EIGHT TREASURES FROM A PRIVATE AMERICAN COLLECTION

Monday March 16, 2015 New York



NEW YORK



EIGHT TREASURES FROM A PRIVATE AMERICAN COLLECTION

Monday March 16, 2015 at 11.45am New York

BONHAMS

580 Madison Avenue New York, New York 10022 bonhams.com

PREVIEW

Thursday March 12, 10am to 5pm Friday March 13, 10am to 5pm Saturday March 14, 12pm to 5pm Sunday March 15, 12pm to 5pm

BIDS

- +1 (212) 644 9001 +1 (212) 644 9009 fax
- To bid via the internet please visit www.bonhams.com/22950

Please note that bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Failure to do this may result in your bid not being processed.

Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please see pages 4 to 8 for bidder information including Conditions of Sale, after-sale collection and shipment.

SALE NUMBER: 22950 Lots 2001 - 2008

CATALOG: \$35

INQUIRIES

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ILLUSTRATIONS

Front cover: Lot 2004 Inside front cover: Lot 2002 Session page: Lot 2001 Inside back cover: Lot 2005 Back cover: Lot 2008

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NOTICES TO ALL BUYERS

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in the front part of this catalog. Condition reports are available upon request from the Asian Department and are strongly recommended for all buyers who cannot view the property in person.

INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART TEAM



Colin Sheaf



Dessa Goddard



Asaph Hyman

ASIA AND AUSTRALIA



Xibo Wang Hong Kong



Gigi Yu Hong Kong



John Chong Hong Kong



Shaune Kong Beijing



Susie Quek Singapore



Yvett Klein Sydney

EUROPE



Sing Yan Choy London, New Bond Street



James Hammond Rachel Hyman London, Knightsbridge



London, Knightsbridge



Rosangela Assennato Ben Law Smith London, Knightsbridge



London, Knightsbridge



Ian Glennie Edinburgh



Asha Edwards Edinburgh

USA



Bruce MacLaren New York



Nicholas Rice New York



New York



Edward Wilkinson* Mark Rasmussen* New York



Olivia Hamilton London, New Bond Street



Henry Kleinhenz San Francisco



Daniel Herskee San Francisco



Andrew Lick San Francisco



Ling Shang San Francisco



Tiffany Chao Los Angeles

ASIA REPRESENTATIVES



Hongyu Yu Beijing



Summer Fang Taipei



Bernadette Rankine Akiko Tsuchida Singapore



Tokyo

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 \$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 or 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 (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.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture.
 Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

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 **s** 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 a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a **A** symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a o symbol next to the lot number.

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

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 Friday March 20 without penalty. After March 20 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 5th 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.

NOTES ON ANIMAL MOTIFS IN METAL FITTINGS AND ITEMS OF PERSONAL ORNAMENTATION OF LATE BRONZE AGE AND EARLY IMPERIAL CHINA

The animals and birds making up this group of fittings and luxury items exemplify the desire to be surrounded by symbols of protection and good fortune that permeated Chinese arts of the late Bronze Age and early Imperial China. They also demonstrate advances in methods of production and changing markets for bronze as well as changes in its use and in attitudes toward it as a medium. Stylistically and iconographically these animals reflect a dynamic interplay between regional and central powers. Following are some brief thoughts on a number of the factors contributing to their development.

THE MANDATE OF HEAVEN

When the Zhou conquered the Shang around 1050 BCE they based the legitimacy of their rule on the concept of the Mandate of Heaven. Heaven judged the right to rule by the moral integrity of the rulers, their maintenance of social order and relationships, and their proper performance of rituals. A standardized repertoire of vessels and other implements, many made of bronze, played a key role in these rituals. The right to rule was not divine; built into this concept was the ability of Heaven to revoke the Mandate and bestow it elsewhere. As a result, determining how Heaven expressed favor or disfavor became a preoccupation of the Zhou ruling clans, as well as those wishing to usurp their power. It was believed that Heaven communicated through omens and portents; these included the success of harvests and the affairs of mankind as well as astrological and natural phenomena. The interest in omens and portents encouraged a closer observation of nature both as an abstract power and as manifest in animals both real and imaginary. A complex iconographical system developed over the following centuries, one example being the Five Elements (wuxing) in which an animal is associated with each of the four directions and the center. In his seminal article "A Shan Pan Shan Chariot Ornament and the Xiangrui Design in Western Han Art," Wu Hung points out this system included a broad range of wishes for good fortune. As discussed in the entries below, a dove-shaped finial on a cane could symbolize a man reaching the age of 70 (lot 2002) whereas a support in the form of a bear (lot 2004) could represent power and virility.

THE INTERPLAY BETWEEN REGIONAL AND CENTRAL CULTURES

When the Zhou came to power, they instituted a feudal system, appointing family members and worthy subjects to hereditary positions of power and authority. This system was successful as long as the central government remained powerful and the loyalty of the various lords to the ruling house remained stronger than their regional interests. In 772 BCE Zhou were attacked, defeated and moved their capital east from Xi'an to a location near the modern city of Luoyang. This marked the end of the Western Zhou (c. mid eleventh century-772 BCE) and the beginning of the Eastern Zhou (771-220 BCE). The prestige of the Zhou suffered from this defeat and during the Eastern Zhou regional tendencies in religion, culture, and the arts proliferated. This rise was framed within the existing religious and Zhou philosophical system; as regional states began to gain power they adopted or adapted much from the Zhou including the concept of the Mandate of Heaven (and the ability to claim it) and many of its ritual practices. These were laid over complex local systems of beliefs and religious practice.

