



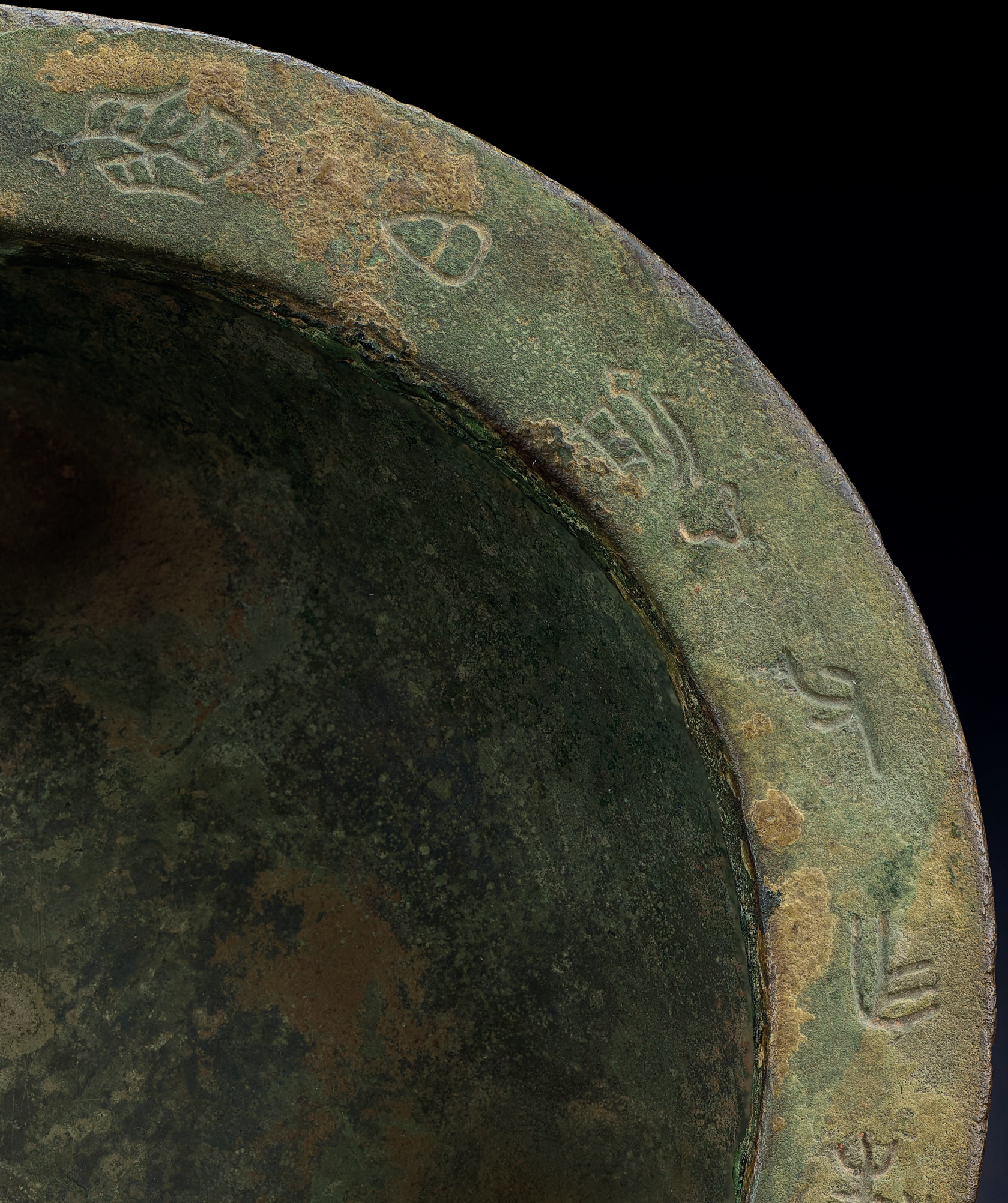
POWER and
PRESTIGE

IMPORTANT EARLY CHINESE RITUAL
BRONZES FROM A DISTINGUISHED
EUROPEAN COLLECTION

鐘鳴鼎食 - 歐洲顯赫私人珍藏青銅禮器

CHRISTIE'S







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Friday 22 March 2019
at 10.00 am (Lots 1501-1511)

20 Rockefeller Plaza
New York, NY 10020

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Thursday	14 March	10.00 am - 5.00 pm
Friday	15 March	10.00 am - 5.00 pm
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THE LUBO YUFU LI

AN IMPORTANT BRONZE RITUAL TRIPOD
FOOD VESSEL

EARLY SPRING AND AUTUMN PERIOD, 8TH-7TH CENTURY BC

The tri-lobed body is flat-cast with three pairs of dragons, each confronted on a notched flange above each hoof-form foot. A fifteen-character inscription is cast around the everted rim. The bronze has a smooth yellowish-green patina.

6¾ in. (16.2 cm.) diam.

\$200,000-300,000

PROVENANCE

Ding Yanchen (1829-1873) Collection.
J.T. Tai and Co., New York, 1978.

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Ink rubbing of the inscription of the present Lubo Yufu Li published by Luo Zhenyu in *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol. 5, p. 33.

本件魯伯愈父鬲銘文拓本在羅振玉，《三代吉金文存》，1937年，卷5，頁33中的著錄。

春秋早期 公元前八至七世紀 魯伯愈父鬲

來源

丁彥臣 (1829-1873) 收藏。
戴潤齋，紐約，1978年。

著錄

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羅振玉，《貞松堂集古遺文》，1930年，卷4，頁8。
劉承幹，《希古樓金石萃編》，1933年，卷3，頁6。
方濬益，《綴遺齋彝器款識考釋》，1935年，卷27，頁27。
劉體智，《小校經閣金文拓本》，1935年，卷3，頁74。
郭沫若，《兩周金文辭大系圖錄考釋》，1935年，圖錄：頁229，考釋：頁197。
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吳鎮烽，《商周青銅器銘文暨圖像集成》，上海，2012年，編號02904。



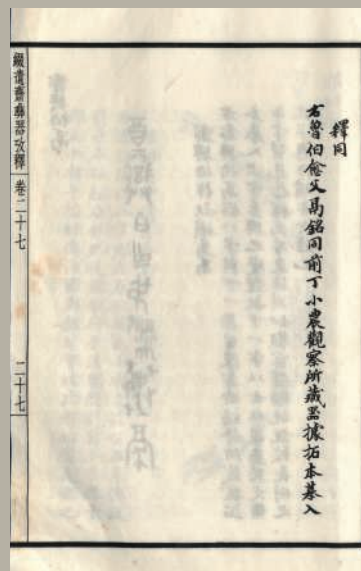


The inscription on the rim of this *li* may be translated as: "Count of Lu, Yufu, made this precious *li* vessel for the marriage of (his daughter) Zhu Ji Ren; may she treasure it forever." During the Spring and Autumn period (770-476 BC), the collapse of the Zhou central rule led to the independence of feudal states who fought among themselves for hegemony. In these volatile circumstances, bronzes were not only used in ritual ceremony, but also increasingly in a political context. Bronzes were used by feudal princes as diplomatic gifts including one special group, known as *ying qi* (*ying* vessels). The character *ying* means 'send' and has an extended meaning of giving a daughter away for marriage. *Ying qi*, therefore, are bronze ritual vessels as part of a princess' dowry. In the Spring and Autumn period, marriages to a large extent were political events to forge or strengthen alliances between feudal states. In the present case, Ren, a daughter of the Count of Lu, Yufu, was married to a nobleman of the state of Zhu, and therefore became Zhu Ji Ren. The state of Lu was one of the most important Western Zhou feudal states conferred on descendants of the legendary Duke of Zhou, who was brother of the first Western Zhou king, King Wu. The state of Lu is also important in Chinese culture for being the birthplace of Confucius. The state of Zhu was a small neighboring state located in modern day Tengzhou city, Shandong province.

According to Feng Yunyuan in *Jinshi suo* (Search for Bronzes and Stelae), 1893, p. 56, the Lubo Yufu bronzes, including *li*, *fu*, and *yi* vessels, were found in Teng county (modern day Tengzhou city) in the cyclical *gengyin* year of the Daoguang reign (1830). Luo Zhenyu identified five different Lubo Yufu *li* based on ink rubbings of inscriptions: see *Zhensongtang jigū yuwen* (Gathering of Ancient Writings at the Zhensongtang Studio), 1930, vol. 4, p. 10. The present Lubo Yufu *li* was first collected by Ding Yanchen (1829-1873) and its inscription was first published by Fang Junyi in *Zhuiyizhai yiqikuanzhi kaoshi* (The Zhuiyizhai Studio's Interpretations of Inscriptions on Ritual Vessels) which was compiled in 1894 but not published until 1935. Ding Yanchen, a native of Guian, Zhejiang province, was an official and collector in the late Qing dynasty. He served as the inspector of transportation of tribute grain in Shandong province.

Two of the other four Lubo Yufu *li* are in the Shanghai Museum, and are illustrated by Chen Peifen in *Xia Shang Zhou qingtongqi yanjiu* (Research on Bronzes from Xia Shang and Zhou Dynasties), Shanghai, 2004, vol. 5, pp. 34-6, no. 446 (1, 2). The whereabouts of the other two Lubo Yufu *li* are unknown. Also in the collection of the Shanghai Museum are a bronze *pan* and a bronze *yi* from the Lubo Yufu group, illustrated *ibid*, pp. 92-3, no. 471 and pp. 96-7, no. 473, respectively. The inscriptions on the Lubo Yufu *pan* and *yi* are very similar to that on the present Lubo Yufu *li*, except the characters for the vessel types are changed to *mu yi* (*yi* vessel for washing) and *mu pan* (*pan* vessel for washing).

