



THE HARRIS COLLECTION
IMPORTANT EARLY CHINESE ART

哈里斯珍藏重要古代中國藝術

New York 16 March 2017

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THE HARRIS COLLECTION: IMPORTANT EARLY CHINESE ART

THURSDAY 16 MARCH 2017

AUCTION

Thursday 16 March 2017
at 2.00 pm (Lots 801-888)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	10 March	10.00 am - 5.00 pm
Saturday	11 March	10.00 am - 5.00 pm
Sunday	12 March	1.00 pm - 5.00 pm
Monday	13 March	10.00 am - 5.00 pm
Tuesday	14 March	10.00 am - 5.00 pm
Wednesday	15 March	10.00 am - 5.00 pm

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Hugh Edmeades (#1171526)

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[60]

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CHRISTIE'S



Therese Harris in the living room of the Harris' home, *Le Pavillion*, in North Coconut Grove, Florida, circa 1975.

ERWIN HARRIS: AN ADVENTUROUS LIFE

Across a momentous and remarkable life, Erwin Harris earned a reputation for surprise. “With Erwin,” the collector’s wife Therese mused, “he just did things other people didn’t do.” The founder of a successful advertising firm, an astute collector of Chinese art, and a figure in one of the more colorful episodes in American diplomatic history, Harris was a man who embraced the world with open arms. His passion for ideas and discovery formed the cornerstone of an extraordinary private assemblage of Chinese art and antiquities—a decades-long pursuit of beauty and knowledge.

Erwin Goldblum Harris was born in Yonkers, New York, in 1921. After studying Geology at New York University, he completed a postgraduate degree in Aerial Photomapping at Columbia University. With the outbreak of the Second World War, Harris enlisted in the United States Army, where he served as an officer in counterintelligence. On D-Day, Harris landed in France by parachute, and later fought in the Battle of the Bulge. With the ending of the conflict in Europe, the collector relocated to Florida, where he co-founded the advertising and public relations company Meyer & Harris. Five years later, Harris founded his own eponymous Miami firm.

An avid traveler and adventurer, Erwin Harris saw opportunity in promoting hotels, resorts, and tourism to a buoyant post-war America. In addition to promoting glamorous Florida developments such as Eden Roc and the Fontainebleau, Harris & Company held accounts with Pan American Airlines, the city of Miami, Aruba, and perhaps most famously, Cuba. In 1960, Cuba became Harris’s most infamous client, garnering the advertising executive international headlines for his fearless campaign against unpaid bills. Having provided Cuba with advertising both before and after the Revolution, the collector lodged a protest with then-finance minister Che Guevara over the country’s refusal to pay Harris & Company for services. In 1960 and 1961, Harris took matters into his own hands, attaining a Florida court order to seize Cuban government property in the United States including airplanes, a Cuban Navy vessel, and even a boatload of cigars. Most provocatively, Harris, with the help of local deputies, took control of Fidel Castro’s personal plane during the revolutionary figure’s ten-day visit to New York.

“We always speculated,” Therese Harris later said, “whether [Erwin’s] activities found him in the right place at the wrong times, or the wrong places at the right times. Whatever it was, he was there.” A proud Army veteran and patriot, the collector maintained that it was simply the principle of the matter—fair payment for fair work—that led to his involvement in the trajectory of Cuban-American relations. In 1961, Harris made light of the matter in an advertisement for Harris & Company: a large black ‘X’ is marked over an illustration of Fidel Castro gleefully smoking a cigar and plucking a chicken—a reference to the many mysterious feathers purportedly discovered in Castro’s New York hotel room. Positioned beneath the cartoon is a simple tagline: “We have an earned reputation for competently overcoming problems.”

It was Erwin Harris’s passion for intellectual discovery and problem-solving that led him to Chinese works of art, a field of collecting and connoisseurship to which he contributed greatly. Harris became one of the most important collectors in the category, bringing his signature energy and determination to the acquisition of important works of Chinese origin. Acquiring works from notable dealers such as J.J. Lally, Giuseppe Eskenazi, and Charlotte Horstmann, Harris assembled an exceptional private collection of art from northern China, southern Siberia, and central Asia. Diverse in material and period, the works in the Harris Collection are united by



Erwin Harris, Miami, Florida, 29 July 1961, with Cuban C-46s he seized under court order. © AP Photo.

their enigmatic visual appeal and the connoisseurship with which they were acquired. For Harris, Chinese art presented an opportunity to not only surround himself with history, but to make a serious contribution to the understanding of Asian art. “It’s wonderful to find a collector,” curator Emma Bunker noted of Harris, “who is also a scholar.”



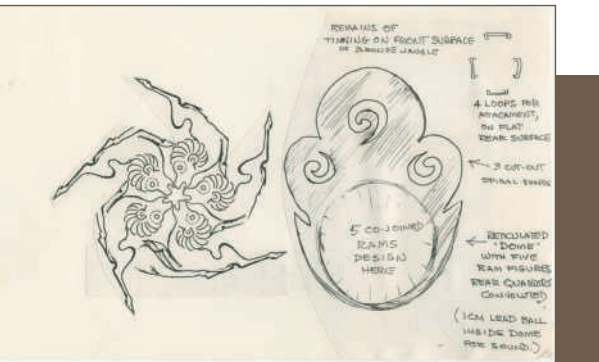
Erwin Harris sketching works of art at the Metropolitan Museum of Art, New York, circa 1985.

Erwin and Therese Harris's elegant Miami residence became a repository for a museum-quality assemblage of Chinese art. From ceramic Tang dynasty horses to Shang bronze ceremonial vessels and Ordos antiquities, the collection embodied Erwin Harris's penchant for the unique and the beautiful. Aiding his connoisseurship was a vast personal research library with which to research potential acquisitions and uncover new information on the works within the collection. Encompassing thousands of archaeological and art historical volumes in English, French, Russian, and Chinese, the books were an extension of collecting. "Books are like works of art," Harris said. "You enjoy them, you're their guardians for a while, you're aware that other people have owned them,

enjoyed them for a short time, and then they are passed on, touched by other hands."

As a scholar and connoisseur, Erwin Harris made a point of sharing the wonders of his collection in the public sphere. In 1996, he contributed nearly fifty unique works for the groundbreaking exhibition *Traders and Raiders on China's Northern Frontier* at the Smithsonian's Arthur M. Sackler Gallery. A revealing examination of intellectual cross-pollination in ancient China, the exhibition demonstrated Harris's contribution to a largely overlooked area of collecting and academic study. Writing in the *International Herald Tribune*, critic Souren Melikian lauded the "breathtaking beauty" of the pieces on view—a selection of "enigmas unto themselves" to which the collector had devoted much of his life. In addition to gifting multiple important works to institutions such as the Brooklyn Museum and the Freer Gallery of Art, Erwin and Therese Harris were active proponents of art and community. Erwin Harris served on the International Council of Museums' Committee for the Conservation of Works of Art, the board of the Miami Art Center, and as president of the Lowe Museum Friends of Art. Together, the couple founded the National Self-Defense Institute, a non-profit organization promoting personal safety and the prevention of crimes against women.

Erwin Harris approached fine art with the same confidence, energy, and boldness of spirit that defined his life. Whether in collecting, business, or philanthropy, he forever remained a man who sought to fully engage with the world. Harris's extraordinary collection of Chinese art represents a lifetime's dedication to adventure and connoisseurship—a venerable legacy that continues to resonate.



Sketches of lot 821 by Erwin Harris.

TRADERS *and* RAIDERS

on China's Northern Frontier



Jenny F. So and Emma C. Bunker

Lot 847 featured on the cover of *Traders and Raiders on China's Northern Frontier*, published by the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., in association with the University of Washington Press, Seattle and London, on the occasion of an exhibition at the Arthur M. Sackler Gallery, 19 November 1995 - 2 September 1996.

“Erwin Harris was a passionate collector of the dynamic animal art of the Eastern Eurasian Steppes produced during antiquity. Erwin was an important pioneer in his chosen field whose insight and keen observations have left an invaluable legacy for those with whom his shared his enthusiasm.”

EMMA C. BUNKER, INDEPENDENT SCHOLAR

“I met Erwin and Terri Harris soon after I arrived at the Freer/Sackler galleries at the Smithsonian Institution in 1990. I visited them in their home in Baltimore, a visit that proved to be hugely beneficial for the Freer. It turned out that Erwin not only collected ornamental bronzes from the Eurasian steppes, he also collected Chinese jades. I spotted an unusual jade ornament in their entry foyer, and because I was able to tell them when and where it was made, Erwin and Terri generously presented it to the Freer Gallery of Art in 1991. It is one of the rarest and most important among the Freer’s collection of archaic Chinese jades. (Fig. 1)

Erwin was especially keen to share his collection with scholars and to learn more about what he collected, so when Emma Bunker and I suggested that we organize an exhibition drawing from his steppe collection, he quickly agreed. This 1995 exhibition and the resulting catalogue, *Traders and Raiders on China’s Northern Frontier*, at the Sackler Gallery, offered a fresh perspective on how cultural and artistic exchange occurred in ancient China, and was a major learning experience for all. It also built lasting friendships between Erwin, Terri, Emma, and me. Since they retired to Florida, I have visited them at their home on Fisher Island, tasted Terri’s superb Caesar salad, enjoyed Erwin’s many stories about his youthful exploits, and was delighted to see how he continued to surround himself with the art that he loved.”

JENNY F. SO, FORMER SENIOR CURATOR FOR ANCIENT CHINESE ART (1990-2000) FREERISACKLER GALLERIES, SMITHSONIAN INSTITUTION, WASHINGTON, D.C.



Fig.1 A jade pendant in the form of a mask, Northeast China, Late Neolithic period, circa 3500-3000 BC, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C.; gift of Therese and Erwin Harris, F1991.52.



Bronze horse harness ornament
Northern Zhou period, China, mid-6th century A.D.
Cast bronze
Loan to the Thomas and Lucille Smith Exhibition
Catalogue number 42

The grooved surface, silted mouth, two heart-shaped ears, and elegantly curved horns of this harness ornament all derive from traditional Chinese horse ornaments, suggesting that it was a product of workers trained in the Chinese tradition. Pseudo-anthropomorphic features inform that it may have once adorned the fore-head of a horse outfitted in ceremonial or military regalia.

Lot 818 on display in the exhibition *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., 19 November 1995 - 2 September 1996. Photograph by Erwin Harris.

爾文·哈里斯：充滿冒險的一生

在爾文·哈里斯傳奇的一生中，最出名的便是他總為人帶來驚喜。「爾文他啊，」收藏家的夫人泰瑞絲回憶道，「淨做些別人不做的事。」身兼成功廣告公司的創辦人、精明的中國藝術收藏家、美國外交史上較動盪的一節中的人物，哈里斯對世界抱持開闊的胸襟。他對思想和發現的熱忱，為其數十年來為追求美與知識而成的超凡私人中國藝術品及文物收藏，奠下重要的基石。

爾文·郭德布倫·哈里斯於1921年生於紐約州揚克斯市。自紐約大學取得地質學學位後，他在哥倫比亞大學完成航空照相製圖碩士學位。隨著二次世界大戰爆發，哈里斯入伍美國陸軍，擔任反情報專員。諾曼第登陸當日（1944年6月6日），哈里斯跳傘降落在法國，之後參與了突出部之役。歐戰結束後，落腳佛州，和人合夥創辦了麥爾及哈里斯廣告公關公司。五年後，哈里斯在邁阿密自立門戶，成立了哈里斯廣告公關公司。

作為活躍的旅行家和冒險家，戰後行情看漲的美國在爾文·哈里斯眼中充滿了推廣旅館、度假村、觀光業的機會。除了推出如海灘伊甸石度假酒店、楓丹白露大酒店等佛州豪華的地產開發計畫外，哈里斯公司的客戶包括泛美航空、邁阿密市、阿魯巴（荷屬加勒比海島），但最廣、人知的應該是古巴。1960年，古巴成為他最惡名昭彰的客戶，讓這個廣告大亨因為大張撻伐未付的款項，一躍而上國際頭條新聞。針對古巴政府拒絕為哈里斯公司於其獨立前後提供的廣告服務付款，這位藏家向當時古巴的財政部長齊·格瓦拉提出抗議。1960與1961年，哈里斯親自出馬，取得佛州法庭命令，扣押古巴政府在美國境內的資產，包括飛機、一艘古巴海軍軍艦、甚至一整船的古巴雪茄。更聳動的是，哈里斯在當地代表的協助下，於卡斯楚造訪紐約的十天中，掌控了這個革命領導人的私人飛機。

