



MINEO HATA

AN INSTINCTIVE EYE

靈心慧目
秦峰男中國藝術集珍

CHRISTIE'S



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CHRISTIE'S



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AUCTION

Thursday 21 September at 10.15am (Lots 851-877)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	15 September	10.00am-5.00pm
Saturday	16 September	10.00am-5.00pm
Sunday	17 September	1.00pm-5.00pm
Monday	18 September	10.00am-5.00pm
Tuesday	19 September	10.00am-5.00pm
Wednesday	20 September	10.00am-2.00pm

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
KINUTA-22532

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437



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CHRISTIE'S

FRONT COVER
Lot 872

FRONTISPIECE
Lot 870

PREVIOUS PAGE
Lot 877

OPPOSITE
Lot 852

FOLLOWING PAGE
Lot 873

INSIDE BACK COVER
Lots 851 and 872



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consultation on this catalogue, as well as Laraine Dong for her dedicated assistance.





Mineo Hata, circa 2020, in his home in Kobe, Japan, which has been fitted with the dining room of the Honkon-maru, a transpacific steamship.
秦峰男，2020年攝於日本神戶家中。其宅邸中包括了跨太平洋汽船“香港丸”号的餐廳整體部分



MINEO HATA

AN INSTINCTIVE EYE

Hata Mineo is an antiques dealer whose actions greatly impacted the Asian art market. He wields a powerful paddle at major auctions, acquiring many significant works of art. News of his acquisitions swiftly follows, spreading rapidly throughout Japan.

Mineo was born to a family of soy sauce brewers in 1949 near Shimane Prefecture's Izumo Grand Shrine, a place rich in legend and heralded as the gathering place of ancient gods by Japan's oldest texts, such as *Kojiki* (c. 712 CE) and *Nihon shoki* (c. 720 CE). Growing up surrounded by this landscape and its palpable divinity, he developed a distinct aesthetic sensitivity. As with most families in the soy sauce business, his family was financially comfortable, and his grandfather also served as the chair of the village council.

Mineo entered adulthood along with the rest of the first postwar generation at a time when Japan's economy was rapidly changing. In 1967 he moved to Tokyo from Shimane riding the wave of the "group employment" phenomenon, the mass hiring of high school graduates from around the country by companies in the capital to fuel rapidly growing sectors. Once there, he began working for a company dealing in medical devices by visiting doctors' offices door-to-door, but decided that this should not be his life's work.

Around this time, Mineo's interests began to shift toward antiquities. He began to frequent antique shops as he continued his company work, purchasing pieces that piqued his interest. Taking inspiration from the written work of Mingei folk-craft movement founder Yanagi Sōetsu, Mineo left his salaried job in 1976.

By this time, Mineo had a family to support, and there were concerns about the viability of his career path. However, Japan was in the middle of an economic boom, and he thought that things would work themselves out. Nevertheless, his early forays into art dealing proved challenging, and Mineo found himself appraising curiosities like tortoise shells rather than fine art. When his second son was born, Mineo could not initially pay the hospital bill, but managed to gather the funds through the well-timed sale of an early Imari porcelain.



Entering the art world meant leaving the salaried world behind. Had Mineo chosen to first work for an established dealer, he would have gained status in the field, making the transition to running his own business much easier. The financial responsibility of raising a family, however, made that course impossible, no matter how attractive that may have seemed. Determined to succeed, Mineo continued on his chosen path with unmatched resolve. According to his wife, he would spend dawn to dusk with artworks, often spending the whole night examining the piece at hand.

Despite the hardships, entering the art market with a clean slate was in some ways a blessing. Mineo remained unfettered by academic opinion and industry norms. This meant he was able to acquire works while staying true to his own sense of beauty, quietly devoting himself to the trade.

In working with art, Mineo looked to the art critic and philosopher Yanagi Sōetsu as an intellectual model. Sōetsu's philosophy stated that true beauty originated in natural resources untouched by human hands and came to dwell in artwork through a craftsman's purity of intention. This aesthetically minimalist ideology came to be reflected in Sōetsu's approach to appraising works.

“To know, look; do not know before looking.”

In Sōetsu's words, looking with one's own eyes was the most important part of studying a work. Nothing external was needed to prove a work's aesthetic value. The true beauty inherent in a work of quality relied not on a viewer's academic understanding or background knowledge, but was instead self-evident, ascertainable simply through observation.

Japanese culture has long revered those with an all-consuming passion for art and other refined pastimes. Historically, they have been called *sukisha*, a term referring to their involvement with the aesthetic world. The first portion of the word, “suki,” carries the same pronunciation as the everyday Japanese word meaning “to like” or “enjoy.” Of course, in assessing an art object, objective qualities like age, use, and craftsmanship take precedent over the subjective fundamentals of “like” and “dislike.” However, sometimes an object selected by preference alone wins over increasingly large groups of people, resulting in new commonly held aesthetic standards. Some of Japan's most important cultural transformations took root in this manner. For example, early masters of Japanese tea ceremony—some of the original *sukisha*—found the ceramics of the Korean Joseon kingdom to be of sublime beauty, leading to the ubiquity of their appreciation for centuries to follow.



A thatched roof house near Fukuchiyama City, Kyoto, built in the early Meiji period (1868-1912) for a *shoya*, a wealthy farmer and governor of local farmlands.
京都福知山市附近的一座茅草頂屋，建於明治初期（1868-1912年），屋主是一位富有的農民，也是當地農田的主事。

Even after becoming an art dealer, Mineo maintained the *sukisha* habits he had developed as a collector, remaining captivated with the works that passed through his hands. He approached them with the strategies he had learned from Sōetsu, putting his intuition first and resisting the trends of the prevailing market, continuing to single-mindedly pursue the acquisition of high-quality objects. In 1984, he opened his first storefront as Hata Kobijutsu on Osaka's Nishitenma Oimatsu-dōri, where established major dealers, such as Hirano Kotōken, had their shops. In 1990, he was granted membership into what is perhaps western Japan's most elite group of dealers, the Osaka Art Club, and in 1992 he opened a second store in Ashiya near his home in Kobe.

Kobe, where Mineo lived, has prospered for millennia through exchange with the Korean Peninsula and China. It remained a core economic city during the pre-war period, continuing to function as a maritime gateway to the Asian market, and flourished as a center for the shipping industry and chemical manufacturing. At the



Mineo Hata, early 1990s.
秦峰男, 攝於1990年代初期

“My aim is not to collect antiquities. It is to learn from the artist’s vision and the work’s history, and to bring that essence into my own life. That is my goal.”

MINEO HATA

time of the First World War, its port was rapidly expanding, handling as much as a half of Japan’s imports and a third of its exports.

In the 20th century, many high quality examples of Chinese art passed through Kobe. Then and now, mansions of influential families line the base of the Rokko Mountains from Sumiyoshi to Ashiya and Nishinomiya, as well as prominent institutions such as the Hakutsuru and Kosetsu Museums, whose Asian Art collections are well known. In 1935 when the Honkon-maru, a most beloved transpacific steamship from the Meiji period, was scrapped, one collector native to the area purchased the first-class dining room of the ship and installed it as a parlor in his home. Sadly, however, during the Great Hanshin earthquake in 1995, the room was damaged and needed to be disassembled. Mineo hated the idea that Kobe might lose some of its most distinctive architecture, and decided to restore and install the space as a replacement for his own earthquake-damaged living room (see illustration on page 10).

By the mid-nineties, between opening his own brick-and-mortar stores and gaining admission to the Osaka Art Club, Mineo’s business had grown steadily. He maintained relationships with both museums and individual collectors and began to participate in international auctions. In March 2008, he consigned to Christie’s New York a Chinese Longquan celadon *kinuta* mallet-shaped vase with dragon-fish handles from the legendary collection of Lord Matsudaira Fumai (1751-1818). (Fig. 1) The vase achieved a strong price and was one of his first large-scale successes on the global auction stage. After that, his participation in the international market rose, auctioning a variety of his carefully acquired high-caliber Chinese, Japanese, Korean, and other Asian works of art, pieces he had selected for their inherent beauty and quality.

A number of these works have been acquired by renowned collectors and museums. One such object sold at Christie’s in 2009, a suit of two-plate samurai armor stitched with red- and blue-dyed fiber and accompanied by a mantis-shaped helmet, is currently in the collection of the Minneapolis Institute of Art. (Fig. 2) This 17th-century set of armor is nearly complete, having been passed down through the shogunal Tokugawa clan’s core Kii lineage.

Fate would have it that in the current sale, the top lot would also be a Longquan celadon *kinuta* mallet-shaped vase with dragon-fish handles, also of the exquisite blue-green hue so highly prized by collectors. This remarkable vase certainly ranks amongst the finest Longquan *kinuta* celadons. Every object in this sale is of a high caliber that possesses the beauty and quality that Hata Mineo spent his life learning to recognize.

Hata Mineo’s journey to prominence as an antiques dealer drew upon many sources, from the philosophy of Yanagi Sōetsu to the divine beauty of his native Izumo. Given his remarkable background, surely there has been no greater joy in his career than that of engaging with exquisite objects as demonstrated in this sale.