The impetus to participate in centralized governmental, ritual and philosophical structures was strongest among high status members of the regional states and those located closest to regional centers of power; they were the most likely to be involved in interstate relationships and the most interested in establishing the power of their state within the broader political milieu. Members of the ruling elite frequently moved from state to state facilitating exchange. Connections were also encouraged by intermarriage and other social bonds. These links were less direct at lower levels of society and in locations further from centers of power. There, regional tendencies thrived, resulting in an environment where there were rich exchanges not only from state to state, but also

from place to place and among different levels of society within each state. The impact on the arts was profound. By creating the standard repertoire of ritual objects and other materials associated with the central states, the regional lords were establishing a position in the dominant culture of the time. By creating objects unique to their own culture and introducing them into the broader cultural sphere, they were proclaiming the validity of their culture and the potential of claiming the right to power.

Much has been written about the impact of the animals found in the arts of the nomadic and semi-nomadic people to China's northwest on the arts of this period. Many of these were fittings and other small objects, often sculptural and featuring themes of animal combat, predators attacking their prey, and other animals both real and imaginary. They were easily adapted to fittings and to objects of personal ornamentation and had a clear impact on a number of the objects in the group under consideration here.

Another approach to animals both real and imaginary can be found in the *Zhaohun* of the *Chuzi* in which every direction is seemingly occupied by a terrifying animal. Animals of this type are to be found in the Chu silk manuscript now in the Sackler Gallery at the Smithsonian. Snakes, deer, frogs, birds, and wildly imaginary animals are to be found in the lacquered wood sculptures of the state of Chu, some very closely observed in their natural detail. The religious and philosophical approaches these animals represent also played a major role in the iconography of animals of the late Zhou and the Western Han.

ECONOMICS

Military and political turmoil were incessant and increasingly violent leading up to the unification of China by the Qin dynasty in 221 BCE. Nevertheless, this was a period of economic expansion and increased wealth. Advances in metallurgy, including the widespread use of iron, and in agricultural systems allowed for the distribution of this wealth among a larger percentage of the population. Evidence of the beginnings of a market economy are to found in the proliferation of coinage. Items like the tally of Ejun discovered in Anhui provenance provide clues to an extensive system of trade which facilitated the exchange of and demand for goods of all sorts. In part encouraged by this economic environment, there was a marked increase in the production of luxury goods in a broad range of media. Surviving examples in bronze tend to be finely finished, display the most advanced technologies of the time, and show a strong interest in elegant surface treatments. The bird-shaped finial (lot 2001) and the feline shaped fitting (lot 2008) with their gold and silver inlays, the gilt bronze bear shaped support fitting (lot 2004), and the silver belt hook (lot 2003) illustrate a number of approaches metal workers employed to enhance the decorative appeal of the objects they produced.

PRODUCTION

Vessels and other implements used in the rituals were the major products of the bronze foundries of much of China's Bronze Age. As the ten metric tons of bronze found in the 433 BCE tomb of the Marquis Yi of Zeng clearly indicate, these foundries were massive and their output huge. They clearly had highly developed methods of gathering raw materials and distributing finished products to markets. They had also developed a variety of means of mass production. They were an enormous industry, capable of creating large, precisely cast objects as well as those of small scale and intricate detail. The attitudes toward the traditional Zhou ritual practices underwent considerable change during this period and while the repertoire of vessels made for them did not vanish, their importance diminished. While some of the vessels found in the tomb of the Marquis Yi of Zeng were truly spectacular, many are not of highest quality or level of finish. Media other than bronze were also employed to create ritual vessels, reflecting a change in attitude toward the medium itself. This trend continued during the fourth and third centuries BCE as more and more bronze was replaced with less expensive materials, like ceramic for the creation of ritual vessels interred in tombs. Replacing the demand for the massive numbers and scale of these traditional ritual vessels was a challenge for the well-established foundries of the time. One response to this challenge was a search for alternative markets. Luxury items were one such market, as were stoves, incense burners and a range of other objects created with an emphasis on practicality. Another was the on-going demand for weapons.

WEAPONS AND CHARIOT FITTINGS

According to Liu Xiang (c. 77-6 BCE): "Of the ten thousand chariot states there were seven, and of the one thousand chariot states there were five. They were antagonistic toward each other, competing for power, developing into the Warring States. They were greedy and shameless. They competed without satiety. The states differed in their politics and in their teachings, each making its own decisions. It can be said that there was no Son of Heaven above and there were no local lords below. Everything was achieved through physical force and the victorious was the noble. Military activities were incessant and deceit and falsehoods came hand in hand."ii In this environment, weapons were created in great numbers and reflect the most up to day technologies of the time. While many are striking for their functional forms, weapons also played a role in heraldry and many were elaborately decorated with images of fierce animals in gold and silver inlays or relief decoration. Similar imagery was to be found in fittings associated with the elaborate horse-drawn chariots found in separate burials near major late Bronze Age tombs. These images were related to and incorporated into the developing iconography of auspicious and protective animals.

RELATIONSHIPS BETWEEN ARTISTIC MEDIA

Bronze was the primary medium for the vessels and implements used in the rituals of ancestor worship during the early Bronze Age; it in and of itself represented power and authority. This changed as attitudes toward the Zhou ritual structure evolved; by the early Western Han texts indicate that objects made of lacquered wood were far more expensive than those made in bronze. These changes in attitudes led to more interplay among various artistic media and to a more unified means of expression over all media. The free flowing patterns of gold and silver inlays on the feline shaped buckle (lot 2008) are closely related to designs found on contemporary lacquers and are clear evidence of exchange between these two materials. It is also possible to identify designs which originated in textiles appearing as surface decoration on bronzes from this same period. There was also a marked increase in the use of bronze as supports for furniture and other objects made of wood or other less durable materials. The bird shaped support fitting (lot 2005) is one of many examples.

