Pegasus, a motif not seen in traditional Japanese art. While no catalogue illustration has been found to confirm the speculation, it seems more than likely that it was exhibited outside Japan, perhaps at the 1878 Paris Exposition.

Reference

Tōkyō Kokuritsu Hakubutsukan 東京国立博物館 (Tokyo National Museum) 1997, CD-ROM, image nos. C40027.jpg and C40028.jpg, index no. 54–8, left-hand page: *Daisangō kōro* 第三号　香爐 (No. 3, incense-burner) *Kōshō Kaisha* 工商会社 ([Kiryū] Kōshō Kaisha) and no. 54–9, right-hand page: *Daisangō sokumen* 大三号　側面 (No. 3, side view)

Detail from *Onchi zuroku*

11

MORIKAGE 盛景

A Bronze Vase with Elephant-Head Handles

鉄栁先生落雁図象頭耳付彫金ブロンズ花瓶

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

Of elongated baluster form finished with recessed panels at front and back, elephant-head handles applied to either side and an applied ring at the neck, the pale-brown patinated bronze body decorated in inlay and chiseled relief of gold, silver, *shakudō*, *shibuichi*, and copper with a variety of floral and formal ornament, the principal decoration within the two recessed panels comprising on one side Tekkai Sensei with his double disappearing into the distance and on the other side a goose partially concealing the crescent moon and descending toward a branch of bamboo, signed on the base with chiseled characters *Morikage* 盛景 followed by a gold-inlaid seal-style mark *Morikage* 盛景

Height 16 3/8 in. (41.5 cm)

$30,000 - 40,000

In another outstanding instance of the Meiji genius for syncretic decoration, here the metal artist Morikage combines Chinese ceramic form and archaic motifs with two panels framing favorite scenes from the Japanese early-modern pictorial repertoire. One side of the vase shows Tekkai Sensei (literally, “Master Iron Cane”), one of the select group of Hassen (Eight Immortals), semi-mythical perfected beings of Chinese origin who had been known in Japan, from Chinese paintings, since as early as the thirteenth century. Tekkai was a well-built man who achieved enlightenment at an early age and decided one day that his spirit or “double” should go meet his master at Mount Huashan. During the double’s absence a negligent servant mistakenly destroyed Tekkai’s body so that on his return Tekkai had to take up residence in the emaciated frame of an elderly man; here, however, we see Tekkai before this unfortunate transformation, confidently bidding his double farewell. The panel on the reverse of the vase shows the theme of *rakugan*, “descending goose,” another time-honored theme with its origins in Chinese ink painting.

12

ŌKAWA TEIKAN 大川貞幹 (1828–1898)

A Shibuichi Incense-Burner with Aquatic Birds
水辺図彫金四分一香炉
Meiji era (1868–1912), circa 1880–1890

The ovoid body cast with three slightly splayed integral feet and with a pierced and domed cover, both body and cover with silver internal liners, very finely decorated in gold, silver, *shakudō*, and *shibuichi* on one side with two mandarin ducks swimming past grasses and on the other side with a single goose taking off from a stream, the cover pierced with waves and with a finial in the form of another duck, signed on the side with chiseled characters *Shihō Teikan* 紫峰貞幹 with an inlaid gold seal-style mark *Bii ennen* 美意延年 (May happy thoughts prolong your life) *Height 5 1/2 in. (13.9 cm)*

$25,000 - 30,000

Ōkawa Teikan is one of a distinguished group of artists who started as retainers of a branch of the Tokugawa family in the Mito domain, located some 75 miles northeast of present-day Tokyo, before moving to the new capital and playing an important role in shaping a new trajectory for Japanese metalwork. In addition to making non-functional sword furnishings after the samurai privilege of wearing two swords ended in 1876, from 1881 Teikan exhibited larger pieces such as the present lot at the Naikoku Kangyō Hakurankai (Domestic Industrial Promotion Exhibitions) and is thought to have maintained a large workshop. By contrast with Hamano Masayoshi (see following lot), his later work preserved some of the relative simplicity of traditional sword decoration.