A pair of very similar *li*, found in Linqu county, Shandong province, is illustrated in *Zhongguo qingtongqi quanji: Dongzhou 3* (Complete Collection of Chinese Bronzes: Eastern Zhou 3), vol. 9, Beijing, 1997, pp. 8-9, no. 8. The inscriptions on this pair of *li* identify them as being from the state of Qi, also located in modern day Shandong province. It is interesting to note that this pair of *li* was also made as a dowry (*ying qi*). A similar *li*, found in Sanmenxia city, Henan province, now in the National Museum of China, is illustrated in *Zhongguo qingtongqi quanji: Dongzhou 1* (Complete Collection of Chinese Bronzes: Eastern Zhou 1), vol. 7, Beijing, 1998, p. 3, no. 3.



The inscription of the present Lubo Yufu *li* published by Fang Junyi in *Zhuiyizhai yiqikuanzhi kaoshi* (The Zhuiyizhai Studio's Interpretations of Inscriptions on Ritual Vessels), 1935, vol. 27, p. 27, in which the Ding Yanchen provenance is stated.

本件魯伯愈父高銘文在方濬益，《綴遺齋彝器款識考釋》，1935年，卷27，頁27中的著錄，書中指出該器為丁彥臣所藏。

此鬲口沿上鑄銘文十五字，或可譯作「魯伯愈父作邾姬仁媵羞高，其永寶用。」春秋時期周室衰微，諸侯崛起，以大伐小，爭奪霸權。在這一政治背景下，青銅器在其禮制功能以外，越來越多的被用於外交場合。其中有一類被稱為媵器的器物，是諸侯王嫁女時所特製的陪嫁。「媵」字原意為送，引申為送女從嫁。《左傳·僖公五年》有言：「以媵秦穆姬」，杜預注：「送女曰媵。」春秋時期諸侯國之間的嫁娶往往都有著政治意義，聯姻意味著兩國之間的友好關係乃至結盟。本件器物記載了魯伯愈父為他即將出嫁到邾國的女兒仁製作了這件食器。魯國是西周最初分封的諸侯國之一，是周武王弟弟周公的封國，由其元子伯禽就封。魯國在中國文化中的特殊意義更在於孔子生在春秋時期的魯國。邾國則是與其接壤的一個小諸侯國。

據馮雲鵬記載，魯伯愈父組器是在「道光庚寅歲（1830年）滕縣人於鳳皇嶺之溝澗中掘出……此外有簋有鬲有匜」，見《金石索》，1893年，頁56。羅振玉根據銘文拓片認定出五件魯伯愈父器，見《貞松堂集古遺文》，1930年，卷4，頁10。本件魯伯愈父高最早為丁彥臣（1829-1873）所藏，著錄於1894年成書的《綴遺齋彝器款識考釋》。丁彥臣，浙江歸安人，晚清官員、書法家，曾任山東督糧道。其餘四件魯伯愈父高中有兩件現藏上海博物館，載於陳佩芬，《夏商周青銅器》，上海，2004年，卷5，頁34-36，編號446（一、二）。另兩件則不知下落。上海博物館還藏有一件魯伯愈父盃和一件魯伯愈父匜，分別載於前揭書頁92-93，編號471以及頁96-97，編號473。魯伯愈父盃、匜的銘文和高基本一致，只是器名換成了沐盃和沐匜。

山東臨朐出土的一對齊媵父高與本器十分相似，見《中國青銅器全集：東周3》，卷9，北京，1997年，頁8-9，編號8。齊魯兩國同在山東，有趣的是，齊媵父高與魯伯愈父高一樣，也是媵器。另可比河南三門峽出土，現藏國家博物館之近似例，其器形、紋飾皆與本器相似，唯銘文鑄於口內，見《中國青銅器全集：東周1》，卷7，北京，1998年，頁3，編號3。

1502

THE FU YI LIDING

A BRONZE RITUAL TRIPOD FOOD VESSEL

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

The tri-lobed body is raised on three columnar legs, and is cast above each leg with a large *taotie* mask with rounded eyes flanked by a pair of descending dragons, all reserved on a *leiwen* ground. A pair of inverted U-shaped handles rises from the rim. One side of the interior is cast with a three-character inscription. The bronze is of reddish-brown color.

8¼ in. (21 cm.) high

\$120,000-180,000

PROVENANCE

Yamanaka and Co., Kyoto, 1971.

商晚期 安陽 公元前十二至十一世紀 父乙鬲鼎

來源

山中商會·京都·1971年。



(inscription)





The inscription consists of two characters, *fu yi*, preceded by a composite clan sign. *Fu yi* is a dedication which means (dedicate this vessel to) Fu Yi (Father Yi). The Shang people assigned one of the ten Celestial Stems that each correspond to one day in a ten-day week to their deceased ancestors. Some scholars suggest this association is based on the ancestors' birth dates, while others suggest it corresponds to the dates when they received offerings. The clan sign is a combination of a pair of ears, which is known from a number of bronzes as a clan sign by itself, reading *tie*, and a rectangle with a horizontal stroke in the center. A late Shang *fangyi* with an identical clan sign and Fu Yi dedication, is illustrated by Huang Jun in *Yezhong pianyu erji* (Treasures from the Ye [Anyang] Series II), Peking, 1937, vol. 1, p. 11. This *fangyi* and the present *liding* are both from the late Shang capital, Anyang, and are likely to have been made for the same person.

Liding with large, relief-cast *taotie* masks on each lobe of the body represent one of the most popular vessel types in the late Shang and early Western Zhou periods. Two very similar *liding*, from the Sackler Collection, are illustrated by R. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D. C., 1987, pp. 486-91, nos. 93 and 94. In his entry for one of the Sackler *liding*, no. 93, Bagley illustrates seven related *liding* to support his assertion that there was a "wide geographic distribution of the type in late Anyang times", with a continuation into the early Western Zhou period.

本件鬲鼎內壁鑄有一個復合族徽，以及「父乙」兩字。父乙為受祭者的廟號，即此器為父乙的後人為他所作之意。商人以干支作為先祖的廟號，對應商代一個十日的旬（一周）中的一天。此舉或為對應先祖的生日，也有學者指出廟號的干支字對應的是先祖接受祭祀的日子。此器的族徽由「聃」以及一個長方形中間一橫的兩個圖形文字組成。「聃」字可單獨成為族徽，此處與另一個圖形文字復合成為一個新的族徽。一件商晚期的方彝與此器有完全一致的族徽，和「父乙」兩字，見黃濬，《鄴中片羽二集》，北平，1937年，上卷，頁11。該方彝與本件鬲鼎應為同一人所做，都出自商晚期的首都安陽。

此類器腹飾三個高浮雕大獸面紋的鬲鼎是商晚期到西周早期最流行的青銅器類之一。賽克勒收藏中有兩件近似的鬲鼎，著錄於R. Bagley，《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，華盛頓特區，1987年，頁486-91，編號93及94。在論及前述編號93賽克勒鬲鼎時，Bagley引用了七件同類的鬲鼎來論證此類器物在商晚期的廣大地域都非常流行，及其在西周早期持續的生產。





THE PENG ZHOU ZHI

A RARE BRONZE RITUAL WINE VESSEL

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The S-profile body is cast in relief on a plain ground on either side with two registers of the disconnected parts of a *taotie* flanked by pairs of descending *kui* dragons on each side, separated by a narrow band of two pairs of confronted birds. The tall pedestal foot is cast with two pairs of confronted *kui* dragons. A single clan sign is cast on the interior base. The bronze has an olive-green and pale green patina.

5½ (13.8 cm.) high

\$150,000-250,000

PROVENANCE

Yu Xingwu (1896-1984) Collection, prior to 1940.
Nathanael Wessén Collection, Stockholm, prior to 1958.
Christie's London, 10 June 1991, lot 1.
Bluett and Sons, London, 1991.

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(inscription)

商晚期 公元前十二至十一世紀 卣舟觶

來源

于省吾 (1896-1984) 收藏，入藏於1940年以前。
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于省吾，《雙劍修古器物圖錄》，1940年，上卷，頁75-6。
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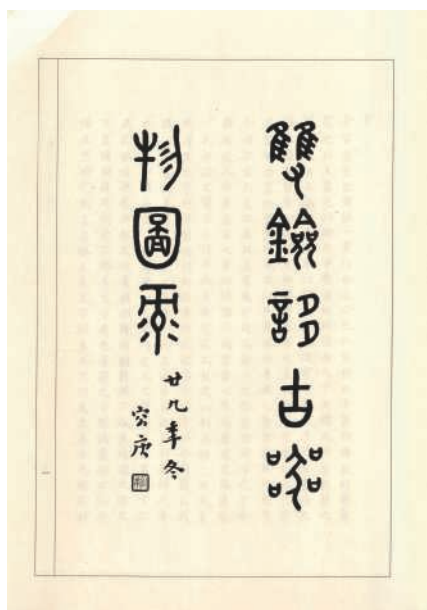
Line drawing and ink rubbing of the inscription of the present Peng Zhou Zhi published by Liu Tizhi in *Shanzhai jijin lu* (The Records of Auspicious Bronzes in the Shanzhai Studio), 1934, vol. 5, p. 49.