These brief notes only touch the surface of the complexities inherent in the animal iconography of the late Bronze Age and Early Imperial China. This iconography served as a foundation for later developments. As illustrated by Terese Tse Bartholomew in *Hidden Meanings in Chinese Art*, by the Ming and Qing dynasty many layers of meaning had been added to these foundations and Chinese art was filled with a vast and complex array of symbolic animals and plants.

Michael Knight, PhD

Private Curator of Asian Art

¹ Wu Hung, "A Shan Pan Shan Chariot Ornament and the Xiangrui Design in Western Han Art," *Archives of Asian Art*, vol. 37, pp. 38-59.

^{II} See Hubei Sheng Bowu guan, *Zenghou Yi Mu*, 2 vols, Beijing: Wenwu Chuban she, 1989.

Liu Xiang, Zhanguo ci, in Li Xueqin, editor, Dong Zhou yu Qin dai Wenming, Beijing: Wenwu Chubanshe, 1984, p. 7.

Terese Tse Bartholomew, Hidden Meanings in Chinese Art, San Francisco, Asian Art Museum, 2006

中國青銅時代晚期與秦漢時期金屬配件與個人飾品中之鳥獸紋飾略說

本批高級配件與個人飾物中之鳥獸紋飾所代表的是青銅時代晚期與秦漢時期的藝術品中達官 貴族渴望以吉祥圖案求取福份、渴求確保自身安全之慾望。從中也不難看出銅製品生產技術 的昇華、銅器銷售市場的變革,以及傳統將銅視為藝術品原料的態度急轉彎。由象徵意義與 藝術風格角度分析,此類鳥獸紋飾反映了中央與地方的權力角力與文化互動。以下是關於上 述歷史發展成因的幾點觀察:

天命所歸

公元前1050年周武王伐紂滅商時,自認為是天命所歸,提出了「天命無常,惟德是輔」的觀念,亦即德行高超、民望所歸、克守天倫、尊崇禮制的領導者才會受上天所寵。在推行禮制方面,必須藉助標準器具與飾物,因而使得青銅器與金屬配件佔有重要地位。由於天命隨時可以收回,一旦激怒上天將失去天下,因而無論是周王室還是其宿敵,向來對於天意的讀取十分在意。天意表現在各種天象與自然預兆之中,如收成之好壞或人倫之興衰。讀取天象也等於是在大自然之中尋找蛛絲馬跡,因而使得人們對於大自然的神力以及百獸之形象、行為更加關注,其中包括身邊的蛇蟲鳥獸以及傳說中的龍鳳神獸。在接下來的幾個世紀中,鳥獸形象開始被賦予繁複的象徵意義,如在陰陽五行的論述中,不同的獸類分別代表東、南、西、北以及明堂各方。學者巫鴻在「三盤山馬車裝飾與西漢藝術中之祥瑞紋飾」一文中即點出,當時各種紋飾皆有其祈福作用,如柺杖頭有刻有白鴿樣式象徵的是七十高壽(見拍品編號2002);而熊形底座(見拍品編號2004)則代表陽剛威武。

中央與地方文化之互動

周天子掌權後開始分封諸侯,將世襲的統治權分封給家族以及功臣。而諸侯制的成功有賴於中央政府維持強盛以及地方諸侯對中央的忠誠大於其在地方上的私利。然而在公元前772年,周王朝被擊敗,隨即將首都由西安東遷至今洛陽近郊,結束了西周王朝(公元前11世紀至772年)而開啟了史上所稱的東周時期(公元前772—220年)。周王朝的威名從此一敗不起,而東周時期地方的影響力,無論是在宗教、文化或是藝術方面,都大為加強。這些地方勢力乃是在周王朝既有的宗教與哲學基礎上崛起的,因而在禮儀中仍重視上天與天命(相信自身能得到上天的重用),也全面或部分採用了周禮舊制,雖說也融合了各地多元的在地信仰與宗教體制。

諸侯當中,越是地位高、離權力中心近者,其參與中央宗教、哲學、文化儀式的意願也越高;這些核心諸侯也更有意願與他國交往,同時也有意在當時的政局中鞏固自己國家的力量。這些王公貴族時常旅遊他國推動外交,同時也藉由通婚與其他社交活動加強邦交。然而在距離中心較遠處以及社會中低階層的百姓中,國際往來則較為罕見,使得地方文化抬頭。兩種力量交互影響下,使得國與國之間,地方與地方之間,以及社會不同階層之間,都有不同的文物可以交易,對日後的藝術發展影響極大。一來由於諸侯們依照周禮生產出各種中央標準規格的儀式用品,使得他們在主流文化中佔有一席之地;而另則由於各國產品皆帶有地方色彩,從而將地方特色注入主流文化,使得各國不斷提升自身文化的地位,也等於是在提升自身權力。

關於中國西北游牧民族以及半游牧民族藝術品中的動物紋飾,前人已多有著墨:有許多屬於配件及小型物品,其中包括鳥獸與神話怪獸,有的在追逐獵物,有的彼此相鬥,有不少有雕塑痕跡。這些動物主題設計很容易加諸於配件及個人飾品中。本次拍賣的藝術品中,有不少即受此風格影響。

《楚辭》中的「招魂」一篇,則對動物與神獸有另一番解讀。在該作品中,大地四方皆有神奇怪獸。此類怪獸見於史密森尼博物館 (Smithsonian Institute) 薩克勒藝廊 (Sackler Gallery) 的楚帛書中。楚國的漆雕木像中有蛇、鹿、鳥、蛙,以及各式神話中的猛獸,鑄造極為精緻逼真。這些鳥獸所代表的宗教與哲學意涵,對於日後東周及西漢動物象徵意義的發展有極大的影響。

