

# **A TASTE FOR THE REMARKABLE:**

The John and Celeste Fleming Collection  
of Chinese Furniture and Works of Art

Monday September 12, 2016



# Bonhams

NEW YORK



# A TASTE FOR THE REMARKABLE:

The John and Celeste Fleming Collection  
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掇菁擷華：John和Celeste Fleming夫婦珍藏中國古典家具及藝術精品

Monday September 12, 2016 at 10am

New York

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## ILLUSTRATIONS

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## Bonhams

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# INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART TEAM



Colin Sheaf



Dessa Goddard



Asaph Hyman

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New York



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Chinese Art  
New York



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Southeast Asian Art  
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Lots 6001 - 6020





John and Celeste Fleming at San Simeon, late 1990's



John and Celeste Fleming on their wedding day in Yokosuka, Japan, 1956

## **A TASTE FOR THE REMARKABLE: THE JOHN AND CELESTE FLEMING COLLECTION OF CHINESE FURNITURE AND WORKS OF ART**

John and Celeste Fleming were devoted philanthropists and patrons of Asian Art and music in Denver, Colorado. They left an indelible mark on many organizations, including the Asian Performing Arts Council, which they co-founded, Opera Colorado, and the Denver Art Museum, whose collection has been enriched by their many generous gifts. They were avid travelers, commencing with John's navy posting as a radiologist in Japan 60 years ago, where he and Celeste, then the Assistant State Librarian for North Carolina public schools, were married in 1956. They took this opportunity to travel extensively throughout Asia, where they formed life-long friendships and began collection Japanese art and later Chinese furniture. John and Celeste settled in Denver in 1957, where they lived for the rest of their lives. They developed a love for Japanese painting, and donated Japanese screens to both the Brooklyn Museum and later to the Denver Art Museum, where they became very active from the late 70's onward. Betty Lo and Kenneth Chu recall "Emmy Bunker introduced us to the Flemings. They were a wonderful couple with a passion for Oriental art – generous philanthropists who donated to the museum and sponsored young fledgling artists.

They became loyal friends, who always had a heart for you." Ken and Betty introduced them to Grace Wu Bruce, who helped them develop their carefully selected collection of fine Ming dynasty *huanghuali* and *zitan* furniture, which they made an integral part of their stunning Japanese style home. They augmented their collection with gems of early Chinese metal work, purchased from Japan and from New York dealer James Lally and later exhibited at the Denver Art Museum.

Bonhams is proud to present the John and Celeste Fleming collection to the international collecting community.



John與Celeste Fleming夫婦與Grace Wu Bruce, Betty Lo, Kenneth Chu一九九六年留影於香港會

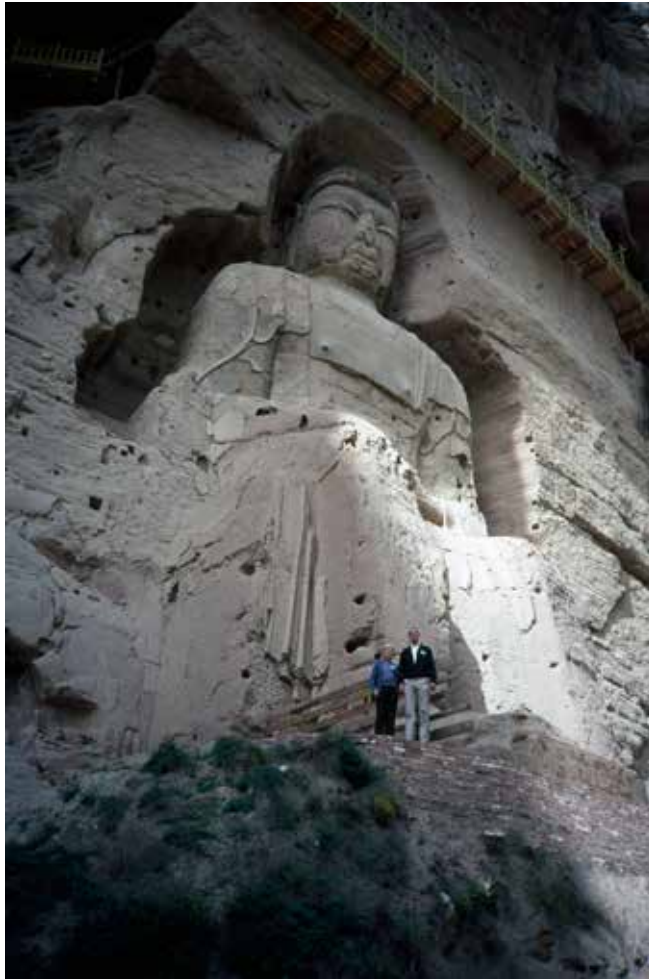
## 掇菁擷華

### John 和 Celeste Fleming夫婦珍藏中國古典家具及藝術精品

John 和 Celeste Fleming夫婦是科羅拉多州丹佛市著名的慈善家、亞洲藝術和音樂的贊助人。他們身對眾多機構都做出了不可磨滅的貢獻，其中包括由他們協助創建的亞洲表演藝術協會 (The Asian Performing Arts Council)、以及長期受到他們支持的科羅拉多歌劇團 (Opera Colorado) 和丹佛美術館 (The Denver Art Museum) 等。在這當中，Fleming夫婦向丹佛美術館捐贈了大量藝術作品，幫助美術館豐富了其藏品。60年前，John曾在美國海軍服役，在軍中擔任放射師，並跟隨部隊駐紮在日本。Celeste曾在北卡羅來納州擔任圖書館員。他們於1956年在日本結婚。由於這段在國外生活的經歷，Fleming夫婦十分熱愛旅行。在日本居住的那段時間裡，他們的足跡遍布亞洲各國。通過旅行，他們結交了許多摯友，也培養了他們對收藏日本藝術品及之後中國古典家具的興趣。1957年，Fleming夫婦在丹佛定居。他們逐漸收藏了大量日本繪畫，並向紐約布魯克林博物館 (The Brooklyn Museum) 和丹佛美術館先後捐贈了一批日本屏風。自70年代起，John 和 Celeste一直積極地參與丹佛美術館的活動。黨回憶起 Fleming夫婦時，Betty Lo 和 Kenneth Chu 說：“Emmy Bunker 介紹我們認識了Fleming夫婦。