Reference
Earle 2004, cat. no. 130
Haynes 2001, H 09521.0

13

HAMANO MASAYOSHI 浜野政芳

A Shibuichi Inlaid Jar and Cover
武士図彫金四分一蓋物
Meiji era (1868–1912), late 19th century

Of rounded-square form, supported on four nearly cylindrical feet, the bombé sides rising to a crisp shoulder, the neck narrowing toward the rounded-square mouth which is fitted with two handles each with a loose ring, the body of *shibuichi* with minute flat inlay of gold and *shakudō* floral ornament and crests formed of six smaller circles around a larger circle, the front and back each inset with a silver trapezoid plaque encrusted in gold, silver, *shakudō*, and *shibuichi* with on the front a seated samurai armed with arrows and a fur-covered scabbard, his helmet with prominent *kuwagata* (horn-like ornaments), on the back a crow perched on a branch against the disk of the sun, the sides chiseled with *hōō* and other mythical birds and floral motifs embellished with gold, the edge of the mouth with key-fret ornament inlaid in gold, the cover with similar ornament to the sides surmounted by a cruciform handle with extremely fine gold inlay of chrysanthemums and whorls, signed on the base with chiseled characters *Masayoshi* 政芳 with a gold-inlaid seal-style mark *Masayoshi* 政芳, with a later hardwood and silver stand
Height without stand 4 3/4 in. (12 cm)
Height with stand 5 3/4 in. (14.5 cm)

$60,000 - 80,000

The Hamano craft workshop played a leading role amongst the many thousands of metal sword-fitting workers who plied their trade in Edo (present-day Tokyo) from about 1700 until the samurai privilege of wearing two swords was abolished by government edict in 1876. Masayoshi, the maker of the present lot, worked during the decades around that pivotal year and is one of the few Hamano artists known to have made a successful transition from sword-decorator to manufacturer of miniature ornaments.

This jar and cover, one of the finest known examples of later Hamano work, is a tour de force of techniques honed over the previous two centuries, with the workshop's favorite *shibuichi* alloy, patinated to a gray-green hue, forming the background to a rich decorative scheme that includes casting, flat and relief inlay in four different metals and alloys, and relief carving. The subject-matter features traditional Hamano pictorial themes such as a samurai and a crow on a branch alongside continuous ornament that was likely drawn from one of many official and semi-official design books produced during the Meiji era.

Reference
Haynes 2001, H 04878.0
Wakayama 1972, p. 410

14

SANO TAKACHIKA 佐野隆親

A Set of Two Silver Incense-Burners in the Form of Geese
双鵞鳥彫金銀香炉
Meiji era (1868–1912), circa 1890s

Naturalistically chiseled and with details in *shakudō*, *shibuichi*, and gold, one of the two geese with wings outstretched about to take off, the other standing on its right leg, its left leg raised, an opening in its back fitted with a silver liner and with a detachable lid pierced with three openings, signed inside with chiseled characters *Takachika* 隆親, each bird on a low wood stand carved to resemble rough ground
Heights without stands 6 1/2 in. (16.5 cm) and 4 7/8 in. (12.5 cm)
Heights with stands 7 1/4 in. (18.5 cm) and 5 3/4 in. (14.5 cm)

$25,000 - 35,000

This accomplished artist may have started his career in the regional metalworking center of Takaoka (see lot 16), but by 1894 he was a member of the Tōkyō Chōkōkai (Tokyo Carvers' Association) and a set of figures of a heron and a crow by him was awarded a Second Class Diploma at the 27th Spring Exhibition of the Nihon Bijutsu Kyōkai (Japan Art Association).

The award was recorded in the third issue of *Bijutsu gahō* (Magazine of Art), an authoritative bilingual journal founded in the wake of Japan's great success at the World's Columbian Exhibition, which commented that the "workmanship of the heron, from its ruffled plumage to the scared or angered expression of its eyes is faultless and that of the crow . . . is equally so." The same lifelike qualities can be seen in the present pair of geese, as well as in three works by Takachika in the Khalili Collection; another work by Takachika, a silver eagle and bronze snake on the trunk of a tree, was in the famous Japanese collection formed by the English connoisseur Michael Tomkinson and published in 1898.