Fig. 1 An Important Longquan Celadon ‘Kinuta’ Vase, Southern Song dynasty (1127-1279), sold at Christie’s New York, 19 March 2008, lot 561.
圖一 龍泉窯魚耳瓶, 南宋 (1127-1279), 紐約佳士得, 2008年3月19日, 拍品編號561



Fig. 2 Red-and-blue-laced Suit of Armor from the Kii Tokugawa Family, mid-17th century. The Minneapolis Institute of Art, The Ethel Morrison Van Derlip Fund, 2009.60A-S. Sold at Christie’s New York, 23 October 2009, lot 80.
圖二 紀州德川家傳承, 金小札紺糸襷紅織二枚胸具足蠟燭立物, 17世紀中葉, 明尼阿波利斯美術館, 伊塞爾·莫裏森·苑·德利普基金, 館藏編號2009.60A-S. 購於紐約佳士得2009年10月23日, 拍品編號80



靈心慧目 秦峰男中國藝術集珍

「度藏古玩，非我所欲也。賞玩佳作，從中細味藝術家之巧思、歲月之雪泥鴻爪，再將之與人生融為一體。如此這般，方為我所欲也。」

放眼日本藝術市場，秦峰男 (Hata Mineo) 是少數能呼風喚雨、左右大局的古董商之一。他在重量級拍賣會上戰績彪炳，多次拿下典藏級的藝術瑰寶。關於其購藏佳績的新聞接踵而至，使之在全國各地聲名鵲起。

1949年，秦氏誕生於島根縣出雲大社附近一個醬油釀造商家庭，此地孕育了大量的民間傳奇，日本歷史最悠久的一批文獻（如公元712年成書的《古紀》和公元720年的《日本書紀》）更譽之為遠古諸神雲集之地。秦氏便是在此環境和神話氛圍中長大成人，造就了他特有的審美意趣。跟大多數醬油釀造商一樣，秦氏家境頗為優渥，其祖父更獲推選為主席，執掌村中事務。

秦氏屬於日本戰後步入成年的新生代，見證了國內經濟從農業社會迅速轉型至工商業的過程。1967年，首都東京的企業大量招聘高中畢業生，以滿足增長迅猛的行業需求，由此興起了一股「集團就職」熱潮，秦氏亦趁此機會從島根遷居東京。初來乍到，他獲一家醫療設備貿易公司聘用，挨家挨戶到診所推銷商品，但他心中暗忖究竟能否以此作為終身職業。

值此期間，秦氏的興趣逐漸轉向古玩。他一面從事公司業務，一面開始光顧古玩店，購藏一些心儀之作。其後，他拜讀了民藝運動發起人柳宗悅的著作並深受啟發，遂於1976年毅然辭職。

此時，秦氏已肩負養家糊口之責，所以改行一事的成敗更令人擔心。但當時日本的經濟如日中天，他想萬事順其自然，最後總會水到渠成。話雖如此，剛涉足古董交易的他舉步維艱，終日與龜甲玳瑁一類古玩打交道，鮮有機會經手藝術精品。這是一段胼手胝足、左右支絀的歲月。次子出世之際，他起初連住院費都付不起，尚幸適時賣出一件早期伊萬里瓷器，方能解此燃眉之急。

投身藝術世界，就意味着脫離了工薪階層。秦氏當初若選擇為知名古董商打工，想必能漸漸在行內站穩腳跟，自立門戶也順理成章得多。聽來雖然理想，但他身為家裡的財政支柱，這一選項對他來說可望而不可及。但他仍憑着無以倫比的決心，在自己選擇的人生路上昂首前行。據其妻憶述，他與藝術品朝夕共對，甚至焚膏繼晷地埋首把玩品鑒。

雖盡艱辛，但某種程度上，秦氏以新人身份投身藝術市場，未嘗不是一件好事。如此一來，才能拋開學界與行規的桎梏。這意味着購藏之際，他仍能忠於自己的審美觀，心無旁騖地經營古玩業務。

涉及藝術的問題上，秦氏一直以藝評家暨哲學家柳宗悅馬首是瞻。根據柳宗氏的哲學，真正的美源於未經斧鑿的天然素材，心無雜念的匠人方能將之轉化為藝術品的靈魂。這種極簡的審美意趣，貫穿了柳宗氏的藝術評鑑手法。

據柳宗氏所言，若要了解一件作品，親眼觀之至關重要。至於評定某件作品的審美價值，一切外在因素俱無關宏旨。佳作自身之美，無關觀者的定位或素養，所謂大美不言，細觀之下即一覽無遺。

日本文化素來敬重矢志追求藝術和其他風雅志趣之人。自古以來，這些在審美天地汲汲以求的人有「數寄者 (sukisha)」之稱。「Suki」與代表「喜歡」或「熱愛」的日文同音。固然，在品鑑藝術

品的時候，年代、用途和工藝水平等客觀因素，應重於個人好惡等主觀基準。但有時候，僅憑一己之好選擇的作品也會得到越來越多人的認同，從而衍生新的主流審美觀。日本影響至為深遠的一些文化變革，便是如此萌芽壯大的。譬如，日本早期茶人（亦屬於早期數寄者）認為朝鮮王朝的陶瓷之美無與倫比，以致同類作品數百年來一直廣受推崇。

即便已躋身古董商之列，秦氏仍秉持在收藏歲月養成的「數寄者」習慣，對經手之物一往情深。他以柳宗氏倡行的美學來對待藝術品，即直覺先行，市場風向次之，鍥而不捨地全力蒐求一流作品。1984年，他在大阪西天滿老松通開設首家「秦氏古美術 (Hata Kobijutsu)」古玩店，此處各大古董店林立，平野古陶軒 (Hirano Kotōken) 便是一例。1990年，他正式成為關西菁英古董商雲集之所 — 大阪美術俱樂部 — 的會員；1992年，他在神戶住所附近的蘆屋市開設第二家古玩店。

秦氏定居的神戶得益於朝鮮半島與中國之間的往來，千年來發展成績斐然。戰前的神戶仍屬核心經濟城市，長年扮演通往亞洲市場的海上門戶，更是一個繁榮興盛的航運與造船、重工業及化工製造中心。一戰期間，神戶港迅速擴張，吞吐量涵蓋日本一半的進口貨物和三分之一的出口貨物。

時至二十世紀，神戶是中國藝術瑰寶的必經之地。當年乃至今日，從住吉到蘆屋甚至西宮，各大家族的宅邸在六甲山腳隨處可見，當地機構（如白鶴美術館與香雪美術館）的亞洲藝術珍藏亦遠近馳名。1935年，明治時代最受歡迎的跨太平洋輪船「香港丸」號退役報廢，神戶一位本土藏家購入其頭等艙餐室，並用作家中客廳。令人扼腕的是，此客廳在阪神大地震中嚴重損毀，以致面臨清拆的命運。秦氏覺得，神戶最具特色的建築若因此消失，誠為一大憾事，遂斥資修復，以之取代家中在地震中損毀的客廳。

九十年代中期，亦即秦氏開設實體店到加入大阪美術俱樂部期間，其業務蒸蒸日上。他與博物館及私人藏家關係良好，與此同時也開始在國際拍賣會上參與競投。2008年3月，他委託紐約佳士得拍賣一件來自大名松平不昧 (1751至1818年) 傳奇珍藏的龍泉窯魚龍耳紙槌瓶。此瓶終以高價拍出，成為他在國際拍賣舞台上首次取得的輝煌成就。自此，他一直活躍於國際市場，屢屢拍出其精心收藏的各式中國、日本、韓國及大東亞地區的頂尖藝術品，能入其法眼者，無不賞心悅目、工料俱精。

這些作品中，有一部份已被知名藏家與博物館羅致。佳士得2009年拍出的一套紺系襷紅緞配螳螂立物二枚胴甲冑為其中一例，此物現已入藏明尼阿波利斯美術館。這套十七世紀盔甲在德川幕府御三家之一的紀州家族代代相傳，其品相幾近完美無瑕。

無巧不成書，本季同樣是以龍泉青釉魚龍耳紙槌瓶作為壓軸之作，使眾人有幸重睹這抹幽微雅潔的青色。在日本的極品龍泉窯紙槌瓶之中，本拍品是不折不扣的巔峰之作。除此之外，其他珍藏無不品相一流，充份體現了秦氏窮其一生揣摩領略的藝術之美與奧妙。

秦氏之所以能在古玩界脫穎而出，端賴多方面的契機與造化，諸如柳宗悅之美學，或是其家鄉出雲的聖潔之美。這些非同凡響的經歷，使他視每次與藝術珍品的邂逅為一大樂事，本季粹選之作堪可為此現身說法。



Ø851

A RARE SMALL BRONZE RITUAL WINE VESSEL AND COVER, *YOU*

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

The vessel is cast with a band of vertical narrow ribs between bands of birds reserved on *leiven* around the neck and foot, below a similar band cast on the sides of the cover. The interior of the vessel is cast with a single graph, *qi*.

8¼ in. (21 cm.) high, Japanese wood box

\$100,000-150,000

PROVENANCE:

Sadazo Ota Collection, Kyoto, in Japan prior to 1959.
Mineo Hata Collection, Kobe, Japan.

LITERATURE:

Sueji Umehara, *Nihon shucho shina kodo seika* (Selected Relics of Ancient Chinese Bronzes from Collections in Japan), vol. 1, Osaka, 1959, no. 69.

The graph cast on the interior of the vessel, *qi* (possibly a clan sign) can be found on other late Shang and early Western Zhou bronze vessels, such as a bronze *jue* and a bronze *gu* excavated from Xiaqiyuan village, Ci county, Hebei province in 1966, illustrated in *Wenwu* 1974, vol. 11, pp. 93-94, figs. 12 and 25; and a bronze *zun* in the Avery Brundage Collection, Asian Art Museum of San Francisco, no. B60B1022.

A very similar *you*, and possibly the current *you*, is illustrated by Minao Hayashi in *In Shu Jidai Seidoki no Kenkyu* (Conspectus of Yin and Zhou bronzes), Tokyo, 1986, vol. 1, p. 262, no. 61.



(another view)



(inscription inside vessel)



西周初 公元前十一至十世紀
青銅提梁卣
銘文：卣

來源：
太田真造珍藏，京都，1959年以前已入日本境內
秦峰男珍藏，神戶，日本

出版：
梅原末治，《日本蒐儲支那古銅精華》，卷一，大阪，1959年，
編號69





0852

A BRONZE RITUAL WINE VESSEL AND COVER, YOU

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

The pear-shaped vessel is cast on the neck and the domed cover with a narrow band of kui dragons confronted on narrow flanges, and raised on a splayed foot encircled by a band of four 'eyes' centering diagonally-arranged scrolls. The arc-shaped handle is decorated with dense lozenge patterns and terminates on each end with an animal-head with bottle horns. The interior of the vessel and the interior of the cover are cast with matching four-character inscriptions reading *ya mao fu yi* (Ya X. Father Yi).

14¼ in. (36.5 cm.) high, *zitan* stand, Japanese double wood box inscribed by Hata Zoroku I (1823-1890) or Hata Zoroku IV (1898-1984)

\$200,000-300,000

PROVENANCE:

In Japan prior to 1939.
Mineo Hata Collection, Kobe, Japan.

EXHIBITED:

Osaka, Osaka Municipal Museum, *Grand Exhibition of Chinese Art*, 22 April-14 May 1939.

LITERATURE:

Osaka Municipal Museum, *Grand Exhibition of Chinese Art*, Osaka, 1939, cat. no. 18.
Minao Hayashi, *In Shu Jidai Seidoki no Kenkyu* (Conspectus of Yin and Zhou bronzes), Tokyo, 1986, vol. 1, p. 263, no. 66.