經濟環境

在當時,政治與軍事衝突不斷,且一年比一年激烈,直到秦國在公元前221年一統天下之後才告一段落。然而戰亂中經濟卻持續發展,而各國財富也不斷累積。靠著冶金 (特別是鐵的冶煉) 與農業技術的精進,各國日趨繁榮,而受惠的百姓比例也越來越大。當時錢幣已廣為流通,證明已有市場經濟機制。在安徽出土的鄂君啟,證明當時國際間貿易熱絡,各類產品需求量大。經濟發達使得奢侈品的生產也提高,所使用的材質也各有不同,其中銅製品代表著當時最先進的技術,表面裝飾細緻、造工優雅精美,如本次拍賣的鑲金銀鳥形鈕 (拍品編號2001)、鑲金銀貓形配件 (拍品編號2008)、鍍青銅熊狀底座 (拍品編號2004),及銀製皮帶扣(拍品編號2003),個個都展示著藝術家的精雕細琢、匠心獨運。

生產技術

中國青銅器時代所鑄造的產品主要以鍋鼎類容器與儀式用具為大宗。例如,近年所挖掘出的曾侯乙墓 (公元前433年),便藏有多達十噸的青銅器,可見當時銅器普及,鑄造規模大,產量驚人。我們不難看出,當時原料收集以及產品運送應已有固定管道,並且有能力從事大量生產。當時的青銅產業規模極大,能夠生產高品質的大型器具,也能生產精細的小型物品。在這個時期當中,人們對於周禮的態度起了變化:儘管儀式不如以往盛行,儀式用的器具卻依然廣為流傳。在曾侯乙墓中所發現的器具當中,有些確實令人嘆為觀止,但也有些材質粗劣,手工粗糙,產品良莠不齊,並且並非全屬銅製品,可見人們對於器具材質的看法正在改變當中。這種將青銅改以其他廉價材質物品代替的趨勢持續在公元前四世紀至三世紀盛行,同期古墓中所挖掘出的大量陶瓷儀式用品便是見證。青銅器的式微,威脅到當時規模龐大的鑄造廠,迫使其改變行銷策略,轉攻其他市場,如奢侈品、兵器、以及爐灶、香爐等實用器材。

武器與車馬器

西漢劉向 (公元前77—6年) 有云:「萬乘之國七,千乘之國五,敵侔爭權,蓋為戰國。貪饕無恥,竟進無厭;國異政教,各自製斷;上無天子,下無方伯;力功爭強,勝者為右;兵革不休,詐偽並起。」1在這種環境中,兵器被大量製造,並且反應了當時最先進的技術。這些兵器雖然以實用為目標,然而由於武器本身有象徵意義,其中不乏有鑄工精細、帶有猛獸金銀鑲崁或浮雕的高級品。從青銅時代晚期的大型古墓附近挖掘出的高級馬車配件中,也有類似的設計。這些動物紋飾,對於日後吉祥鳥獸、猛獸圖騰概念的產生有莫大的關連與推動作用。

藝術媒介間之互動

在青銅時代早期,銅代表了權威,用於鑄造祭祀祖先的多數儀器用品。然而隨著周禮式微,人們對於銅器的尊崇也有所修正;到了西漢早期,有文獻記載,漆雕木製品的價格已遠高於銅製品。這些態度上的轉變,使得不同材質的產品之間有所互動,讓起源於某種特定媒介的設計能夠轉而運用在其他媒介製品中,使各媒介的設計紋飾趨於一致。本次拍賣中拍品編號2008的流線型金銀鑲崁貓形皮帶扣,其設計顯然來自同期的漆雕產品;銅器與漆雕製品之間的互動可見一斑。同期也有不少來自布料設計的圖案,最後變成銅器表面的裝飾。此外,青銅也用於製作木製家具的接頭和底座,用以保護其他較易受損的材料。拍品編號2005的鳥形底座便是一例。

以上所言只不過是對青銅時代晚期與秦漢時期鳥獸形象的各類運用做最粗淺的介紹。這些設計為日後漢文化中動物形象的象徵意義奠定了基礎。誠如謝瑞華(Terese Tse Bartholomew) 在《中國藝術的隱密意涵》 (Hidden Meanings in Chinese Art) 一書中 所言,到了明、清時期,鳥獸形象在早期的基礎上被賦予了更多層的意義,使得中國藝術充滿著隱密意涵多元而又複雜的樹木、花草與鳥獸。

Michael Knight 博士 亞洲藝術策展人

¹ 見Wu Hung, "A Shan Pan Shan Chariot Ornament and the Xiangrui Design in Western Han Art." *Archives of Asian Art*, vol. 37, pp. 38-59.



A RARE SILVER-INLAID BRONZE FINIAL, DINGSHI Warring States period

Cast in the shape of a gracefully recumbent bird, its head turned back, the elegantly curved beak resting on the body, the bronze finial inlaid in silver with a geometric pattern that articulates the animal's plumage, all above an integral socket pierced with a hole for attachment, the finial with scattered, green encrustation.