「我們一直都在猜想，」泰瑞絲·哈里斯後來說，「到底〔爾文〕的這些舉措是錯誤的時機在對的地點找上了他，還是正確的時機但錯誤的地點。不管怎麼樣，他就是碰巧在那兒。」身為一

個驕傲的陸軍退役愛國人士，這位收藏家堅稱他只是因、遵從原則一做工的得工價一才讓他牽扯進美國與古巴間錯綜複雜的國際事務中。1961年，哈里斯透過哈里斯公司的一則廣告對此事件輕描淡寫：[廣告中]在卡斯楚與高采烈的抽著雪茄、拔著雞毛的插畫上打了一個黑色大叉一暗指據說在卡斯楚於紐約下榻的飯店房間裡找到的一堆神秘羽毛。漫畫下方僅一句簡單的說明：「我們在完善處理問題上確是實至名歸。」

藝術和學術

爾文·哈里斯對知性探索和解決問題的熱忱引領他進入中國藝術品的殿堂，而他在此方面收藏及鑽研上的貢獻也功不可沒。哈里斯成為中國藝術品最重要的收藏家之一，將他的招牌旺盛精力和執著用在購藏來自中國的重要作品。他向著名古董商如藍理捷、埃斯卡納齊、夏洛特·郝斯曼等人購藏精品，建構了一個相當出色的私人收藏，包括來自中國北方、西伯利亞南方、中亞等藏品。這些來自各個時期和不同材質的藝術品，每件都有其視覺上的神秘吸引力，亦反映出鑑賞家的獨到眼光。對哈里斯來說，中國藝術不僅給予他將歷史融入生活的機會，同時也是為大眾能對亞洲藝術深入了解做出實質的努力。「能遇到一個學者型的藏家，」策展人艾瑪·邦克這麼說起哈里斯，「是很美好的一件事。」

爾文和泰瑞絲·哈里斯位於邁阿密的雅宅成為博物館級中國藝術的寶庫。從唐代陶馬俑到商朝青銅禮器以及鄂爾多斯文物，其收藏反映哈里斯對匠心獨具的美麗事物的偏愛。他的品味得力於他廣博的私人書庫，讓他能在其中研究未來的收藏方向以及發掘現藏品中包含的新知識。上千部考古學和藝術史英文、法文、俄文、及中文藏書亦是其收藏的延伸。「書和藝術品沒什麼不同，」哈里斯說。「你同樣享受它們帶來的滿足，你保管它們一段時間，你很清楚以前別人也曾是它們的主人，和你一樣享受它們一段時間再傳給別人，換人接手。」

既是學者又是行家，爾文·哈里斯一直致力於和大眾分享他收藏的喜悅。1996年，他為史密森尼



爾文·哈里斯，1961年7月29日，與他根據法庭命令沒收的古巴C-46戰機。美聯社圖片提供。



學會亞瑟·M·薩克勒美術館的重要展覽「中國北方邊疆商人與侵入者」出借近五十件特出的藝術品。這個展覽揭露了古代中國各民族文化智慧融合的景況，同時也展示哈里斯為當時收藏和學術研究上大大被忽略的領域提供的資源。《國際先驅論壇報》評論家蘇倫·梅里謙盛讚為「讓人屏息的美」的展品——「各個均是謎題」的選粹，是收藏家傾盡畢生的成果。除了將多件重要藏品捐贈給如布魯克林博物館、弗瑞爾美術館等機構外，爾文和泰瑞絲·哈里斯在藝術圈也相當活躍。爾文·哈里斯是國際博物館協會委員會（ICOM）成員、邁阿密藝術中心董事、邁阿密大學羅美術館之友主席。夫婦倆也共同成立了國家自我防衛學會，一個推行個人安全及防範針對婦女的犯罪的非營利組織。

爾文·哈里斯對待藝術和人生皆有同等的自信、經歷與膽識。不管是在收藏上、生意上、還是公益事業上，他一概秉持其竭力與世界同步的信念。哈里斯特出的中國藝術收藏代表他一生為冒險和鑑賞所投入的一切——其教人欽佩不已的遺澤仍持續為大眾帶來啟發。

「爾文·哈里斯是個充滿熱忱的收藏家，對古老東方歐亞大草原孕育出的活潑動物藝術愛不釋手。爾文也是他所選領域的重要開拓者，他的獨到眼光和觀察為後人鋪墊了無價的基礎，和同樣理解箇中樂趣的人分享他的興趣。」

艾瑪·邦克博士

「我1990年剛到弗瑞爾 | 薩克勒美術館沒多久，便認識了爾文和泰瑞·哈里斯。我到他們在巴爾的摩的家拜訪，結果證明不虛此行，對弗瑞爾美術館有莫大幫助。原來爾文除了收藏來自歐亞大草原的青銅飾件，同時也收藏中國玉器。我一進他們家門，就瞧見玄關裝飾的罕見玉飾，而正因我告訴他們兩人這件玉器的年代及出處，爾文和泰瑞於1993年很慷慨地將這件藝術品送給了弗瑞爾美術館。這可以說是全館最珍稀、最重要的中國玉器之一。

爾文尤其樂意將他的收藏和學者們分享，讓他也多認識自己的收藏，所以當艾瑪·邦克和我提議要從他的草原收藏中挑選作品策展，他二話不說就同意了。1995年在薩克勒美術館舉行的展覽『中國北方邊疆商人和入侵者』和畫冊，提供了中國古代文化和藝術交流上全新的見解，對所有人來說都是一個非常重要的學習經驗，同時也在爾文、泰瑞、艾瑪、和我之間結下不解之緣。自從他們退休後回到佛州，我去他們在費雪島的家造訪，品嚐泰瑞美味的凱撒沙拉，聆聽爾文年輕時的冒險故事，也很高興看到他一如往常地在身邊擺滿他最愛的藝術。」

蘇芳淑，前華盛頓特區史密森尼學會弗瑞爾 | 薩克勒美術館古代中國藝術資深策展人（1990至2000年）



新石器時代晚期，公元3500-3000年前後 獸面玉飾
弗瑞爾 | 薩克勒美術館，華盛頓特區；爾文及泰瑞絲·哈里斯饋贈，館藏編號F1991.52

801

A GREYISH-GREEN AND BUFF JADE CONG

2ND - 1ST MILLENNIUM BC

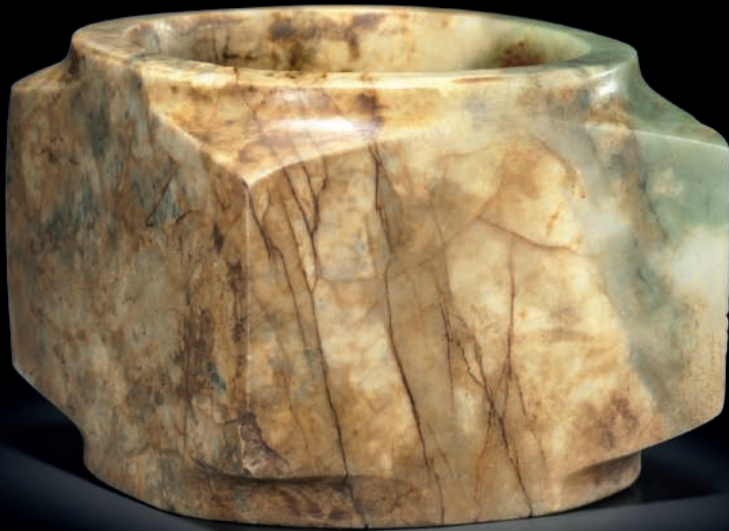
The *cong* has plain sides and narrow collars, and much of the greyish-green stone is now opaque and altered to a mottled buff and brown color. 2½ in. (6.3 cm.) wide

\$4,000-6,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

公元前二千至一千年 玉琮





802

802
A SMALL GREYISH-GREEN JADE 'BUFFALO'

LATE SHANG-EARLY WESTERN ZHOU DYNASTY,
 12TH-10TH CENTURY BC

Possibly a necklace closure, the thick plaque is carved as a recumbent water buffalo with legs tucked under the body and head turned to the side, the horns carved in thread relief. The reverse is more cursorily detailed. There is a bull-nose hole below the nose and a bi-conical hole drilled through the body. 1¼ in. (4.5 cm.) wide

\$4,000-6,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

Compare the similar jade water buffalo carved in flat relief and dated to the Shang dynasty in the Mrs. Edward Sonnenschein Collection, Chicago, illustrated by A. Salmony, *Carved Jade of Ancient China*, 1938, pl. XXIII (8). See, also, the example in the Arthur M. Sackler Gallery, illustrated by J. Rawson, 'Animal Motifs in Early Western Zhou Bronzes' from the Arthur M. Sackler Collections, *Chinese Bronzes: Selected articles from Orientations*, 1983-2000, Hong Kong, p. 20, fig. 12.

商晚期/西周早期 玉牛



803

803
THREE SMALL JADE ANIMAL PLAQUES

LATE SHANG-EARLY WESTERN ZHOU DYNASTY,
 12TH-10TH CENTURY BC

One is a thin, pale greyish-white recumbent bird with hooked beak, circular eyes and notched tail with beveled edge. The second is a thin yellowish-white and brown crouching tiger with trapezoidal eyes, C-scroll ear and tiny holes drilled through the mouth and curled tail. The third is a dark greyish-green crouching deer with backward-turned head, and a small hole drilled from both sides through the fore foot. 1¼, 2½ and 1½ in. (4.3, 6.2 and 3.9 cm.) wide

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

商晚期/西周早期 玉動物形珮三件

(3)

804

A YELLOWISH OLIVE-GREEN AND BROWN JADE CLAW-SHAPED PENDANT

NORTHWEST CHINA, POSSIBLY KOREA, 3RD-2ND MILLENNIUM BC

Of thick, rounded claw shape, the pendant is pierced from both sides at the broad end.
2½ in. (6 cm.) long

\$3,000-5,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

新石器時代 中國北部 玉爪形珮



804



805

805

AN EARLY YELLOWISH OLIVE-GREEN AND BROWN JADE HANDLE-FORM CARVING

SHANG DYNASTY (C. 1600-1100 BC)

The flat handle-form carving is slightly waisted between two incised lines below the truncated conical tip, while the somewhat tapered end is slightly beveled and pierced with a bi-conical hole.

5½ in. (13 cm.) long

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

This jade handle-form carving is of the type illustrated by A. Salmony, *Archaic Chinese Jades from the Edward and Louise B. Sonnenschein Collection*, The Art Institute of Chicago, 1952, pl. XV, nos. 1 and 4.

商 玉柄形器

806

A GREYISH-GREEN JADE HUAN

2ND-1ST MILLENNIUM BC

The thin disc has a large central aperture with very slightly rounded inner wall, and the semi-translucent stone has a satiny polish. *Together with a mottled brown and beige jade disc, Shang dynasty (c. 1600-1100 BC), the semi-translucent stone has some cloudy opaque alteration on one side.* 3 $\frac{7}{8}$ and 3 $\frac{3}{8}$ in. (9.8 and 8.5 cm.) diam.

(2)

\$5,000-7,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

公元前二千至一千年 青玉環





807

A PAIR OF BRONZE DRAGON-HEAD TERMINALS

EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

Each is heavily cast as a bottle-horn dragon head, the tops of the horns with whorl motifs.

2 in. (5.1 cm.) high

(2)

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1982.

西周 青銅龍首配件

808

A BRONZE POLE FINIAL

LATE SHANG DYNASTY, ANYANG, 12TH-11TH CENTURY BC

The upper section is cast in relief on both sides with a *taotie* mask flanked by ears below a pair of large up-curved horns, and the conical lower section is flat cast with simplified *taotie* masks. The bronze has a smooth, mottled olive-green patina and traces of cinnabar.

4¼ in. (11 cm.) high, stand

\$4,000-6,000

PROVENANCE

Sotheby Parke Bernet, New York, 11 May 1978, lot 13.
The Erwin Harris Collection, Miami, Florida.

Compare the two pole finials of this type, each similarly surmounted by a pair of curved, scale-cast horns above a mask: the first illustrated by B. Karlgren in a *Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection*, Minneapolis Institute of Arts, 1950, pl. 96, no. 73, has, like the Harris finial, a *taotie* mask; the other in the Frederick M. Mayer Collection, sold at Christie's London, 24-25 June 1974, lot 221, has a human mask. See, also, the example with *taotie* mask illustrated in "The Exhibition of Early Chinese Bronzes," *B.M.F.E.A.*, No. 6, Stockholm, 1934, pl. V (3), which was found at Anyang.

商晚期 青銅牛首形仗首





809

809
A BRONZE GE-HALBERD BLADE

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The curved butt is crisply cast on each side with a recessed design of a humanoid face shown in profile below a headdress or upswept hair, and the *nei* is pierced with a single hafting hole. The tapered blade is heavily encrusted.