他們非常友善，而且對亞洲藝術充滿了熱情，一直為丹佛美術館提供慷慨的捐助和支持，還贊助過很多新秀藝術家。他們後來成為我們忠實的朋友，總是為我們提供無私的支持和幫助。”之後，Betty 和 Kenneth又將Fleming夫婦介紹給了Grace Wu Bruce。在Grace Wu Bruce的幫助下，Fleming夫婦精挑細選了一批明代黃花梨和紫檀木家具，這些家具和Fleming夫婦的日式風格住宅恰到好處地融為一體。除了日本藝術品和中國古典家具之外，Fleming夫婦還分別從日本及紐約的古董商James J. Lally 處購買收藏了一些早期中國金屬器。這些器物後來在丹佛美術館展出。

在此，邦瀚斯很榮幸地向廣大收藏家呈獻John 和 Celeste Fleming夫婦所珍藏的中國古典家具及藝術精品。



John and Celeste Fleming at Bingling si, 1981

## A TRIBUTE TO JOHN AND CELESTE FLEMING

John Fleming and his wife, Celeste, were among the most generous and intellectually curious couples imaginable. Happily for the denizens of Denver, Colorado, they settled there after John completed his service as the radiologist for the Navy in Japan 1957. By then, they were committed to Japanese aesthetics and a love of South and South East Asian art. The Denver Art Museum profited from their generosity, as did other organizations in Denver, including the Asian Performing Arts of Colorado.

I first met Celeste and John Fleming at a symposium on Early China organized by our mutual friend, Julia White, at the Denver Art Museum. Celeste, ever hospitable, took us both to lunch. She was overjoyed to hear that my husband, John Curtis, and I had recently left China over the Karakorum Highway in May 1989. The term "Karakorum Highway" was a serious misnomer in those days; the road was a one-lane "highway" carved into the side of the canyon formed by the Indus River, with a drop of the other hundreds of feet on one side. It was prone to avalanches from the mountain side, which usually stopped traffic for hours while the road was cleared by bulldozers kept at the ready for that purpose. John and Celeste had a particularly grueling trip up the Karakorum Highway from the Islamabad at a time of frequent avalanches.

Their underpowered bus could not always carry its passengers over the cleared rock slides, so they would be forced to clamber over the rocks and through the dust of the bulldozed areas. John and Celeste were even then not young; I admire greatly the energy and bravery with which they pursued their intellectual curiosity about Asian art and culture in the face of such a perilous journey.

Their house also reflected their special spirit and character. It was a relatively small house built in a style reflecting their love of the Japanese aesthetic, gained during their early married life when John served there in the Navy. The house was built of carefully crafted wood and roofed with Japanese tiles applied by craftsmen brought over for the construction. Automobiles were another passion of John Fleming, and in order not to detract from the Asian aesthetic of the house, John caused the housing of his collected cars to be enclosed in berms covered with beautifully landscaped grass. The interior of the house provided a perfect backdrop for their collection of prints and paintings, Chinese metalwork and Ming furniture, which reflected the aesthetic of their home. This same sensibility is present in the art and artifacts they donated to the Denver Art Museum.



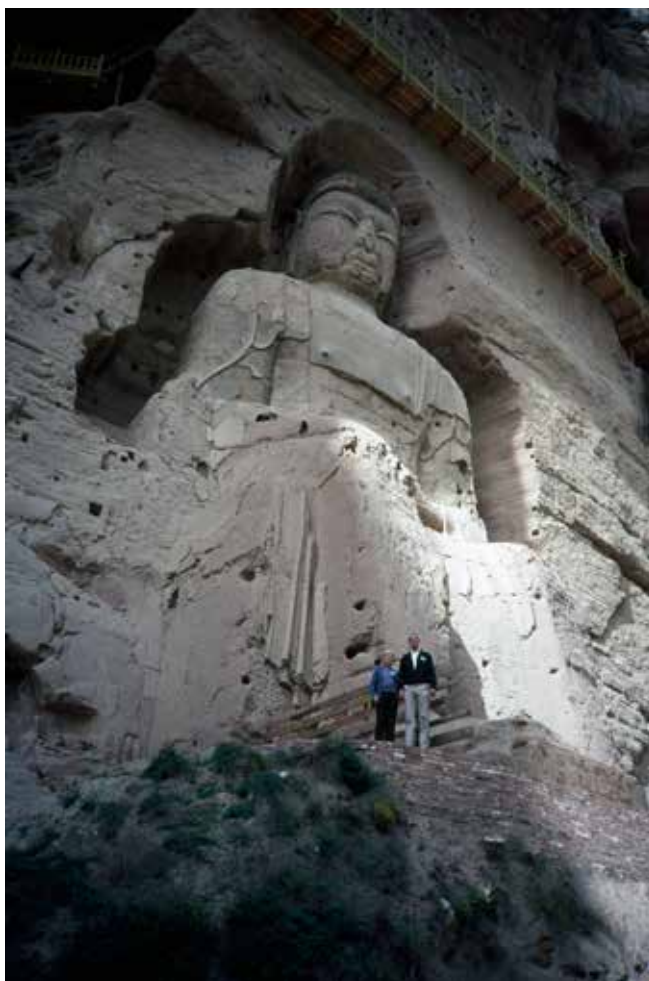


John and Celeste Fleming in front of the Potala Palace, 1981

John and Celeste radiated graciousness coupled with thoughtfulness. The dinners they gave in support of the Denver Art Museum and other organizations they championed were models of hospitality; their guests were put at ease and good fellowship encouraged. Their thoughtfulness was always in evidence. In 2001, John and I flew to Denver at the behest of the Museum's Curators' Circle. On our return to Richmond, we had a ridiculously early departure from the Denver Airport. Celeste and John insisted that we should not take a taxi so early in the morning when taxis were not always available. They arose at an equally ridiculous hour, ferried us to the airport, and plied us with coffee and muffins so that we would not confront airport security without sustenance. During the last several years, when Celeste visited her sister in Tidewater, Virginia, she never failed to call and arrange a rendezvous with us.

Now Bonhams has afforded collectors an opportunity to obtain art and artifacts from the collection of this extraordinary couple, John and Celeste Fleming.