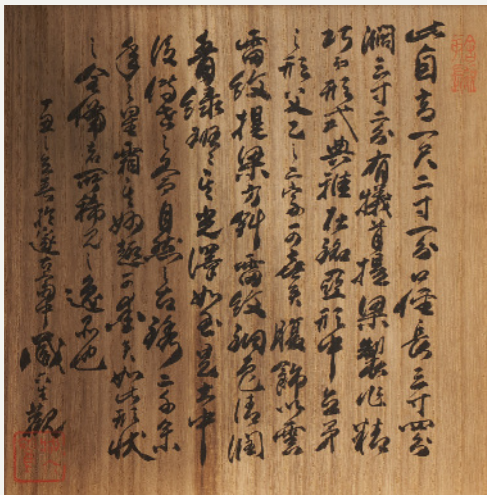
西周初 公元前十一至十世紀
青銅夔龍紋卣
銘文：亞矛父乙

來源：
1939年以前已入日本境內
秦峰男珍藏，神戶，日本

展覽：
大阪，大阪市立美術館，「Grand Exhibition of Chinese Art」，1939年4月22日至5月14日

出版：
大阪市立美術館，《Grand Exhibition of Chinese Art》，大阪，1939年，圖版編號18
林巳奈夫，《殷周時代青銅器之研究》，東京，1986年，卷一，頁263，編號66

A bronze *you* of similar size, shape, and decoration, but lacking the animal-head terminals, is illustrated by Jessica Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Cambridge, Massachusetts, vol. IIB, pp. 482-83, no. 65. Also illustrated, pp. 478-79, no. 64, is another bronze *you* of similar shape and size, but with narrow bands of dragons rather than *taotie*, which was subsequently sold at Christie's New York, 20 September 2013.



(inscription by Hata Zoroku I or IV on interior of box cover)



(inscriptions)





~0853

A VERY RARE LARGE BRONZE RITUAL WINE VESSEL, *JUE*

LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

The body is cast with a wide band comprising two *taotie* masks on a *leiwen* ground below a band of small triangular blades. A two-character inscription, *zi bu*, is cast beneath the handle, which is surmounted by a bovine mask.

10½ in. (26.7 cm.) high, jade-inset hardwood stand with a circular seal reading *Huaimi Shanfang*, Japanese double wood box

\$200,000-300,000

PROVENANCE:

Cao Zaikui (Qiufang, 1782-1852) Collection.
Pan Jiyu (Zengwei, 1818-1886) Collection.
Masuda Takashi (1848-1938) Collection.
Mitsui Sumitomo Family, The Beiquan Ge Collection.
Mineo Hata Collection, Kobe, Japan.

LITERATURE:

Cao Zaikui, *Huaimi Shanfang Jijin tu* (The Records of Auspicious Bronzes in the Huaimi Shanfang Studio), 1839, vol. 1, p. 16.
Wu Shifen, *Jungulu jinwen* (Collection of Ancient Bronze Inscriptions), 1895, vol. 1, p. 34.
Wu Dacheng, *Kezhai jigulu* (Bronze Inscriptions at the Kezhai Studio), 1918, vol. 21, p. 13, no. 1.
Liu Tizhi, *Xiaojiaojingge jinwen taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojingge Studio), 1935, vol. 6, p. 29, no. 5.
Wang Chen, *Xu Yinwencun* (Continuation of the Surviving Writings from the Yin Dynasty), 1935, vol. 2, p. 15, no. 12.
Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol. 15, p. 31.
Yan Yiping, *Jinwen zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, p. 2102, no. 3562.
Zhongguo shehui kexueyuan kaogu yanjiusuo (Institute of Archaeology, Chinese Academy of Social Sciences), ed., *Yin Zhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), Beijing, 1993, vol. 13, p. 233, no. 8110.
Yan Zhibin, Shilun Shangdai qingtongqi mingwen zhong suo fanying de gongtong zuoqi xianxiang (A Study on the Phenomenon of Cooperative Work Reflected in the Inscriptions of Shang Dynasty Bronze Artifacts), *Message of the Research Center for Ancient Civilizations of CASS*, vol. 14, 2007, pp. 23-33 (not illustrated).
Wu Zhenfeng, *Shang Zhou qingtongqi mingwen ji tuxiang jicheng* (A Collection of Inscriptions and Images of Shang and Zhou Archaic Bronzes), Shanghai, 2012, vol. 15, p. 206, no. 7366.

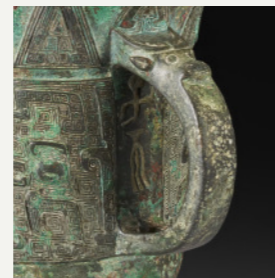
商晚期 公元前十三至十一世紀
青銅爵
銘文：子不

來源:

曹載奎 (秋舫, 1782-1852年)舊藏
潘季玉 (曾璋, 1818-1886年)舊藏
益田孝 (1848-1938年)舊藏
三井住友家, 北泉閣舊藏
秦峰男珍藏, 神戶, 日本

出版:

曹載奎, 《懷米山房吉金圖》, 1839年, 卷1, 頁16
吳式芬, 《攬古錄金文》, 1895年, 卷1, 頁34
吳大澂, 《愷齋集古錄》, 1918年, 卷21, 頁13, 編號1
劉體智, 《小校經閣金文拓本》, 1935年, 卷6, 頁29, 編號5
王辰, 《續殷文存》, 1935年, 卷2, 頁15, 編號12
羅振玉, 《三代吉金文存》, 1937年, 卷15, 頁31
嚴一萍, 《金文總集》, 台北, 1983年, 頁2102, 編號3562
中國社會科學院研究所(編), 《殷周金文集成》, 北京, 1993年, 卷13, 頁233, 編號8110
嚴志斌, 〈試論商代青銅器銘文中所反映的共同作器現象〉, 《中國社會科學院古代文明研究中心通訊》, 第14期, 2007年, 頁23-33 (圖未經刊載)
吳鎮烽, 《商周青銅器銘文暨圖像集成》, 上海, 2012年, 卷15, 頁206, 編號7366



(inscription)



(circular seal reading, *Huaimi Shanfang* 懷米山房 on the underside of the wood stand)





This impressively large bronze *jue* was formerly in the collections of Cao Zaikui (Qiufang, 1782-1852) and Pan Jiyu (Zengwei, 1818-1886). Cao Zaikui was a native of Suzhou, Jiangsu province, and renowned as a collector and researcher of ancient Chinese bronze vessels. The present *jue* is recorded in his seminal 1839 publication *Huaimi Shanfang Jijin Tu* (The Records of Auspicious Bronzes in the Huaimi Shanfang Studio). Cao's hall name, Huaimi Shanfang, is inscribed on the underside of the jade-embellished hardwood stand accompanying the current *jue*. Pan Jiyu, also a native of Suzhou, was a literatus who wrote a number of poems and essays. He was the fourth son of Pan Shi'en (1769-1854), who was the Grand Minister of State, Grand Secretary of the Hall of Military Glory, and Grand Mentor, and served during the reigns of four Qing emperors: Qianlong, Jiaqing, Daoguang, and Xianfeng. Pan Jiyu's nephew, Pan Zuyin (1830-1890), was also a high-ranking official, as well as a famous collector who amassed a collection of more than 500 bronze vessels in the late Qing dynasty. Masuda Takashi (1848-1938) was an important collector and a Japanese tea ceremony practitioner in the late 19th and early 20th century, and served as a senior manager for Mitsui & Co.

The inscription cast under the handle of the present *jue*, *zi bu*, is rare to find on extant Shang bronze vessels, but is recorded on oracle bones. Some scholars, such as Hu Houxuan, suggest *zi bu* may represent the name of one of the many sons of the Shang king, Wu Ding. See Hu Houxuan, "Yindai hunyin jiating zongfa shengyu zhidu kao" (Study of the marriage, family, kinship, and reproductive systems of the Shang dynasty), in *Jiaguxue Shangshi Luncong Chuji*, Shijiazhuang, 2002, pp. 98-100). However, in his discussion of the current *jue* in "Shilun shangdai qingtongqi mingwen zhong suo fanying de gongtong zuoqi xianxiang" (Discussion on the phenomenon of collaborative sponsorship reflected in the inscriptions on the bronze vessels of the Shang dynasty), *Message of the Research Center for Ancient Civilizations of CASS*, vol. 14, 2007, pp. 23-33, Yan Zhibin notes that because the present *jue* shows stylistic features of Phase IV of Yinxiu rather than Phase II of the Wu Ding era, *zi bu* should be interpreted as a clan sign.

A bronze *jue* with similar decoration, but of larger size (33.7 cm.), in the Alfred F. Pillsbury Collection in the Minneapolis Institute of Art, is illustrated by Bernhard Karlgren in *A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection*, Minneapolis, 1952, pp. 41-42, pl. 17, no. 13.



The present *jue* as illustrated by Cao Zaikui, *Huaimi Shanfang Jijin tu* (The Records of Auspicious Bronzes in the Huaimi Shanfang Studio), 1839, vol. 1, p. 16.
 本拍品曾刊登於曹載奎,《懷米山房吉金圖》,1839年,卷1,頁16





~0854

A SMALL RITUAL BRONZE WINE VESSEL, *ZHI*
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 11TH CENTURY BC

The pear-shaped vessel is cast with a narrow band of *leiwen* and a pair of thin bow-string bands on the tall foot. The interior is cast with a six-character inscription, *zi zuo fu yi bao yi* (son made this precious vessel for Father Yi), and the base is cast with a cicada.

5½ in. (14 cm.) high, hardwood stand, Japanese double wood box

\$18,000-25,000

PROVENANCE:

In Japan prior to the 1970s.
Mineo Hata Collection, Kobe, Japan.



商晚期/西周初 公元前十一世紀
青銅雷紋觶

銘文：子作父乙寶彝

來源：
1970年代已入日本境內
秦峰男珍藏，神戶，日本

The inscription cast on the interior of the current *zhi* can be found on a bronze *gui* illustrated by Yan Yiping, *Jinwen zongji*, Taipei, 1983, p. 1130, no. 2157. Also illustrated, p. 3564, no. 6559, is a *zhi* of similar size to the present vessel cast with a similar band of *leiwen* and thin bow-string bands on the tall foot.



(base)



(detail of inscription)



(with box)

0855

A LARGE BRONZE CIRCULAR 'LION AND GRAPEVINE' MIRROR

TANG DYNASTY (AD 618-907)

One side is crisply cast in relief with a central lion-form knob surrounded by three writhing beasts interspersed with three winged horses amidst a fruit-laden grapevine. The outer band depicts various animals including lions, birds and horses amidst further fruiting grapevine, below a narrow border of clouds on the raised rim. The reverse is plain.