15¼ in. (38.8 cm.) long

\$5,000-7,000

PROVENANCE

Lester Wolfe Collection, New York, by 1974.

Christie's New York, 6 June 1985, lot 89.

The Erwin Harris Collection, Miami, Florida.

EXHIBITED

Brooklyn Museum, on loan prior to October 1974.

Compare the *ge*-halberd blade in the Museum van Aziatische Kunst, Amsterdam, which has a similarly shaped and decorated butt, illustrated by C. Deydier, *Les Bronzes Chinois*, Paris, 1980, p. 231, no. 99.

商晚期 青銅龍紋戈

810
A BRONZE RITUAL WINE VESSEL AND COVER, YOU, AND A BRONZE RITUAL WINE LADLE

WESTERN ZHOU DYNASTY (CIRCA 1046-771 BC)

The *you* is cast in high relief around the shoulder with two *taotie* masks flanked by two long-tailed birds, their tails terminating at loops to which are attached the animal head-surmounted ends of the arched handle. The cover is also cast with a band of birds flanking simplified masks between raised tabs at the ends and below a pierced, open finial. The ladle has a deep bowl and an arched shaft joined to the flattened, flared handle by a small bovine mask.

You 8½ in. (21.6 cm.) high with handle; ladle 8 in. (20.3 cm.) long, box

(2)

\$6,000-8,000

PROVENANCE

Ladle: Sotheby Parke Bernet, New York, 12-13 March 1975, lot 124.

Both: The Erwin Harris Collection, Miami, Florida, by 1995.

西周 青銅鳳鳥紋卣及青銅斗





811

811
A BRONZE KNIFE WITH RATTLE

13TH-11TH CENTURY BC

The tapering blade has a raised median rib on each side that extends from the center of the ribbed hilt which is set at one end with a small attachment loop below the eight-strap, openwork rattle pommel.

11 $\frac{1}{8}$ in. (29 cm.) long

\$2,000-3,000

PROVENANCE

Private collection, Paris; Hôtel Drouot-Richelieu, Paris, 18 October 1996.

The Erwin Harris Collection, Miami, Florida.

Compare the similar knife of slightly smaller size (26.2 cm.) in the Shanghai Museum illustrated by Ma Chengyuan, *Ancient Chinese Bronzes*, Oxford University Press, 1986, p. 80, pl. 141.

公元前十三至十一世紀 青銅鈴首短劍

812

A BRONZE DAGGER WITH RATTLE

12TH-11TH CENTURY BC

The tapering blade has a raised midrib on each side that extends from the tip through the plain guard, and the curved hilt is cast with a central band of diamond decoration set between horizontal linear borders, all below a small attachment loop and an eight-strap openwork rattle with convex cap. The blackish surface has a smooth polish.

10 $\frac{1}{2}$ in. (26.6 cm.) long

\$3,000-5,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 100-101, no. 14.

J. F. So in *Traders and Raiders on China's Northern Frontier*, p. 100, notes that a virtually identical dagger was found in Ji Xian, northern Shaanxi province. See, also, the two related daggers, or short swords, with rattle pommels, illustrated by E. C. Bunker et al., *Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, New York, 1997, pp. 118-19, nos. 3 and 4.

公元前十二至十一世紀 青銅鈴首短劍



812

813

A BRONZE BOW-SHAPED FITTING WITH JINGLES

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The fitting has a faceted, sharply arched arm at each end that terminates in a globular jingle pierced with four slits that encloses a loose ball, and the bowed top is well cast with two stylized cicadas flanking a central nipples boss. 14 in. (35.6 cm.) long, wood stand

\$3,000-5,000

PROVENANCE

Fred C. Snider, St. Petersburg, Florida; Sotheby Parke Bernet, New York, 20 March 1976, lot 24.

The Erwin Harris Collection, Miami, Florida.

The exact use of fittings of this type is not known, although it is thought that they might have been harness fittings or attached to bows. A fitting of this type is illustrated by Cheng Dong and Zhong Shao-yi, *Zhongguo Gudai Binqi Tuji* (Ancient Chinese Weapons – A Collection of Pictures), Beijing, 1990, p. 33, pl. 2-67, and in a line drawing on p. 34, pl. 2-69, a fitting of this type is shown attached to the front of a bow. In an article by Tang Lan, *Kaogu*, 1973:3, p. 178, it is conjectured that these fittings were either for decoration or to prevent the bow from being stolen.

Compare the fitting cast with very similar cicadas in the British Museum, illustrated by W. Watson, *Handbook of the Collection of Early Chinese Antiquities*, 1963, pl. 35a, and another with cicadas flanking a central boss illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, 1989, no. 90. See, also, the example from the tomb of Lady Fu Hao illustrated in *Yinxu Fu hao mu* (Tomb of lady Hao at Yinxu in Anyang), Beijing, 1980, Pl. LXXV 6 (no. 1122).

商晚期 青銅蟬紋弓形器





814

A FINELY CAST BRONZE DAGGER

NORTHWEST CHINA, 7TH-6TH CENTURY BC

The tapering blade issues from a *taotie* mask that forms the guard below the hollow-cast hilt decorated on each side with eight panels of *leiwen* separated in the center by narrow slits, and on the narrow sides and end of the butt with arrow-shaped slits.

10¾ in. (27.2 cm) long

\$5,000-7,000

PROVENANCE

Christie's New York, 1 December 1988, lot 141.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 128, no. 45.

In *Traders and Raiders on China's Northern Frontier*, J. F. So suggests, p. 128, that the slits in the hilt would have allowed "silk or fabric to be wrapped through and around them for improved grip," and notes that an identical hilt for a cast-iron blade of 7th-6th century date found at Jingjiazhuang, Lingtai Xian, Gansu province, illustrated in *Kaogu* 1981:4, pl. 5.10, p. 299, fig. 2.7, was apparently wrapped in silk.

公元前七至六世紀 中國北部 青銅短劍



815

A BRONZE OPENWORK BELT HOOK

CIRCA 5TH-3RD CENTURY BC

The rectangular belt hook is cast in openwork with a fleeing stag being attacked from behind by a wolf, a hook is at one end and a circular button is on the reverse. There is malachite encrustation on both sides.

5¼ in. (13.5 cm.) wide, box

\$3,000-5,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, 1990.

Compare the larger (8 in. long) bronze openwork belt hook of this type, ascribed to Northwest China, 3rd century BC, illustrated by E. C. Bunker et al., *Nomadic Art of the Eastern Eurasian Steppes*, The Metropolitan Museum of Art, New York, 2002, p. 148, no. 124, where the similarly-shaped outer border encloses an openwork scene of a wolf attacking a dzo.

約公元前五至三世紀 青銅狼噬鹿紋帶鈎





816

816

A BRONZE KNIFE

NORTHEAST CHINA, 8TH-7TH CENTURY BC

The knife has an integrally cast curved blade and an openwork hilt formed by intertwining serpent bodies. A small oblong loop with projecting, flat D-shaped tab is at the end of the hilt. 9¾ in. (25 cm.) long

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1978.

LITERATURE

The Art of the Oriental Bronze Metallurgist: China, Korea, Japan (1500-1911), Miami, Lowe Art Museum, 1978, no. 29.
 J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, pp. 122-123, no. 40.
 F. Salviati, "Archaeology on China's Northern Frontier," *Minerva*, July/August 1996, p. 24, fig. 4.

公元前八至七世紀 中國北部 青銅蛇紋刀

817

A PAIR OF BRONZE TIGER-SHAPED ORNAMENTS

CIRCA 5TH-3RD CENTURY BC

Each is cast as a tiger with a partially devoured rabbit dangling from its jaws, and a rabbit head forms the tip of the tail. The eye, ear, fanged jaws and paws are delineated by openings and D-shaped openings in the body refer to the stripes of the hide. Each has two slender vertical straps for attachment on the reverse.

4¾ in. (11.1 cm.) wide

(2)

\$4,000-6,000

PROVENANCE

J. J. Lally & Co., New York, 18 March 1996.
 The Erwin Harris Collection, Miami, Florida.

EXHIBITED

New York, J. J. Lally & Co., *Early Dynastic China*, 1996, no. 27.

A similar but smaller (2¾ in. long) tiger plaque, lacking the addition of the rabbit, in the University Museum, University of Pennsylvania, Philadelphia, is illustrated by E. C. Bunker et al., *"Animal Style" Art from East to West*, The Asia Society, New York, 1970, p. 120, no. 94, where it is dated first half 5th century BC. See, also, the example, also lacking the rabbit, illustrated by A. Salmony, *Sino-Siberian Art in the Collection of C. T. Loo*, Paris, 1933, pl. XII (5).

約公元前五至三世紀 青銅虎形飾牌一對



817

818

A VERY RARE AND IMPORTANT BRONZE HORSE HARNESS FRONTLET

NORTHWEST CHINA, 6TH CENTURY BC

The harness fitting is well cast in relief as a stylized bovine head with a broad nose below deep, curved grooves that frame the almond-shaped eyes and lead to the small heart-shaped ears below the upswept horns that curve outward at the tips. Two horizontal attachment loops are next to each other in the center of the plain reverse. The front has a smooth, mottled reddish-brown patina.
8¼ in. (21 cm.) wide, stand

\$150,000-250,000

PROVENANCE

J. J. Lally & Co., New York, 16 December 1993.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 118, no. 33, and p. 45, col. pl. 8.
S. Melikian, "Masterpieces of a Mysterious Culture," *International Herald Tribune*, 20 January 1996, p. 8.
F. Salviati, "Archaeology on China's Northern Frontier," *Minerva*, July/August 1996, p. 24, fig. 5.

Bronze animal mask fittings for horse harnesses are seen as early as the late Shang and Western Zhou periods. Several of these are illustrated by Cheng Dong and Zhong Shao-yi, *Ancient Chinese Weapons - A Collection of Pictures*, Beijing, 1990, p. 38, pl. 2-81, a bovine mask, p. 41, pl. 2-94, a humanoid face, and p. 62, pls. 3-59 (a bovine mask) and 3-60 (a humanoid mask). All of these were meant to frighten and have more simplified shapes and are lacking the graceful lines of the present mask. The deep curving grooves that follow the contours of the mask can also be seen on a pair of bronze plaques of a tiger with its kulan prey, dated to the 6th - 5th century BC, in the collection of the Nelson-Atkins Gallery, Kansas City, illustrated by E. C. Bunker et al., "Animal Style" *Art from East to West*, The Asia Society, 1970, p. 115, pl. 84, where they are ascribed to Inner Mongolia. Curved grooves similar to those of the present mask accentuate the various areas of the tigers' bodies, as well as their heads, in a manner very similar to that found on the mask. A pair of gold tiger plaques worked in the same groove-band style, was excavated from Ahluichaideng in Inner Mongolia, a site where mostly Warring States material was found, and is illustrated by Tian Guangjin and Guo Suxin in *Ordos Bronzeware*, Beijing, 1986, col. pl. 5. The shape of the eyes also appears similar. And the small heart-shaped ears are similar in shape to the tiny ear on a Liyu-style bird-shaped *zun* in the Freer Gallery of Art, illustrated by T. Lawton, *Chinese Art of the Warring States Period*, Washington, 1982, pp. 30-31, no. 3. The same tiny ear can be seen on a small bovine head from Fenshuiling, Changzhi Xian, Shanxi province, illustrated in *Kaogu xuebao*, 1974.2, pl. 5.3.

公元前六世紀 中國西北部 青銅獸面





819

819
A BRONZE IBEX ORNAMENT
5TH-4TH CENTURY BC

The ornament is heavily cast as a recumbent ibex with backward-turned head, and a horizontal attachment loop is on the reverse. There is extensive malachite encrustation.
2½ in. (6.3 cm.) high

\$1,500-2,500

PROVENANCE

Sotheby's London, 10-11 December 1992, lot 318.

The Erwin Harris Collection, Miami, Florida.

LITERATURE

E. C. Bunker, et al., *"Animal Style" Art from East to West*, The Asia Society, New York, 1970, p. 66, no. 39.

公元前五至四世紀 青銅羚羊形飾牌



820

820
A BRONZE RAM-FORM YOKE ORNAMENT

CIRCA 5TH-4TH CENTURY BC

The fitting is hollow cast either as a ram or an ibex shown standing atop two pierced flanges.
2¼ in. (5.7 cm.) high

\$2,000-3,000

PROVENANCE

Sotheby's New York, 29 November 1989, lot 280.

The Erwin Harris Collection, Miami, Florida.