Reference

Bijutsu gahō 美術画報 (The Magazine of Art) October 1894
Impey and Fairley 1995, cat. nos. 120–122
Takaoka-shi Bijutsukan 高岡市美術館 (Takaoka City Museum of Art) 2012
Tomkinson 1898, p. 65

15

TOMONOBU友信

A Mixed-Metal Model of a Hawk with an En-Suite Lacquer Stand
鷹金銀彫金置物（蒔絵架付）
Meiji era (1868–1912), 1898

Naturalistically modeled, of silver, *shibuichi*, *shakudō*, and gold, standing on its left leg with its right leg raised, the feathers and other details very finely rendered, the original stand of black lacquer decorated in gold lacquer with a wide variety of *mon* (crests) of prominent Edo-period families and with similarly decorated *shibuichi* fittings, an opening in the bird's back fitted with a silver liner and with a detachable lid pierced with three openings and signed and dated inside with chiseled characters *Tsuchinoe-inu no haru Tomonobu kizamu* 戊戌之春友信刻 (Carved by Tomonobu, spring 1898), with the original elaborately knotted and tasseled red silk cords
Height overall 24 1/8 in. (61.2 cm)
Height without stand 6 5/8 in. (16.8 cm)

$100,000 - 125,000

This exquisitely modeled figure of a hawk is one of a small number that were made by various artists in the years following the 1893 World's Columbian Exposition in Chicago. At the Exposition, Suzuki Chōkichi (see lots 1, 10, and 20) had exhibited a set of twelve lifelike hawks (now registered as Important Cultural Properties) that he had modeled and chiseled, with the help of 24 assistants, from a wide range of patinated copper alloys under the direction of the legendary Paris-based art dealer Hayashi Tadamasa (1853–1906) and with advice from a professional falconer. Like the present example, each of Suzuki's falcons came complete with its elaborate gold-and-black lacquered stand and silk restraining cord,

The twelve birds were widely admired for their meticulous verisimilitude, miraculous craftsmanship, and evocation of the splendors of a favorite pastime of the Japanese elite, features all admirably emulated in this version made only five years later by Tomonobu. Little is known of this artist beyond the facts that his family name might have been Aoki and he lived in Tokyo, but it is more than likely that he might have been directly trained by Chōkichi himself.

A similar hawk by Sano Takachika (see preceding lot) is in the Khalili Collection.

Reference
Haynes 2001, H 10017.0
Impey and Fairley 1995, cat. nos. 120
Wakayama 1972, p. 280; 青木氏。謙介という。東京市住。明治。(Aoki Tomonobu, called Kensuke, resident in Tokyo, Meiji)
Yokomizo 2006

16

MUROE KICHIBEI 室江吉兵衛 (1841-1903)

A Rare Pair of Large Bronze Hōō Bird and Tortoise Okimono Ornaments

鳳亀彫金象嵌ブロンズ置物一対

Meiji era (1868–1912), circa 1880

The tall dark-brown patinated bronze birds with complementary symmetry, one with its left wing extended and its right folded, the other with its right wing extended and its left folded, each standing on the back of a *kame* (tortoise), the feathers and other details minutely chiseled and inlaid in gold, silver, and copper, the edges of the turtles' carapaces inlaid in gold with a stylized cloud design, the eyes inlaid in gold, each signed underneath the turtle with chiseled characters *Dainihonkoku Etchū Takaoka Muroe Kichibei tsukuru* 大日本國　越中　高岡　室江吉兵衛造 (Made by Muroe Kichibei of Takaoka in Etchū [Province] in the Country of Great Japan)
Height 32 7/8 in. (83.4 cm)

$60,000 - 80,000

During the Edo period (1615–1868), the cities of Kanazawa in Kaga Province (present-day Ishikawa Prefecture) and Takaoka in Etchū Province (Toyama Prefecture) developed as major artistic metalworking centers thanks to the patronage of the Maeda samurai clan, aside from the ruling Tokugawa dynasty the wealthiest in all Japan. In the very early years of the Meiji era, government bureaucrats encouraged the development of a metalworking industry in both cities, in particular by commissioning work for display at the Vienna Weltausstelllung (World Exposition) held in 1873, and following the success of Japanese metalwork at that great global event Takaoka entrepreneurs set up private companies to capitalize on new opportunities for international trade. The city remains to this day a major center for the manufacture of ornamental bronze.