8¾ in. (22.3 cm.) diam., Japanese fitted wood box inscribed by Hata Zoroku II (1861-1936)

\$15,000-18,000

PROVENANCE:

In Japan by 1936.
Mineo Hata Collection, Kobe, Japan.

唐 銀狻猊葡萄紋鏡

來源：
1936年已入日本境內
秦峰男珍藏，神戶，日本





Ø856

**A VERY RARE GOLD AND GLASS-INLAID
BRONZE TIGER-HEAD-FORM FITTING**

LATE EASTERN ZHOU PERIOD, 4TH-3RD CENTURY BC

The fitting is powerfully cast in the form of a tiger head with jaws open in a roar below the eyes inset with turquoise-colored glass. The neck is pierced on either side for attachment.

2 in. (5.1 cm.) long, metal stand, Japanese wood box

\$30,000-50,000

PROVENANCE:

In Japan prior to 1991.
Mineo Hata Collection, Kobe, Japan.

EXHIBITED:

Osaka, Osaka Municipal Museum of Fine Art, *Chugoku sengoku jidai no bijutsu* (The Art of the Warring States Period), 8-20 October 1991.

LITERATURE:

Osaka Municipal Museum of Fine Art, *Chugoku sengoku jidai no bijutsu* (The Art of the Warring States Period), Osaka, 1991, p. 127, no. 213.

This fitting exhibits the outstanding quality of inlaid fittings from this period. A nearly identical gold-inlaid bronze fitting, but lacking inlaid eyes, is illustrated in the Eskenazi exhibition catalogue, *Inlaid Bronze and Related Material from Pre-Tang China*, London, 1991, pp. 66-7, no. 21. Another similar example, but shown with jaws closed, was excavated from Linzi district, Zibo city, Shandong province, illustrated in "Xi Han Qi Wang Mu Suizang Qiwu Keng" (The Funerary Pits Round the Princely Tombs of Qi Kingdom of the Western Han Dynasty), *Kaogu Xuebao*, 1985, vol. 2, p. 249, fig. 3. A related silver-inlaid bronze tiger head-form fitting, dated to the late Eastern Zhou period, 3rd century BC, is illustrated by J. Fontein and Tung Wu in *Unearthing China's Past*, Boston, 1973, p. 56, no. 16.

東周晚期 公元前四至三世紀
銅嵌金及玻璃虎首車飾

來源:

1991年已入日本境內
秦峰男珍藏, 神戶, 日本

展覽:

大阪, 大阪市立美術館, 「中国戦国時代の美術」, 1991年
10月8-20日

出版:

大阪市立美術館, 《中国戦国時代の美術》, 大阪, 1991年,
頁127, 編號 213



(another view)





Ø857

**A VERY RARE YUE CELADON DOUBLE
'CHICKEN-HEAD' EWER**

SOUTHERN DYNASTIES, 5TH CENTURY

The shoulder of the ewer is set with twin spouts in the form of chickens' heads opposite a double-strap handle joined on top in a dragon's head that bites the rim of the dish-shaped mouth. The shoulder is further set with two angular lug handles and the ewer is covered overall with a greenish-olive glaze.

10¼ in. (26 cm.) high, Japanese wood box

\$18,000-25,000

PROVENANCE:

In Japan prior to 1950.
Mineo Hata Collection, Kobe, Japan.

EXHIBITED:

Tokyo, The Japan Ceramics Society, *Chugoku seiji ten* (Exhibition of Celadon), 13-14 October 1950, no. 8.

南朝 五世紀 越窯青釉雙繫雞首壺

來源：
1950年已入日本境內
秦峰男珍藏，神戶，日本

出版：
東京，日本陶磁協會，「中国青磁展」，1950年13-14日，
編號8

A very similar celadon-glazed ewer, but with a spout in the form of a single chicken head, was unearthed at Huangyan, Zhejiang province and is illustrated in the exhibition catalogue, *China in Venice*, Milan, 1986, p. 123, no. 21. Another Yue celadon example, which has a double chicken-head spout, but is covered in a black glaze, is illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pp. 94-5, no. 151.



(detail)





ø858

A RARE WHITE STONEWARE BOWL
FIVE DYNASTIES PERIOD-LIAO DYNASTY (AD 907-1125)

The bowl is potted with deep, rounded sides and the creamy body is covered overall with a clear glaze. The base is incised with a character, *guan*.

6 in. (15.2 cm.) diam., Japanese wood box

\$25,000-35,000

PROVENANCE:

In Japan by 1958.

Mineo Hata Collection, Kobe, Japan.

LITERATURE:

Kuroda Genji and Sugimura Yuzo, *Toki zenshu* (Complete Works of Pottery), vol. 14, Tokyo, 1958, pls. 48-49.

Sugimura Yuzo, *Ryo no toji* (Liao Ceramics), Tokyo, 1974.

Koyama Fujio, *Sekai toji zenshu* (The Complete Works of World Ceramics), vol. 10, p. 252, fig. 186.

In *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 196, no. 341, Regina Krahl illustrates a white stoneware water pot incised on the base with the character *guan* (official), and states that *guan* characters appear on both white stonewares as well as on celadon wares. While the *guan* inscription suggests that the pieces in this group were made for court use, it is unclear for which courts these pieces were made.

The inscription on the interior of the cover of the wood box was written in December of the 29th year of Showa (1954) by an individual with the sobriquet *Kajin* and states that the bowl was purchased in the 27th year of Showa (1952).

五代/遼 白釉盤

來源:

1958年已入日本境內

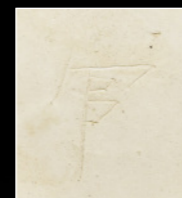
秦峰男珍藏, 神戶, 日本

出版:

黑田源次及杉村勇造, 《陶器全集》, 卷14, 東京, 1958年, 圖版編號48-49

杉村勇造, 《遼の陶磁》, 東京, 1974年

小山富士夫, 《世界陶磁全集》, 卷10, 頁252, 圖186



(mark)



ø859

A VERY RARE SMALL GILT-DECORATED WHITE STONEWARE HEXALOBED BOWL
NORTHERN SONG DYNASTY (AD 960-1127)

The bowl has gently rounded sides rising to a notched rim and is decorated on the interior with two gilt floral sprays. It is covered overall with a clear glaze of faint ivory tone.

4¼ in. (11 cm.) diam., Japanese wood box

\$12,000-18,000

PROVENANCE:

Mineo Hata Collection, Kobe, Japan.

北宋 白釉貼金花卉紋葵口盤

來源:

秦峰男珍藏, 神戶, 日本

This bowl may have been produced in the Dangyangyu kilns, which were located in Xiuwu county, northern Henan province, and flourished in the Song dynasty. The Dangyangyu kilns produced wares that most commonly had incised or painted decoration on a white-glazed ground, or with carved or incised decoration on an ochre ground, although examples of marbled wares, green-glazed wares, and figural wares have all been excavated. The white-glazed wares from this kiln were refined and had a lustrous glaze, similar to Ding wares, and the painterly decoration compare to Cizhou wares. A shallow white-glazed Dangyangyu bowl which appears to have faint gilt decoration of a floral spray, is in the collection of the Jiaozuo Museum, and was excavated in Jiazuo city. See *Dangyangyu Kiln of China*, Beijing, 2011, p. 379, no. 38.





Ø860

A LARGE CARVED DING HEXAFOIL BOWL

NORTHERN SONG DYNASTY (AD 960-1127)

The bowl has widely flared sides that rise from the small knife-cut foot to the hexafoil rim, and is covered overall with a clear glaze of ivory tone. The interior is divided into six sections by crisp, molded lines and is carved in the center with a single lotus spray.

8 1/8 in. (20.7 cm.) diam., Japanese double wood box inscribed by Fujio Koyama (1900-1975)

\$40,000-60,000

PROVENANCE:

Tokugawa Family, Nagoya (according to label on box).
Mineo Hata Collection, Kobe, Japan.

EXHIBITED:

Tokyo, Gotoh Museum (according to exhibition label in box).

A hexafoil Ding bowl of comparable size, but carved all over with lotus sprays, in the collection of the Palace Museum, Beijing, is illustrated in *Zhongguo taoci quanji - Dingyao*, vol. 9, Shanghai, 1981, pl. 90. Another foliate-rimmed bowl formerly in the collection of Sakamoto Goro, but with additional lotus sprays carved in the well of each lobed section, was sold at Sotheby's New York, 16 September 2014, lot 7.

北宋 定窯白釉刻蓮紋葵口盃

來源：
德川家族，名古屋（據盒上標籤）
秦峰男珍藏，神戶，日本

展覽：
東京，五島美術館（據盒內展覽標籤）



(with boxes)





Ø861

A CIZHOU-TYPE 'OIL SPOT' TEA BOWL

JIN DYNASTY, 12TH-13TH CENTURY

The tea bowl is covered inside and out with a blackish-brown glaze suffused with silvery 'oil spots' that falls in a thick line on the exterior above the dark brown wash covering the lower body.

4¼ in. (10.9 cm.) diam., silk pouch, Japanese wood box

\$20,000-30,000

PROVENANCE:

Mineo Hata Collection, Kobe, Japan.

Cizhou-type 'oil spot' tea bowls from the Jin dynasty are very rare. 'Oil spot' glazes were invented at the Jian kilns in Fujian province in the Southern Song dynasty, but black wares were made as early as the 10th century in the late Five Dynasties-early Northern Song period. Cizhou examples of 'oil spot' tea bowls show the influence of these Jian examples in both shape and glaze.

A nearly identical Jin dynasty Cizhou-type 'oil spot' tea bowl from the Scheinman Collection is illustrated by R. Mowry in *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, 1996, pp. 157-58, no. 50. See, also, an example dated to the Yuan dynasty, excavated from Tuchengzi site, Wulanchabu city, and currently in the Inner Mongolia Institute of Cultural Relics and Archaeology, illustrated in *Zhongguo chutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China), vol. 4, no. 193, which has slightly larger oil spots than the present bowl.



(with box)

金 磁州窯系油滴釉盞

來源:

秦峰男珍藏, 神戸, 日本





Ø862

A RARE CIZHOU *SGRAFFIATO* COMPRESSED GLOBULAR JAR

NORTHERN SONG DYNASTY (AD 960-1127)

The deep, rounded sides are carved through an ivory-toned slip to the pale grey ground with a broad band of leafy floral scroll, between lappet borders, all under a clear glaze.

6¼ in. (15.9 cm.) diam., Japanese double wood box

\$20,000-30,000

PROVENANCE:

Mayuyama, Tokyo, 1970s-80s.