A similar ornament is illustrated by E.C. Bunker et al., *Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections*, New York, 1997, p. 233, no. 185, where it is ascribed to Northwestern China or Southwestern Inner Mongolia. Also illustrated, p. 233, fig. 185, is a similar ornament in the Museum of Far Eastern Antiquities, Stockholm, which retains a rattle on one of the flanges which was attached after casting.

約公元前五至四世紀 青銅盤羊飾件

821

AN UNUSUAL BRONZE HARNESS FITTING WITH JINGLE

NORTHWEST CHINA, 5TH-4TH CENTURY BC

The upper section of the flat-backed fitting is a rounded openwork jingle enclosing a loose ball that is formed by five rams, their muzzles joined at the center, on the reverse are four attachment loops, the lower section is a trefoil flange pierced with scrolls. The front of the ornament is tinned.

3¼ in. (8.2 cm.) long

\$2,000-3,000

PROVENANCE

Sotheby's London, 12 December 1989, lot 114.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 131, no. 49.

公元前五至四世紀 青銅羊紋鈴飾件



(drawing by Erwin Harris)



822

TWO BRONZE 'DOE' YOKE ORNAMENTS

CIRCA 5TH-4TH CENTURY BC

Each is hollow cast, the larger standing figure has upright ears and small holes that pierce the legs. The other is shown recumbent with legs tucked under the body, the ears upright, the tail flicked and the mouth formed by a tubular aperture.

5 $\frac{1}{8}$ in. (13 cm.) high, 3 $\frac{3}{4}$ in. (9.5 cm.) long, boxes

(2)

\$2,000-3,000

PROVENANCE

Standing deer: J. J. Klejman, New York, 23 February 1972.

Recumbent deer: Dr. Ping Yiu Tam Collection, Hong Kong.

J. J. Lally & Co., New York, 1993.

The Erwin Harris Collection, Miami, Florida.

約公元前五至四世紀 青銅母鹿一對



823

A PAIR OF BRONZE BIRD-FORM JINGLES

6TH-5TH CENTURY BC

Each jingle is formed by a bird seated at the top of a tang pierced at the bottom with an attachment hole. The hollow body of each plump bird encloses a loose ball and is cut on either side with two slits.

3½ in. (9 cm.) high

(2)

\$2,000-3,000

PROVENANCE

Dr. Ping Yiu Tam Collection, Hong Kong.
J. J. Lally & Co., New York, 1993.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Oriental Ceramic Society, Hong Kong, 1990, p. 313, no. 195.

公元前六至五世紀 青銅鳥形鑾鈴一對



823



824

824

A BRONZE BIRD-HEADED FINIAL

NORTHWEST CHINA, 5TH-4TH CENTURY BC

The finial is formed by a tube cast at the top with the head of a raptor and pierced on one side below the head with a hole for attachment to a pole.

2¾ in. (7.3 cm.) high

\$1,000-1,500

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 121, no. 38.

Compare two bronze bird-headed pole finials of this type illustrated by A. Salmomy, *Sino-Siberian Art in the Collection of C. T. Loo*, Paris, 1933, pl. VI (3 and 4). Each is described as the head of an eagle.

公元前五至四世紀 青銅鳥形仗首

825 NO LOT



826

826
A BRONZE OPENWORK BELT BUCKLE HALF

6TH-3RD CENTURY BC

The belt buckle half is cast in openwork with two vertical rows of recumbent animals with backward-turned heads and long tails, and the joined body of two similar animals form the curved bar from which projects the raptor-head hook opposite a small loop at the other edge. 3 in. (7.6 cm.) wide

\$1,500-2,500

PROVENANCE

Joseph G. Gerena, New York, 1996.
 The Erwin Harris Collection, Miami, Florida.

公元前六至三世紀 青銅獸紋帶扣



827

827
A BRONZE BUCKLE WITH CHAIN AND A BRONZE BELT ORNAMENT

NORTHEAST AND NORTHWEST CHINA, 6TH-4TH CENTURY BC

The buckle is cast in openwork as two intertwined serpents with linked chains suspended from their mouths, with a small hook at one end and a button on the reverse. The belt ornament is cast as two intersecting animal-headed serpents joined at mid-section by a boss, with a small loop on the reverse.

2½ and 2 in. (6.7 and 5.1 cm.) wide

(2)

\$1,500-2,500

PROVENANCE

Dr. Ping Yiu Tam Collection, Hong Kong.
 J. J. Lally & Co., New York, 1993.
 The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, pp. 162 (ornament) and 171-172 (buckle with chain), nos. 85 (ornament) and 98 (buckle with chain).

公元前六至四世紀 中國北部 青銅蛇紋帶飾

828

**A BRONZE BELT HOOK AND
MATCHING PLAQUE WITH CHAINS**

NORTH OR NORTHWEST CHINA,
5TH CENTURY BC

Each half of the ensemble is in the form of a feline cast with whorl motifs on the haunches and a collar of tiny dots. Each has a backward-turned head and stands on a bar formed by the rigid body of a serpent terminating in a head at each end and with two loops below the feet. The extended tail of one animal terminates in a bird's head hook, the tail of the other curves downward to form an accommodating loop. The first half suspends two linked chains, the second a single ring, and each half has a circular button on the reverse.

3¼ and 2¾ in. (8.3 and 7 cm.) wide

(2)

\$5,000-7,000

PROVENANCE

Plaque (without chains): C. T. Loo, Paris, 1948.

Dr. Franco Vannotti, Lugano, Switzerland. Eskenazi, London, 1989.

Plaque (with chains): Christie's New York, 10 December 1987, lot 11 (part).

Ensemble: The Erwin Harris Collection, Miami, Florida.

LITERATURE

Hook without chains: W. Speiser, *Ostasiatische Kunst und Chinoiserie*, Cologne, 1953, no. 171.
V. Elisseff, *La Découverte de l'Asie*, Paris, 1954, no. 314.

H. Brinker, *Bronzen aus dem alten China*, Zurich, 1975, no. 118, p. 149.

Eskenazi, *Chinese and Korean Art from the Collections of Dr. Franco Vannotti, Hans Popper and Others*, London, 1989, pp. 60-61, no. 20.

Ensemble: J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, pp. 175-76, no. 102.

A similar two-part belt fastener, lacking the chains, is illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Japan, 1989, pl. 231.

公元前五世紀 中國北部或西北部
青銅獸形帶鏈帶鉤及青銅獸形飾牌





829

TWO BRONZE MASK-FORM HARNESS ORNAMENTS

WESTERN ZHOU DYNASTY (CIRCA 1046-771 BC)

The first is cast in relief as a *taotie* mask with pierced eyes and curved horns. On the concave reverse there is a vertical attachment loop behind each horn at the top, and a third, horizontal, loop at the bottom. The second is cast in relief as a tiger mask with large openwork ears that come to a point and curved markings on the nose. A horizontal strap spans the concave reverse. There is malachite and earth encrustation.
4 and 2½ in. (10.2 and 6.5 cm.) wide, box

(2)

\$5,000-7,000

PROVENANCE

Both: The Collection of Edgar and Hedwig Worch, Paris; Christie's New York, 2 June 1994, lot 44 (part).

The Erwin Harris Collection, Miami, Florida.

Compare the second ornament to the related bronze animal mask ornaments illustrated by B. Karlgren, *B.M.F.E.A.*, No. 33, Stockholm, 1961, pl. 2 (nos. 4 and 5). No. 4 was subsequently in the Frederick M. Mayer Collection and sold at Christie's London, 24-25 June 1974, lot 217.

西周 青銅獸面馬飾兩件

830

TWO BRONZE HARNESS ORNAMENTS

WESTERN ZHOU DYNASTY (CIRCA 1046-771 BC)

The first is a heavily cast stylized *taotie* mask, the eyes set diagonally on either side of the nose below coiled horns and striated hair markings. A horizontal bar spans the concave reverse. The second is a harness cheek piece of curved shape with a central circular aperture that is cast as a stylized dragon with ribbed body and backward-turned head with striated hair above and a long crest that sweeps back to form the D-shaped loop. There are three tubular attachment loops on the reverse, and there is heavy malachite encrustation all over.

2½ in. (5.3 cm.) high and 3¾ in. (9.5 cm.) wide, boxes

(2)

\$3,000-5,000

PROVENANCE

The Collection of Edgar and Hedwig Worch, Paris; Christie's New York, 2 June 1994, lot 44 (part).

The Erwin Harris Collection, Miami, Florida.

西周 青銅馬首飾





831

831
TWO BRONZE 'ANIMAL' OPENWORK BELT HOOKS

NORTH OR NORTHWEST CHINA, 5TH CENTURY BC

One inlaid in turquoise has a long-necked hook that issues from the mouth of a dragon, its openwork body curved around to form one side while the other side is formed by an animal biting the neck of the dragon, a loop projecting from the edge of this animal suspends a linked chain, and a button is on the reverse. The other is cast as three animals, two shown recumbent facing in opposite directions, the uppermost with the head of a smaller animal in its jaws. A hook projects from one edge and a button is on the reverse.

3 $\frac{3}{8}$ and 2 $\frac{7}{8}$ in. (8.7 and 7.2 cm.) wide

(2)

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 173, fig. 99.1 (hook) and p. 176, no. 103 (hook with chain).

公元前五世紀 中國北部或西北部 青銅帶鈎兩件



832

832
TWO BRONZE BELT HOOKS

NORTHEAST CHINA, 6TH CENTURY BC

One is cast as a recumbent tiger with backward-turned head, a hook extends from one edge and a circular button is on the reverse. The smaller is cast as a recumbent horse with tiny circular cells for inlay, its tail forming the hook and with two buttons on the reverse.

4 $\frac{1}{8}$ and 2 $\frac{3}{8}$ in. (10.5 and 6 cm.) wide

(2)

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, pp. 168 (tiger) and 170 (horse), nos. 94 (tiger) and 96 (horse).

In *Traders and Raiders on China's Northern Frontier*, p. 170, J. F. So suggests that the small horse-shaped fastener with the hook and two buttons, rather than the usual single button, might have been attached to the belt vertically, with the buttons inserted through slits in the belt and the hook used to suspend personal accessories. Also illustrated, fig. 96.1, is another similar horse-shaped belt hook from Jundushan, Yanqing Xuan, north of Beijing.

公元前六世紀 中國北部 青銅獸紋帶鈎兩件

833

A BRONZE 'WOLF' PLAQUE

NORTHWEST CHINA, 4TH CENTURY BC

The plaque is cast as a wolf holding down an ibex with the left forepaw while another small animal struggles beneath the right rear paw. The tip of the tail is in the shape of a raptor head. There are two square loops on the reverse, and some traces of tinning on the front. 3 1/8 in. (7.8 cm.) wide

\$3,000-5,000

PROVENANCE

Dr. Ping Yiu Tam Collection, Hong Kong.

J. J. Lally & Co., New York, 1993.

The Erwin Harris Collection, Miami, Florida.

Compare the very similar plaque, also from the Therese and Erwin Harris Collection, illustrated by J. F. So and E. C. Bunker in *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 133, no. 51.

公元前四世紀 中國西北部 青銅狼噬羚羊紋飾牌



834

A TINNED BRONZE LEOPARD-FORM YOKE ORNAMENT

NORTHWEST CHINA, 6TH-5TH CENTURY BC

The hollow fitting of U-shaped cross section is cast in the shape of a crouching leopard shown facing forward with jaws open exposing the fangs and with the tail arched up onto the back. The comma scrolls on the body most likely representing the leopard's spots.

3 $\frac{3}{8}$ in. (8.5 cm.) long

\$3,000-5,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 116, no. 31 and p. 44, col. pl. 7.

J. F. So, 'Bronze Weapons, Harness and Personal Ornaments: Signs of Qin's Contacts with the Northwest', *Orientalism*, November 1995, p. 39, fig.7. (left), where the author identifies the yoke ornament and another as of leopard shape.

公元前六至五世紀 中國西北部 鍍錫青銅虎形飾





835
AN UNUSUAL BRONZE FELINE-FORM WEIGHT

EASTERN ZHOU-HAN DYNASTY, 5TH CENTURY BC-3RD CENTURY AD

The figure is finely cast in the round in a coiled position with the legs realistically rendered and the body softly rounded. There is a soft brown patina and there are tiny patches of encrustation.