---Julia Curtis



約翰與西萊斯特·佛萊明夫婦一九八一年遊炳靈寺

John Fleming和他的妻子Celeste Fleming是最知性、最慷慨的伉儷之一。John曾經在美國海軍服役，隨部隊駐紮在日本並擔任放射師。1957年結束服役之後，他和Celeste一起定居於科羅拉多州的丹佛市。那時候，他們醉心於日本藝術，同時也非常喜歡南亞和東南亞藝術。丹佛市很多非營利文化藝術機構，包括丹佛美術館(The Denver Art Museum)和科羅拉多亞洲表演藝術館(The Asian Performing Arts of Colorado)等，都曾受益於Fleming夫婦的慷慨。

我和Fleming夫婦第一次見面，是在我們的好友Julia White在丹佛美術館組織的一次關於早期中國的研討會上。那次，Celeste熱情地邀請了我和Julia White與她共進午餐。當聽到我講述在1989年5月，我和我的丈夫John Curtis經由喀喇崑崙公路離開中國的經歷時，Celeste頓時大喜。在當時，稱“喀喇崑崙公路”為公路其實並不十分恰當，因為它僅僅是一條沿著印度河峽谷修建的單車道，道路的一側是萬丈懸崖。由於公路靠山的一側時有雪崩發生，每次都要等推土機將積雪清除，中斷數小時的交通才能恢復。因為雪崩的頻繁發生，公路沿線都停有推土機，為隨時會發生的雪崩做準備。

John和Celeste就曾領教過喀喇崑崙公路嚴酷的穿行經歷。有一次，他們從巴基斯坦的首都伊斯蘭堡出發，但是所乘坐的汽車由於動力不足，無法載著車上所有的乘客通過剛清理完的山體滑坡路段，John和Celeste被迫下車，爬過山石，步行穿過厚重的推土機揚起的塵土地段。John和Celeste當時已不年輕，但他們對亞洲藝術和文化孜孜不倦的追求促使他們臨經如此危險的旅程。他們旺盛的精力和巨大的勇氣，令我敬佩不已。

Fleming夫婦的住所同樣反映了他們獨特的審美興趣。在結婚之初，由於受到John曾隨美國海軍在日本生活過的影響，他們小巧的住宅體現了夫婦對日本風格的鍾愛。為架構木頭和鋪設用日本瓦片搭建的房頂，Fleming夫婦特意請來專門工匠做建造。除了對藝術品的收藏，John也熱愛私車。但為了不破壞房屋的亞洲風格，John特別修建了一個被綠草覆蓋的車庫，然後將他的愛車停在和住宅景觀融為一體的车庫中。在Fleming夫婦住宅的房間裡，則擺設著他們收藏的日本版畫和繪畫、中國藝術品、明代家具等。Fleming夫婦所捐贈給丹佛美術館的藝術品亦是體現了他們一貫的審美情趣。



約翰與西萊斯特·佛萊明夫婦一九八一年布達拉宮年留影

John和Celeste為他人親切，萬事為他人著想。在丹佛美術館和其它機構，由他們支持的晚宴是他們熱情好客的體現。他們的客人總是能毫無拘束地享受美好的時光，相互增進友誼。另外，Fleming夫婦對人的體貼關懷也能體現在很多事情中。2001年，我的丈夫John和我應博物館策展人協會(The Museum Curator's Circle)的邀請前往丹佛。我們返回里士滿(Richmond)的飛機是一架極早的凌晨起飛的飛機。因為擔心那麼早我們可能會打不到出租車，Fleming夫婦堅持要親自送我們去機場。他們和我們一樣早起，開車帶我們去機場，並提供給我們咖啡和鬆餅做早餐，這樣我們就不會空著肚子過安檢。在他們最後的一段時間里，每次Celeste來佛吉尼亞(Virginia)看望她的妹妹，她總會給我們打電話安排見面。

今天，邦瀚斯舉行非凡的Fleming夫婦所珍藏藝術品的專場拍賣，實為收藏界之難得機會。

---Julia Curtis



6001

**A SMALL HUANGHUALI TABLE, KANGZHUO**  
**17th century**

The two-board floating panel top set into a mitre, mortise-and-tenon frame with "ice-plate" edge over a separate recessed waist and elegantly carved *xiangcai* centered beaded apron half-lapped and tenoned to leaf-embellished cabriole legs, the top frame and legs fitted with elegant cut-out *baitong* brackets.

5 1/2 x 26 1/2 x 17 7/16in (14 x 67.2 x 44.2cm)

**US\$10,000 - 15,000**

十七世紀 黃花梨東腰炕桌

**Provenance**

Grace Wu Bruce, purchased 17 July 1997.

Surviving small *kang* tables with metal mounts are rare, and are used on couch and canopy beds, as well as the *kang*. See a related example of similar design in Robert Ellsworth. *Chinese Hardwood Furniture in Hawaiian Collections*, illustrated as plate 4. See as well the Kang table with metal mounts offered in China Guardian lot 2856, 13 May 2012.

6002

**A HUANGHUALI SEAL CHEST, YINXIANG**  
**17th/18th Century**

The domed top composed of two boards joined to a tapered rectangular frame fitted with double hinges to the back and lockplate to the front, housing a single interior shelf over finely figured double doors opening to reveal two vertical stacked drawers to the left balanced by a deeper drawer to the right, all over a long drawer, and supported by a scallop-edged base frame, the doors and side carriers fitted with lacquered *baitong* mounts.

12 5/8 x 12 3/8 x 8 7/8in (32 x 31.5 x 22.5cm)

**US\$15,000 - 25,000**

十七或十八世紀 黃花梨印箱

**Provenance**

Grace Wu Bruce, purchased 28 May 1996.

It is rare to find a seal chest with such elegantly figured doors. See Christie's New York, The Collection of Robert Hatfield Ellsworth, Lot 132, 18 March 2015, for another example, this time with an elegantly carved base, and Sotheby's, Hong Kong, Sale HK0640, A Private Collection of Chinese Furniture, lot 112, 8 April 2016. See Robert D. Jacobsen with Nick Grindley, *Classical Chinese Furniture in the Minneapolis Museum of Art*, 1999, no. 67 and 68, pages 186 - 189, for two comparable examples in the Minneapolis Institute of Art.