本件冊角觶的綫描圖和銘文拓本在劉體智，《善齋吉金錄》，1934年，卷5，頁49中的著錄。

The clan sign cast inside this vessel depicts a figure carrying a string of cowrie shells while standing in a boat. In traditional literature, this clan sign was translated as 'zi he bei (son bearing cowrie)'. More recently, most scholars translate it as *peng zhou*, (literally 'string of cowrie shells' and 'boat'), however, other scholars translate it as *ying zhou*, (literally 'infant' and 'boat'). The same clan sign can be found on a *ding* vessel from the Sackler Collection, sold at Christie's New York, 17 March 2017, lot 1006, and on other bronzes which are listed by R. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D. C., 1987, p. 459.

The previous owner of this *zhi*, Yu Xingwu (1896-1984), was a pre-eminent epigraphist, scholar of ancient artifacts, and collector. Yu Xingwu, whose hall name is Shuangjianchi Zhuren (master of Shuangjianchi Studio), taught epigraphy and ancient artifacts at Fu Jen Catholic University and later at Peking University during the Republic period. He became a professor at Jilin University in 1955. As a scholar-collector, Yu Xingwu focused on pieces with academic significance and was very cautious in their authentication. For him, collecting was not merely a leisurely activity, but a scholarly pursuit in dating, naming artifacts, and interpreting inscriptions.

An almost identical bronze *zhi*, with a Shi clan sign, in the Shanghai Museum, is included in the exhibition catalogue by Wang Tao, *Mirroring China's Past: Emperors, Scholars, and Their Bronzes*, Chicago, Art Institute of Chicago, 2018, p. 64, no. 32.



The present Peng Zhou Zhi and ink rubbing of its inscription published by Yu Xingwu in *Shuangjianchi guqiyu tulu* (Catalogue of Ancient Objects in the Shuangjianchi Studio), 1940, vol. 1, pp. 75-6.

本件卮舟解在于省吾，《雙劍修古器物圖錄》，1940年，上卷，頁75-6中的著錄。

本器族徽卮舟作一人肩荷一卮貝立於舟上，舊釋為「子荷貝」，亦有釋作「嬰舟」者。帶有卮舟族徽的器物亦可見R. Bagley在《Shang Ritual Bronzes in the Arthur M. Sackler Collections》中列舉的數例，華盛頓，1987年，頁459。其中也包括賽克勒舊藏的一件卮舟鼎，著錄於前揭書，編號83，後於2017年3月17日在紐約佳士得拍賣，拍品1006號。

本件卮舟解為于省吾（1896-1984）舊藏，著錄於其收藏圖錄《雙劍修古器物圖錄》。于省吾，字思泊，號雙劍詔主人，著名古文字學家、古器物學家、收藏家。他曾先後於輔仁大學、燕京大學教授古文字和古器物學，1955年後任吉林大學歷史系教授。作為學者收藏家，他不僅能辨別藏品時代、定其名稱，更能稱辨其文字，收藏注重於考據之學意義重大者，鑑別精當。

上海博物館藏有一件史觶，器形、紋飾與本器幾乎別無二致，見芝加哥藝術博物館展覽圖錄，汪濤，《Mirroring China's Past: Emperors, Scholars, and Their Bronzes》，2018年，頁64，編號32。





1504

THE TIE ZHU GU

A VERY RARE AND FINELY CAST PAIR OF BRONZE RITUAL WINE VESSELS

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

Each vessel is cast on the trumpet-form neck with four *leiwen*-filled blades rising from a band of S-shaped serpents. The middle section and spreading foot are cast on either side with the disconnected parts of a *taotie*, those on the foot below a band of *kui* dragons. All of the elements of the decoration are reserved on a fine *leiwen* ground, and divided by four vertical flanges, those on the neck extending beyond the mouth rim. Each is cast inside the foot with a composite clan sign. The bronze has a mottled green and reddish patina.

12¼ in. (31 cm.) high

\$400,000-600,000

PROVENANCE

Sotheby's London, 19 July 1949, lot 97.
The Mr. and Mrs. R.E.R. Luff Collection, London.
Bluett and Sons, London, 1982.

EXHIBITED

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LITERATURE

The Oriental Ceramic Society, *Transactions of The Oriental Ceramic Society 1950-1951*, London, 1953, p. 80, nos. 54 and 55.

商晚期 公元前十二至十一世紀 耳竹觚一對

來源

倫敦蘇富比，1949年7月19日，拍品97號。
R.E.R. Luff伉儷收藏，倫敦。
Bluett and Sons，倫敦，1982年。

展覽

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(2) 東方古陶瓷協會，《Transactions of The Oriental Ceramic Society 1950-1951》，倫敦，1953年，頁80，編號54及55。



(inscriptions)







Fig. 1 A bronze *gu* vessel, late Shang dynasty, circa 12th century BC. Collection of the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.: Purchase — Charles Lang Freer Endowment, F1951.18.

圖一 商晚期 公元前十二世紀 青銅饗養紋觚 弗利爾及賽克勒藝術館藏

The clan sign cast inside the foot of each *gu* may be read as *tie zhu*. The graph *tie* consists of a pair of ears and the graph *zhu* is in the shape of bamboo branches. Both graphs are known as individual clan signs and are combined as a composite clan sign on the present *gu*.

The *gu* is the quintessential vessel type in Shang ritual paraphernalia, and together with a *jue* or *jiao* it forms the basic wine vessel set for aristocrats to perform rites. The higher the rank of the aristocrat, the greater number of *gu-jue/jiao* vessel sets. A set of ten *fanggu* and ten *jiao*, bearing Ya Zhi clan signs, found in Guojiazhuang M160 at Anyang city, is illustrated by Yue Hongbin, ed., *Ritual Bronzes Recently Excavated in Yinxu*, Kunming, 2008, pp. 240-41, no. 119. It is, however, very rare to find pairs or sets of *gu* identifiable by their inscriptions.

Another rare feature of the present pair of *gu* is the extension of the flanges over the mouth rim. This feature usually appears on vessel types of the highest status, such as the aforementioned Ya Zhi *fanggu*, and the *fangzun* from the Fujita Museum, which was sold at Christie's New York, 15 March 2017, lot 523. Only a few *gu* with flanges extending over the mouth rim appear to be published: one similar *gu* with a Zi Wei clan sign, found in M2508 in the Western district of Anyang city, is illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, p.291, fig. 43:2; and another similar *gu* in the Freer Gallery is illustrated by John Alexander Pope and Rutherford J. Gettens in *The Freer Chinese Bronzes*, vol. 1, Washington D.C., 1967, pp. 68-73, no. 10. (Fig. 1) On these examples, the flanges not only emphasize the layout of the design but also serve to enhance the elegant form and sense of large size.

此對觚的圈足內各鑄有兩字族徽，「𠄎」、「竹」。這二字皆有單獨出現作為族徽的例子，在這對觚上則組合作為一個複合族徽。

觚是商代青銅禮器中不可或缺的一個器形。觚和爵、角一般等量配對出現，一觚和一爵或角形成一個基本的禮器組合，供貴族進行祭祀。當貴族的身份提高，他/她們所擁有的觚、爵/角組合也更多。安陽郭家莊M160出土有一組十套方觚和角，皆鑄有亞址族徽，見岳洪斌編著《殷墟新出土青銅器》，昆明，2008年，頁240-1，編號119。然而在考古發現以外，如此對𠄎竹觚這樣帶有相同銘文成對或成組出現的觚則十分珍罕。

此對𠄎竹觚的另一個罕見之處在於突出口沿以外的扉棱。大多數觚的器物上段喇叭形口外都沒有扉棱，而扉棱從喇叭口直上超出口沿以外的更是鳳毛麟角。這一做法多見於更高等級的器物如前述亞址方觚，以及2017年3月15日在紐約佳士得拍賣的篠田美術館藏方尊，拍品523號。僅有少數幾件觚的扉棱採用這一做法，如安陽西區M2508出土的一件子圍觚，載於《故宮商代青銅禮器圖錄》，台北，1998年，頁291，圖43:2；以及弗利爾美術館藏一例，見John Alexander Pope及Rutherford J. Gettens，《The Freer Chinese Bronzes》，卷1，華盛頓，1967年，頁68-73，編號10。（圖一）這些器物上的扉棱除了強調紋飾分隔佈局以外更加強了觚充滿張力和建築美感的輪廓，使之富有陽剛之氣。







1505

THE RAN FU BIN HE

A RARE BRONZE RITUAL TRIPOD WINE VESSEL AND COVER

LATE SHANG-EARLY WESTERN ZHOU DYNASTY,
11TH CENTURY BC

The pear-shaped body is subtly lobed and flat-cast above each leg with a large bovine-like *taotie* mask with large rounded eyes reserved on a ground of *leiwen*. Two masks are centered by low flanges cast with chevron patterns, the third by a three-character inscription cast below the C-shaped handle surmounted by a bovine mask. The neck is cast with a dragon band between the top of the handle and the diagonally upright spout. The domed cover is cast below the finial with three inverted *taotie* masks, and has a single link that attaches the cover to the shoulder. The interior of the cover is cast with the same inscription as on the vessel. The bronze has a mottled grey and pale green patina.

13 in. (33 cm.) high

\$500,000-700,000

PROVENANCE

Anthony Carter, London, 1998.

商晚期/西周早期 公元前十一世紀 冉父丙盃

來源

Anthony Carter · 倫敦 · 於1998年。



(inscriptions inside cover)



(inscriptions below handle)





The inscription cast below the handle and repeated on the interior of the cover is a single clan sign, Ran, followed by two characters *fu bing* (Father Bing), indicating that this vessel was made for Father Bing of the Ran clan. Such dedicatory inscriptions appear on sacrificial vessels that were used in ceremonies honoring ancestral spirits; they generally include the name of the person whose spirit is being honored, sometimes a clan sign, and occasionally a designation of the vessel type.