Mineo Hata Collection, Kobe, Japan.

A Cizhou jar of comparable size, but of slightly more compressed form and carved through an ivory-toned slip to a pale grey ground with a wide band of leafy floral scroll, is illustrated in *Sung Ceramics from the Kwan Collection*, Hong Kong Museum of Art, 1994, pp. 326-7, no. 145, where it is dated late Northern Song. On the Kwan jar, a band of diagonal, overlapping petals is carved on the shoulder while a similar band appears on the lower body of the current jar. A larger (20 cm. high) Northern Song rounded jar carved with stylized peony scroll through a white slip ground, in the Idemitsu Museum of Arts, is illustrated in *Sung Ceramics*, Tokyo, 1979, no. 93.

北宋 磁州窯白地剔纏枝花卉紋罐

來源:

繭山龍泉堂, 東京, 1970至80年代

秦峰男珍藏, 神戶, 日本



(with boxes)





Ø863

A CARVED YAOZHOU CELADON 'LOTUS' BOWL
NORTHERN SONG DYNASTY (AD 960-1127)

The exterior of the bowl is carved with three rows of overlapping lotus petals extending from the foot rim. The bowl is covered overall with a glaze of olive-green tone.

5¼ in. (13.3 cm.) diam., Japanese wood box

\$5,000-7,000

PROVENANCE:

Mineo Hata Collection, Kobe, Japan.

北宋 耀州窯青釉刻蓮瓣紋盃

來源：
秦峰男珍藏，神戶，日本



Ø864

A MARBLE-VENEERED BOWL
NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The bowl has rounded sides and is covered overall with a thin veneer of marbled dark brown and cream-color clay, all under a clear glaze.

5¼ in. (13.3 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:

Mineo Hata Collection, Kobe, Japan.

Marbling, known in Chinese as *jiao tai* (mixed clay), became a popular decorative technique on ceramics of the Tang dynasty and continued to be employed throughout the Song-Jin period at a number of northern kilns, including the Kuangshan kilns in Jiaozuo and the Dangyangyu kilns in Xiuwu county, both in northern Henan province. The marbled appearance could be achieved either by combining clays of different colors when making the vessel, or by slicing the twisted and kneaded clay into thin layers that would be laminated to the surface of the vessel, as is the case with the present bowl. In either case, the piece was covered afterwards with a transparent glaze.

北宋/金 絞胎紋盃

來源：
秦峰男珍藏，神戶，日本



(another view)





Ø865

A RARE CARVED CIZHOU BOWL WITH DATED INSCRIPTION

NORTHERN SONG DYNASTY, DATED BY INSCRIPTION TO AD 962

The bowl is covered with a creamy beige glaze accented with green splashes on one side of the rim. The interior is carved with a lengthy inscription below a narrow band of horizontal lines.

8 in. (20.3 cm.) diam., Japanese wood box

\$10,000-15,000

PROVENANCE:

Mineo Hata Collection, Kobe, Japan.

The inscription carved on the interior of the bowl may be translated, "In the second month of the *renxu* year of the Jianlong reign, congratulations to elder cousin on his promotion in official position and raise in salary, this brings glory [to our family], your younger brother made this bowl as a gift, written by Zhang Chunlin."

北宋建隆壬戌年 (962)
磁州綠彩刻「進祿光彩耀」盃

來源：
秦峰男珍藏，神戶，日本



(with box)





Ø866

**A VERY RARE *QINGBAI* EWER, COVER,
AND WARMING BASIN**

SOUTHERN SONG DYNASTY (1127-1279)

The ewer with hexalobed body is applied with a molded petal collar, and is set with a curved spout opposite the arched, strap handle. The cover is surmounted by a figure of a lion and is pierced with two holes for attachment. The deep basin is raised on a high foot molded with pendent overlapping petals and is divided into seven lobes, which are incised with stylized floral decoration. The ewer, cover and basin are covered overall with a translucent glaze of pale bluish tone.

Ewer and cover: 9 in. (22.9 cm.) high, Japanese wood box

Basin: 6½ in. (16.5 cm.) diam. (2)

\$40,000-60,000

PROVENANCE:

Yamashita Sakuro (b. 1908) Collection (according to label).
Hirano Kotoken, Tokyo (according to label on box).
Mineo Hata Collection, Kobe, Japan.

EXHIBITED:

Izumi, Kubosō Memorial Museum of Arts, *Sosogu utsuwa* (Ewers),
10 October 1986.

LITERATURE:

Kubosō Memorial Museum of Arts, *Sosogu utsuwa* (Ewers), Izumi, 1986, p. 62,
no. 116.



(with box)

南宋 青白釉帶獅鈕蓋執壺及溫盤

來源:

山下朔郎 (1908年生) 珍藏 (據標籤)
平野古陶軒, 東京 (據木盒標籤)
秦峰男珍藏, 神戶, 日本

展覽:

和泉市, 久保惣紀念美術館, 「注器」, 1986年10月10日

出版:

久保惣紀念美術館, 《注器》, 和泉市, 1986年, 頁62,
圖版116號

It is very rare to find a ewer that has survived alongside its corresponding basin. A Northern Song dynasty *qingbai* ewer with a very similar cover surmounted by a seated lion, also with a lobed warming basin, was excavated in 2004 at Shangdang commune, Dantu county, Zhenjiang city, and is illustrated in *Zhongguo chutu ciqu quanji - 7 - Jiangsu Shanghai* (Complete Collection of Ceramic Art Unearthed in China), vol. 7, Beijing, 2008, no. 116. The Shangdang basin, however, lacks the band of molded petals around the foot.





0867

A RARE SMALL QINGBAI 'PHOENIX' WATER DROPPER

SOUTHERN SONG DYNASTY (1127-1279)

The lobed, tapering ovoid body is raised on a splayed foot and surmounted by a large phoenix head supported on a ribbed neck. The shoulder is set with a strap handle opposite the short, curved spout, and the vessel is covered overall with a pale blue glaze.

4½ in. (11.4 cm.) high, Japanese wood box

\$3,000-5,000

PROVENANCE:
Mineo Hata Collection, Kobe, Japan.

南宋 青白釉小鳳首壺

來源:
秦峰男珍藏, 神戶, 日本



867

0869

A RARE QINGBAI CENSER WITH RETICULATED COVER

NORTHERN SONG DYNASTY (AD 960-1127)

The censer has a rounded bowl that is raised on a tall splayed foot. The reticulated domed cover is molded with leafy scroll with four prominent fronds. Both censer and cover are covered overall with a translucent glaze of pale bluish-green tone.

5 in. (12.7 cm.) high, Japanese wood box

\$12,000-18,000

PROVENANCE:
Mineo Hata Collection, Kobe, Japan.

A *qingbai* censer with an openwork cover molded with similar leafy scroll, dated to the Northern Song dynasty, was excavated from the Baozhi Pagoda in Linggu Temple, Nanjing city, and is now in the collection of the Nanjing City Museum. See *Zhongguo chutu ciqi quanji - 7 - Jiangsu Shanghai* (Complete Collection of Ceramic Art Unearthed in China), vol. 7, Beijing, 2008, no. 112. Another *qingbai* censer with an openwork cover molded with chrysanthemum design, also dated to the Northern Song dynasty, is illustrated *ibid.*, p. 111.

北宋 青白鏤空花卉紋香薰

來源:
秦峰男珍藏, 神戶, 日本



(detail of cover)



868

0868

A CARVED QINGBAI 'BOYS' BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The thinly potted bowl is carved on the interior with two boys amidst peony scroll and covered overall with a pale bluish-green glaze.

8 in. (20.3 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:
Mineo Hata Collection, Kobe, Japan.

南宋 青白釉刻嬰戲紋盃

來源:
秦峰男珍藏, 神戶, 日本





Ø870

A SUPERB JIZHOU PAPER-CUT-DECORATED 'PHOENIX' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The deep bowl is decorated on the interior in resist technique with two long-tailed phoenixes in flight between three prunus blossoms, all reserved in dark brown on a variegated brown and buff ground. The exterior has pale buff speckling on a dark brown ground that falls short of a knife-cut edge above the low, narrow foot ring.

5 3/4 in. (13.2 cm.) diam., brown lacquer cup stand incised with gilt floral scroll, silk pouches, Japanese wood and lacquer boxes

\$70,000-90,000

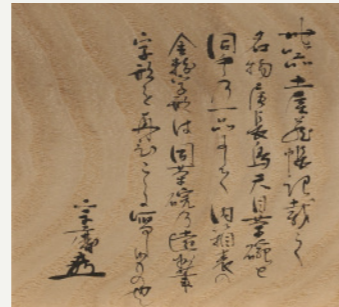
PROVENANCE:

Mineo Hata Collection, Kobe, Japan.

One of interior box lids is inscribed by Kobori Sokei (b. 1923), the head of the Enshu School of Tea. The inscription compares the present bowl to an important tea bowl named *Onaga-dori*, a famous Jizhou bowl known since the 17th century. This bowl is listed in the inventory of masterpieces of tea ceremony utensils, *Tsuchiya Soshu Chaki Densho*, which was compiled by Tsuchiya Masanao (1641-1732), the regional ruler of the feudal domain of Tsuchiura in Hitachi. Sokei also notes that the gold characters on the cover of one of the inner boxes are transcribed in the calligraphic style of Lord Kobori Enshu (1579-1647).

南宋 吉州窯剪紙貼花鳳紋盞

來源：
秦峰男珍藏，神戸，日本



(inscription by Kobori Sokei on interior of box cover)



(with boxes)





Ø871

A SUPERB LONGQUAN CELADON 'TWIN FISH'
DISH

LATE SOUTHERN SONG-YUAN DYNASTY, 13TH-14TH CENTURY

The shallow, rounded sides that rise from the tapering foot to the everted rim are carved on the exterior with a band of upright petals, and the center of the interior is relief-decorated with two small fish, all under a glaze of sea-green color that also covers the interior of the foot.

8¾ in. (22.2 cm.) diam., Japanese wood box

\$50,000-70,000

PROVENANCE:

Important private collection, Kobe, acquired in the 1950s.
Mineo Hata Collection, Kobe, Japan.