6003

**A FINE AND RARE GOLD CAST ORNAMENTAL PLAQUE**  
**Warring States Period**

Intricately cast and detailed, the plaque centered with a pair of intertwined creatures with scaly bodies supported on two hollow struts rising out of further intertwined bodies issuing composite heads or groups of heads on eight other hollow struts, the reverse showing concave surfaces to the intertwined bodies and circular openings to the struts.

*3/4 x 2 3/4 x 3 1/8in (2 x 7 x 8cm) 124 grams*

**US\$30,000 - 50,000**

戰國時期 金獸紋飾板

**Provenance**

J. J. Lally, purchased January 1999.

**On Loan and Exhibited**

The Denver Art Museum, 1999 - 2016; (Loan 1999.2).

A gold plaque of similar form, size and weight was published in the Museum Rietberg exhibition, *Gold und Silber: die sammlung Pierre Uldry*, Zurich, 1994, p. 74, cat. 13 (2 x 7.1 x 6.6cm, 134 grams). A plaque of simpler form comprising eight animal heads was exhibited at the Art Museum, Institute of Chinese Studies at the University of Hong Kong, *Celestial Creations. Art of the Chinese Goldsmith: the Cheng Xun Tang Collection*, 2007, pp. 66-67, A31.E.

Of larger size and even more elaborate animal interlace, see the cast gold openwork sword hilt from the earlier Eastern Zhou period, preserved in the British Museum and discussed by Jessica Rawson in relation to jade carving in *Chinese Jade: from the Neolithic to the Qing*, London, 1995, pp. 60-66 and illustrated as fig. 46, p. 63 (9cm high).





6004<sup>W</sup>

**A HUANGHUALI SLOPING-STILE CUPBOARD, YUANJIAOGUI  
Late 16th/17th century**

The floating panel top set into a mitre, mortise-and-tenon frame with rounded edge and supported by four stiles double tenoned into the frame, rounded on the exterior and squared on the interior and housing well-figured single panel doors with mitred frame construction and double-beaded frame centered on a removable stile, the doors opening to reveal two removable shelves resting on transverse stretchers of the side panels, the plain aprons tongue-and-grooved and butted to the lower beaded-edge horizontal stretchers, with *baitong* lock plates and shaped door pulls.

43 4/8 x 29 1/8 x 16 1/8in (111.2 x 74 x 41cm)

US\$40,000 - 60,000

晚明世紀 黃花梨圓角櫃

**Provenance**

Grace Wu Bruce, purchased 17th July 1997.

For similar cupboards found in museum collections see Robert D. Jacobsen with Nick Grindley, *Classical Chinese Furniture in the Minneapolis Museum of Art*, Minneapolis, 1999, no. 51 and 52; and Michel Beurdeley, *Chinese Furniture*, Tokyo, New York and San Francisco, 1979, no.93.





6005<sup>W</sup>

**A HUANGHUALI HORSESHOE BACK CHAIR, QUANYI  
17th century**

Composed of a five-section back rail joined with pressure-point scarf joints terminating in returning knob hand rests supported by beaded-edge carved spandrels and by front posts and back stiles which run through the seat to form the four legs, s-curved side braces and an elegant curved back splat carved into the richly figured wood with a *ruyi*-shaped medallion enclosing confronted split-tailed dragons above a bed of cloud scrolls and tenoned into the frame mitered, mortise-and-tenon frame drilled for soft cane seat with two transverse stretchers on the underside, the finely detailed apron carved on the front and sides with central geometric cloud scrolls echoed on the half-lapped brackets extending down the front posts and tenoned into the foot rest which retains the metal guard, and set above a plain, squared apron to the front legs and joined to box stretchers.

(40 3/4in) 103.5cm high; the seat (24.1/2in) 62.3 wide, (19 1/8in) 48.7cm deep

**US\$50,000 - 70,000**

十七世紀 黃花梨圈椅

**Provenance**

Grace Wu Bruce, purchased 29 November, 1995.

**Published**

Grace Wu Bruce. *Ming Furniture* 30 October - 18 November 1995, no. 17.

See a pair of chairs sold Sotheby's, New York, March 1995, lot 431, as a closely related example.

This chair is an outstanding example of elegant design and richly figured wood. See a single chair from the Collection of Robert Hatfield Ellsworth, sold Christie's New York, Sale 11419, Lot 139, 18 March 2015; and a pair of chairs, without flanges to the back splat, sold Sotheby's Hong Kong, A Private collection of Ming furniture, sale HK0640, lot 117.



6006

**A RARE GILT SILVER HEAD ORNAMENT IN THE FORM OF A PHOENIX**  
**9th-11th century**

The finely modeled crested bird with chased hollow body set off by a high crested tail and separately fashioned openwork wings attached through the body and pierced with two small holes at each tip suspending pendant chains, a further cluster of ornaments and chains falling from the slender beak, the small legs inserted through a bed of delicately fashioned layers of lotus petals.

3in (7.6cm) high

**US\$10,000 - 15,000**

九至十一世紀 銅鍍金鳳形頭飾

**Provenance**

J. J. Lally, purchased 20 December 1993.

**On loan and exhibited**

The Denver Art Museum, 1993-2016 (Loan 795.1993).

See a similar model exhibited in the Reitberg Museum, Zurich, 1991, from the Dali Kingdom, Yunnan, and illustrated in the catalog *Der Goldschatz der Drei Pagoden*, no.22.

See also a similar model founded at the Famen Temple in *Precious Cultural Relics in the Crypt of Famen Temple*, no. 58. The Famen temple can be dated, through a discovered stone inscription, to the Tang dynasty, and had been sealed from the fifteenth year of Wentong, during the reign of the Tang Emperor Xizong (AD 873). There are pair of similarly executed phoenix birds over the lintel of the Famen crypt entrance, illustrated as cat. no. 14. Tang pottery female figures are often shown with a phoenix-bird ornament as a centerpiece in their official court headdresses.

See a closely related silver-gilded hair ornament found in the Chifeng district and published in Asia Society exhibition, *Gilded Splendor: Treasures of China's Liao Empire (907-1125)*, New York, 2006, pp 156-157. Both a Chinese and a Khitan feminine symbol, it is likely that these ornaments were hair ornaments for an elite woman. The hooked beak may also be related to the Khitan passion for falconry, part of the ritual hunting calendar and conducted in the early spring. See Emma C. Bunker, Julia M. White and Jenny F. So, *Adornment for the Body and Soul: Ancient Chinese ornaments from the Mengdiexuan Collection*, pp. 19-22, 274 and 278.