The tripod *he* form is based on Neolithic pottery prototypes, seen as early as the Erlitou culture (19th-17th century BC) and was being made in bronze by the Erligang culture (16th-14th century BC). A Shang-dynasty Anyang-period version of the *he* form, with a tall egg-shaped body and small cover, was excavated from the tomb of Fu Hao, and is illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, Cambridge, 1990, p. 664, fig. 112.1. The present vessel is more representative of the late Shang-early Western Zhou period, with its smoothly divided tri-lobed body and wider circular cover attached with a single large link, and the spout rising diagonally from the shoulder opposite the C-shaped handle. The *he* evolved to a more squat form with shorter legs, more pronounced lobes and a wider, flared neck during the early to middle Western Zhou period.

Bronze *he*, such as the present example, decorated with *taotie* on each of the three lobed sections of the body, which enhance the form of the vessel, are extremely rare. A vessel of similar size (31.7 cm. high), form and decoration, with an inscription consisting of a single clan sign, Shan, followed by *Fu Ding* (Father Ding), was sold at Christie's New York, 21 September 2001, lot 149. Two other published examples of this type are known, including a smaller vessel (22.8 cm. high), known as the Fu Ding He, in the collection of the National Palace Museum, Taipei, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp. 164-67, no. 11; and another with related decoration is in the Avery Brundage Collection, illustrated by R.-Y. Lefebvre d'Argencé in *Ancient Chinese Bronzes in the Avery Brundage Collection*, Asian Art Museum of San Francisco, San Francisco, 1977, pp. 22-23, pl. VI. See, also, the *he* of similar form, dated to the late Shang or early Western Zhou period, but decorated with a simple band of dragons encircling the body and cover, in the Arthur M. Sackler Collection, illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Vol. IIB, Cambridge, 1990, p. 662-63, no. 112.

此盞蓋下及蓋內對銘，各鑄有一族徽「冉」，以及「父丙」兩字，表明此盞是為冉族一位叫丙的父輩所製。青銅禮器在祭祀中被用於向祖先供奉酒、食，其上往往鑄有某一祖先的名字以示尊崇，這類銘文有時帶有族徽，偶爾也會註明所作的器形。

三足盞的器形源於新石器時代的陶器，最早可追溯至二里頭文化（公元前十九世紀至十七世紀），青銅盞則出現於二里崗文化（公元前十六世紀至十四世紀）。安陽殷墟婦好墓出土有一件盞，長卵身，帶小蓋，載於 J. Rawson, 《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》, 卷 IIB, 劍橋, 1990年, 頁664, 圖版112.1。本件冉父丙盞則為商晚期/西周早期的代表作，其渾圓的袋腹和蓋以一雙環形鏈相連，流與C形鑿相對而置。進入西周早期至中期，盞器形有所改變，腿變短、袋腹分隔明顯且變寬、口外侈較甚。

器身三袋腹均飾饕餮紋之青銅盞，視覺效果突出，然較為罕見。紐約佳士得於2001年9月21日拍賣一件與本件冉父丙盞尺寸（高31.7公分）、器形及紋飾相似一例，拍品149號，該盞鑄有族徽「山」以及「父丁」兩字。另有兩件近似例見諸出版，一為尺寸較小的父丁盞（高22.8公分），為國立故宮博物院所藏，載於《故宮商代青銅禮器圖錄》，1998年，頁164-67，編號11；另一件為Avery Brundage所藏，飾相似紋飾，載於René-Yvon Lefebvre d'Argencé, 《Ancient Chinese Bronzes in the Avery Brundage Collection》, 舊金山, 1977年, 頁22-23, 圖版VI。賽克勒舊藏一件商晚期/西周早期之盞，器形與本盞相似，但紋飾較簡單，僅於頸部和蓋飾龍紋窄帶一周，見J. Rawson, 《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》, 卷IIB, 劍橋, 1990年, 頁662-63, 編號112。





THE SHAO FANGDING

A RARE AND IMPORTANT BRONZE
RECTANGULAR RITUAL FOOD VESSEL
LATE SHANG DYNASTY, ANYANG, 11TH CENTURY BC

The slightly tapering, deep rectangular body is raised on four columnar supports each cast in high relief at the top with a *taotie* mask. The body is cast in high relief on each side with a large *taotie* mask with dragon-shaped horns divided by a notched flange repeated at the corners and above to divide a pair of *kui* dragons, all reserved on *leiwen* grounds. The everted rim is set with a pair of inverted U-shaped handles. The base of the interior is cast with a single clan sign, Shao. The bronze has a milky green patina with malachite and cuprite encrustation.

8¾ in. (20.7 cm.) high

\$1,000,000-1,500,000

PROVENANCE

Huang Jun (1880-1951), Zungu Zhai, Beijing, prior to 1942.
Hans Jürgen von Lochow (1902-1989) Collection, Beijing, by 1943.
The Edward T. Chow (1910-1980) Collection.
Sotheby's London, 16 December 1980, lot 339.
Bella and P.P. Chiu Collection, by 1988.
Eskenazi Ltd., London, 1996.

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J. Rawson, *The Bella and P.P. Chiu Collection of Ancient Chinese Bronzes*, Hong Kong, 1988, no. 8.
The Institute of Archaeology, Chinese Academy of Social Sciences, *Yinzhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), Beijing, 1984, no. 01193 (inscription only).
Zhong Baisheng, Chen Zhaorong, Huang Mingchong, Yuan Guohua, ed., *Xinshou Yinzhou qingtongqi mingwen ji qiying huibian* (Recently Compiled Corpus of Yin and Zhou Bronze Inscriptions and Images), Taipei, 2006, no. 1924.
Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, no. 00185.

商晚期 安陽 公元前十一世紀 勺方鼎

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仇焱之 (1910-1980) 收藏。
倫敦蘇富比, 1980年12月16日, 拍品339號。
趙氏山海樓收藏, 入藏於1988年以前。
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吳鎮烽, 《商周青銅器銘文暨圖像集成》, 上海, 2012年, 編號00185。

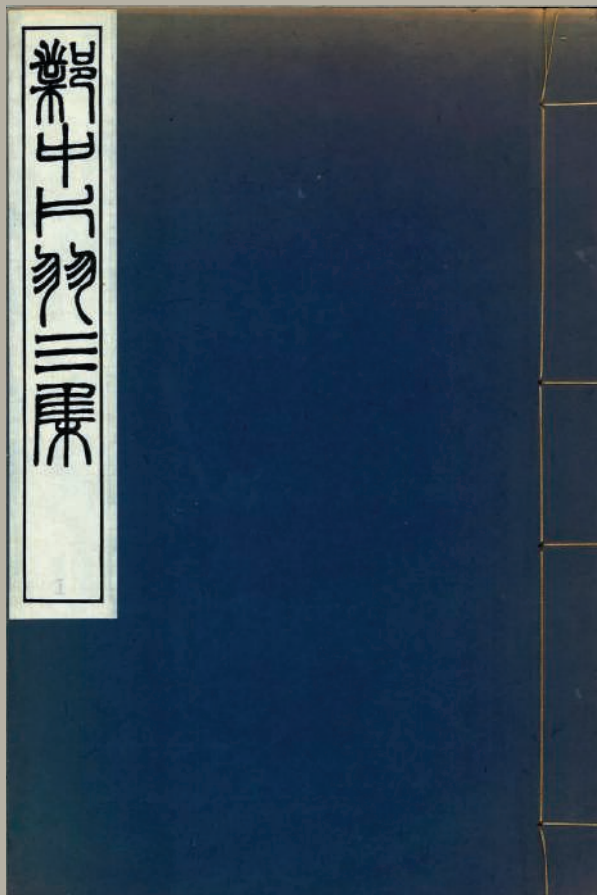


(inscription)



(rubbing of inscription)





The illustrious provenance of the Shao Fangding can be traced back to 1942, when it was first published by Huang Jun (1880-1951) in his *Ye zhong pianyu sanji* (Treasures from the Ye [Anyang] Series III). Huang Jun, who goes by his literary name, Bochuan, graduated from the late Qing government school for teaching Western languages, Tongwen Guan. He spoke German, English, and French, and served as a translator in a German bank after graduation while working part-time in his uncle's antique shop, Zungu Zhai. He later became manager of Zungu Zhai and one of the most prominent figures in the antique trade in Beijing. Huang Jun not only handled some of the most important archaic bronzes and jades, but also published them in catalogues such as the *Yezhong pianyu* series, *Zungu Zhai suo jian jijin tu chu ji* (Auspicious Bronzes Seen in the Zungu Zhai Studio Series I), and *Guyu tulu chuji* (First Collection of Ancient Chinese Jades), which is almost unique for his generation of Chinese dealers. The *Ye zhong pianyu* series has great academic importance, since most of the pieces are believed to be from the late Shang capital Anyang (ancient name Ye). Most of the 133 bronze vessels included in the series are now in museum collections, with only a few remaining in private hands. Huang Jun probably sold the Shao Fangding directly to Hans Jürگون von Lochow (1902-1989), a German collector who lived in Beijing. Von Lochow amassed a carefully selected, world-class collection of archaic bronzes, and the Lochow Collection was published by Gustav Ecke, another German who lived in Beijing and collected and studied ancient Chinese art. Upon von Lochow's return to Germany, he donated most of his collection to the Museum für Ostasiatische Kunst, Cologne, while only a few of his pieces, including the Shao Fangding, went back on the market, passing through the hands of some of the most important dealers and collectors.