2¼ in. (5.7 cm.) across

\$2,000-3,000

PROVENANCE

The Falk Collection, New York, before 1970.
The Falk Collection I; Christie's New York, 16 October 2001, lot 192.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

E. C. Bunker et al., "Animal Style" *Art from East to West*, The Asia Society, New York, 1970, p. 92, no. 67.

The mate to this weight, which has been described as a sleeve weight, is illustrated by S. H. Hansford, *Chinese Central Asian and Luristan Bronzes and Chinese Jades and Sculpture: The Seligman Collection of Oriental Art*, London, 1957, vol. 1, pl. XLVIII (A103). Compare the very similar gilt-bronze coiled feline, dated Eastern Zhou, 4th-3rd century BC, illustrated by J. Wirgin (ed.) in *The Ernest Erickson Collection in Swedish Museums*, Stockholm, 1989, p. 41, no. 39, where the present figure is cited. The design is compared to Scythian antecedents, especially the coiled feline body, and the rendering of the mouth and round eyes.

東周/漢 青銅獸形鎮



836

836

A TURQUOISE-INLAID BRONZE DAGGER

NORTHWEST CHINA, 7TH-6TH CENTURY BC

The dagger has a tapering rhombic blade and a plain, faceted hilt with a turquoise-inlaid *taotie* mask guard at one end and a scrolled, openwork pommel at the other end.
10¼ in. (26 cm.) long

\$5,000-7,000

PROVENANCE

Joseph G. Gerena, New York, 1993.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 127, no. 44.

公元前七至六世紀 中國西北部 青銅鑲松石短劍

837

A BRONZE DAGGER

NORTHWEST CHINA, 7TH-6TH CENTURY BC

The tapering double-edged blade has a raised median rib on each side and issues from a guard cast as a mask flanked by spirals at the base of the hollow hilt cast in relief on both sides with a stacked column of dragon heads with rolled snouts and curled crests which project along the edges and separate slits on the narrow sides, all below a larger mask with coiled snout, *ruyi*-shaped ears, and curled crest, which also has slits on the edge. All of the heads have circular eyes hollowed for inlay.
10¾ in. (27.3 cm.) long

\$6,000-8,000

PROVENANCE

Christie's New York, 1 December 1988, lot 140.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, pp. 126-27, no. 43, and p. 49, col. pl. 10.
J. F. So., 'Bronze Weapons, Harness and Personal Ornaments: Signs of Qin's Contacts with the Northwest', *Orientalia*, November 1995, p. 38, fig. 4.

Compare the similar dagger in the Idemitsu Art Museum dated to the Spring and Autumn period, included in the exhibition, *Mounted Nomads of Asian Steppes - Chinese Northern Bronzes*, Equine Cultural Affairs Foundation of Japan and Tokyo National Museum, 1997, no. 78. See, also, the similar dagger illustrated by A. Salmony, *Sino-Siberian Art in the Collection of C. T. Loo*, Paris, 1933, pl. XXXIX (6). In *Traders and Raiders on China's Northern Frontier*, the authors, J. So and E. Bunker, describe how the dagger in the Harris Collection was cast in one piece using a two-part mold, and mention a similar dagger dated to the 7th BC having been found at Baqitun, Fengxiang Xian, Shaanxi province.

公元前七至六世紀 中國西北部 青銅鑲松石短劍



837



838
TWO BRONZE BELT BUCKLES WITH CHAINS

6TH-5TH CENTURY BC

The plaque of one is cast in openwork as three animals, one a recumbent carnivore with head turned as it bites the tail of a smaller animal, a recumbent ungulate at the bottom suspending two linked chains. A small hook or tongue projects from one edge of the plaque and a button is on the reverse. The other buckle is cast as a crouching carnivore with a button on the reverse and linked chains suspended from a bar between the feet.

7¼ and 9 in. (18.5 and 23 cm.) long, first with lucite stand

(2)

\$3,000-5,000

PROVENANCE

Buckle with three animals: Christie's South Kensington, 5 June 1997, lot 152. Buckle with carnivore: Dr. Ping Yiu Tam Collection, Hong Kong. J. J. Lally & Co., New York, 1993. The Erwin Harris Collection, Miami, Florida.

LITERATURE

Buckle with carnivore: J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Oriental Ceramic Society, Hong Kong, 1990, p. 354-55, no. 231.

A buckle similar to the first, from the Harris Collection, which is missing its chains, is illustrated by J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., 1995, pp. 172-73, no. 99.

公元前六至五世紀 青銅帶鏈帶扣兩件

839

A GILT-BRONZE OPENWORK RECTANGULAR PLAQUE

CIRCA 5TH-3RD CENTURY BC

The plaque is cast in openwork as two rams confronted on three spoked motifs, possibly representing flowers, and with similar motifs between their legs, all within a double beaded border.

4 in. (10.3 cm.) wide

\$3,000-5,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, 1989.

Compare the similar plaque illustrated by A. Salmony in *Sino-Siberian Art in the Collection of C. T. Loo*, Paris, 1933, pl. XXVIII (4), and another illustrated in *Chugoku Sengoku jidai no bijutsu* (The Art of the Warring States Period), Osaka Municipal Museum of Art, 1991, p. 149, no. 249, where it appears there may be some inlay remaining.

約公元前五至三世紀 鑲金銅羊紋飾牌



840

A BRONZE 'WOLF' OPENWORK BELT PLAQUE

CIRCA 3RD CENTURY BC

The plaque is cast in openwork as two recumbent wolves with long, open jaws that share a common convex body and are shown in profile with their heads facing in opposite directions. There are two attachment loops on the reverse. There is malachite encrustation and traces of tinning on the front. 4 in. (10.2 cm.) wide

\$2,000-3,000

PROVENANCE

Michael Ward, Inc., New York, 1990.
The Erwin Harris Collection, Miami, Florida.

Compare the smaller (8 cm. wide) related plaque illustrated by A. Salmony, *Sino-Siberian Art in the Collection of C. T. Loo*, Paris, 1933, pl. XIV (3), which has a similar configuration of two wolves with similarly elongated, open jaws, that share the same body.

公元前三世紀 青銅雙狼紋飾牌





841
A GILT-BRONZE BELT PLAQUE OF A KNEELING CAMEL
3RD-2ND CENTURY BC

The plaque is cast in openwork with a man getting ready to mount a kneeling Bactrian camel, his face visible between the humps as he grasps the humps to pull himself up. Two vertical squared loops are on the reverse.
3 $\frac{3}{8}$ in. (8.5 cm.) wide

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, acquired in Paris in 1996.

A similar belt plaque in the collection of the Los Angeles County Museum of Art is illustrated by J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., 1995, pp. 141-42, no. 61. Another similar gilt-bronze example from the Ernest Erickson Foundation was sold at Sotheby's New York, 6 December 1989, lot 31.

公元前三至二世紀 鑲金銅駱駝紋飾牌





842
A BRONZE TWO-PART BELT BUCKLE
WITH TIGER AND RAPTOR

3RD-2ND CENTURY BC

Both plaques are cast in openwork as a raptor and a tiger attacking each other. The raptor is wildly flapping its wings and tail while biting the neck of the tiger which has the leg of the raptor grasped in its jaws. One plaque has a tab-like hook at one end.

4¾ in. (12.1 cm.) wide, box

(2)

\$4,000-6,000

PROVENANCE

Christie's London, 10 December 1990, lot 14.

The Erwin Harris Collection, Miami, Florida.

Compare the similar plaque illustrated by A. Salmony, *Sino-Siberian Art in the Collection of C. T. Loo*, Paris, 1933, pl. XII (1). See, also, the related belt buckle of two raptors attacking two tigers illustrated by E. C. Bunker et al., *Nomadic Art of the Eastern Eurasian Steppes*, The Metropolitan Museum of Art, New York, 2002, pp. 102-103, no. 70, which is also dated 3rd-2nd century BC.

公元前三至二世紀 青銅虎噬禽紋帶扣一組



843

A RARE BRONZE THREE-PART HORSE BIT

NORTH CHINA, 1ST-2ND CENTURY AD

The assemblage consists of two delicate cheek-pieces of S-shape executed in elegant scrolled openwork with hooked, trefoil motifs on the outer edges, the two joined by the three-part linked bit.

5½ in. (13 cm.) long

\$4,000-6,000

PROVENANCE

Dr. Ping Yiu Tam Collection, Hong Kong.

J. J. Lally & Co., New York, 1993.

The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Oriental Ceramic Society, Hong Kong, 1990, no. 233.

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, pp. 158-59, no. 81.

A set of four identical bits of 2nd century BC date was recovered in Huayin Xian, Shaanxi province. Other similar examples have been published: one from the Oppenheim Collection illustrated in the exhibition catalogue, *Ausstellung Chinesischer Kunst*, Berlin, 1929, p. 175, no. 428; one illustrated by W. Perceval Yetts, *The Eumorfopoulos Collection*, vol. II, London, 1930, pl. LII B203; and another illustrated in *Collection of Chinese and Other Far Eastern Art*, Yamanaka & Company, Inc., New York, 1943, no. 126.

公元一至二世紀 青銅卷雲紋馬勒





844

844
TWO GILT-BRONZE RECTANGULAR BELT BUCKLE PLAQUES

NORTH CHINA, 3RD-2ND CENTURY BC

The plaques are cast in mirror image, each with a complex, dense design of a wolf, its large head facing the inner edge and its two paws visible at the bottom edge either side of two argali rams, their bodies curved backwards and their hind legs slung over their heads, all below a narrow row of gazelle heads and a narrow band of eared raptor heads at the edge. Each has two vertical loops on the reverse and one has a hole.

3¾ and 3½ in. (9.5 and 9 cm.) wide, box

(2)

\$4,000-6,000

PROVENANCE

Pierced plaque: J. J. Lally & Co., New York, 3 October 1990.

Other: Acquired in Paris, 1994.

The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 143, no. 63.

An almost identical plaque found at Xichagou, Xifeng, Liaoning province, is illustrated by E. C. Bunker et al., *Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, 1997, p. 78, fig. A110.

公元前三至二世紀 中國北部 鑲金銅獸紋飾牌兩件

845
A SMALL GILT-BRONZE RECTANGULAR BELT PLAQUE

NORTH CHINA, 2ND-1ST CENTURY BC

The plaque is cast with three recumbent rams shown with their forelegs folded beneath their bodies and their hindquarters slung over their heads, all within a triple rope pattern border. Two vertical attachment loops are on the reverse.

2¾ in. (6 cm.) wide

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 145, no. 65.

公元前二至一世紀 中國北部 鑲金銅帶飾



845

846

A GILT-BRONZE BELT PLAQUE IN THE SHAPE OF A YAK

NORTH CHINA, 3RD-2ND CENTURY BC

The plaque is cast partially in relief in the shape of a recumbent yak or ox shown with its head resting on its foreleg and its tail flicked up onto its back. There are long hair markings on the body, and there are two squared loops projecting from the back which has a woven pattern indicating the plaque was cast using the lost-wax/lost-textile process.
3 $\frac{5}{8}$ in. (9.2 cm.) long, box

\$4,000-6,000

PROVENANCE

Norbert Schimmel (1904-1990) Collection, New York.
Antiquities from the Norbert Schimmel Collection; Sotheby's New York, 16 December 1992, lot 21.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 140, no. 59b.

A similar pair of plaques is illustrated by E. C. Bunker et al., *Nomadic Art of the Eastern Eurasian Steppes*, The Metropolitan Museum of Art, New York, 2002, pp. 98-99, no. 65, where the authors note that similar plaques "have been found all over northern China", including a pair in Shouzhou, Anhui province, the capital of the state of Chu from 241 to 223 BC. As with the present plaque, they have two squared vertical loops on the reverse and show evidence of having been cast with the lost-wax/lost-textile process, as was another similar plaque, one half of a belt closure in the Museum of Far Eastern Antiquities, Stockholm, illustrated by O. Karlbeck, *B.M.F.E.A.*, No. 27, Stockholm, 1955, pl. 32 (1).

公元前三至二世紀 中國北部 鑲金銅犛牛紋飾牌



847

A VERY RARE GILT-BRONZE FELINE-FORM ORNAMENT

NORTH CHINA, 1ST-2ND CENTURY AD

The finely cast feline is shown gracefully prowling with head turned to the side and right fore-paw raised, the end of the tail hidden behind the right rear paw. Two pins project from the almost flat reverse.

4½ in. (10.5 cm.) long, box

\$15,000-25,000

PROVENANCE

Private collection, France, before 1945.

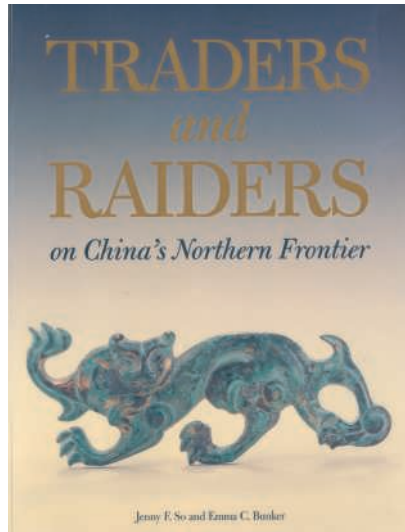
The Erwin Harris Collection, Miami, Florida, before 1969.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, pp. 155-56, no. 77, and cover.