1 7/16in (3.5cm) x 2 3/4 (7cm)

\$12,000 - 15,000

戰國 錯銀青銅鳥形頂飾

Provenance

J.J. Lally & Co, New York, April 16, 2002

Birds were a common decorative motif in the Western Zhou period, when a profusion of highly abstracted animal forms emerged in the decorative arts, most notably in the ornament of ritual bronze vessels. Avian motifs took on greater realism in the Eastern Zhou and the

present lot is a good example of this aesthetic evolution. While guite stylized, the sophisticated geometric inlay attractively suggests the animal's feather patterns and the contours of its musculature. The particular pose of the bird depicted in this finial, with head turned back towards the body, perhaps in sleep, is common to many of the silver-inlaid bronze finials of this type that have been published and dated to the Warring States period. Most bird finials lack the luxurious silver inlay that we observe here, which suggests that the present piece belonged to an individual of particularly elite status. See a silver-inlaid example of very similar silhouette, dated Warring States period or Western Han dynasty, formerly in the Avery Brundage Collection, now in the Asian Art Museum, San Francisco. See also a finial of related form, inlaid with gold and silver, in the Xi'an Municipal Museum, exhibited in 'China's Terracotta Warriors: The First Emperor's Legacy.' An unusual serpentine finial, dated to the Han dynasty, of markedly close shape and with similar feather patterns, was offered at Sotheby's, London, November 29, 1988, lot 32.



Staff Finial, Approx. 300–100 BCE. China; Warring States period (approx. 480–221 BCE)–Western Han dynasty (206 BCE–9 CE). Bronze with silver inlay, Courtesy of Asian Art Museum, San Francisco, The Avery Brundage Collection, B60B816. Image © Asian Art Museum, San Francisco.





2001 (detail)



2001 (another view)



A RARE CAST BRONZE FINIAL, DINGSHI

Warring States period

Formed as a mythical bird in a resting pose, the finial delicately decorated with naturalistic wings, scales and feathers and a projecting axe-head form tail balanced by a broad beak extending from the head adorned with stylized ears/horns, all supported by the elegantly curved legs ending in splayed claws and a slightly tapering socket with an aperture for mounting, the surface with natural green patina and encrustation.

5 3/8in (13.5cm) high x 3 1/2in (8.6cm) long

\$8,000 - 12,000

戰國 青銅鴨形頂飾

Provenance

Eskenazi Ltd., London, 1998 Sothebys, New York, 20 March, 2002

Published

Giuseppe Eskenazi, *Animals and Animal designs in Chinese Art*, New York, March 1998: catalogue no 4

This finial follows a Zhou period tradition of portraying bird forms in highly imaginative fashion, which can also be observed in a fancifully conceived duck-shaped ritual wine vessel, he, in the Harvard Art Museum collection. The stylized ears/horns are a particular feature of Zhou fowl. A similar finial, published in *Arts of Ancient China*, J.J. Lally & Co., New York, 1990, listed as catalog item no.8, is accompanied by a description that notes 'it was the custom for men who achieved seventy years of age to be granted a royal staff ($wang\ chang$) decorated with a finial in the form of a dove. The man who displayed a dove-form finial on his walking staff was then afforded great respect and was entitled to special privileges in deference to his age.' The present fitting is significantly more elaborate and well crafted than the more commonly seen dove fittings. Similar bird-form finials are in the collections of the Museum of Fine Arts, Boston and the Asian Art Museum, San Francisco.



Bird-form Staff Finial, Chinese, Han dynasty, 206 B.C.–A.D. 220, Bronze, 9 x 14.3 cm (3 9/16 x 5 5/8 in.) Museum of Fine Arts, Boston. Marshall H. Gould Fund, 1986.129. Photograph © [2015] Museum of Fine Arts, Boston









A SILVER GARMENT HOOK, DAIGOU

Western Han dynasty

Finely cast, the curved shaft adorned with a writhing mythical beast with the body of a horse, its musculature expertly rendered and gracefully incised with geometric patterns, the elongated shaft tapering to a dragon head hook, the reverse set with a raised circular knob for attachment, with traces of bright green encrustation.

3 ¾in (9.5cm) long

\$12,000 - 15,000

西漢 銀帶鈎

Provenance

J.J. Lally & Co., New York, 16 March, 2002

Belt hooks came into elite use in the Eastern Zhou period after Chinese contact with Central Asian nomadic populations (see D. Wagner. *Iron and Steel in Ancient China*, The Netherlands, 1993, p.169). For warriors and gentlemen, hooks were necessary in securing pants and robes against vibrations and movements while on horseback. Evolving beyond their practical purpose and increasing in popularity, belt hooks came to serve as a symbol of luxury and status. The current example, rendered in precious silver, proclaims the original owner's access to sumptuous materials and craftsmen of exceptional skill. The fluid form of the curving hook is an elegant solution to a practical problem.

In the Han dynasty, auspicious depictions of animals proliferated throughout material culture due to Daoist interest in explorations of the natural world. Regina Krahl explains the Han fascination with interpreting natural phenomena as a means of pursuing immortality and the will of heaven (see Giuseppe Eskenazi, *Animals and Animal Designs in Chinese Art*, New York, 1998, p.8). Krahl goes on to highlight how Han spirituality and observations of nature came to influence contemporaneous artistic creations, much like this belt hook, which displays a vitally lifelike and yet fantastic quality in its animal form.

The present piece belongs to a group, in silver or gilt bronze, variably dated to the Warring States period or Western Han dynasty, featuring sculptural depictions of single-horned beasts with bifurcated scrolling tails, equine bodies and feline heads arranged in extravagantly contorted poses. A silver belt hook, perhaps from the same workshop, currently in the collection of the Miho Museum, is almost identical to the present example (see *Ancient Art from the Shumei Family Collection*, New York, 1996, on pg. 125. The museum's 1999 exhibition catalog *Animals in Ancient China* notes that a similar bronze example was excavated from a Han dynasty tomb at *Luobuwan*, Guixian county, Guangxi province). See a very closely related belt hook, lacking incised contour patterns and exhibiting a dragon terminal with eyes of inlaid jet, illustrated in J.J. Lally & Co. *Silver and Gold in Ancient China*, New York, 2012, as item no. 5.