Symbolizing royal power, *fangding* vessels had great significance for Shang ruling elites. The largest extant Shang bronze ritual vessel is the Si Mu Wu *fangding*, measuring 133 cm. high and weighing 875 kilograms, found in Wuguan village, Anyang city, in 1939, and now in the National Museum of China, and illustrated in *Zhongguo qingtongqi quanji: Shang 2* (Complete Collection of Chinese Bronzes: Shang), vol. 2, Beijing, 1997, p. 48, no. 47. While massive *fangding* vessels were made exclusively for kings and queens, *fangding* of regular size were reserved for high-ranking aristocrats. The Shao Fangding's superb proportions and elaborate decoration, especially the dragon motifs cast on the outer sides of the handles, an area that is usually left undecorated, demonstrate the sophistication of bronze design and casting in the late Shang capital, Anyang. There appear to be only a few published examples that may be cited as parallels. A similar, but smaller, late Shang *fangding* (18.7 cm. high) in the Nelson-Atkins Museum of Art, Kansas City, is illustrated by R. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D. C., 1987, p. 475. It is interesting to note that the Nelson-Atkins *fangding* is also from the collection of Huang Jun, and is illustrated in the *Yezhong pianyu erji*, Beijing, 1937, vol. 1, p. 3. Another similar *fangding* (20.8 cm. high), lacking the relief *taotie* masks at the top of the legs, is also illustrated by R. Bagley, *ibid*, pp. 472-74, no. 88. A larger example (26 cm. high) in the Pillsbury Collection, is illustrated by B. Karlgren in *A Catalogue of the Chinese Bronzes in the Alfred R. Pillsbury Collection*, Minneapolis, 1952, pl. 1, no. 1. Compare, also, the Ya Yi Fangding, sold at Christie's New York, 14-15 September 2017, lot 907. The *taotie* motifs on these four similar examples have regular C-shaped horns rather than the rare dragon-shaped horns on the present Shao Fangding.

The present Shao Fangding published by Huang Jun in *Ye Zhong pianyu sanji* (Treasures from the Ye [Anyang] Series III), Beijing, 1942, vol. 1, p. 13.

本件勺方鼎在黃濬，《鄴中片羽三集》，北平，1942年，上卷，頁13中的著錄。





Ink rubbing of the present Shao Fangding published by G. Ecke, *Sammlung Lochow: Chinesische Bronzen I*, Beijing, 1943, pl. V. 本件方鼎的拓本在艾克,《饒齋吉金錄》,北平,1943年,圖版V中的著錄。

本件勺方鼎流傳有緒,最早著錄於黃濬《鄴中片羽三集》。黃濬(1880-1951),字伯川,畢業於清末官辦外語學校京師同文館,通曉德、英、法三國語言,畢業後入德國洋行做譯員,同時在其叔父創辦的尊古齋兼職,後成為尊古齋經理。黃氏精於鑑賞、善於經營,對青銅、古玉尤其精通,在其任上尊古齋成為了琉璃廠最重要的古玩店之一。其經手重器無數,更為難得的是他將這些器物著錄出版,著有《鄴中片羽》系列初、二、三集,《尊古齋所見古金圖》,《古玉圖錄初集》等重要著作。《鄴中片羽》系列因其明確指出所載器物來自安陽而具有格外重要的學術意義,三集所收一百三十三件青銅禮器目前大多藏於各大博物館,僅有少量仍在私人手中。黃濬之後,勺方鼎進入了饒齋收藏。饒齋收藏為旅居北京的德國人馮洛侯(1902-1989)所建立,並由同在北京的德國學者艾克編寫圖錄,勺方鼎信為黃濬於1943年前後售予饒齋。饒齋歸國之後將大部分藏品則捐贈給了科隆東亞藝術博物館,亦有少部分藏品流入市場。其後勺方鼎又經多位海外鑑藏大家遞藏。

鼎作為青銅禮器是被用來「明尊卑,別上下」的權力象徵。方鼎的鑄造難度較圓鼎為大,數量也遠少於圓鼎,在商周時期有著重要的禮制含義。目前發現最大的商代青銅器就是著名的司母戊大方鼎,該鼎高133公分,重875公斤,圖見《中國青銅器全集:商2》,卷2,北京,1997年,頁48,編號47。大方鼎是王權的象徵,而一般尺寸的方鼎也只有高級貴族才能使用。勺方鼎比例敦實,鑄工精湛,特別是在雙耳外側一般無紋的位置也鑄有龍紋,體現了商晚期首都安陽發達的青銅製造技藝。堪薩斯城納爾遜阿特金斯美術館藏有一件近似的商晚期方鼎,尺寸稍小(高18.7公分),載於R. Bagley,《Shang Ritual Bronzes in the Arthur M. Sackler Collections》,華盛頓特區,1987年,頁475。值得一提的是納爾遜阿特金斯方鼎亦經黃濬之手,著錄於《鄴中片羽二集》,北平,1937年,上卷,頁3。前揭Bagley《Shang Ritual Bronzes in the Arthur M. Sackler Collections》書中載有另一件商晚期方鼎,尺寸、器形與勺方鼎近似,唯其足上沒有浮雕獸面紋,見該書472至474頁,編號88。Pillsbury收藏中有一件較大的近似例(高26公分),載於B. Karlgren,《A Catalogue of the Chinese Bronzes in the Alfred R. Pillsbury Collection》,明尼阿波利斯,1952年,圖版1,編號1。亦可比紐約佳士得2017年9月14至15日拍賣的亞矣方鼎,拍品907號。上述幾件方鼎的饜餮角皆作C形,相比之下勺方鼎上的龍角形獸面更為罕見。



1507

THE FU JI LIDING

A BRONZE RITUAL TRIPOD FOOD VESSEL LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The tri-lobed body is raised on three columnar legs, and is cast above each leg with a large *taotie* mask with rounded eyes flanked by a pair of descending dragons, all reserved on a *leiwen* ground. A pair of inverted U-shaped handles rises from the rim. One side of the interior is cast with a three-character inscription. The bronze has a grey and mottled milky-green patina.

8½ in. (21.5 cm.) high

\$120,000-180,000

PROVENANCE

Dr. A. F. Philips (1874-1951) Collection, Netherlands.
Sotheby's London, 30 March 1978, lot 9.
Christie's New York, 27 November 1991, lot 241.

LITERATURE

H.F.E. Visser, *Asiatic Art in Private Collections of Holland and Belgium*, Amsterdam, 1948, pl. 2, no. 2.
Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2007, no. 57.

商晚期 公元前十二至十一世紀 父己鬲鼎

來源

A. F. Philips博士 (1874-1951) 收藏，荷蘭。
倫敦蘇富比，1978年3月30日，拍品9號。
紐約佳士得，1991年11月27日，拍品241號。

著錄

H.F.E. Visser，《Asiatic Art in Private Collections of Holland and Belgium》，阿姆斯特丹，1948年，圖版2，編號2。
劉雨、汪濤，《流散歐美殷周有銘青銅器集錄》，上海，2007年，編號157。



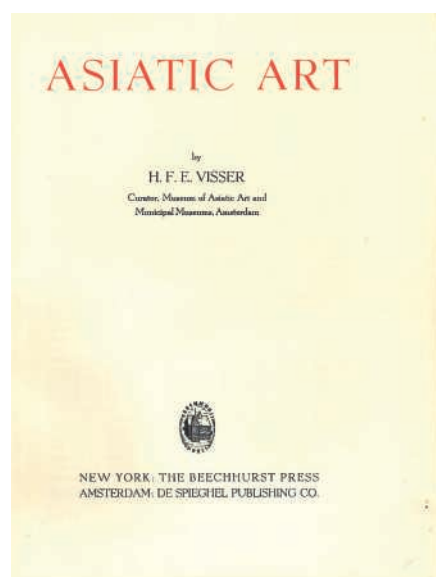
(inscription)





The three-character inscription on one side of the interior consists of a clan sign followed by two characters, *fu ji* (Father Ji). This inscription is exceptionally rare and appears to be found on only one other vessel, a *ding* in the Kurokawa Kobubunka Kenkyujo, illustrated by Noel Barnard and Chang Kuang-yu, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American and Australasian Collections*, Taipei, 1978, vol. 8, p. 692-93.

A very similar vessel, but with a different inscription, is in the Idemitsu Museum of Arts, Tokyo, illustrated in *The 15th Anniversary Catalogue*, 1981, p. 235, no. 1009. Other very similar vessels are in the Nathanael Wessén Collection, illustrated by Karlgren and Wirgin in *Chinese Bronzes*, Stockholm, Ostasiatiska Museet, 1969, pl. 2; and in the Sackler Collection, included in the exhibition *Selections of Chinese Art from Private Collections*, China Institute, 15 November, 1966 - 15 February, 1967, *Catalogue* no. 3. Another similar vessel was unearthed from a Western Zhou site at Zaoyuancun in Changwuxian, Shaanxi, and is illustrated in *Shaanxi Chutu Shang Zhou Qingtongqi* (Bronze Vessels Unearthed from the Shaanxi Province), vol. 4, pl. 160.