This dish is exceptional for its glaze of even, sea-green color. Examples of Longquan 'twin fish' dishes have been found in Southern Song kilns in the Longquan region, such as the dish unearthed at Jincun, illustrated in *Longquan Qingci Yanjiu*, Beijing, 1989, pl. 36:3. Other examples of Longquan molded 'twin fish' dishes were recovered from the cargo of a trading vessel that sank off the coast of Sinan, South Korea, in the 1320s, and were included in the *Special Exhibition of Cultural Relics Found off the Sinan Coast*, National Museum of Korea, Seoul, 1977, pl. 28. Other examples are in the National Palace Museum, Taipei, included in *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum, Lung-chu'än Ware, Ko Ware and other Wares*, Taipei, 1974, pl. 26, and in the Percival David Foundation, included in the *Illustrated Catalogue of Celadon Wares*, rev. ed., London, 1997, p. 27, no. 265.



(with box)

南宋晚期/元 十三/十四世紀
龍泉窯青釉雙魚紋盤

來源：
重要私人珍藏，神戶，於1950年代入藏
秦峰男珍藏，神戶，日本





A MAGNIFICENT AND UNUSUALLY LARGE LONGQUAN CELADON *KINUTA* VASE

ROSEMARY SCOTT, INDEPENDENT SCHOLAR

While Longquan vases of this form and with such an exquisite glaze have been highly prized from the time of their manufacture to the present day, the current vase would have been especially revered for its exceptional size and the shape and accomplished rendering of its handles. *Kinuta* vases were made with two types of handles – the more usual being in a relatively simple bird form (generally identified as a phoenix) and the rarer being in the form of a well-modelled dragon-fish. The current vase has especially fine dragon-fish handles.

The Japanese name *kinuta*, refers to a mallet, as these are regarded as mallet-shaped vases, and were imported into Japan in the Southern Song (1127-1279) and Yuan (1279-1368) dynasties. Like the current example, they were often characterised by especially fine Longquan glazes, and so the term *kinuta* is also sometimes applied as a complimentary term in relation to a glaze. In the Northern Song dynasty (AD 960-1127) the mallet form with wide flattened mouth, sharp shoulder junctions and almost straight sides, was made in two of the ceramic wares associated with the imperial court. A small number of Ding wares were made in this form, and an example with reduced mouth is in the collection of the Percival David Foundation (illustrated by Stacey Pierson in *Song Ceramics - Objects of Admiration*, Percival David Foundation, London, 2003, p. 20-1, no. 1). Perhaps more significantly, Ru wares made specifically for the Northern Song court, have been found in this form. A mallet-shaped Ru ware vase with wide flattened mouth was excavated in 1987 at the kiln site of Qingliangsi, Baofengxian, Henan province (*Grand View: Special Exhibition of Ju Ware from the Northern Song Dynasty*, National Palace Museum, Taipei, 2006, pp. 114-5, no. 23), while the National Palace Museum, Taipei has two similar Ru ware vases with damaged mouths (*ibid.*, pp. 116-19, nos. 24 and 25). The shape, despite resembling a paper mallet, may in fact have been introduced to China as a glass vessel from the Islamic west, possible Iran. Fragments of glass vessels of this shape were found in 1997 amongst the cargo of the *Intan* wrecked ship excavated off the Indonesian coast. This ship is believed to date to the Northern Song period. An Islamic glass vessel of this form was also found in

1986 in the tomb of the Princess of Chen of the Liao dynasty, the *terminus ante quem* for which is 1018 (illustrated *ibid.* cat. no. 25, fig. 2). It may also be significant that, according to the Southern Song scholar Hong Mai (1123-1202) in his *Yijianzhi* (Record of the Listener), the Northern Song Emperor Huizong (r. 1100-1126) had a collection of imported glass.

The esteem in which Longquan *kinuta* vases are held can be seen in the approbation they have received in modern Japan. A *kinuta* vase, with phoenix handles (height of 30.8 cm.), known as *Bansei* (Ten Thousand Cries), in the Kuboso Memorial Museum of Arts, Izumi, Osaka, has been designated as a Japanese National Treasure (see *Special Exhibition - Chinese Ceramics*, Tokyo National Museum, Tokyo, 1994, p. 125, no. 182). Another of phoenix-handled Longquan mallet vase (height of 29.2 cm.), from the Ataka Collection, now in the Museum of Oriental Ceramics, Osaka (see Gakuji Hasebe (ed.), *Sekai Toji Zenshu*, vol 12, *Sung*, Tokyo, 1977, no. 209), has been designated an Important Cultural Property by the Japanese authorities (**Fig. 1**), as has an example, height 26.2 cm., known as *Sensei* (A Thousand Cries) in the Yomei Bunko, Kyoto (see Museum of Oriental Ceramics Osaka, *Song Ceramics*, 1999, p. 104, no. 67). Longquan twin-handled *kinuta* vases can be found in several other collections in Japan, such as the Tokyo National Museum (see *Illustrated Catalogues of Tokyo National Museum - Chinese Ceramics*, Tokyo, p. 91, no. 372), the Nezu Museum, and the Hatakeyama Memorial Museum (see S. Hayashiya and H. Trubner, *Chinese Ceramics from Japanese Collections*, Asia House Gallery, New York, 1977, no. 22). An example with dragon-fish handles from the Tokugawa Art Museum, Nagoya, is illustrated in the exhibition catalogue *Heavenly Blue: Southern Song Celadon*, Nezu Museum, 2010, no. 23 (**Fig. 2**), while two further examples from the collection of the Seikado Bunko Art Museum, Tokyo, were included in the same exhibition (nos. 24 and 25).

The majority of surviving Longquan vases of *kinuta* form are between 23 and 30 cm. high – such as the phoenix-handled vase in the collection of the National Palace Museum, Taipei, which is 25



By the Song dynasty handles such as these depicted a carp in the process of turning into a dragon. This evokes a legend, which dates from at least as early as the Eastern Han dynasty, and tells of the carp swimming up river to the Dragon Gate Falls. If it is successful in leaping over the gate it turns into a dragon.

cm. tall (see, *Dynastic Renaissance – Art and Culture of the Southern Song – Antiquities*, Taipei, 2011, pp. 88-9, no. II-6). However, there is a group of smaller examples like the vase with bird-shaped handles from the Qing Court Collection in the Palace Museum, Beijing (height 17.5 cm.) illustrated in *The Complete Collection of Treasures of the Palace Museum – 33 – Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p. 110, no. 98, and the vase with dragon-fish handles (height 17.1 cm.), which was acquired by the Metropolitan Museum of Art, New York, in 1950. Two *kinuta* vases were excavated from a Southern Song dynasty tomb in Songyang county in 1983 – one with dragon-fish handles was 16 cm. high, while the other had phoenix handles and a height of 26.5 cm (see Zhu Boqian (ed.), *Celadons from Longquan Kilns*, Taipei, 1999, pp. 148-9, nos. 115-6). A Yuan dynasty phoenix-handled vase (height 25 cm.) was excavated from a hoard at Wenjia, Kaixian, Chongqing city (previously part of Sichuan province) and is now in the National Museum of the Three Gorges.

The current vase is one of a very small group of taller *kinuta* vases, and stands at 35 cm. high—with perfectly harmonious proportions. A vase, 35.6 cm. high, with bird handles and crackled glaze was excavated in Sichuan province prior to 1939, and is illustrated by Gakuji Hasebe (ed.) in *Sekai Toji Zenshu*, vol 12, Sung, *op. cit.*, no. 208; it is believed to be currently in a private Japanese collection. A *kinuta* vase 33.5 cm. high with phoenix handles is in the collection of the Gotoh Museum of Art, Setagaya City, Tokyo (see *Gotōbijutsukan meihin zuroku* [Illustrated masterpieces from the collection of Gotoh Art Museum], Tokyo, 1960, pl. 86).

The current vase, which comes from an important late 19th-early 20th century private collection in Nagoya, is unusual not only in its height (35 cm.) but in having handles in the shape of *yulong* or *feiyu* (dragon-fish). These creatures have fish-like bodies and dragon-shaped heads, and are depicted in considerable detail, in contrast to the more common bird-shaped handles, which are rarely depicted in any great detail. Dragon-fish are mentioned in Chinese literature as early as the Bronze Age, and appear in legends related in the *Shanhajing* (Classic of Mountains and Seas). They were included in painted and incised decoration on ceramics of the Tang dynasty (AD 618-907), from kilns such as Changsha and Yue, but do not seem to occur in three-dimensional high-fired ceramic form until the Song (AD 960-1279) and Liao (AD 907-1125) dynasties. By the

Song dynasty handles such as these depicted a carp in the process of turning into a dragon. This evokes a legend, which dates from at least as early as the Eastern Han dynasty, and tells of the carp swimming up river to the Dragon Gate Falls. If it is successful in leaping over the gate it turns into a dragon. This legend soon came to represent the success of the Chinese scholars, who studied hard to pass the civil service examinations, and if they achieved the highest grade would attain a good official post. Such dragon-fish handles came to be applied to vessels made in precious metals during the Mongol period. A gold cup with twin handles of this type, probably originating from the Golden Horde in the late 13th-14th century, is in the collection of the State Hermitage Museum, St. Petersburg and was included in the New York Metropolitan Museum's 2002 exhibition *The Legacy of Genghis Khan – Courty Art and Culture in Western Asia, 1256-1353*, catalogue no. 139, illustrated p. 18, fig. 11.

In addition to the Beijing Palace Museum and Songyang county vases mentioned above, a small number of other *kinuta* vases with dragon-fish handles have been published. An example (height 16.8 cm.) from the collection of Sir Alan Barlow, is now in the Victoria and Albert Museum, London and is illustrated by Rose Kerr in *Song Dynasty Ceramics*, Victoria and Albert Museum, London, 2004, p. 94, no. 95. Another small example (height 16.3 cm.) from the Meiyintang collection is illustrated in *Musée Cernuschi, L'Âge d'Or de la Céramique Chinoise*, Paris, 1999, p. 118, no. 88. One of the two vases of this type in the Carl Kempe collection is 20 cm high and the other measures 26 cm. (see Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Almqvist & Wiksell, Stockholm/Göteborg/Uppsala, 1962, p. 51, nos. 98 and 99 respectively). A further *kinuta* vase with dragon-fish handles (height 25.9 cm.) is in the Freer Gallery of Art, illustrated in *The Freer Gallery of Art, I China*, Washington D.C., 1972, no. 89. Other known examples of dragon-fish handled Longquan vases include one from the Njoo collection is 26 cm high (exhibited in *Chinese Celadons and Other Related Wares in Southeast Asia*, Arts Orientalis, Singapore, 1979, pl. 73, left), and a *kinuta* vase from the Brodie Lodge collection, which is 28 cm. high, and was exhibited in London in 1960 (see Oriental Ceramic Society, *The Arts of the Sung Dynasty*, The Arts Council, London, 1960, no. 173, pl. 64, right). A further dragon-fish handled vase, height 28.5 cm., formerly in the possession of Lord Matsudaira Fumai (1750-1818), was sold by Christie's New York in March 2008, lot 561.