2003



Garment Hook, China, Western Han period- 206 B.C. - A.D. 9. Silver inlaid with gold, Courtesy of Miho Museum, Shigaraki, Shiga Prefecture, Japan Image © Miho Museum



2003 (detail)



A GILT BRONZE SUPPORT FITTING

Han dynasty

Hollow cast, of tubular structure and finely executed, formed as a bear crouching on its knees, its clawed paws resting on its haunches, the head cocked to the left with jaws agape, the lips drawn back in a fierce display of well-articulated teeth, the eyes wide, the body delicately incised to illustrate the beast's thick pelt, with eight cavities for the insertion of stone inlay and with an irregularly shaped aperture above the head for attachment to a larger article, the fitting retaining most of its gilding.

2 1/2 in (6.6cm) high

\$20,000 - 30,000

漢 銅鎏金熊形配件

Provenance

Eskenazi Ltd., London, 1998, item #c314

It is known that, in the Han dynasty, tubular animal-form fittings such as the present example, served as feet for the legs of small furniture and vessels. This particular example stands out among analogous fittings for how successfully the artisans capture the proportions of the ferocious beast's body, the articulation of the arms

and claws. The folds of the animal's skin and pelt make for a realistic rendering of the bear. The makers have engraved the surface with a variety of shapes and marks to denote the varying textures of the bear's fur, particularly noticeable at the navel, where delicate whorls highlight the anatomy. The fitting is a fine example of the centrality of naturalistic animal forms in Han visual culture, where depictions of bears, as symbols of strength, enjoyed a popularity in this period such that it was never equaled in subsequent ages. Beyond gilt bronze fittings, bears are also observed in Han art as integral supports for bronze, lacquer and ceramic vessels, as solid-cast bronze sculptural mat-weights, in molded ceramic tiles, in textiles and as carved jade and hardstone figures.

See a pair of similar fittings from the Avery Brundage Collection, now in the collection of the Asian Art Museum, San Francisco (item #B66B13). The Palace Museum retains in its collection an intact suite of Han vessels supported by gilt-bronze bear-form fittings bearing extensive original inscriptions locating the source of production at present day Sichuan and dating the group to 45AD. See Wan-Go Weng and Yang Boda. *The Palace Museum: Peking; Treasures of the Forbidden City*, London, 1982, number 76, page 143.



Tubular Fixture in Shape of a Bear, One of a Pair, 206 BCE-9 CE. China; Western Han dynasty (206 BCE-9 CE). Gilded bronze with turquoise inlays.

Courtesy of Asian Art Museum, San Francisco, The Avery Brundage Collection, B66B13. Image © Asian Art Museum, San Francisco.



2004



2004 (detail)





2005

A SMALL GILT BRONZE SUPPORT FITTING Han dynasty

Tubular and hollow-cast as a bird-like, winged creature with realistically rendered feathers and wings, clawed feet and a projecting, gaping beak, the animal crouching in a natural stance, the fitting supporting a round, lipped sockel, the bronze retaining most of its original gilt. 1 1/2in. (3.5cm) high

\$10,000 - 15,000

漢 銅鎏金鷹形配件

Provenance

Eskenazi Ltd., London, 7 March 1985

Stylized, animal-form supports made for decorative and ritual objects began to proliferate in the Shang dynasty, especially as components of the feet for *fang ding*. Subsequently in the Western Zhou dynasty, zoomorphic designs became widespread in bronzes vessels, however it is not until the Eastern Zhou and Han dynasties that we begin to encounter bronze support fittings that are truly naturalistic, as in the case of the present lot. The creature's anatomy and stance, the manner in which the head tilts downward and the wings splay outward, illustrate the artisan's observation of birds at rest in their environment. For a discussion of how Han dynasty religion looked to natural phenomena as omens from the spirit realm and animals' role as intermediaries between man and Heaven, see Wu Hung, *A Sanpan Shan Chariot Ornament and the Xiangrui Design in Western Han Art*, Archives of Asian Art, Vol. 37 (1984),

pp.38-59. The support elements of Han furniture and most importantly, vessels, were very often rendered in the shape of animals: feet were often created in the shape of bears, as illustrated in lot 2004, and employed on *lian*. This particular gilt bronze fitting is unusual in that it depicts a bird-like creature, a rare subject matter among analogous fittings.

In this bronze support fitting, we find scrolling horn-like protuberances above the face, eyes and beak, dramatically rendered to lend the animal a fearsome facial expression. In A Study on the Auspicious Animal Motifs of Han Textiles in Ancient China, (http://www.silkroadfoundation. org/newsletter/vol11/SilkRoad_11_2013_zhang.pdf, 12/19/2014), Professors Zhang Wen, Xu Chunzhong, Wu Zhuo and Qiu Yiping explore the Han interest in mythical creatures that were composites of multiple animals. They reference a he bronze ritual vessel in the collection of the Shanghai Museum, created in the form of a 'leopard bird.' The Shanghai Museum bronze contains striking similarities to the present fitting, displaying wings, over-sized claws and a striking beaked head with imposing expression. A somewhat less naturalistic head decorates a gilt bronze bird vessel, dated Eastern Zhou, that was offered at Christie's London, June 6 1994, lot 72. A pair of bronze oval bowls on bird-form supports, dated to the Eastern Zhou dynasty, is in the collection of the Miho Museum. See also an anthropomorphic Northern Qi stone caryatid from Xiangtangshan, depicting a crouching griffon with a closely related face, published by J.J. Lally & Co. in Chinese Works of Art: May 27 to June 18, 1988, New York, 1998.