Like Suzuki Chōkichi in Tokyo (see lots 1, 10, 20), Muroe Kichibei and his colleagues in Takaoka and Kanazawa combined outstanding bronze-casting and bronze-finishing skills, honed by centuries creating Buddhist images, with the crafts of inlay and chiseling that had long been an essential component of sword decoration. This striking, boldly modeled pair of ornaments features two of the ancient Chinese mythical animals associated with the four cardinal directions: the *hōō* (conventionally translated into English as "phoenix") and the *kame*, a tortoise-like creature, here with what looks like a dragon's head. These creatures are depicted on some of the earliest masterpieces of Japanese Buddhist art and the *hōō* has long been a symbol of the emperor, in both China and Japan, making it a particularly apt iconographic choice during a period defined by the re-assertion of imperial power in the person of the Meiji Emperor.

Surviving works by this artist displayed in recent years at Takaoka City Museum of Art include another pair of *okimono* of similar size to the present lot, including two more ancient Chinese auspicious creatures—the *kirin* (unicorn) and dragon—in addition to the *hōō* and *kame*, and a bronze flower vase engraved and inlaid with a cat on a banana leaf. The museum also owns an inlaid and engraved flower vase by Muroe that is of similar form to the pair by Suzuki Chōkichi offered in the present catalogue (lot 20).

Reference

Bunkachō n.d.
Meiji-ki Takaoka Dōki Chōkin Meisaku Hozonkai 明治期高岡銅器彫金名作保存会 (Association for the Preservation of Masterpieces of Meiji-Era Bronze Vessels and Metalwork from Takaoka), 1985, pp. 156-157
Takaoka-shi Bijutsukan 高岡市美術館 (Takaoka City Museum of Art) 2012

17
MYŌCHIN MUNEYOSHI 明珍宗義
An Articulated Iron Model of a Spiny Lobster
伊勢海老自在鉄置物
Meiji era (1868–1912), late 19th–early 20th century
Made from numerous well-patinated hammered iron plates, invisibly joined so that the body bends and the legs and whiskers move, signed underneath the body with chiseled characters *Nanajūsan-ō Myōchin Muneyoshi kore o tsukuru* 七十三翁明珍宗美作之 (Myōchin Muneyoshi made this, aged 73)
Length fully extended 15 1/2 in. (39.5 cm)

$25,000 - 35,000

The Myōchin family was the most successful of the numerous dynasties of professional armorers that originated in late-medieval Japan. In the Edo period (1615-1868) the family opened branches not just in the major cities but also in the chief towns of many provincial fiefs where they turned out vast quantities of cuirasses, helmets, face masks, and other components that were needed for samurai armor. Myōchin craftsmen were highly accomplished in using tiny rivets to join multiple iron plates, creating protection that was both relatively light and highly flexible; over time, they repurposed their skills to make ingenious and astonishingly lifelike articulated models of snakes, fishes, crustaceans, and insects. While early examples were purchased by the Myōchin family's established senior samurai clientele, during the Meiji era they caught the attention of foreign buyers and earned praise from Japanese semi-official commentators such as a writer for *Bijutsu Gahō* (The Magazine of Art) who drew attention in 1894 to one example's " . . . aptitude . . . in wrought or hammered iron . . . beautiful execution and tone of color given to the material, alone, not to say anything about the ingenious arrangement."