6007

**A ZITAN CHEST, YAOXIANG  
Late Ming/early Qing dynasty**

The removable front panel of mitre, mortise-and-tenon construction and *baitong* plate and slide lock, opening to reveal seven interior drawers with zitan front panels and nanmu interiors set under an open compartment housing a zitan-sided tray elegantly designed with alternating pierced trigram patterns housing a nanmu base, the top panel fitted with hump-back carrying handle and *baitong* corner brackets.

11 7/8 x 11 5/16 x 9 3/16in (30.2 x 35.5 x 23.4cm)

US\$15,000 - 25,000

晚明或早清 紫檀藥箱

**Provenance**

Grace Wu Bruce, purchased 17 March 2000.

**Published**

Grace Wu Bruce, *Zitan Furniture from the Ming and Qing dynasties*. Hong Kong exhibition. 28 October - 6 November 1999, no.16, pages 48 - 51.

Another zitan chest with four interior drawers, was offered at Hong Kong Guardian sale, lot 678, 6 April 2015.



6008<sup>W</sup>

**A PAIR OF HUANGHUALI LOW BACK ARM CHAIRS, MEIGUIYI  
17th/18th century**

Each rounded corner top rail and arm rests hidden mortise and tenoned to the stiles which run through the seat to become the front and back legs, the back apron elegantly carved with key fret and beaded borders resting on a horizontal stretcher tenoned to the back rails and front posts and to the seat by two pillar-form struts, the seat of standard mitre, mortise-and-tenon construction with exposed tenons on the sides and drilled for a soft seat with two transverse stretchers and tongue and grooved and butt-joined to the shaped and beaded apron extending down the sides of the front rails and resting on the horizontal foot rest, the plain, high u-shaped side and back aprons set above the stepped stretchers with exposed tenons.  
*35 x 23 3/8 x 17 7/8in and 35 1/4 x 23 3/8 x 17 7/8in (88.8 x 59.3 x 45.5cm and 89.4 x 59.3 x 45.5cm)*

**US\$100,000 - 150,000**

十七或十八世紀 黃花梨玫瑰椅

**Provenance**

Grace Wu Bruce, purchased 2 April 1999.

Compare to similar examples in Chen Zenghui *op. cit.*, no 17 and Clunas, no. 30.

Robert Jacobson writes that low back arm chairs had their antecedent in the Song period with chairs made from one piece of bamboo where the back and side panels shared the same height. He notes that the term *meiguiyi* has a feminine association in North China, while this form has been called *wenyi* on the central coast. See Robert D. Jacobsen with Nick Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Art*. Chicago: Paragon Publishing, 1999, no. 15, 16, 17 and 18, commentary on page 66. See also Sarah Handler. "Roses, bamboo and the Lowback Armchair," *Orientalism*, Vol 29, No.7, July/August 1998.

For related examples see, Sotheby's, Hong Kong, Sale 12555, Lot 3249, 1 June, 2016 and 7 October, 2015, the Dr. S Y Yip Collection, lot 128; see as well an example with a more elaborate backsplat offered as lot 3367 in Guardian's sale of 21 May 2011.







6008



6009<sup>w</sup>

**A PAIR OF HUANGHUALI SQUARE STOOLS, FANGDENG  
17th/18th century**

Each two-board floating panel top set into a miter, mortise-and-tenon frame with "ice-plate" edge and one transverse stretcher underneath, all over a recessed waist and plain apron carved from one piece of wood and mitred, mortised, tenoned and half-lapped to the legs which are joined by hump-back stretchers and end in hoof feet.

19 1/4 x 14 7/8 x 15in (49 x 37.7 x 38cm)

**US\$20,000 - 30,000**

十七或十八世紀 黃花梨方凳一對

**Provenance**

Grace Wu Bruce, purchased 4 October 1996.

See a similar pair Wang Shixiang. *Classic Chinese Furniture: Ming and Early Qing Dynasties*. London: Han-Shan Tang, 1986, no. 61.

Corner leg stools were widely used in the Ming period due to their ease of portability and social informality. With the apron and waist carved from one piece of wood, stools provided great stability and durability. For a discussion of the history of stools, see Jacobsen, *op. cit.*, page 38, and Wang, (1991), Vol 1, pp. 102-104.

For related examples sold at auction, see Sotheby's, London, *Classical Chinese Furniture from a European Private Collection*, lots 3 and 21, 11 November 2015; and set of four stools of slightly larger size, sold Christie's, Hong Kong, *The Feng Wen Tang Collection of Bamboo Carvings and Furniture*, Lot 2810, 3 June, 2015.

6010<sup>W</sup>

**A HUANGHUALI LOW TABLE, KANGZHUO**

**Late Ming dynasty**

The single-board well-figured floating panel top of standard mitre, mortise-and-tenon construction supported by three transverse stretchers underneath, two with exposed tenons, the frame with 'water-stopping' edge and tapering inward to a narrow flat band over a recessed waist and elegantly beaded and shaped apron made of one piece of wood and mitred, mortise, tenoned and half-lapped to the cabriole legs.

*12 x 36 3/4 x 23 1/8in (30.5 x 93.5 x 58.8cm)*

**US\$50,000 - 70,000**

晚明 黄花梨束腰三弯腿炕桌

**Provenance**

Grace Wu Bruce, purchased 22 February 1995.

Historically used as lounging or work surfaces on a larger platform, these tables were placed in combination with small cabinets and scholar's objects on the *kang*. The current lot features an elegant scroll work and beaded border apron, complementing the leaf-embellished cabriole legs, and is an example of restrained elegance.

For Kang tables of this classic waisted type, see Christie's, New York, The Collection of Robert Hatfield Ellsworth Part II, lot 105, 18 March 2015; and Hong Kong Guardian sale, lot 676, 6 October 2013.



6011<sup>W</sup>

**A HUANGHUALI CORNER LEG SIDE TABLE, TIAOZHUANG  
17th century**

The single board floating panel top set into a mitre, mortise-and-tenon frame with “ice-plate” edge supported underneath by five dove-tail transverse stretchers over a one-piece recessed waist and plain apron mitered, mortise and tenoned and half lapped into square cut legs with hoof feet, the legs double-lock tenoned into the top frame and joined together by hump-back stretchers.