Finial in the Form of a Bird Head, Bronze,
Eastern Zhou dynasty (770 - 221 B.C.E.), Possibly 6th-5th century
B.C.E., China, bronze,
Gift of Charles Lang Freer, Accession Number:F1917.267
Courtesy of Freer Gallery of Art and Arthur M. Sackler Gallery
Image © Freer Gallery of Art and Arthur M. Sackler Gallery









A GILT BRONZE FINIAL

Han dynasty

Cast as a mythical bird in flight, with long, rectangular wings and a fan-shaped plume at the tail, the feathers of stylized geometric form, the head turned back with large eyes and a hooked beak and horn-like protuberances, attached to a heavily encrusted fitting, the surface of the bird with scattered areas of gilt loss, and encrustation. 2 5/8 in (6.7cm) long

\$10,000 - 15,000

漢 銅鎏金飛鷹形頂飾

Provenance

Eskenazi Ltd., London. 5 June 1989, Eskenazi stock ref. #C-929

The present lot exhibits similarities in style and execution with a group of gilt bronze fittings made for a cylindrical vessel and cover, dated Western Han dynasty, including three mounts in the form of phoenix-like birds that likely adorned the cover of the vessel. See Giuseppe Eskenazi, *Inlaid Bronze and Related Material from Pre-Tang China*, London, 1991, cat. no. 11. The features of the bird's heads, the articulation of the feathers and the crispness of the casting bear a close relationship to this lot. Elaborately plumed mythical birds, especially in the form of finials, are often observed in Han bronzes. See a slightly later gilt bronze finial, dated Eastern Han/Six dynasties, sold Bonhams Hong Kong, 24 November 2013, lot 536.



Gilt Bronze Mounts for a Cylindrical Vessel and Cover, Western Han period, 2nd-1st century BC Published in *Inlaid bronze and related material from pre-Tang China*, Item Number: #11 Image ©Eskenazi Ltd, London









A SILVERED AND GILT BRONZE HORSE HARNESS ORNAMENT, XINGYE Tang dynasty

Finely cast in the shape of an apricot leaf, with scrolling, fluted, petal-like borders enclosing a central cartouche depicting a muscular horse, the steed's form silvered, its mane fluttering in the wind, galloping through the sky above a three-peaked mountain surrounded by crashing waves, all on a delicately crenulated ground, the ornament bearing a loop for suspension from a harness.

3 15/16in (9.4cm) high

\$8,000 - 12,000

唐 銅鎏金銀飛馬紋杏葉飾牌

Provenance

Eskenazi Ltd., London, 1987

Published

Giuseppe Eskenazi, Tang, London, 1987, catalog item #10

Apricot-form ornaments such as this were produced in large sets to hang pendant from the leather harnesses of horses ridden by Tang royalty, aristocrats and officials of exalted rank. Few *xingye* have come to auction recently in the West. This piece stands apart from other known examples in combining both silvering and gilt, along with an exceptional degree of delicate design and craftsmanship. The Tang dynasty was a period that saw significant technological and aesthetic

advances in the areas of silver and gold production. The fine quality of the casting and the elegant design in this *xingye* suggest that it was made for a particularly privileged individual. See a very closely related example, possibly from the same workshop, published in line-drawing form by Huo Wei in *Tubo Horse Tack and East-West Cultural Exchange*, Kaogu, 2009 vol. 11.

Horses first became an important engine of Chinese military conquest in the Han dynasty. Mounted armies subsequently led the Tang emperors to consolidate more territory than had ever been united under imperial Chinese rule; Tang art reflects the culture's reverence for the horse as a mythic and powerful creature of legitimation. For a discussion of similar xingye, as well as the importance of the horse to the imperial state's maintenance of its far-flung borders see Sun Ji, Horse Tack and Ornament in the Tang Dynasty, Wenwu, 1981, pp. 82-88. In the present ornament, we see a spectacular steed, soaring through the sky above rocky mountains, standing firm amid violently crashing waves. While the horse symbolizes strength and power, the mountains and waves symbolize the stability and constancy of the emperor's rule amid the tumult of the world. Together, in the context of a luxurious harness ornament in gold and silver, these images imply the horse's role as a military tool in maintaining imperial order. This superb xingye is a testament to the highly developed horse culture of the Tang period.



Gilt Bronze Apricot Leaf-Form
Harness Ornament ,
China, Tang period (618–907 AD)
Published by Huo Wei, *Tubo Horse Tack*and East-West Cultural Exchange, Kaogu,
2009 vol.11.
Courtesy of Zhengli Moudai Collection
Line Drawing © Kaogu



2007





A RARE GOLD AND SILVER INLAID-BRONZE GARMENT HOOK, DAIGOU

Eastern Zhou-Warring States period

The hook superbly cast and of extraordinarily large size, formed as a tiger striding on clawed feet, its mouth agape, revealing fearsome teeth, the tail extended and terminating in a dragon head, the undulating form displaying a sensitive rendering of the beast's musculature, the contours further highlighted with intricate and sinuous zoomorphic patterns in gold and silver inlay set flush with the bronze, the reverse cast with a knob inlaid in gold with two characters; the inlaid surface with scattered traces encrustation found in dense patches on the reverse.

9 1/2 x 4 1/2in (24 x 11.4cm)

\$200,000 - 300,000

東周至戰國 錯金銀青銅石虎形帶鈎

Provenance

Eskenazi Ltd., London, 1998

Published

Giuseppe Eskenazi, *Animals and Animal Designs in Chinese Art*, New York, March 1998: catalogue no. 5., foldout cover of catalogue Maurizio Scarpani, *Ancient China*, Vercelli, Italy, 2006, p 141 Giuseppe Eskenazi, *A Dealer's Hand*, London, 2012, pp 194-1195

A belt hook of distinctly similar design and execution, formed as a rhinoceros, and inlaid with gold and silver, was excavated in Sichuan in 1954 and is now held by the National Museum of China, Beijing. The museum's description attributes this type of large, elaborately inlaid, animal-form belt hook to the ancient Ba state, located in what

is now eastern Sichuan. In 'Encyclopedia of the Peoples of Asia and Oceania,' Barbara West describes the tiger cult of the *Ba* people, in which deceased kings were believed to transform into tigers. The National Museum of China also notes that *Ba* is described in the literature of the *Chu* state as being a region with a highly developed artistic culture.