The signature *Muneyoshi* is also found on an articulated model of a snake from the Hull Grundy collection in the British Museum (inv. no. HG.207) and on a snake in Tokyo National Museum (see http://www.tnm.jp/modules/r_free_page/index.php?id=573)

Reference
Bijutsu gahō 美術画報 (The Magazine of Art) October 1894

18

ATSUYOSHI 厚義, FOR THE MARUKI COMPANY 丸喜社
A Set of Bronze Sculptures of Two Goats
双山羊鋳金ブロンズ置物　一対
Meiji era (1868–1912), late 19th–early 20th century
Naturalistically cast with dark brown patination, one goat with its head raised, the other with its head lowered about to graze, each signed on the base with cast characters *Atsuyoshi* 厚義 within a rectangular reserve and with a seal-style mark *Maruki shachū seisaku* まるき社中政作 (Manufactured at the Maruki Company); with a wooden base carved from a section of tree trunk
Heights 11 5/8 in. (29.5 cm) and 7 1/8 in. (18 cm)

$15,000 - 20,000

From about 1890, Japanese sculpture—in all media including ivory, wood, and cast bronze—underwent rapid stylistic development thanks in no small part to the influence of the Italian Vincenzo Ragusa (1841–1927) and the charismatic leadership of Okakura Kakuzō (1862–1913), who wrote in 1889 of the need to "call attention to fine artisans and urge the broadening of motifs and materials for sculpture." Japanese sculptors swiftly developed their production from finely worked but static ornamental figures to more freely modeled naturalistic works reflecting an awareness of Western sculpture; a famous early example was a wooden carving of an elderly seated monkey, more than three feet high, carved by Takamura Kōun (1852–1934) and displayed at the 1893 World's Columbian Exposition in Chicago (now registered as an Important Cultural Property). Likely inspired by Kōun's success, Atsuyoshi is known for a number of finely modeled bronze studies of both wild and domesticated animals, almost all of them made for the Maruki Company, a Tokyo-based firm specializing in "Ivory Netsuke Statuettes and Metal Articles."

Reference
Okakura 1889, p. 180

19

ATSUYOSHI 厚義, FOR THE MARUKI COMPANY 丸喜社
A Bronze Sculpture of a Bear
熊鋳金ブロンズ置物
Meiji era (1868–1912), late 19th–early 20th century
Naturalistically cast with with dark brown patination, the seated bear looking down at a crab held in its left forepaw, signed on the base with cast characters *Atsuyoshi* 厚義 within a rectangular reserve and with a seal-style mark *Maruki shachū seisaku* まるき社中製作 (Manufactured at the Maruki Company)
Height 9 7/8 in. (25.2 cm)

$10,000 - 15,000

For this artist, please refer to the footnote to the preceding lot.

20

SUZUKI CHŌKICHI 鈴木長吉 (KAKŌ 嘉幸, 1848–1919), FOR KIRYŪ KŌSHŌ KAISHA 起立工商会社 (THE PIONEERING CRAFT AND COMMERCE COMPANY)

An Outstanding Pair of Monumental Bronze Vases with En-Suite Stands

鳳凰文象頭耳付彫金ブロンズ大花瓶　一対

Meiji era (1868–1912), circa 1877–1882

The tall vases each of elongated baluster form, resting on a stepped base, with prominent elephant-head handles to either side at the shoulders, the narrow mouth with a flat rim, each with an en-suite metal stand made up of five openwork zoomorphic elements in ancient Chinese style, the mottled dark-brown patinated bronze body chiseled and decorated in gold, silver, and copper with several registers of ornament: around the bases, stylized clouds; around the center section, pendant jewels, fleur-de-lys lappets, gold *hōō* birds amidst floral ornament on front and back; two bands of cast concentric whorls, the stands and handles also with inlaid gold decoration, each with a cast mark on the base *Dai Nihon Kakō tsukuru* 大日本嘉幸造 (Made by Kakō of Great Japan)
Heights overall 35 7/8 in. (91 cm)
Heights without stands 31 1/8 in. (79 cm)