The animated pose of this prowling feline ornament can be seen in a bronze belt hook depicting a prowling feline, of similar date, illustrated by J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, 1995, p. 155, no. 76. A dragon that forms another bronze belt hook, of Western Han date, that also exhibits the same graceful, yet powerful, pose seen in the present ornament, is illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, pl. 231. The placement of the rear two legs and feet, and the manner in which the tail curves downward are very similar between the two.

公元一至二世紀 中國北方 鑲金銅獸形飾件



The present lot featured on the cover of *Traders and Raiders on China's Northern Frontier*, published by the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., in association with the University of Washington Press, Seattle and London, on the occasion of an exhibition at the Arthur M. Sackler Gallery, 19 November 1995 - 2 September 1996.





848
AN UNUSUAL GILT-BRONZE PLAQUE
 EASTERN HAN DYNASTY (AD 25-220)

The plaque has an inverted Y-shape in the openwork center and the front is cast in low relief with various beasts including deer, a tiger, birds, a ram, an ibex, and a dragon. The flat reverse has two small vertical attachment loops at the top. 3 $\frac{3}{8}$ in. (9.8 cm.) wide

\$4,000-6,000

PROVENANCE
 The Erwin Harris Collection, Miami, Florida, by 1991.

A similar plaque is illustrated in *Collection of Chinese and Other Far Eastern Art*, Yamanaka & Company, Inc., New York, 1943, no. 180.

東漢 鑲金銅動物紋飾牌



(rubbing)

849

A GILT-BRONZE BRIDLE ORNAMENT

NORTH CHINA, 3RD-2ND CENTURY BC

The curved plaque is cast in high relief with a bear in combat with two raptor-headed mythical animals within a rope border. There are two angular loops on the reverse.

4½ in. (11.5 cm.) long

\$5,000-7,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 141, no. 60.

It is noted in *Traders and Raiders on China's Northern Frontier*, p. 141, that a similar undecorated plaque was found with horse and vehicle equipment in southeastern Inner Mongolia. The entry also notes that the ornament is mercury gilded, which indicates that the piece was cast "either in some Western Han workshop or by Han artisans in Xiongnu employ."

公元前三至二世紀 中國北部 鑲金銅熊紋馬飾





850

850

A GILT-BRONZE BEAR-FORM SUPPORT FITTING

HAN DYNASTY (206 BC-AD 220)

The fitting is hollow-cast as a bear seated with the forepaws resting on the bent rear legs and the mouth open in a roar. The body is incised with hair markings and a strip of circles down the center of the back. The opening at the top is of D shape. 2 in. (5.1 cm.) high

\$4,000-6,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1991.

漢 鑲金銅熊形器足

851

THREE GILT-BRONZE CIRCULAR 'BEAR' ORNAMENTS

HAN DYNASTY (206 BC-AD 220)

Each is cast in relief with a seated bear, its head facing forward in the center. The two smaller fittings have two squared attachment loops on the reverse.

1½ and ¾ in. (4 and 2.2 cm.) diam., box

(3)

\$3,000-5,000

PROVENANCE

Christie's New York, 1 June 1990, lot 51.

The Erwin Harris Collection, Miami, Florida.

漢 鑲金銅熊紋節約三件



851

852

A GILT-BRONZE ZITHER STRING ANCHOR, *SE RUI*

NORTH CHINA, 2ND-1ST CENTURY BC

The domed top forms the cap of a square socket and is cast in high relief as the compact body of a seated bear facing forward, the large paws in various positions.
2 in. (5.1 cm.) high

\$4,000-6,000

PROVENANCE

Jay C. Leff (1925-2000) Collection, Pittsburgh; Sotheby Parke Bernet, 12-13 October, 1975, lot 90.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. Haskins, *Near Eastern and Far Eastern art from the collection of Jay C. Leff*, New York, 1965, p. 37.

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, pp. 150-151, no. 72.

This piece would have been one of a set of four string anchors, *rui*, for a *se* zither. The particular motif of a seated bear shown within a round context is typical of the Western Han period.

公元前二至一世紀 中國北方 鑲金銅熊紋瑟柄



(another view)





853

TWO GILT-BRONZE GARMENT HOOKS

WARRING STATES-HAN DYNASTY, 5TH-3RD CENTURY BC

The smaller is cast at one end with a monkey, its body centered by a turquoise paste inlay carved with a bird, and the shaft has a recess for further inlay. The other is cast at one end with a dragon crawling over the top of an angled bar that terminates in an angular scroll, while the long, slender shaft terminates in a dragon-head hook. Both have a circular button on the reverse.

2⅞ and 3⅞ in. (7.2 and 9.9 cm.) long

(2)

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

Two garment hooks of the same type as the second example are illustrated by O. Karlbeck in *B.M.F.E.A.*, no. 27, Stockholm, 1955, pl. 26 (2), and another is illustrated in *Chugoku Sengoku jidai no bijutsu* (The Art of the Warring States Period), Osaka Municipal Museum of Fine Art, 1991, p. 105, no. 155.

戰國/漢 鑲金銅帶鉤兩件

854

A VERY RARE AND UNUSUAL SMALL TURQUOISE-EMBEDDED GILT-BRONZE DRAGON-FORM GARMENT HOOK

NORTH CHINA, 3RD-2ND CENTURY BC

The garment hook is cast in openwork with the coiled body of a dragon with two tiny turquoise inlays, the beast's long neck terminating in the head of a camel set at an angle to form the hook. A large circular button is on the back.

1¾ in. (4.5 cm.) long, box

\$4,000-6,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 171, no. 97, and p. 82, col. pl. 20, and detail p. 76.

公元前三至二世紀 中國北部 鑲金動物紋帶鉤





855
TWO GILT-BRONZE BELT BUCKLES WITH OXEN

NORTH CHINA, 3RD-2ND CENTURY BC

Each rectangular plaque is cast in openwork and mirror image with an ox standing with all four legs visible, its head turned to the side and its tail visible between its legs, all within a herringbone border. One has two vertical attachment loops on the reverse, the other a single loop and a rounded loop on the inner edge.
2 $\frac{3}{4}$ in. (6 cm.) wide

(2)

\$2,000-3,000

PROVENANCE

P.C. Lu & Sons, Ltd., Hong Kong, 1989.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, pp. 340-41, no. 220.

Compare the similar belt buckle illustrated by E. C. Bunker et al., *Nomadic Art of the Eastern Eurasian Steppes*, The Metropolitan Museum of Art, New York, 2002, p. 99, no. 66.

公元前三至二世紀 中國北部 鑲金銅牛紋帶扣兩件

856

A PAIR OF GILT-BRONZE HALBERD POLE FITTINGS

HAN DYNASTY (206 BC-AD 220)

Each tubular fitting has a narrow rectangular aperture on two sides and is surmounted by a seated phoenix with backward-turned head.
4 in. (10.2 cm.) high, box

(2)

\$1,500-2,500

PROVENANCE

Dr. Ping Yiu Tam Collection, Hong Kong.

J. J. Lally & Co., New York, 1993.

The Erwin Harris Collection, Miami, Florida.

A similar bronze tubular fitting with bird-form finial shown still attached to a halberd blade is illustrated by M. Loehr, *Chinese Bronze Age Weapons*, The University of Michigan, 1956, pl. XXXI, no. 75. Another, which appears to be gilt-bronze, also fitted onto a bronze *ge* and dated Han dynasty, is illustrated by Cheng Dong and Zhong Shao-yi, *Zhongguo Gudai Bingqi Tuji* (Ancient Chinese Weapons - A Collection of Pictures), Beijing, 1990, p. 132, pl. 6-17, with a line drawing, pl. 6-18.

漢 鎏金銅鳳紋秘帽一對





857
TWO GILT-BRONZE RECTANGULAR BELT PLAQUES

NORTH CHINA, 3RD-2ND CENTURY BC

Each plaque is cast in relief with an ungulate being attacked by a bear and a wolf, the design incorporating raptor heads along the lower, upper and inner edges. Each has two vertical attachment loops on the reverse, and one is pierced with a single hole. 4¾ and 4⅝ in. (12 and 11.8 cm.) long, box

(2)

\$10,000-15,000

PROVENANCE

Pierced plaque: acquired in Hong Kong, 1990.
Both: The Erwin Harris Collection, Miami, Florida, by 1995.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 144, no. 64.

A pair of similar plaques was found near Sandiancun, in the eastern suburbs of Xi'an province, the location of the capital during the Western Han dynasty (206 BC-AD 8). Another pair is illustrated by E. C. Bunker et al., *Nomadic Art of the Eastern Eurasian Steppes*, The Metropolitan Museum of Art, New York, 2002, p. 101, no. 68. The backs of these plaques display a woven fabric pattern indicating that they were cast by the lost-wax/lost-textile process, which is also true of the present plaque with the single hole.

公元前三至二世紀 中國北部 鑲金銅熊狼捕獵紋飾牌





858
**A PAIR OF GILT-BRONZE BELT
PLAQUES**

EASTERN EURASIAN STEPPES, 2ND-
1ST CENTURY BC

Each rectangular plaque is cast in
openwork with two stallions in combat,
one being bitten on the neck and the
other on the leg. An outdoor setting is
implied by leaves along the upper edge.
Each has two tiny horizontal attachment
loops on the reverse.
2 in. (5.2 cm.) wide

(2)

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami,
Florida, by 1995.

LITERATURE

J. F. So and E. C. Bunker, *Traders and
Raiders on China's Northern Frontier*,
Washington D.C., Arthur M. Sackler
Gallery, 1995, p. 95, no. 8.

Similar plaques have been found at a
wide range of sites associated with the
Xiongnu all over the eastern Eurasian
steppes, reflecting the expansion of the
Xiongnu empire, including in northwest
China at Daodunzi, Tongxin Xian,
Ningxia Hui Autonomous Region, where
they were found with Han dynasty *wuzhu*
coins which were not minted before
118 BC. A similar gilt-bronze plaque is
illustrated in *Chugoku Sengoku jidai no
bijjutsu* (The Art of the Warring States
Period) Osaka Municipal Museum of
Fine Art, 1991, p. 149, no. 248.

公元前二至一世紀 歐亞草原東部
鍍金銅雄馬搏擊圖飾牌一對

859
A PAIR OF GILT-BRONZE
RECTANGULAR BELT PLAQUES

NORTH CHINA, 2ND CENTURY BC

Each is cast in openwork with two confronted Bactrian camels nibbling on leafy branches that extend from their mouths to their rear haunches. Between them at the bottom is the head of a feline, and the whole scene is within a braided rope border. Two squared loops are attached to the slightly concave reverse. 3½ in. (9 cm.) wide

(2)

\$4,000-6,000

PROVENANCE

J. J. Lally & Co., New York, 17 February 1990.

The Erwin Harris Collection, Miami, Florida.

Compare the similar pair of gilt-bronze plaques illustrated by E. C. Bunker et al., *Nomadic Art of the Eastern Eurasian Steppes*, The Metropolitan Museum of Art, 2002, p. 109, no. 79, where the camels are described as flanking an Asian elm tree. As with the present plaques, there are two vertically arranged loops on the reverse of each which bears impressions of a coarse fabric used in the lost wax/lost textile method of manufacture.

公元前二世紀 中國北部 鑿金銅駱駝紋飾牌一對



(rubbing)



860

A PAIR OF GILT-BRONZE RECTANGULAR BELT PLAQUES

NORTH CHINA, 3RD-2ND CENTURY BC

Each plaque is cast with two addorsed ungulates shown in a recumbent position facing the outer edge and with their back legs rotated up over their backs where they flank their tails which terminate in confronted roe heads, all within a double rope border. Each has two attachment loops on the reverse which bears a woven pattern indicating that the plaque was cast using the lost-wax/lost-textile process.
4¼ in. (11 cm.) wide

(2)

\$6,000-8,000

PROVENANCE

Christie's New York, 30 May 1991, lot 217.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, p. 145, no. 66.

Similar plaques have been found at sites associated with the Xiongnu. A similar pair is illustrated by J. Rawson and E. C. Bunker, *Ancient Chinese and Ordos Bronzes*, Oriental Ceramic Society, Hong Kong, 1990, pp. 346-47, no. 225.

公元前三至二世紀 中國北部 鑲金銅異獸紋飾牌一對

861

A GILT-BRONZE TAOTIE MASK FITTING WITH LOOSE RING HANDLE

HAN DYNASTY (206 BC-AD 220)

The well-cast mask is finely detailed with striated hair markings and a ring-punched ground and suspends a loose ring from the down-turned nose which continues into a rectangular tab on the back below another tab pierced for attachment. 6 in. (15.2 cm.) high overall, stand

\$6,000-8,000

PROVENANCE

Christie's New York, 1 December 1988, lot 150.