The complex and highly decorative inlay present in this belt hook marks it as a masterful example of Warring States bronze design and technology. During this period, bronze vessels and ornaments, like this piece, stood as dazzling and luxurious symbols of the individual power of warlords. The elite consumed metalwork designed for festivities, diplomatic gifts, dowries and personal adornment. This belt hook, with its lavish aesthetics, precise execution, a sumptuous variety of materials and unusual size, is a quintessential example of the highest quality adornments produced for the most exalted classes of Warring States period elite.

There also exists a group of silver-inlaid cast bronze animal-form fittings, of similar silhouette, which served as corner supports for furniture and which display decorative schemes that have much in common with the patterns evident on the present belt hook. This may suggest a common date or geographic origin. The beast's neck is inlaid with a geometric border, perhaps representing a cowrie shell collar. See a related pair of corner supports, formerly in the collections of Stephen Junkunc IV and Alice Boney, sold at Christie's New York, June 4 1992, lot 194. A further example is now in the Miho Museum and was exhibited in the museum's 1999 exhibition, 'Animals in Ancient China.'



Gold and Silver Inlaid Bronze Rhinoceros-Form Belt Hook Warring States period (approx. 480–221 BCE) 17.5cm long x 6.5cm high Excavated at Baolun, Zhaohua County Sichuan, 1954 Courtesy of National Museum of China Image ©National Museum of China





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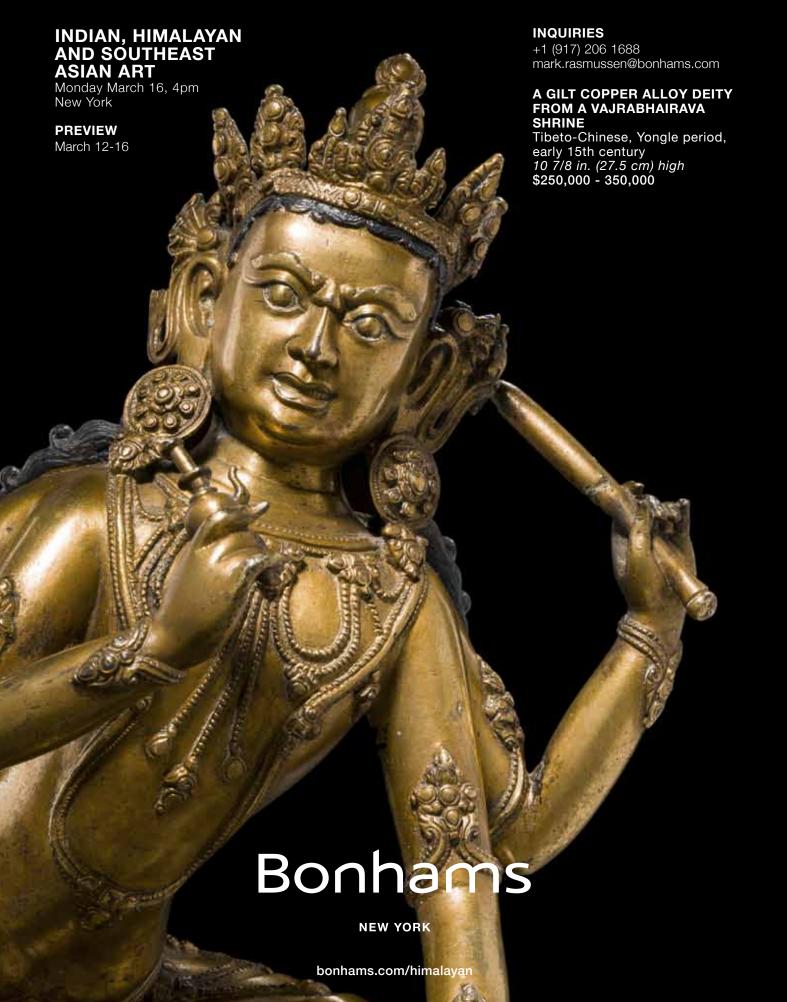
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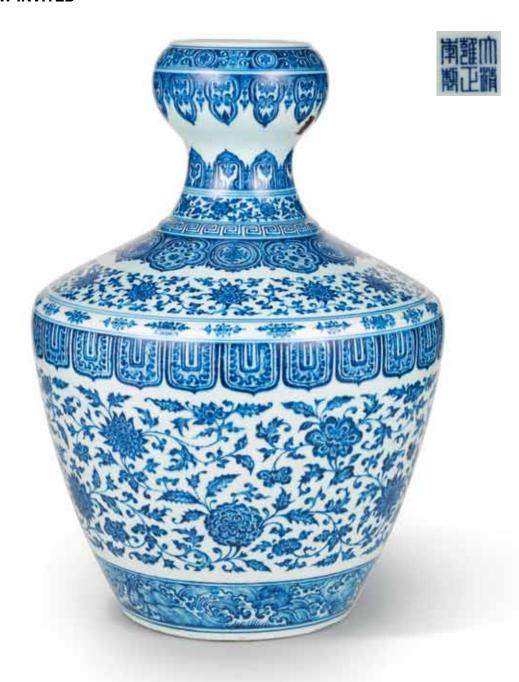
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