Fig. 1 Longquan celadon phoenix-handle vase, Northern Song dynasty, 12th-13th century, 29.2 cm. high. The Museum of Oriental Ceramics, Osaka, no. 00319. Photographer: Muda Tomohiro
圖一 龍泉窯青釉鳳耳花瓶，南宋，十二至十三世紀，高29.2cm。大阪市立東洋陶瓷美術館，登錄編號00319。攝影師：六田知弘



Fig. 2 Longquan celadon mallet-shaped vase with fish-shaped handles, 13th-14th century, 22.4 cm. high. The Tokugawa Art Museum.
圖二 龍泉窯青釉鯪耳瓶，十三至十四世紀，高22.4cm。德州美術館

It is clear that such vases were appreciated in Japan from Kamakura period (1192-1333) as evidenced by two examples, which were excavated from the wreck of a vessel which sank off the Sinan coast of Korea in about 1323 on its way to Japan, (illustrated in the exhibition catalogue *Xin'an haidi wenwu* [Cultural Relics from the Sinan Seabed], National Museum of Korea, Seoul, 1977, colour plate 3). This vessel would have left China from the port of Ningbo, Zhejiang province, and a shard of the neck and dragon handle from one of these *kinuta* vases was excavated from the ancient wharf site of Dongmenkou at Ningbo (see *Zhejiangsheng wenwu kaogusuo xuekan*, 1981, pl. XI:8).

While Chinese ceramics had long been admired in Japan, the Kamakura period (1192-1333), coinciding with the Southern Song dynasty, saw a renewed vogue in Japan for Chinese art. Indeed, the Japanese scholar Professor Hiroko Nishida has noted that in the Kamakura period: '...the majority of the art and decorative art objects used in the ceremonies, interior decoration and tea drinking events of Buddhist Temples and the military class were

objects imported from China.' (Hiroko Nishida, 'The Collection and Appreciation of Chinese Art Objects in 15th-16th Century Japan, and their Legacy', *Collecting Chinese Art: Interpretation and Display*, S. Pierson (ed.), *Colloquies on Art & Archaeology in Asia No. 20*, Percival David Foundation, London, 2000, p. 10.) These objects were called *karamono* (Chinese things). Excavated evidence for their popularity can be seen in profusion not only in Kamakura itself, but at a variety of historical sites throughout Japan. Significant numbers of Song and Yuan Chinese ceramic sherds have been excavated at the Ichijo-dani site in Fukui prefecture, the Kusadosengen site in Hiroshima, several sites in Kyoto, and the port city of Hakata (Nishida, *op. cit.*). In addition, some major Japanese temples still have in their possession Song dynasty Chinese ceramics, which have been preserved over the centuries. The Daitoku-ji temple in Kyoto, for example, has in its collection a Longquan vase of the same form as the current example, with dragon-fish handles (see Daitoku-ji no meiho, Kyoto, 1985, pl. 96).

The current vessel is a particularly impressive example of this greatly admired type of Longquan *kinuta* vase.



南宋龍泉窯青釉大魚龍耳瓶

蘇玫瑰 (獨立學者)

釉色佳妙的龍泉窯雙魚耳紙槌瓶自面世至今，聲名一直長盛不衰，而本拍品的器型格外挺拔，加上雙耳造型新穎、細膩生動，想必依然能在芸芸佳作中脫穎而出。紙槌瓶的雙耳可分為兩大類：樸拙的鳥形耳（常謂鳳耳）出現頻率較高，另一款是精心模製但較為罕見的魚龍耳。以本拍品而言，其魚龍耳尤為生動傳神。

此類器物名曰「紙槌瓶」，而日文名稱中的「砧 (kinuta)」即指木槌，日本在南宋 (公元1127至1279年) 和元代 (公元1279至1368年) 均有進口此類作品。一如本拍品，該等紙槌瓶皆以幽微素雅的龍泉釉著稱，「砧青瓷」一詞便是極言其釉色之美。北宋 (公元960至1127年) 時期製作宮廷用器的窯口，其燒造的紙槌瓶泰半寬沿沿盤口，折肩棱角分明，器身幾乎筆直。定窯曾燒造少量紙槌瓶，大維德中國藝術館藏一例，其瓶口略斂，圖見畢宗陶 (Stacey Pierson) 著作《Song Ceramics – Objects of Admiration》頁20-1編號1 (倫敦：大維德中國藝術館，2003)。也許更值得一提的是，在特為北宋宮廷燒造的汝窯器中，也有這類紙槌瓶的芳蹤。1987年，河南寶豐縣清涼寺窯址出土了一件汝窯盤口紙槌瓶，圖見《大觀：北宋汝窯特展》頁114-5編號23 (臺北：國立故宮博物院，2006)，臺北故宮亦珍藏兩例口沿破損的近似汝窯瓶，圖見前述著作頁116-19編號24及25。雖然形似紙槌，但其原型其實可能是伊斯蘭地區西部 (伊朗是可能性之一) 傳入中國的玻璃器。1997年，在印尼海域發現的印坦沉船貨物中，也有同一形制的玻璃器殘片。據稱，此乃北宋年間的船隻。1986年，一個斷代為公元1018年之前的遼代陳國公主墓也出土了近似的伊斯蘭玻璃瓶，圖見前述著作圖錄編號25，圖2。尤須一提的是，南宋學者洪遵 (公元1123至1202年) 著作《夷堅志》中曾提到，北宋徽宗 (公元1100至1126年在位) 亦皮藏了一批進口玻璃器。

龍泉窯紙槌瓶在現代日本備受推崇，堪可為其重要性現身說法。大阪和泉市久保惣記念美術館藏一例銘「萬聲」青磁鳳耳紙槌瓶 (高30.8公分)，此物實為「日本國寶」，圖見《特展：中國陶磁》頁125編號182 (東京：東京國立博物館，1994)。另有一例安宅舊藏龍泉窯鳳耳紙槌瓶 (高29.2公分)，現藏大阪市立東洋陶磁美術館，圖見長谷部樂爾編著的《世界陶磁全集》卷十二之「宋」編號209 (東京：1977)，日本當局將之列為「重要文化財」(圖一)，京都陽明文庫銘「千聲」紙槌瓶 (高26.2公分) 亦然，圖見《宋磁》頁104編號67 (大阪市立東洋陶磁美術館，1999)。別的日本珍藏也有龍泉窯雙耳紙槌瓶的蹤影，例如：東京國立博物館，圖見《東京國立博物院圖版目錄：中國古陶磁篇》頁91編號372 (東京)；根津美術館；畠山記念館，圖見林屋晴三及H. Trubner合著的《Chinese Ceramics from Japanese Collections》編號22 (紐約：Asia House Gallery，1977)。名古屋的德川美術館亦珍藏一例魚龍耳紙槌瓶，圖見《南宋的青磁》展覽圖錄編號23 (根津美術館，2010) (圖二)，同一場展覽亦呈獻了東京靜嘉堂文庫美術館藏中的兩件近似例 (編號24及25)。

傳世龍泉窯紙槌瓶的高度大多介乎23至30公分之間，以臺北故宮的鳳耳瓶為例，其瓶身通高25公分，圖見《文藝紹興：南宋藝術與文化 (器物卷)》頁88-9編號11-6 (臺北：2011)。但另有一批器型較小的近似例，一者為北京故宮博物院清宮舊藏鳳耳瓶 (高17.5公分)，圖見《故宮博物院藏文物珍品全集33：兩宋瓷器 (下)》頁110編號98 (香港：1996)；另一例是紐約大都會藝術博物館1950年購藏之作，其瓶身飾魚龍耳 (高17.1公分)。1983年，松陽縣南宋古墓亦曾出土兩件紙槌瓶，一者飾魚龍耳 (高16公分)，另一例飾鳳耳 (高26.5公分)，圖見朱伯謙編著的《龍泉窯青瓷》頁148-9編號115-6 (臺北：1999)。重慶 (前為四川轄下城市) 開縣溫家鎮窖藏文物之中，也有一例元代鳳耳瓶 (高25公分)，現藏重慶中國三峽博物館。

本品通高35公分，比例舒展和諧，器身如斯挺拔者在傳世品中屈指可數。1939年之前，四川曾出土一件高35.6公分、釉面開片的鳳耳紙槌瓶，圖見上述長谷部樂爾編著的《世界陶磁全集》卷十二之「宋」編號208；據稱，此作現已納入日本私人珍藏。東京都世田谷區五島美術館的鳳耳紙槌瓶通高33.5公分，圖見《五島美術館名品圖錄》圖版86 (東京：1960)。

本拍品源於京都一個重量級的私人珍藏，其器身之高 (35公分) 和所飾的魚龍耳 (又名飛魚耳) 均獨樹一幟。此類神獸魚身龍首，細節生動傳神，迥異於較為常見但流於抽象寫意的鳳耳。早於青銅時代，中國文獻已有提及魚龍，與《山海經》相關的傳說中也有其身影。時至唐代 (公元618至907年)，長沙窯、越窯等地均有燒造繪有或剔刻魚龍紋的陶瓷作品，但及至宋 (公元960至1279年)、遼 (公元907至1125年) 時期，方出現高溫陶瓷魚龍的立體裝飾。到了宋代，魚龍耳以正蛻化為龍的鯉魚造型居多。這一形象源自鯉魚逆流而上、躍過龍門的故事，相關的傳說至少可上溯至東漢時期。據說，鯉躍龍門之後即可化龍升天，所以這一神話未幾便演變為莘莘學子科場中舉、飛黃騰達的象徵。蒙古治下，此類魚龍耳逐漸成了貴重金屬器的裝飾。聖彼得堡埃爾米塔日博物館藏金盃亦飾魚龍耳，此盃很可能出自公元十三世紀末至十四世紀欽察汗國，它曾亮相於紐約大都會藝術博物館2002年舉辦的「The Legacy of Genghis Khan – Courtly Art and Culture in Western Asia, 1256-1353」展覽，詳見圖錄頁18，圖11，圖錄編號139。