The Erwin Harris Collection, Miami, Florida.

漢 鎏金銅鋪首啣環





862
SIX SMALL BRONZE SQUARE BELT ORNAMENTS

WARRING STATES PERIOD (475-221 BC)

Each slightly convex plaque is cast with two confronted *taotie* masks formed by addorsed dragons, their heads facing outwards. There are tiny circular cells for inlay, and a narrow vertical strap spans the reverse.
 $\frac{3}{4}$ in. (2 cm.) square (each)

(6)

\$3,000-5,000

PROVENANCE

Frank Caro, New York, 2 May 1989.
 The Erwin Harris Collection, Miami, Florida.

戰國 青銅獸面紋帶飾六件



(rubbing)

863

A SET OF FOUR GILT-BRONZE BELT FITTINGS

SIX DYNASTIES PERIOD
(AD 220-589)

Comprising a rectangular buckle and three smaller square fittings suspending loose rings, all cast with scenes of warriors and animals, the scene on the rectangular buckle including an equestrian archer and a warrior wielding a sword while seated on a tiger, each with a metal backing.

Belt buckle 3 $\frac{3}{4}$ in. (9.2 cm.) long, box

(4)

\$4,000-6,000

PROVENANCE

Carroll Collection, New York, no. 1412
(according to label).
Sotheby's New York, 27 November 1990,
lot 30.
The Erwin Harris Collection, Miami,
Florida.

六朝 鑲金銅帶飾四件





864

864
A SMALL GILT-BRONZE BRIDLE
ORNAMENT

CIRCA 3RD CENTURY BC

The ornament is cast with two recumbent ibex flanking a frontal tiger head cast in high relief. A narrow attachment strap on the reverse spans the concave area behind the head. A woven pattern on the reverse indicates manufacture by the lost wax/lost textile process.

2 in. (5 cm.) long

\$2,000-3,000

PROVENANCE

Private collection, Paris; Hôtel Drouot-Richelieu, 18 October 1996.

The Erwin Harris Collection, Miami, Florida.

Two small bronze harness ornaments of this type are illustrated by E. C. Bunker et al., *Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, New York, 1997, p. 216, no. 189, which also feature a frontal animal head cast in high relief between two recumbent animals.

約公元前三世紀 鑲金銅動物紋馬飾



865

865
A SILVER-INLAID BRONZE
CIRCULAR ORNAMENT

WARRING STATES PERIOD (475-221 BC)

The heavily cast, convex ornament is inlaid on the domed center with a whorl motif formed by three raptor heads spiraling out from the center above a plain silver band on the recessed edge. An attachment loop is in the center of the reverse.

2 $\frac{3}{8}$ in. (6 cm.) diam.

\$3,000-5,000

PROVENANCE

Christie's New York, 1 December 1998, lot 148.

The Erwin Harris Collection, Miami, Florida.

戰國 銅錯銀圓飾



866
A CAST SILVER CIRCULAR ORNAMENT
 NORTH CHINA, 3RD CENTURY BC

The domed ornament is cast in relief with a ram, its ribbed horn encircling the central aperture, its front legs bent at the bottom and its hindquarters slung over its head at the top. A raised woven pattern on the reverse indicates that the piece was cast using the lost-wax/lost-textile process. *Together with* a pair of circular bronze ornaments, North China, 3rd-2nd century BC, each domed ornament is cast in relief with a coiled ram, its hindquarters flung over its head, all within a rope border. A horizontal attachment loop is on the reverse.
 1½ and 1⅞ in. (3.7 and 2.9 cm.)

(3)

\$3,000-5,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1991.

LITERATURE

Silver ornament: J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Washington DC, 1995, p. 139, no. 58 and p. 60, col. pl. 12.

A similar silver ornament is illustrated by E. C. Bunker et al., *Nomadic Art of the Eastern Eurasian Steppes*, The Metropolitan Museum of Art, New York, 2002, p. 173, no. 160, where the authors note that similar gold ornaments were found at Xinzhuangtou, Hebei province, which was the southern capital of the Yan state during the fourth and third centuries B.C.

公元前三世紀 中國北部 銀盤羊紋圓飾



(rubbing)



867

A SMALL ALTERED JADE SWORD SLIDE

LATE EASTERN ZHOU-HAN DYNASTY, 3RD-1ST CENTURY BC

The convex front extends beyond the rectangular slide on the reverse and is carved in low relief with C-shaped scrolls and finely incised at one end with a *taotie* mask. The grey-green stone is now almost completely opaque and of warm ivory color. 1½ in. (3.8 cm.) long, wood box

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1995.

Two jade slides of this date and small size are illustrated by J. Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, London, 1995, p. 300, fig. 1.

東周晚期/漢 玉劍璏

868

A RARE SMALL RED-PAINTED BLACK-LACQUERED BLACK POTTERY JAR, HU

WARRING STATES PERIOD (475-221 BC)

The black-lacquered jar is raised on a tall foot and encircled by two triple bow-string bands that border a band of geometric decoration painted in red on the shoulder, all below further geometric decoration painted on the neck.

4 $\frac{7}{8}$ in. (12.4 cm.) high

\$4,000-6,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1982.

Small painted black-lacquered black pottery vessels and objects of this type were made in imitation of inlaid bronze prototypes. A group of such vessels and objects said to be from Hui Xian, is illustrated in the exhibition catalogue, *Arts of the Chou Dynasty*, Stanford University Museum, 1958, pp. 46 and 47, nos. 87-89 and 93-94. See, also, the similarly decorated ear cup, *dou* and mirror illustrated in *Sekai Toji Zenshu*, vol. 8, Tokyo, 1955, p. 252, figs. 248 (ear cup) and 249 (*dou* and cover), and pl. 57 (mirror).

戰國 彩繪黑漆陶壺



869

TWO INLAY-DECORATED BRONZE BELT HOOKS

WARRING STATES PERIOD, 4TH-3RD CENTURY BC

One has a flat, rectangular shaft inlaid in gold with scroll designs and with glass 'eye' beads, a simplified drag on-head hook is at one end and a button on the reverse. The other is gilt-bronze inlaid in turquoise or turquoise glass, and is cast at one end as a dragon head and along the shaft with two bird heads with long ears and feathers or horns trailing behind them while in the center a small animal head has been cast in high relief, and a button is on the reverse.

(2)

\$4,000-6,000

PROVENANCE

C.T. Loo & Co., New York, by 1941.

The Erwin Harris Collection, Miami, Florida, by 1982.

LITERATURE

C.T. Loo, *Exhibition of Chinese Art*, New York, 1941, nos. 168 and 167.

戰國 鑲錯銅帶鈎兩件



870

**A GLASS-INLAID GOLD AND SILVER
DECORATED-BRONZE BELT HOOK**
WARRING STATES-WESTERN HAN
DYNASTY (475 BC-AD 8)

The pierced, hollow broad end is cast as an animal head with ribbed horns that curve backwards to surround a circular glass inlay above back-swept, silvered scrolls on the ribbed sides. A silver ribbed band is at the base of the neck of the dragon-head hook which has inlaid glass eyes.
3 in. (7.6 cm.) long

\$6,000-8,000

PROVENANCE

Spink & Son Ltd., London, 15 December 1989.
The Erwin Harris Collection, Miami, Florida.

LITERATURE

Spink and Son, Ltd., "Chinese Jewelry and Glass," London, 1989, no. 110.

戰國/西漢 銅鑲金銀鑲琉璃帶鉤



(detail)



871

871
A SILVER-INLAID BRONZE BIRD-FORM FINIAL

WARRING STATES PERIOD
 (475-221 BC)

The finial is hollow-cast as a recumbent bird, possibly a raptor, with head turned backwards and beak open to form an angular loop. The feathers are detailed in silver sheet and silver wire inlay.
 2¾ in. (7 cm.) wide

\$3,000-5,000

PROVENANCE

Christie's New York, 25 March 1998, lot 60 (part).
 The Erwin Harris Collection, Miami, Florida.

For two other small silver-inlaid bronze bird-form finials of this type and date see *Chugoku Sengoku Jidai No Bijutsu* (The Art of the Warring States Period), Osaka Municipal Museum of Fine Art, 1991, p. 96, nos. 131 and 132.

戰國 銅錯銀鳳鳥形秘帽



872

872
TWO SILVER-INLAID BRONZE FITTINGS

WARRING STATES PERIOD
 (475-221 BC)

One is a hollow-cast ferrule decorated on both sides of the tapering oval section with a long-necked bird beside a dragon head that projects from the front edge, its body continuing into the upper section which is cast in the shape of an animal leg. The other is a hollow-cast chariot fitting of lenticular section decorated with birds above and below an encircling raised band.

5 and 4¾ in. (12.6 and 11.2 cm.) high

(2)

\$3,000-5,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1991.

戰國 銅錯銀戈墩兩件



873
A SILVER AND GOLD-INLAID BRONZE
GARMENT HOOK

LATE WARRING STATES-WESTERN
HAN DYNASTY, 3RD CENTURY BC

The long, slender shaft is divided horizontally by silver bands into three sections, two incorporating raised V-shaped bands and each decorated with fine scale pattern outlined in silver and filled with tiny gold dots, and there are silver scrolls on the neck of the dragon-head that forms the hook. The button on the underside is inlaid in silver with a whorl motif.

7¼ in. (18.5 cm.) long

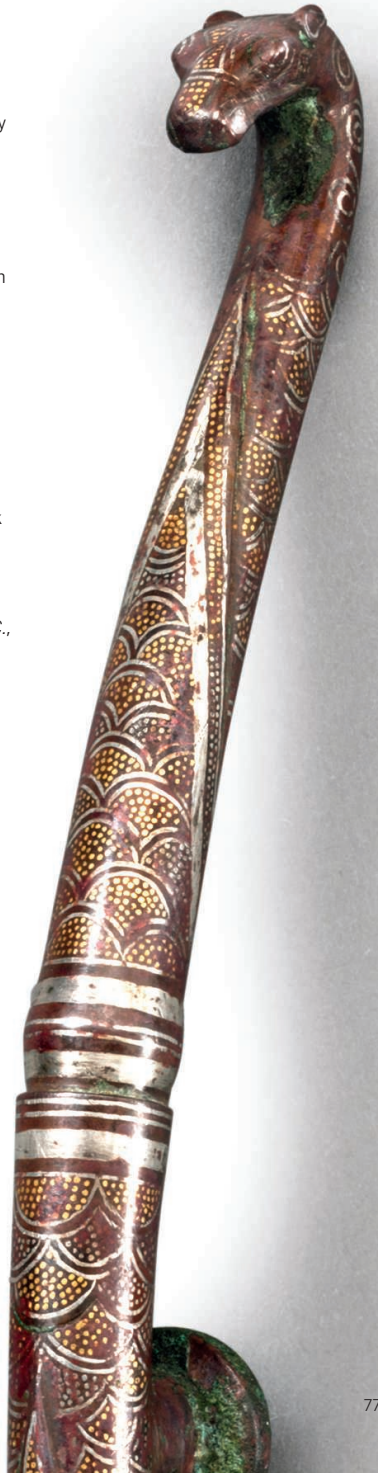
\$4,000-6,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1991.

A similar use of silver bands and fine gold dots can be seen on a bronze garment hook of related shape in the Freer Gallery of Art, dated late Warring States-Western Han periods, 3rd century BC, illustrated by T. Lawton, *Chinese Art of the Warring States Period: Change and Continuity, 480-222 B.C.*, Washington D. C., 1982, p. 124, no. 73.

戰國晚期/西漢 銅錯金銀帶鉤





(two views)

874

A RARE MINIATURE BRONZE FIGURE OF A FOREIGNER

TANG DYNASTY (AD 618-907)

The bearded figure stands on a narrow base raised on a truncated pin with body turned slightly to the left, his right hand is held in a fist and pierced and a globular object is held in the raised left hand. He wears a breech cloth and a scarf tied diagonally around his torso, and his hair is pulled up into a topknot.

2½ in., (6.4 cm.) high

\$2,000-3,000

PROVENANCE

Christie's New York, 25 March 1998, lot 60 (part).

The Erwin Harris Collection, Miami, Florida.

唐 銅胡人像



875
TWO RARE GILT-BRONZE RECTANGULAR PLAQUES
 NORTHERN WEI DYNASTY (AD 386-534)

Each flat plaque is incised and gilded on one side with an animal, one a striding dragon, the other a recumbent feline with trefoil-tufted tail, each repeated in thread relief on the reverse below a dated inscription. The corners of each plaque are pierced for attachment.