34 1/4 x 68 5/16 x 20 1/16in (87 x 173.5 x 51cm)

**US\$125,000 - 200,000**

十七世紀 黃花梨條桌

**Provenance**

Grace Wu Bruce, purchased 27th February 1996.

For comparable examples in public collections, see Craig Clunas, *Chinese Furniture*, London: Victoria and Albert Museum, 1988, no 48; Chen Zengbi. *Zhongyang Gongyi Meishu Xueyuan Yuancang: Zhenpin Tulu dier ji, Mingshi Jiaju*. Central Academy of Arts and Crafts: Illustrations of collections, volume 2, Ming Furniture, Beijing 1994, no. 35.

For recently sold examples of this classic design, see a slightly smaller example sold Christie's, New York, the Collection of Robert Hatfield Ellsworth Part II, lot 169, 18 March 2015; see also Beijing Guardian, lot 3209, 17 November 2013.





6012

6013

**A CHASED AND CAST SILVER CUP WITH GILT HIGHLIGHTS  
10th-12th century**

Of inverted bell form raised on a low foot and flat base, the interior rim chased with a narrow band of overlapping petals or waves and the exterior walls engraved with a wider band of two garden rocks that separate peony branches in bloom against a minutely ring-punched ground, the surfaces showing traces of gilt.

2 3/8in (6cm) diameter

1 7/16in (3.6cm) high

48 grams

**US\$10,000 - 15,000**

十至十二世紀 銀鑲金花瓣海水紋小盃

**Provenance**

Jim Freeman, purchased 3 November 1981.

**On loan and exhibited**

The Denver Art Museum, 1982-2016 (Loan 119.1982).

**Published**

*Sui-To no bijutsu*, Osaka, 1996, no. 2-32, as Five Dynasties.

The tiny ring-punched background on the decorative band surrounding this cup is often encountered in Tang metalwork. However cups of similar inverted bell form are normally raised on a tall pedestal foot: see the China Institute of America exhibition, *Early Chinese Gold & Silver*, New York, 1971, cat. no 47, p. 41 and cat. no. 64, p. 50 (both from the collection of the Hon. Hugh Scott). Typical of their decoration is a dense filigree across the exterior surface. A similar dense background of tiny circular punches behind geese in flight amid flowering branches covers the concave sides of a cup raised on an everted foot rim, excavated in 1988 from the tomb of Wei Xun, as discussed by Carol Michaelson in *Gilded Dragons: Buried Treasures from China's Golden Ages*, The British Museum, 1999, cat. no 61, p. 100-101. For bell-form bowls of larger size, ascribed to the late Tang period, excavated in the Xi'an area but undecorated and with a spreading ring foot, see Sun Fuxi (ed.), *Xi'an wen wu jing hua: jin yin qi*, Guangdong, 2012, cat. no. 42 (13.35 cm diameter, 465 grams) and cat. no. 43 (13.7cm diameter, 538 grams).

This lot was attributed to the tenth century when the cup was exhibited in Japan, possibly owing to its unusual shape with a stepped foot and a sparser band of decoration. Metalwork with similar ring-punched backgrounds continued to be made after the Tang period, as indicated by examples excavated from tenth and eleventh century tombs included in the Asia Society exhibition *Gilded Splendor: Treasures of China's Liao Empire (907-1125)*, New York, 2006. See, for example, the gilt silver jug with scenes of filial piety excavated in 1992 from the tomb of Yelu Yuzhi and his wife Chonggun (before 942), cat. no. 95. pp. 320-321; or the saddle ornaments from the tomb of the Princess of Chen and Xiao Shaoju (1018 or earlier) excavated in 1986, cat. no. 12a-d, pp. 122-123. Given the Japanese **Provenance** of the tiny silver cup, and the excavation of Liao sites undertaken by the Japanese during their occupation of northern China, it is possible that the cup was made during the Liao dynasty.

6012

**A HUANGHUALI BRUSH POT  
17th/18th century**

The slightly waisted cylindrical vessel tapering outward to a wide mouth, and composed of well-figured wood with irregular whorl patterns, the interior of the base fitted with a separate, circular plug.  
5 15/16in (15.1cm) high

**US\$4,000 - 6,000**

十七或十八世紀 黃花梨筆筒

**Provenance**

Grace Wu Bruce, purchased 1998.

**On loan and exhibited**

The Denver Art Museum, 1998 - 2016 (Loan 1.1998).





6013



6014<sup>W</sup>

**A RARE ZITAN LOW TABLE, KANGZHUO**

**Late Ming/Early Qing dynasty**

The four-board floating panel top set into a mitre, mortise-and-tenon frame with 'water-stopping' edge and supported by three transverse stretchers underneath with two exposed tenons on the long side, over a recessed waist and elegantly shaped and beaded apron fastened to the top by two wedge-shaped pegs on each side and mitred, mortise, tenoned and half-lapped to the graceful one-piece cabriole legs ending in square pads.

10 5/16 x 36 1/2 x 24 15/16in (26.2 x 92.8 x 63.4cm)

**US\$50,000 - 80,000**

晚明或清早期 紫檀束腰三彎腿炕桌

**Provenance**

Grace Wu Bruce, purchased 16 November 1999.

**Published**

Grace Wu Bruce, *Zitan furniture from the Ming and Qing dynasties*.  
Hong Kong exhibition 28 November - 8 December 1999, no.1

Early zitan kang tables are very rare. For a related example, see Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, plate 40.

For a slightly more elaborate zitan kang table dated to the early Qing, see Beijing Guardian, lot 2936, 2011 November 12.





6015

**A GILT COPPER ALLOY FUNERARY MASK**

**Liao dynasty**

Hammered from a thin copper, tin and silver alloy sheet and realistically modeled with thin, sunken eyes, wide brows setting off a long triangular nose and small mouth accenting the broad cheeks and long crescent ears, the surface covered with earthen encrustation.

7 1/4in (18.4cm) high; 8 1/8in (20.7cm) wide

**US\$10,000 - 15,000**

遼 銅鑲金面具

**Provenance**

Sloan's, September 1998, lot 620.

**On loan and exhibited**

The Denver Art Museum, 1998 - 2016, (Loan 1999.2).