The present Fuji Liding published by H.F.E. Visser in *Asiatic Art in Private Collections of Holland and Belgium*, Amsterdam, 1948, pl. 2, no. 2. 本件父己鬲在H.F.E. Visser, 《Asiatic Art in Private Collections of Holland and Belgium》, 阿姆斯特丹, 1948年, 圖版2, 編號2中的著錄。

本件鬲鼎內壁鑄有一字族徽, 以及「父己」兩字, 是為該族的一位名己的父輩所作之意。此族徽十分罕見, 已知僅見兩例。黑川古文化研究所藏有一件鼎, 鑄有和此器一樣的族徽和銘文, 應為同一人所作, 唯銘文磨損較甚, 著錄於巴納、張光裕, 《中日歐美澳紐所見所拓所摹金文彙編》, 台北, 1978年, 第八卷, 頁 692-93。

東京出光美術館藏有一件與此器十分近似的鬲鼎, 所鑄銘文不同, 見《開館十五周年紀念展圖錄》, 1981年, 頁235, 編號1009。其它近似例可見Nathanael Wessén舊藏一件, 載於Karlgrén及Wirgin著《Chinese Bronzes》, 斯德哥爾摩, 1969年, 圖版 2, 以及賽克勒舊藏例, 曾展出並載於《Selections of Chinese Art from Private Collections》, 華美協進社, 1966年11月15日至1967年2月15日, 圖錄編號 3。陝西省長武縣棗園村西周遺址出土有一件似例的鬲鼎, 載於《陝西出土商周青銅器》, 第四冊, 圖版 160。





1508

THE GE ZU JI GUI

A LARGE BRONZE RITUAL FOOD VESSEL

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

The body is cast in low relief on each side with the disconnected parts of a *taotie* below a further band of birds centered on each side by an animal mask cast in high relief. The vessel is raised on a tall spreading foot encircled by a band of birds centered on each side by a narrow flange. The large C-scroll handles are each surmounted by an animal head and terminate in a pendent tab cast with the claws and tail feathers of a bird. A three-character inscription is cast on the base of the interior. The bronze has a silvery grey patina with malachite and cuprite encrustation.

15 in. (38 cm.) across the handles

\$500,000-700,000

PROVENANCE

Robert H. Ellsworth, New York, 1998.

西周早期 公元前十一至十世紀 戈祖己簋

來源

安思遠，紐約，1998年。



(inscription)



The three-character inscription cast in the interior base consists of a single clan sign, Ge, followed by two characters, *zu ji*. *Zu ji* is a dedication which means (dedicate this vessel to) Zu Ji (Ancestor Ji). The clan sign Ge is in the shape of a *ge*-halberd blade on a shaft. The Ge clan is one of the oldest and most extensive clans in the Shang and Zhou dynasties. Some of the earliest bronze vessels bearing the Ge clan mark were found in Wuguan village, Anyang city, and are dated to the early second phase of the Anyang period, circa early 13th century BC.

Gui of this type, which were used to hold offerings of grain, were popular during the early Western Zhou period. They typically feature a broad register comprising two *taotie* masks above a narrower register of dragons, snakes or birds that encircles the foot above the bevel, and is sometimes repeated in a narrow register below the rim of the vessel. The handles of these *gui* are usually surmounted by animal heads with either blunt horns or prominent C-shaped horns that lay flat against the side of the head, such as those seen on the present vessel. The sides of the handles are cast with simplified curved wings, while claws and hooked tails are cast on the pendent tabs below.

Whilst the present *gui* displays many of these features typical of the early Western Zhou period, it is of unusually large size and imposing proportions. A *gui* of comparable size (37.5 cm. across the handles), with a similarly-formed tall spreading foot, dated to the early Western Zhou period, is in the Arthur M. Sackler Collection, and is illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collection*, Vol. IIB, pp. 346-349, no. 34. Several early Western Zhou *gui* with similar decorative format but of smaller size are illustrated in *Catalogue to the Special Exhibition of Grain Vessels of the Shang and Chou Dynasties*, Taipei, 1985, pp. 234-245, pls. 32- 37. A *gui* of smaller size (29 cm. across the handles), decorated with confronted bottle-horn dragons on the foot and with plain mouth rim, was sold at Christie's, New York, 19 September 2013, lot 1104.

此器內底鑄有族徽「戈」，以及「祖己」兩字，是為戈族的一位名己的祖輩所作之意。戈族為商周時期最古老、分佈最廣的氏族之一。帶有戈族徽的青銅器最早見於安陽武官村出土的例子，可追溯至殷墟第二期早段，約公元前十三世紀初。

簋是盛食器，此類無地紋的簋流行於西周初期，其器身通常飾一大獸面紋，圈足飾一較窄的龍、蛇或鳥紋帶，同樣的窄紋飾帶有時也在口沿下重復一圈。此類簋的雙耳上部通常為獸首形，兩側長有大角，側面則為作鳥翼狀，鳥爪和捲曲的尾則鑄於下方垂珥上，整體作獸頭鳥身形。

此器雖為典型西周早期簋的形制，但其尺寸碩大，有別於一般器物。賽克勒舊藏有一件尺寸與本器相近並有類似高圈足之西周早期簋（寬37.5公分），載於 J. Rawson, 《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collection》，卷IIB，頁346-349，編號34。國立故宮博物院收藏有數件紋飾與此器相似，但尺寸較小之西周早期簋，見《商周青銅祭盛器特展圖錄》，台北，1985年，頁234-245，圖版32- 37。紐約佳士得於2013年9月19日拍賣的一尺寸較小（寬29公分）的近似例，拍品1104號，其足飾龍紋，口沿下則光素無紋。







1509

THE GE ZUO CONG YI FANGDING

A RARE BRONZE RITUAL RECTANGULAR FOOD VESSEL

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

The rectangular body is raised on four columnar supports cast at the top in high relief with *taotie* masks below notched flanges at the corners of the body. The body is decorated in high relief on each side with rows of pointed bosses framing a rectangular panel, below a band of S-shaped serpents reserved on a *leiwen* ground and centered on a short flange. The everted rim is set with a pair of inverted U-shaped handles. A four-character inscription is cast on one side of the interior. The bronze has a mottled yellowish-green patina.

8½ in. (21.5 cm.) high

\$500,000-700,000

PROVENANCE

Henri Hoppenot (1891-1977) Collection, France.
Michel Beurdeley, Paris, 1978.

LITERATURE

D. Lion-Goldschmidt and J.-C. Moreau-Gobard, *Chinese Art: Bronzes, Jades, Sculpture, Ceramics*, New York, 1966, p. 28, no. 8 (revised English edition 1980).

西周早期 公元前十一至十世紀 戈作從彝方鼎

來源

賀柏諾 (Henri Hoppenot, 1891-1977) 收藏，法國。
Michel Beurdeley，巴黎，於1978年。

著錄

D. Lion-Goldschmidt及J.-C. Moreau-Gobard，《Chinese Art: Bronzes, Jades, Sculpture, Ceramics》，紐約，1966年，頁28，編號8。



(inscription)





The inscription cast on the interior wall consists of a clan sign, Ge, and three characters, *zuo cong yi*, which may be translated as '(a member of) the Ge clan made this ritual vessel.' *Yi* is a general term for all ritual vessels. In bronze inscriptions, adjectives such as *bao*, *lyu*, and *cong* are sometimes added to *yi*. While the phrase *baoyi* (precious ritual vessel) is a standard expression, the exact meaning of *lyuyi* and *congyi* are unknown. Some scholars have attempted to correlate these names with the function of vessels, and found *lyuyi* often appears on *you* vessels and *congyi* almost only appears on food vessels: see Zhu Fenghan, *Zhongguo gudai qingtongqi* (Ancient Chinese Bronzes), Tianjin, 1995, p. 59.

This *fangding* is notable for its unusual and well-cast band of S-shaped serpents on the upper body. *Fangding* decorated with rows of raised bosses in combination with serpent motifs appear to have been popular in the late Shang and early Western Zhou periods. The serpents on the majority of these *fangding* are more undulating, with two tails extending outwards from a central head on each side of the vessel. See, for example, a *fangding* dated to the early Western Zhou period, in the Arthur M. Sackler Collection, illustrated by J. Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Vol. IIB, Cambridge, 1990, pp. 234-39, no. 6, where fourteen other comparable examples of this type are listed within the entry. The Yuan *Fangding* in the collection of the Shanghai Museum has very similar decoration to that on the present vessel, with the same band of angular, stylized serpents on the upper body, and dated by inscription to the period of King Zhao of Western Zhou, see Chen Peifen, *Xia Shang Zhou qingtongqi yanjiu* (Study of Xia, Shang and Zhou Bronzes), vol. 3, Shanghai, 2004, pp. 15-17, no. 199. (Fig. 1) Although the treatment of the serpents is comparable, the Shanghai Museum *fangding* has only two serpents on the long sides of the vessel, whereas the present vessel has four.

The present *fangding* was once in the collection of Henri Hoppenot (1891-1977), a French diplomat who served in many illustrious posts, including that of French president of the United Nations Security Council, Plenipotentiary Officer at Montevideo, and the French Ambassador in Bern, Switzerland, where he was an honorary Member of the Museum of Fine Arts. He was also the last person to hold the position of Commissioner-General of France in Indochina from 1955-56. Together with his wife H el ene, who was an accomplished photographer, Henri Hoppenot produced the book *Extr eme-Orient*, Neuch atel, 1951, which contains photographs of religious architectural sites and ethnographic scenes in East Asia.