3¾ in. (9.5 cm.) wide, box

(2)

\$4,000-6,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1981.

The inscription on the 'dragon' plaque, *Da Wei Taiping renwu siyue zao*, may be translated, "made during the fourth month of the *renwu* year (AD 442) of the Taiping reign of the Great Wei." The inscription on the 'tiger' plaque, *Xiaochang bingwu linyue zao*, may be translated, "made in the sixth month of the *bingwu* year (AD 526) of the Xiaochang period."

北魏 鑲金銅瑞獸紋飾牌一對



(reverse)

876

TWO GILT-BRONZE CUPS

TANG DYNASTY (AD 618-907)

One is a stem cup engraved with a wide band of leafy scroll reserved on a ring-punched ground between narrow bands of similar decoration above and below, and repeated on the spreading foot. The other cup has waisted sides similarly engraved with leafy scroll between similar narrow borders, all with the addition of birds. A related design is on the base.

Both 2¼ in. (5.7 cm.) high

(2)

\$4,000-6,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1991.

The second cup is similar in shape and decoration to a silver cup, on which the decoration is *repoussé* rather than engraved, in the Frederick M. Mayer Collection, sold at Christie's London, 24-25 June 1974, lot 153, and also included in the exhibition, *The Arts of the Tang Dynasty*, Los Angeles County Museum of Art, 1957, no. 344.

唐 鑲金銅纏枝花卉紋杯兩件



877

AN UNUSUAL SANCAI-GLAZED POTTERY JAR

TANG DYNASTY (AD 618-907)

The jar is decorated with green and amber glazes that fall in streaks on the straw-glazed ground inside the cup-shaped mouth and on the exterior of the compressed body which is applied with six foliate medallions.

4½ in. (10.5 cm.) high

\$3,000-5,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1982.

唐 三彩貼花唾壺



877

878

A SANCAI-GLAZED POTTERY 'LION' PILLOW

LIAO DYNASTY (AD 907-1125)

The pillow is hollow-molded below the amber-glazed top with a recumbent lion with snarling expression and bushy tail picked out in amber, green, cream and brown glaze.

8 in. (20.3 cm.) wide

\$4,000-6,000

PROVENANCE

Bishop W. C. White (1873-1960) Collection, former Keeper of the East Asiatic Collection of the Royal Ontario Museum.

Sotheby Parke Bernet, New York, 12-13 March 1975, lot 278.

The Erwin Harris Collection, Miami, Florida, by 1982.

遼 三彩獅枕



878

879

TWO SMALL BRONZE ARCHAISTIC VESSELS

MING DYNASTY (1368-1644)

One is a heavily cast jar, the bulbous body cast in relief with a band of interlaced dragons, their eyes inlaid in gold, below a narrow band of lozenges on the shoulder. The other is in the form of a miniature tripod steamer, *lian*, the tri-lobed lower body cast with three *taotie* masks and the upper body flat-cast with cicada blades pendent from a band of key fret below two bail handles that rise from the rim.

4 in. (10.2 cm.) diam.; 3¼ in. (9.5 cm.) high

(2)

\$4,000-6,000

PROVENANCE

Jar: E. R. Butler Collection (according to label).
The Erwin Harris Collection, Miami, Florida.

明 仿古銅器兩件



880

TWO GILT-BRONZE BELT FITTINGS

MING DYNASTY (1368-1644)

The first is a belt hook finely cast in high relief and undercut with a *chilong* with scrolling tail, its head forming the hook, and with three tiny attachment holes at the edges. The second is a belt plaque comprised of three panels cast in openwork and high relief with moveable dragons.

3½ and 2¾ in. (9 and 7.4 cm.) wide

(2)

\$4,000-6,000

PROVENANCE

Belt hook: Asian Gallery Oriental Art & Antiquities, New York, 1971.

The Erwin Harris Collection, Miami, Florida.

明 鑲金銅帶飾兩件





881
A SMALL GREY JADE GARMENT HOOK

MING-QING DYNASTY (1368-1911)

The main body of the garment hook is well carved as a *taotie* mask and the hook as the head of a bird. The greyish-white stone has areas of added black color.

1 $\frac{1}{8}$ (4.1 cm.) in. long, cloth box

\$4,000-6,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida.

明/清 玉鳥形帶鉤



(another view)



(reverse)

882

A SMALL MOTTLED GREY JADE BIRD-FORM ORNAMENT

MING DYNASTY (1368-1644) OR EARLIER

The convex ornament is well carved and finely detailed as a bird of prey with head turned to the side, with a channel carved behind the folded legs and feet on the reverse to form an attachment loop.

1 $\frac{1}{8}$ in. (4.2 cm.) long

\$4,000-6,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida.

明或更早 玉鳥形飾

883

TWO PALE GREYISH-WHITE JADE SWORD CHAPES

MING DYNASTY (1368-1644)

The larger chape is carved in relief on each side with a grain pattern, and the smaller with conjoined *lingzhi*-like scrolls between notched flanges on the edges. Together with a mottled black, grey and brown jade bead carved as a horse standing with lowered head, its back draped with a blanket.

2¼ and 2 in. high (5.9 and 5 cm.) high; 1¼ in. (4.4 cm.) wide

(3)

\$3,000-5,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida.

明 玉劍首兩件





884
THREE JADE ARCHAISTIC PLAQUES

MING DYNASTY (1368-1644)

The first, of teardrop shape, is carved in high relief on the front with a *chilong* and the concave reverse is carved with a wave border. A small hole is at the top. The second, of oval shape, is carved in high relief on the top with two *chilong* circling the central aperture, and the underside is carved with an archaic scroll pattern. The third, of domed, oval shape, is well carved on the top with a *chilong* surrounding the central aperture, the reverse is concave.

3%, 2% and 2% in. (8.7, 7.3 and 5.5 cm.) long, two boxes

(3)

\$5,000-7,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida.

明 玉螭龍紋牌三件

885

A RUSSET AND GREYISH-GREEN JADE ARCHAISTIC BEAD

MING-QING DYNASTY (1368-1911)

Of irregular shape, the sides are carved in relief with three *chilong*, one grasping a *lingzhi* sprig in its jaws.
3 in. (7.7 cm.) long

\$4,000-6,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida.

明/清 玉螭龍紋飾





886
FOUR SMALL ARCHAISTIC JADE ORNAMENTS
 SONG-MING DYNASTY, 12TH-17TH CENTURY

The group consists of a thick oblong carved on one side with C-scrolls; a flat oblong carved with two *chilong* on one side and with scrolls on the reverse; a thick circular disc carved with scrolls; and a circular disc carved on the domed side with a *chilong*. Together with a white jade faceted ring. ½ to 2¼ in. (1.8 to 5.7 cm.) wide, box

(5)

\$4,000-6,000

PROVENANCE
 The Erwin Harris Collection, Miami, Florida.

See illustration of four
 宋/明 玉飾四件



887

A GREY JADE ARCHAISTIC HU TABLET

MING DYNASTY (1368-1644)

The tablet is pointed at one end and carved on both sides with a design of hexagonal bosses within a plain border.
6 $\frac{1}{2}$ in. (16.2 cm.) high, box

\$3,000-5,000

PROVENANCE

Mrs. Christian R. Holmes (1871-1941) Collection, New York.
The Erwin Harris Collection, Miami, Florida.

明 穀紋玉圭



(reverse)

888
A WHITE JADE CIRCULAR FIGURAL PENDANT
QING DYNASTY, 18TH-19TH CENTURY

The thick plaque is well carved in the round as a seated figure wearing heavy robes and a wide belt that he holds with his hands. His finely incised hair flares out onto his shoulders and is also dressed in two topknots in front of a bat with spread wings. There is some opaque white mottling in the semi-translucent white stone.
2¼ in. (5.7 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE
The Erwin Harris Collection, Miami, Florida.

清十八/十九世紀 白玉人物紋珮

END OF SALE

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they are not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners;
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the salerooms you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department at +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Card at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be spent more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

- The auctioneer can at his or her sole option:
- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C2 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$4,500,000, 20% on that part of the **hammer price** above US\$4,500,000 and up to and including US\$9,000,000, and 12% of that part of the **hammer price** above US\$9,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas.

Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where **scholarship** has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) **Books**. Where the lot is a book, we give an **additional warranty** for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) lots sold without a printed estimate;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any condition report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(ii) above and the property must be returned to us in accordance with E2(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
- (i) Wire transfer
- (ii) JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA/R 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
- (iii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$5,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iv) Bank Checks
- You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- (a) When you collect the lot; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights) or remedies we have by law:
- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we may sell the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- (a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse. Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING 1 SHIPPING

We will arrange a transport and shipping form with each importer sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care as we are handling, packing, transporting, and shipping a work. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species

by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA and between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example) carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At its sole sales, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give you **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to assist our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral

proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

- authentic**: authentic; a genuine example, rather than a copy or forgery of
 - (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
 - (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
 - (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
 - (iv) in the case of a work, which work is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
- authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
- buyer's premium**: the charge the buyer pays us along with the **hammer price**.
- catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
- Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.
- condition**: the physical condition of a **lot**.
- due date**: has the meaning given to it paragraph F1(a).
- estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell.
- Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
- hammer price**: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
- Heading**: has the meaning given to it in paragraph E2.
- lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).
- other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
- purchase price**: has the meaning given to it in paragraph F1(a).
- provenance**: the ownership history of a **lot**.
- qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
- reserve**: the confidential amount below which we will not sell a **lot**.
- saleroom notice**: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left computer bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
- UPPER CASE TYPE**: means having all capital letters.
- warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

○
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

○ **Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ○ next to the lot number.

◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/ or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot

e.g. A BLUE AND WHITE BOWL
18th century

2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description

e.g. "... painted in the Ming style"

3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark

e.g. A BLUE AND WHITE BOWL
kangxi six-character mark and the period

4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture

e.g. A BLUE AND WHITE BOWL
kangxi six-character mark

5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture

e.g. A BLUE AND WHITE BOWL

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location

are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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**THE HARRIS COLLECTION:
IMPORTANT EARLY CHINESE ART
THURSDAY 16 MARCH 2017
AT 2.00 PM**

20 Rockefeller Plaza
New York, NY 10020

**CODE NAME: HARRIS
SALE NUMBER: 12176**

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$150,000, 20% on any amount over US\$150,000 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

Client Number (if applicable)	12176 Sale Number	
Billing Name (please print)		
Address		
City	State	Zone
Daytime Telephone	Evening Telephone	
Fax (Important)	Email	
<input type="radio"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail		
I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE – BUYER'S AGREEMENT		
Signature		

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2017

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

28 MAY

Asian 20th Century and
Contemporary Art
(Evening Sale)
HONG KONG

29 MAY

Asian 20th Century Art
(Day Sale)
HONG KONG

29 MAY

Asian Contemporary Art
(Day Sale)
HONG KONG

29 MAY

Chinese Contemporary Ink
HONG KONG

30 MAY

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

30 MAY

30 Years: The Sale
HONG KONG

31 MAY

Fine Chinese Modern Paintings
HONG KONG

1 JUNE

Classical Chinese Art from the Sui to
the Song Dynasties
HONG KONG

1 JUNE

The Imperial Sale
Important Chinese Ceramics and
Works of Art
HONG KONG

22 JUNE

Art d'Asie
PARIS

14 SEPTEMBER

Fine Chinese Paintings
NEW YORK

15 SEPTEMBER

Fine Chinese Ceramics and
Works of Art
NEW YORK

22 SEPTEMBER

Asobi: Ingenious Creativity
LONDON, KING STREET

6 OCTOBER

The Pavilion Sale – Chinese Ceramics
and Works of Art
HONG KONG

8 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

9 NOVEMBER

Japanese Works of Art
LONDON, KING STREET

9 NOVEMBER

Chinese Ceramics,
Works of Art and Textiles (Part I)
LONDON, SOUTH KENSINGTON

11 NOVEMBER

Chinese Ceramics,
Works of Art and Textiles (Part II)
LONDON, SOUTH KENSINGTON

26 NOVEMBER

Asian 20th Century and
Contemporary Art
(Evening Sale)
HONG KONG

27 NOVEMBER

Asian 20th Century Art
(Day Sale)
HONG KONG

27 NOVEMBER

Asian Contemporary Art
(Day Sale)
HONG KONG

28 NOVEMBER

Chinese Contemporary Ink
HONG KONG

28 NOVEMBER

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

29 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

30 NOVEMBER

Important Chinese Ceramics and
Works of Art
HONG KONG

14 DECEMBER

Art d'Asie
PARIS

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