Funerary masks such as this lot began to appear in the West in the early 20th century. It was Japanese archeologists during the occupation of Manchuria who identified the group as belonging to the Khitan tribes that formed the Liao dynasty (907-1125). For a review of the archeological history of these masks, Liao burial customs, and a silver-coated bronze mask at the University Museum, Philadelphia, see Jan Fontein & Tung Wu, *Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, cat. no. 101, pp. 192-194. See also Asia Society exhibition, *Gilded Splendor: Treasures of China's Liao Empire (907-1125)*, New York, 2006, pp. 100 - 101.



6016<sup>W</sup>

**A HUANGHUALI SIDE TABLE, BANZHUO**  
**17th century**

The well-figured single board floating panel top set into a mitre, mortise-and-tenon frame over one-piece recessed waist and apron mitred, mortised, tenoned and half-lapped to the square legs which are double-lock tenoned into the top frame and tenoned into a five piece hump-back stretcher with exposed tenons and fastened to the top by two posts on the long side and one on each short side, the top supported on the underside by three dovetailed transverse stretchers, the frame, stretchers, posts and legs thumb molded and beaded.

34 1/2 x 38 5/8 x 19 3/16in (87.7 x 98.2 x 48.8cm)

**US\$60,000 - 100,000**

十七世紀 黃花梨半桌

**Provenance**

Grace Wu Bruce, purchased 5 July 1997.

Tables of this type were usually constructed as pairs, although few survive as such. See the possible mate to this table illustrated in Ecke, Gustav. *Chinese Domestic Furniture*. Peking: Henri Vetch. 1944. Reprinted by Charles E. Tuttle: Rutland, Vermont and Tokyo, 1962, plate 50.

For a table of comparable apron, see Sotheby's, London, 11 November 2015, Classical Chinese Furniture from a European private Collection, lot 2.



6017 <sup>W</sup>

**A HUANGHUALI SLOPING-STILE CUPBOARD, YUANJIAOGUI  
17th/18th century**

The floating panel top set into a mitre, mortise-and-tenon, tongue and groove frame with rounded corners showing exposed tenons on the short sides and joined to four tapered stiles, double tenoned into the top, rounded on the exterior edges and square in the interior supporting a pair of well-figured single panel doors set into double beaded-edge frames centered on a removable stile, the doors opening to reveal two removable shelves set on front stretchers and transverse braces of the single paneled sides, all over a beaded edge lower stretcher and a plain apron, tongue-and-grooved and butt-jointed to the frame and sides, the doors and removable central stile fitted with curved *baitong* plates designed with three pierced lock bosses and squared pulls.

45 x 30 5/8 x 16 5/8 in (114.3 x 77.8 x 42.1cm)

**US\$40,000 - 60,000**

十七或十八世紀 黃花梨圓角櫃

**Provenance**

Grace Wu Bruce, purchased 28 May, 1996.

For similar cupboards found in museum collections see Robert D. Jacobsen with Nick Grindley, *Classical Chinese Furniture in the Minneapolis Museum of Art*, Minneapolis, 1999, no. 51 and 52; Michel Beurdeley, *Chinese Furniture*, Tokyo, New York and San Francisco, 1979, no. 93.

This cabinet as well as lot belongs to a very successful group of designs popular in Chinese furniture employed throughout the Ming and Qing periods. For comparable examples sold at auction see Christie's Hong Kong, Sale 3435, lot 2824 from the Feng Wen Tang Collection, 3 June 2015; and Sotheby's Hong Kong, Sale HK0640, lot 104, 8 April 2016. For an example with burlwood panels see Beijing Guardian, lot 5006, 22 November 2014.





6018 <sup>W</sup>

**A HUANGHUALI YOKE BACK SIDE CHAIR, DENGQUAYI  
16th/17th century**

The elegantly shaped yoke top rail tenoned into the two slender stiles which run through the seat to become the back legs and is supported by the gently curved s-shaped back splat tongue-and-grooved into the top rail and into the seat frame composed of standard mitre, mortise-and-tenoned construction and enclosed with a hard seat above a finely beaded and shaped apron tongue-and-grooved into the front legs and ending at the foot rest, the side hump-back aprons supported by paired struts above stepped stretchers.

46 1/4 x 20 5/8 x 16 3/4in (117.5 x 52.3 x 42.5cm)

**US\$20,000 - 30,000**

十六或十七世紀 黃花梨燈掛椅

**Provenance**

Eskenazi Ltd, purchased 14 Jan 2002.

A similar yokeback side chair, with different side aprons, formerly in the Museum of Classical Chinese Furniture, is published in Curtis Evarts and Wang Shixiang, *Masterpieces from the Museum of Classical Chinese Furniture*. Chicago and San Francisco: 1995, no. 21.

For a pair of closely related lamphanger side chairs, see Christie's, New York, Sale 2427, Lot 185, 24 March 2011; see also Sotheby's, New York, lot 217, 17 March 2015. See as well an example with horizontal stretchers rather than carved aprons offered as lot 4404, China Guardian, 17 May 2014.





6019

**A RARE GOLD OVERLAY SILVERED BRONZE MIRROR  
9th-13th century**

Cast in high relief against a ring-punched ground with a domed knob rising from an open lotus flower head surrounded by two phoenixes flying head to tail, a flowering branch held in each beak and other blossoms issuing out of their curling tail feathers, the relief finished in gilt to contrast with the silver finish on the wide rim and reverse reflective surface.

8 1/8in (20.8cm) diameter

1.190 kilograms

US\$30,000 - 50,000

九至十三世紀 銅鍍金銀雙鳳纏枝花紋鏡

**Provenance**

Jim Freeman, 3 November 1981

On Loan, The Brooklyn Museum of Art, 1981.

**On loan and exhibited**

The Denver Art Museum, 1982 - 2016 (Loan 95.1982).

A line drawing of a bronze mirror with similar double phoenix decoration was ascribed to the Tang dynasty in Xu Huacheng (ed.), *Zhongguo feng huang*, Beijing, 1988, p.14. No information on size or

**Provenance** was included; but the line drawing shows a variation in the arrangement of the flowers issuing from the beaks and tails of the birds, their relative position to the central medallion and the presence of incised lines to the petals of the open lotus flower central medallion in contrast to the decoration on this lot.