本件方鼎內壁鑄有一族徽「戈」，以及「作從彝」三字，可譯為「戈族（之一員）製此禮器」。彝為所有青銅禮器的總稱。在青銅銘文中，有時會將寶、旅和從等形容詞與彝結合。寶彝即為珍貴的禮器，其意甚明，是標準說法；而旅彝和從彝的確切含義則不甚明確。一些學者試圖將這些名稱與禮器的功能聯係起來：旅彝多鑄於卣上，而從彝幾乎只出現在食器上，相關討論可參見朱鳳瀚，《中國古代青銅器》，天津，1995年，頁59。

這件方鼎頸部飾S形蛇紋，十分罕見。飾蛇紋和乳釘的方鼎流行於商晚期至西周早期。這類方鼎中多數都飾一頭兩身的蛇紋，頭居中，長身向兩側逶迤伸展，例如賽克勒舊藏的一件西周早期方鼎，載於J. Rawson, 《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，卷IIB，劍橋，1990年，頁234-39，編號6，其內文又收錄了十四件此類方鼎。如此件方鼎這樣在頸部飾一周造型方折的小蛇紋的例子較為罕見。上海博物館藏所藏的員方鼎其內有西周昭王時期的銘文，頸部飾與本器相同的蛇紋帶，唯其蛇紋為兩條一組，見陳佩芬，《夏商周青銅器研究》，上海，2004年，卷3，頁15-17，編號199。（圖一）

戈作從彝方鼎曾為賀柏諾（Henri Hoppenot，1891-1977）舊藏。奧普諾為法國外交官，曾任多個重要職位，包括聯合國安理會輪值主席，蒙得維的亞全權代表，以及法國駐伯爾尼大使，他在伯爾尼的任上還曾任伯爾尼美術館的榮譽會員。他於1955至1956年間出任最後一任法屬印度支那總督。1951年，賀柏諾與他的攝影師妻子海倫娜（H el ene）共同出版了《Extr eme-Orient》一書，其中包含東亞宗教建築遺址和民族志場景的照片。



Fig. 1 The Yuan *Fangding*, early Western Zhou dynasty, reign of King Zhao. The Shanghai Museum Collection.

圖一 西周早期昭王 員方鼎 上海博物館藏

1510 THE SHI GU

A BRONZE RITUAL WINE VESSEL

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

The trumpet-form neck is cast with four *leiwen*-filled blades rising from a band of S-shaped serpents. The middle section and spreading foot are cast on each side in high relief with the disconnected parts of a *taotie* mask reserved on a fine *leiwen* ground and divided and separated by notched flanges, as are those on the foot, which are set below a band of *kui* dragons. A single clan mark is cast inside the foot. The bronze has a mottled milky-green patina.

12¼ in. (31 cm.) high

\$100,000-150,000

PROVENANCE

Dr. Nathanael Wessén Collection, Stockholm, acquired in the 1930s-1940s. Eskenazi Ltd., London, 1975.

EXHIBITED

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B. Kalgren, "Bronzes in the Wessén Collection", *B.M.F.E.A.*, vol. 30, Stockholm, 1958, pls. 7-8, no. 4.

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Giuseppe Eskenazi, *A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 184, pl. 22.



(inscription)

商晚期 安陽 公元前十二至十一世紀 史觚

來源

Nathanael Wessén收藏，斯德哥爾摩，入藏於1930至1940年代。埃斯卡納齊，倫敦，1975年。

展覽

威尼斯總督宮，《Mostra d'Arte Cinese, Settimo Centenario di Marco Polo》，1954年。

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著錄

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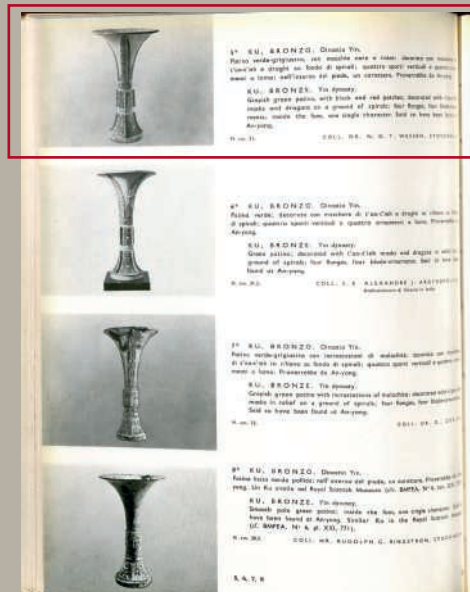
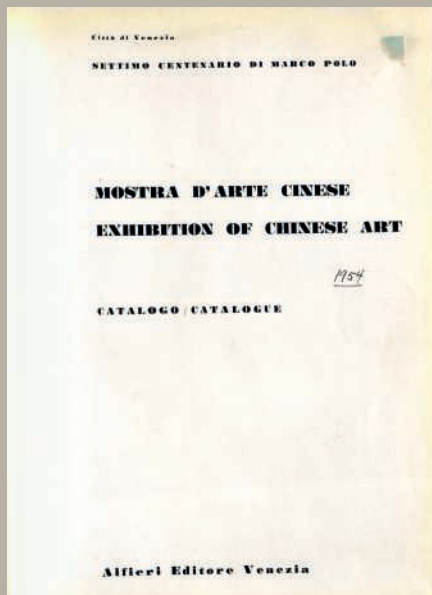
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埃斯卡納齊，《中國藝術品經眼錄：埃斯卡納齊的回憶》，倫敦，2012年，頁184，圖22。





The present Shi Gu published in *Mostra d'Arte Cinese, Settimo Centenario di Marco Polo*, Venice, 1954, no. 5.
 本件史觚在《Mostra d'Arte Cinese, Settimo Centenario di Marco Polo》, 威尼斯, 1954年, 編號5中的著錄。

The clan sign, Shi, cast on the interior of the foot of the present vessel is made up of two components: a hand on the left side, and a bamboo slip book on the lower right side, together giving the impression of a hand holding a book. This particular clan mark is associated with a person of official title who kept the historical records of the royal family, from whom the Shi clan were likely to have been descendants. A *ding* vessel dated to the late Shang dynasty, inscribed with the Shi clan sign on the interior of the mouth, is in the collection of the National Palace Museum, Taipei, and is illustrated in *A Catalogue of Shang Dynasty Bronze Inscriptions: Ancient Chinese Script from the 1st Millennium B.C.*, Taipei, 1995, p. 48-49, no. 6.

This finely cast *gu* is associated with the 'mature' style of *gu* from Anyang (13th to 11th century BC), which all exhibit the same distinctive structure and the same decorative format of motifs. *Gu* were one of the most important vessels used in Shang ritual practices, attested to by the inclusion of fifty-three in the tomb of Fu Hao. See B. Kalgren and J. Wirgin, "Chinese Bronzes, The Nathanael Wessén Collection", *The Museum of Far Eastern Antiquities Monograph Series*, vol. 1, Stockholm, 1969, p. 74, for a discussion of the present *gu* and its origin from Anyang, and where the authors note that "the workmanship of this vessel is of the highest class."

A similar *gu* of comparable size (31.5 cm. high) in the van der Mandele Collection is illustrated by H.F.E. Visser in *Asiatic Art in Private Collections of Holland and Belgium*, Amsterdam, 1948, pl. 5, no. 6. Another comparable example of the same size as the present *gu* from the Sze Yuan Tang Collection, was sold at Christie's New York, 16 September 2010, lot 809.

此器足內所鑄族徽，象一手執竹簡之形，意為專門紀錄和編撰歷史之人，是商周時期的一個官職。此族徽屬於以官職稱謂為氏，而史族可能為世襲的史官家族。國立故宮博物院藏有一件商晚期鼎，口內亦鑄史族徽，見《商代金文圖錄：三千年前中國文字特展》，台北，1995年，頁 48-49，編號 6。

此觚鑄工精湛，屬安陽時期（公元前十三世紀至十一世紀初）的“成熟”風格，這一時期的器物紋飾結構清晰、組合有序，富有秩序美感。觚為商代禮器中最不可或缺的一類，婦好墓青銅器群便含有53件觚。B. Kalgren和J. Wirgin曾探討此器來自安陽，更指出「此觚的工藝為頂級之作」，見「Chinese Bronzes, The Nathanael Wessén Collection」，《The Museum of Far Eastern Antiquities Monograph Series》，斯德哥爾摩，1969年，頁 74。

Van der Mandele收藏中有一件與本件拍品相似的觚，尺寸亦相近（高31.5公分），載於H.F.E. Visser，《Asiatic Art in Private Collections of Holland and Belgium, Amsterdam》，1948年，圖版5，編號 6。思源堂舊藏有另一件與此器近似且尺寸相同的觚，鑄有一復合族徽，2010年9月16日於紐約佳士得拍賣，拍品809號。







1511 THE JIA FANGHU

A RARE BRONZE RITUAL WINE VESSEL AND COVER

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

The pear-shaped body is raised on a pedestal foot, and the sides are cast in high relief with strapwork interrupted by a pair of lug handles on the narrow sides. The cover has a deep collar and rounded sides below the crown. A four-character inscription is cast on both the interior base of the vessel and the interior of the cover. The bronze has a smooth milky-green patina.

10½ in. (26.6 cm.) high

\$350,000-500,000

PROVENANCE

The Liu Tizhi (1879-1962) Collection, prior to 1934.
J.T. Tai and Co., New York, 1980.

LITERATURE

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Liu Tizhi, *Xiaojiaojingge jinwen taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojingge Studio), 1935, vol. 4, p. 73 (inscription only).

Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol. 12, p. 4 (inscription only).

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Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, no. 12108.