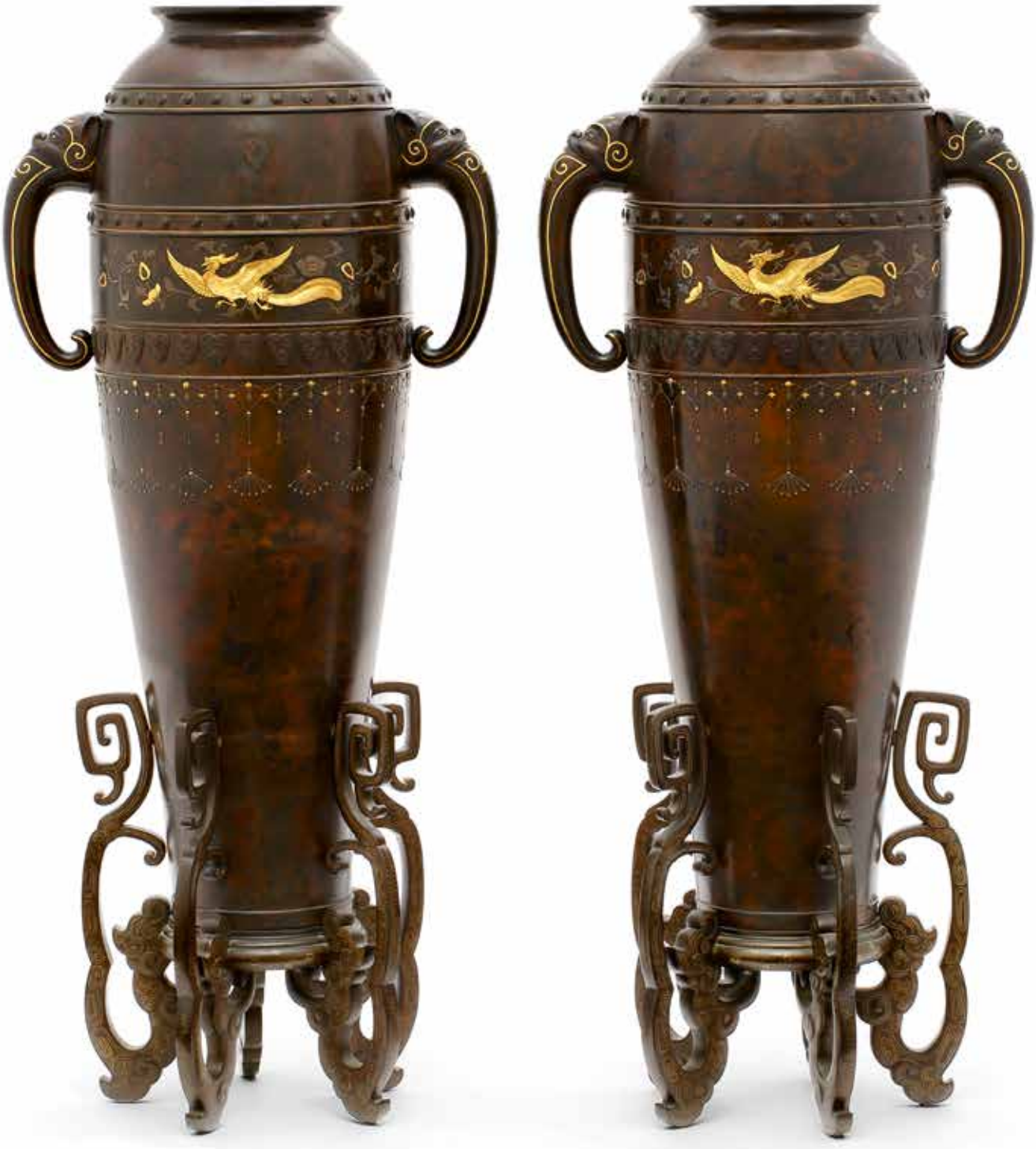
$175,000 - 225,000

This pair of faultlessly executed vases with en-suite stands is thought to be the largest extant example of a type of bronze that was briefly fashionable from about 1877 to 1882. In 1877, a smaller pair by a bronze-caster named Yamakawa Kōji was included in a group photograph of works selected prior to being shipped to Paris for the 1878 Exposition Universelle, having already been shown at the first Naikoku Kangyō Hakurankai (Domestic Industrial Promotion Exhibition) in 1877; there also exists a photograph of them on display in Paris. A detailed design for a similar vase and stand prepared for the Kanazawa-based entrepreneur Marunaka Magobei, who was active around the same time, is included in the *Onchi zuroku* design collection (see lot 10), another by Muroe Kichibei (see lot 16) is recorded, and a firm later date is provided by an example in the Khalili Collection, this time without a stand, inscribed with an English dedication dated October 7, 1882. The Paris, Muroe, and Khalili examples are smaller, at 14 1/4, 18 1/2, and 19 1/2 inches respectively, but the 1882 vase is signed *Kakō*, like the present lot, bears the double-mountain logo of the Kiryū Kōshō Kaisha Company (see below), and is embellished with similar jeweled pendants.