A second mirror with incised lines to the petals of the open lotus flower central medallion, but with a dissimilar pair of phoenixes, was ascribed to the Yuan dynasty by Xiao Fuhan in *Xi'an wen wu jing hua: tong jing*, Xi'an, 2008, no. 165, pp. 170 and 208 (20.5cm diameter, 1.13 kg in weight). The Yuan mirror appears to be quite worn; but it is easy to see that the shape of the phoenixes and the flowering branches closely resembles those on this lot. There are also differences however: using a horizontal line drawn through the transverse hole in the center knob of each mirror as a point of orientation, the phoenix head at the top of the Yuan mirror is at approximately 12 o'clock, but the phoenix head at the top of this lot is at 10 o'clock. The Yuan mirror shows more striations in the wings of each phoenix and shows incised lines to the petals of the lotus central medallion. The lotus petals on the center medallion of this lot have no striations.

Owing to its obvious wear, it is impossible to tell if the background on the Yuan mirror is smooth or covered with the ring-punched ground of this lot. Certainly the preservation of the surface decoration on this lot is remarkable, comparable to examples of Liao metalwork Published in recent years. The tomb of the Princess of Chen and her husband Xiao Shaoju (1018 or earlier) yielded similar fine ring punched grounds on saddle ornaments and bold phoenix decorations on a gilt silver crown, boots and headrest: see the Asia Society exhibition, *Gilded Splendor: Treasures of China's Liao Empire (907-1125)*, New York, 2006, cat. nos. 3, 4, and 5, pp. 102-107 and cat. no. 12a-d, pp. 122-123. Also included in the exhibition was a gilt bronze mirror of substantial size with intricate dragon decoration, from the tomb of Yelu Yuzhi and his wife Chonggun (before 942) (*ibid.*, cat. no. 55, pp. 224-225, 28cm diameter, 1cm thick). It is therefore possible that this lot could also have been produced under Liao patronage rather than during the Tang or Yuan period.





6020<sup>W</sup>

**A RARE HUANGHUALI FOUR-POSTER BED, JIAZICHUANG  
Late Ming dynasty**

The seat frame of mitre, mortise-and-tenon construction with molded edge tapering inward to a flat edge over an elegantly grooved and beaded apron and recessed waist made of one piece of wood and mitred, mortised, tenoned, into and half-lapped on to the legs which curve strongly into finely shaped feet, the removable seat drilled for a soft seat and fitted with three strong transverse stretchers set between the original wide stretchers of the frame; the frame supports four square posts rounded on the outside and mortised and tenoned into the four corners of the seat to support the *laohuali* top canopy frame over paired transverse braces mortise and tenoned into it and setting off the canopy and posts with mitre, mortise-and-tenoned frames enclosing three *yumendong* panels on the long side, and two on the short side separated by pillar-form mitred struts and double-tenoned into the vertical posts at the top, the lower railings resting on the seat and tenoned below finely composed open work mitered geometric panels setting off the back and sides of the bed.

80 5/16 x 82 5/16 x 57 1/2in (204 x 209 x 146cm)

**US\$250,000 - 400,000**

晚明 黄花梨架子床

**Provenance**

Grace Wu Bruce, purchased 4 October 1996.

**On loan and exhibited**

The Denver Art Museum, 1996 - 2016, (Loan 227.1996).

Compare this to one with circle patterns in the Sackler Collection, now in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington DC, published in William M. Drummond, "Chinese Furniture: The Sackler Collections", *Journal of the Classical Chinese Furniture Society*, Summer, 1993, no 66, and illustrated in Ecke, *op cit.*, no.25. See other Ming dynasty canopy beds in public collections: the Victoria and Albert Museum, published in Rose Kerr, (ed) *Chinese Art & Design: the TT Tsui Gallery of Chinese Art*, Victoria and Albert Museum, London, 1991, no.128; the Palace Museum Beijing illustrated in Wang, *op. cit.*, no. 188; the Philadelphia Museum of Art, illustrated in Jean Gordon Lee. "Chinese Furniture", *Philadelphia Museum Bulletin*, Winter 1963, no.57.

For examples of four-poster canopy beds sold at auction, see Christie's Hong Kong, Sale 2915, Important Chinese Ceramics and Works of Art, Lot 4075, 30 May 2012; Sotheby's, Hong Kong, Contemporary Literati Curiosity, Lot 2867, 5 April 2015. For a *huanghuali* couch-bed, *Luohan-chuang*, with the closely related elegant geometric mitred railings found on this lot, see Sotheby's Hong Kong, An Asian Private Collection, Lot 109, 6 April 2016. See also the early Qing versions, Hong Kong Guardian sale, lot 510, 5 April 2013 and one offered as lot 4311, China Guardian, 11 May 2013.

**END OF SALE**



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D. Dinwiddie (ed.),  
*Portraits of the Masters*,  
London, 2003, pp.142-3, pl.19

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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](http://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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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.

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 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 other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, 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 price 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 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.

### 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;

## CONDITIONS OF SALE - CONTINUED

(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](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

### 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](http://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](http://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](http://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](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### 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](http://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  $\rho$  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](http://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](http://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

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above.

### 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 Wednesday September 21 without penalty. After September 21, 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

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. 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](http://www.bonhams.com/us).



**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **4PM ON WEDNESDAY SEPTEMBER 21** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department. **LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 10AM ON MONDAY SEPTEMBER 26**

**Address**  
 Cadogan Tate  
 301 Norman Ave  
 Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

**HANDLING & STORAGE CHARGES**

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**

Transfer ..... \$75  
 Daily storage..... \$10  
 Insurance (on Hammer + Premium + tax) 0.3%

**SMALL OBJECTS**

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at

+1 (917) 464 4346  
 +1 (347) 468 9916 (fax)  
 c.more@cadogantatfineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at +1 (917) 464 4346 or c.more@cadogantatfineart.com

**PAYMENT**

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

**TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

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

**PLEASE NOTE**

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

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

**OVERSIZED LOTS MARKED WITH A 'W'**

- 6004
- 6005
- 6008
- 6009
- 6010
- 6011
- 6014
- 6016
- 6017
- 6018
- 6020



## CONTACTS

### OFFICERS

Malcolm Barber  
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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(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

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# Bonhams

Sale title: <b>The John and Celeste Fleming Collection</b>		Sale date: <b>Monday September 12, 2016</b>	
Sale no. <b>23900</b>		Sale venue: <b>New York</b>	
<b>General Bid Increments:</b>			
\$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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City		County / State	
Post / Zip code		Country	
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Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
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By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
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Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

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

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