西周早期 公元前十一至十世紀 夾方壺

來源

劉體智 (1879-1962) 收藏，入藏於1934年以前。
戴潤齋，紐約，1980年。

著錄

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羅振玉，《貞松堂集古遺文續編》，1934年，中卷，頁11。

王辰，《續殷文存》，1935年，上卷，頁64。

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羅振玉，《三代吉金文存》，1937年，卷12，頁4。

殷一萍，《金文總集》，台北，1983年，編號5645。

中國社會科學院考古研究所，《殷周金文集成》，北京，1984年，編號09533。

吳鎮烽，《商周青銅器銘文暨圖像集成》，上海，2012年，編號12108。



(inscription inside cover)



(inscription inside vessel)





The first three characters of the inscription, *jia zuo yi*, may be translated as 'Jia made this ritual vessel'. The fourth character consists of the character *dui* and an additional stroke underneath. The exact meaning of this fourth character is unknown.

The Jia Fanghu was formerly in the collection of Liu Tizhi (1879-1962) and was published in Liu's catalogues, *Shanzhai jijin lu* (The Records of Archaic Bronzes in the Shanzhai Studio), and *Xiaojiaojingge jinwen taben* (Rubblings of Archaic Bronze Inscriptions in the Xiaojiaojingge Studio). Liu Tizhi, literary name Huizhi and Shanzhai Laoren (elder man in the Shanzhai studio), was a native of Lujiang, Anhui province. His father, Liu Bingzhang (1826-1905), was the governor of Sichuan province in the late Qing dynasty, and his father-in-law, Sun Jianai (1827-1909), was a grand secretary and a mentor to the Guangxu Emperor. Liu Tizhi's collection ranged widely from oracle bones to archaic bronzes to rare books. Rong Geng (1894-1983) commented in his *Shangzhou yiqi tongkao* (A General Study of Archaic Bronzes in the Yin and Zhou Dynasties) that "Liu Tizhi has the biggest collection of bronzes among all Chinese collectors in the recent years." In the 1950s, Liu Tizhi gave his collections of oracle bones and rare books to the Cultural Ministry, and they are now kept in the National Library and the Shanghai Library, respectively. His bronze collection was dispersed to major museums and private collections over the years, including the collection of King Gustaf VI Adolf of Sweden (1882-1973), the collection of Rong Geng, and the collection of the National Palace Museum, Taipei. *Shanzhai jijin lu* (The Records of Archaic Bronzes in the Shanzhai Studio) is one of only a few traditional Chinese catalogues which included both rubbings of inscriptions as well as line drawings of the vessels.



The strapwork decoration on this vessel is based on leather straps secured by diamond-shaped studs that would have been found on leather pouches or flasks of this period. This design first appeared in the early Western Zhou period and became a standard design on *hu* vessels in the middle Western Zhou and early Spring and Autumn periods. The strap also serves to divide the lower body into eight panels, which are often filled with dragon or bird motifs on later examples. A similar, but larger *hu* (36.5 cm. high), lacking the cover, found in Zhangjiapo, Changan, Shaanxi province, is illustrated by Minao Hayashi in *In Shu seidoki soran* (Conspectus of Yin and Zhou Bronzes), vol. 1 (plates), Tokyo, 1984, p. 301, *hu* no. 53. Another similar *hu* (48.3 cm. high) with an inscription dedicated by Zhou Zha, lacking the cover, in the National Palace Museum, Taipei, is illustrated by Hayashi, *ibid*, *hu* no. 52. The Zhangjiapo *hu* and the Zhou Zha *hu* are both dated middle Western Zhou. They have a band of bird motifs around the necks and the Zhou Zha *hu* has further cicada motifs on the strapwork. A middle Western Zhou *hu* decorated with strapwork decoration enclosing phoenix motifs was sold at Christie's New York, 17 September 2008, lot 555.



此器蓋、器內所鑄四字對銘的前三字「夾作彝」含義明確，指明作器人為夾，所作為一件禮器。第四字為「呂」字下加一橫，具體含義尚不明確。

夾方壺為劉體智 (1879-1962) 小校經閣舊藏，歷經《善齋吉金錄》，《小校經閣金文拓本》，《國史金石志稿》等書著錄。劉體智，字晦之，晚號善齋老人，安徽廬江人，乃晚清重臣四川總督劉秉璋 (1826-1905) 第四子，大學士、帝師孫家鼐 (1827-1909) 之婿。劉氏收藏極其廣博，尤以甲骨、青銅和古籍著稱。容庚 (1894-1983) 在其《商周彝器通考》中評價到：「近年國人收藏吉金之富，首推廬江劉氏。」劉氏所藏甲骨和古籍於1950年代由文化部接收，現分別藏於國家圖書館和上海圖書館，得以完整保存。而其青銅器收藏則流轉頗繁，先後有經李鴻章長子李經方售予瑞典王子古斯塔夫·阿道夫 (即日後的瑞典國王古斯塔夫六世；1882-1973) 者，歸於容希白頌齋者，以及由傅斯年代表國民政府收購，現存臺北故宮博物院者。《善齋吉金錄》為圖錄形式，記載尺寸，繪畫圖象，撫拓銘文。此器亦不例外，除銘文拓片外，亦有綫描圖傳世。

Line drawing and ink rubbing of the inscription of the present Jia Fanghu published by Liu Tizhi in *Shanzhai jijin lu* (The Records of Auspicious Bronzes in the Shanzhai Studio), 1934, vol. 4, p. 45. 本件夾方壺的綫描圖和銘文拓本在劉體智，《善齋吉金錄》，1934年，卷4，頁45中的著錄。

夾方壺器身上的皮帶狀紋飾取材於當時皮質包袋或扁壺上的用銅釘固定的皮帶。這一紋飾最早出現於西周早期，及至西周中期、春秋早期則成為了青銅壺上的一種標準紋樣。皮帶紋在裝飾的同時又把器腹分成了八個小格，在晚期的銅壺上這八個小格往往會飾以龍紋或者鳳鳥紋。陝西長安張家坡出土有一件類似的壺，失蓋，器形較大 (36.5公分高)，載於林巳奈夫，《殷周青銅器綜覽》，卷一 (圖版)，東京，1984年，頁301，壺55。國立故宮博物院所藏周麥壺 (48.3公分高) 亦是此形制，失蓋，見前揭書壺52。張家坡壺和周麥壺年代皆為西周中期，兩壺頸部飾鳳鳥紋一周，周麥壺的皮帶紋上更加飾蟬紋。亦可比一件皮帶紋界格區域內飾大鳳鳥紋的西周中期壺，2008年9月7日於紐約佳士得拍賣，拍品555號。



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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

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

- 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".
- 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

- 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.
- 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 may 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

- 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.
- 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

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- 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

- 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:
 - 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);
 - 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; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- 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 saleroom 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 on +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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form 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 CONDUCTING 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 more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.

If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- 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 C3 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\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the lot.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the lot, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any lot collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a lot out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the lot from a Christie's New York location, Christie's must collect New York sales tax on the lot at a rate of 8.875% regardless of the ultimate destination of the lot.

If Christie's delivers the lot to, or the lot is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the lot delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the lot. In this circumstance, New York sales tax will apply to the lot even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the lot outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

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
- 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 give notice to 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:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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.
- 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 on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - 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
 - 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.
- 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.
- 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:
 - This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

- 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(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will refrain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - 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**").

- 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.
- 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:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 02100021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

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

- When you collect the lot; or
- 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 in the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - 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;
 - we can pay 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - 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
 - we can take any other action we see necessary or appropriate.
- 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

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will 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.

H TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice 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 when we are handling, packing, transporting, and shipping a **lot**. 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 or 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 Ψ 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 some sale sites, 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 no **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 I(a) to (d) or E2(i) 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: (i) any of your warranties in paragraph E3 are not correct; (ii) or reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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 analyse 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 notice at www.christies.com/about-us/contact/privacy.

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's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

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 gems, a work which 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 commission 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.

Δ
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.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ 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 Δ 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 of 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

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

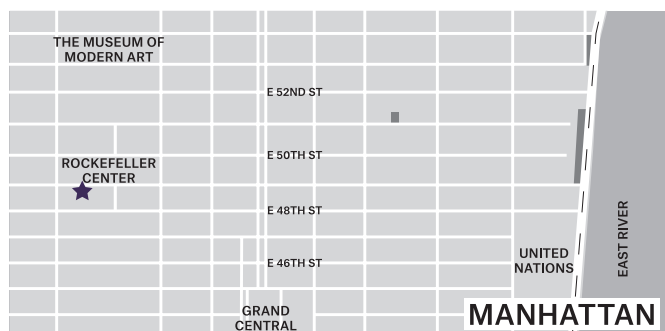
Email: PostSaleUS@christies.com

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.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

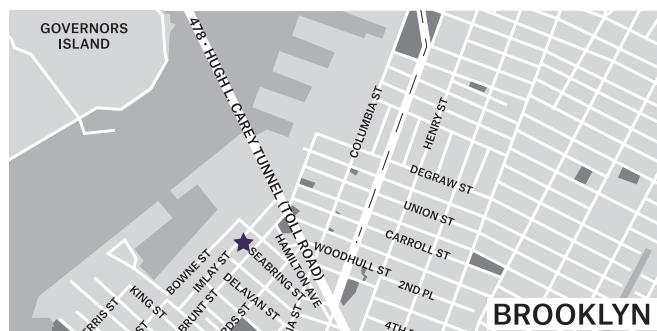
nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

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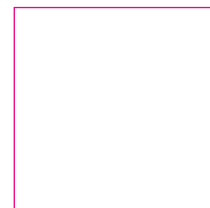
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