Suzuki Chōkichi, who made the present pair of vases, was one of the greatest Japanese craftsman-entepreneurs of the later nineteenth century. He started his own bronze-casting business in Edo (present-day Tokyo) at the age of 18, around the very start of the Meiji era, and in 1874 began to work for Kiryū Kōshō Kaisha (The Pioneering Craft and Commerce Company), a public-private trading partnership set up to promote Japanese crafts overseas (see also lots 1 and 10). During his eight years at the Company Suzuki created several major sculptural masterpieces that have found their way into foreign museums, among them the eagle and rock incense-burner shown at the Philadelphia Centennial Exhibition of 1876 (National Museums of Scotland) and the peacocks and rock incense-burner shown at the 1878 Paris Exposition (Victoria and Albert Museum). He also created a giant bronze fountain for the second Naikoku Kangyō Hakurankai (Domestic Industrial Promotion Exhibition) in 1881 and won first prize for an eagle on a rock shown at the international metalwork exposition held at Nuremburg in 1885 (George Walter Vincent Smith Museum, Springfield MA). In 1896, Suzuki was appointed to the order of Teishitsu Gigeiin (Artist-Craftsman to the Imperial Household).

Reference

Bunkachō n.d.
Earle 2002, cat. no. 6
Tōkyō Kokuritsu Hakubutsukan 東京国立博物館 (Tokyo National Museum) 1997, CD-ROM, image no. C39267.jpg, index no. 25–2
Tōkyō Kokuritsu Hakubutsukan 東京国立博物館 (Tokyo National Museum) 2004, I-89 and figs. 24 and 41



SIGNATURES

Lot 1
Gyōsō sen
行宗鐫 *(Chiseled by Gyōsō)*

Lot 2
Miyao tsukuru 宮尾造 *(Made by Miyao),*
seal-style mark Miyao 宮尾

Lot 3
Michihiro
道廣

Lot 4
Raku 樂,
Komai sei 駒井製

Lot 5
Kyōto Inoue sei
京都井上製

Lot 7

Lot 9
Fukuda Michiharu sei
福田路晴製

Lot 11
Morikage
盛景

Lot 12
Shihō Teikan 紫峰貞幹,
Bii ennen 美意延年

Lot 13
Masayoshi
政芳

Lot 14
Takachika
隆親

Lot 15
Tsuchinoe-inu no haru Tomonobu kizamu
戊戌之春友信刻

Lot 16
Dainihonkoku Etchū Takaoka Muroe Kichibei tsukuru
大日本國　越中　高岡　室江吉兵衛造

Lot 17
Nanajūsan-ō Myōchin Muneyoshi kore o tsukuru
七十三翁明珍宗美作之

Lot 18
Atsuyoshi 厚義,
Maruki shachū seisaku
まるき社中政作

Lot 19
Atsuyoshi 厚義,
Maruki shachū seisaku
まるき社中製作

Lot 20
Dai Nihon Kakō tsukuru
大日本嘉幸造

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ASIA WEEK NEW YORK

March 13–23, 2019

Asia Week New York 2019 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 13–23, 2019. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2019 as well as on the Asia Week New York website.

www.asiaweekny.com

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.

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

$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 offices have requirements 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 gallery until Tuesday 26 September without penalty. After Tuesday 26 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 by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

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.**

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Auction Registration Form

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

Bonhams

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.

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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) ☐

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Fax +1 (212) 644 9009
bids.us@bonhams.com

Sale title: Ancient Skills, New Worlds	**Sale date:** September 12, 2018
Sale no. 25151	**Sale venue:** New York

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 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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You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

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