除了上文提到的北京故宮和松陽縣實例，已發表作品中也有小小批魚龍耳紙槌瓶。巴婁爵士 (Sir Alan Barlow) 舊藏一例 (高16.8公分)，今藏倫敦維多利亞與艾伯特博物館，圖見柯玫瑰 (Rose Kerr) 著作《Song Dynasty Ceramics》頁94編號95 (倫敦：維多利亞與艾伯特博物館，2004)。另一例為玫茵堂珍藏小瓶 (高16.3公分)，圖見《L'Âge d'Or de la Céramique Chinoise [中國陶瓷黃金年代]》頁118編號88 (巴黎：賽努奇亞洲藝術博物館，1999)。卡爾·坎普 (Carl Kempe)



珍藏中也有二例近似瓶 (分別高20和26公分)，圖見Bo Gyllensvärd著作《Chinese Ceramics in the Carl Kempe Collection》頁51編號98及99 (斯德哥爾摩/哥德堡/烏普薩拉：Almqvist & Wiksell，1962)。弗利爾美術館藏一例魚龍耳紙槌瓶 (高25.9公分)，圖見《The Freer Gallery of Art, I China》編號89 (華盛頓特區：1972)。其他的魚龍耳龍泉瓶近似例包括：伍祖 (Njoo) 珍藏 (高26公分)，曾於「Chinese Celadons and Other Related Wares in Southeast Asia」展出，詳見圖錄圖版73左方 (新加坡：Arts Orientalis，1979)；羅布迪 (Brodie Lodge) 珍藏 (高28公分)，此瓶曾於1960年在倫敦展出，詳見東方陶瓷協會《宋代藝術》展覽圖錄編號173圖版64右方 (倫敦：藝術委員會，1960)。日本大名松平不昧 (1750至1818年) 舊藏一件魚龍耳近似例 (高28.5公分)，後經紐約佳士得於2008年3月拍出 (拍品編號561)。

顯然，自鎌倉時代 (公元1192至1333年) 以降，此類紙槌瓶在日本炙手可熱，就此可證諸1323年駛往日本途中在韓國新安水域沉沒船隻上的兩件文物，圖見《新安海底文物》展覽圖錄彩色圖版3 (首爾：國立中央博物館，1977)。該船應是從浙江寧波港啟航，而寧波東門口海運碼頭遺址亦曾出土同類紙槌瓶的器頸與魚龍耳殘片，圖見1981年《浙江省文物考古說學刊》圖版XI：8。

中國陶瓷在日本地位尊崇，這一現象由來已久，但在鎌倉時代 (公元1192至1333，約與南宋同期) 的日本，中國藝術品更是一時風頭無兩。誠如日本學者西田宏子教授所言，時至鎌倉時代，「……佛寺與武士階級在各種儀式、內部裝潢和茶道活動中所用的藝術和裝飾藝術品，泰半是從中原進口。」相關的論述，詳見西田教授所撰<The Collection and Appreciation of Chinese Art Objects in 15th-16th Century Japan, and their Legacy>，全文發表於畢宗陶編著的「Colloquies on Art & Archaeology in Asia」系列之二十《Collecting Chinese Art: Interpretation and Display》頁10 (倫敦：大維德基金會，2000)。這些作品統稱「唐物」，除鎌倉之外，日本多個歷史遺蹟皆曾出土大量的相關文物，足證時人對「唐物」何等趨之若鶩。無論是福井縣的一乘谷朝倉氏遺址，或是廣島的草戶千軒遺址，乃至多個京都遺址和港口城市博多，其出土的宋元中國陶瓷殘片均數量可觀，就此可參見西田教授前述著作。此外，許多日本名寺仍坐擁一批數百年來代代相傳的中國宋瓷。以京都大德寺為例，其珍藏中便有一例與本拍品形制相同的魚龍耳龍泉瓶，圖見《大德寺の名寶》圖版96 (京都：1985)。

綜觀同類型的絕妙龍泉窯紙槌瓶，本拍品在在俱屬箇中上品。



Ø872

A MAGNIFICENT AND IMPORTANT LARGE LONGQUAN CELADON *KINUTA* VASE

SOUTHERN SONG DYNASTY (1127-1279)

The vase is robustly potted with a mallet-shaped body with angular, sloping shoulders. The tall neck is flanked by a pair of handles in the form of dragon-headed fish, below the widely flared, dish-shaped mouth. The vase is covered overall with an even glaze of soft sea-green color, which ends in an irregular line above the unglazed foot rim.

13¾ in. (35 cm.) high, silk pouch, Japanese double wood box

\$700,000-1,000,000

PROVENANCE:

Takeyama Kanshichi (1854-1907) Collection, Nagoya, Japan.
Takeyama Kanshichi Collection, Shunjuen, Nagoya, Japan; Osaka Bijutsu Club, 20 January 1914, lot 274.
Mineo Hata Collection, Kobe, Japan.

南宋 龍泉窯青釉大魚龍耳瓶

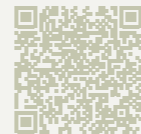
來源：
武山勘七 (1854-1907) 珍藏, 名古屋, 日本
武山勘七 (1854-1907) 珍藏, 春秋園, 名古屋, 日本;
大阪美術俱樂部, 1914年1月20日, 拍品編號274
秦峰男珍藏, 神戸, 日本



The present vase as illustrated in the Osaka Bijutsu Club auction catalogue, 20 January 1914.
本拍品曾刊登於大阪美術俱樂部1914年1月20日拍賣圖錄



(base)





~0873

A RARE IRON-RED-ENAMELED AND GREEN-GLAZED DOUBLE-GOURD VASE

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

The vase is decorated with sweeping stems of leafy scroll enclosing lotus blossoms, separated by a band of *lingzhi* meander encircling the waist, all painted in iron red reserved on a bright green ground and within white borders outlined in iron red.

8½ (21.6 cm.) high, hardwood stand, silk pouch, Japanese double wood box

\$400,000-600,000

PROVENANCE:

Yamanaka & Co., Japan, late 1920s-early 1930s (by repute).

Mineo Hata Collection, Kobe, Japan.



(mark)

明嘉靖 綠地紅彩纏枝蓮紋葫蘆瓶
雙圈六字楷書款

來源:

山中商會, 日本, 於1920年代末至1930年代初入藏(傳)
秦峰男珍藏, 神戶, 日本



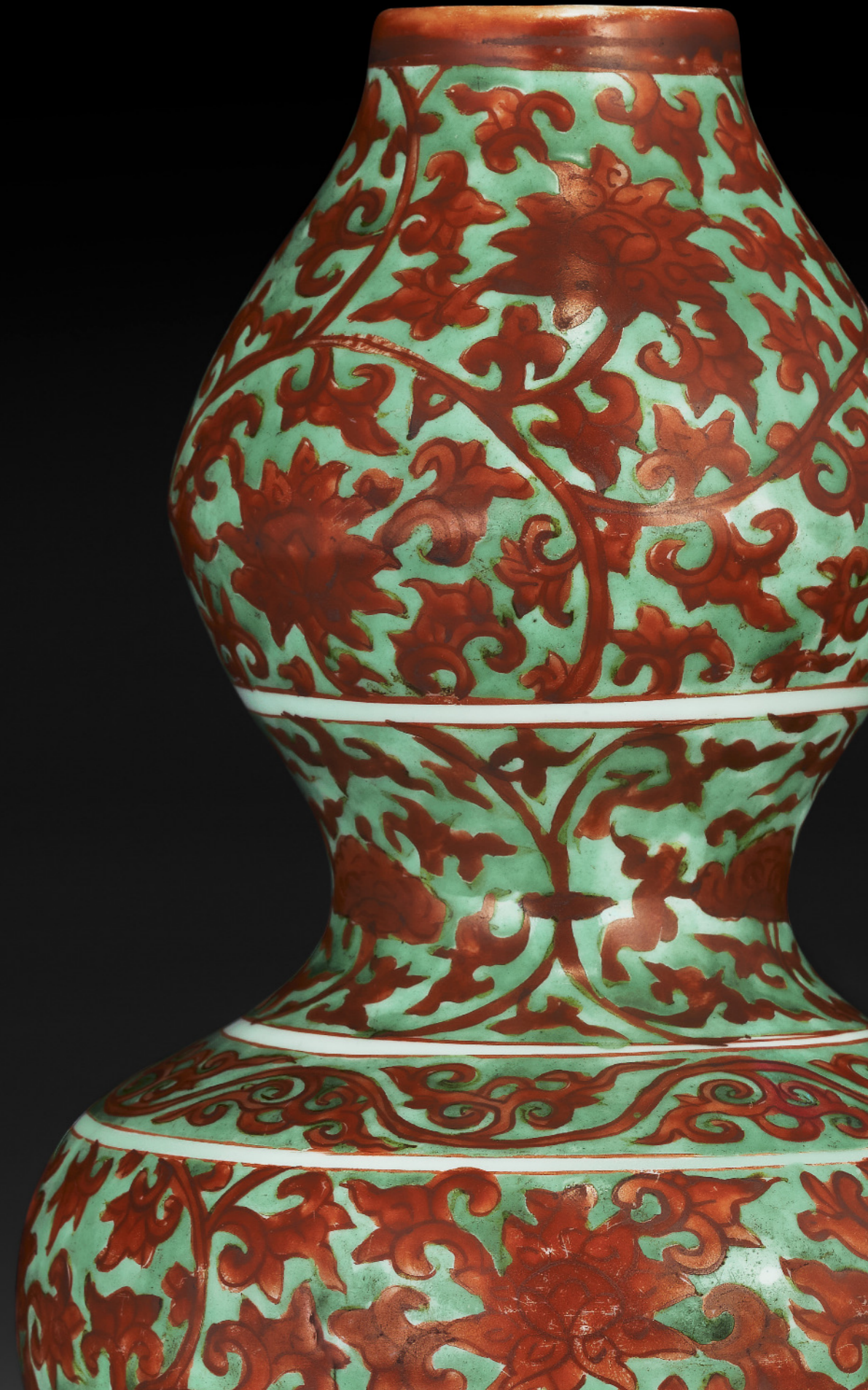


The lotus scroll decoration and combination of green and red colors found on this vase are reminiscent of the design and color palette found on Chenghua-period ceramics. See a green-decorated red-ground tripod censer excavated from the late Chenghua stratum at Jingdezhen, illustrated in *A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, Tsui Museum of Art, Hong Kong, 1993, p. 188-89.

Other Jiajing double-gourd vases of this design include an example from the Grandidier Collection, illustrated by Daisy Lion-Goldschmidt, *Ming Porcelain*, pl. 12; one formerly from the Bloxam Collection, illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl. 9:94, one from the Ataka Collection in the Museum of Oriental Ceramics, Osaka, illustrated in the *Catalogue*, Osaka, 1998, no. 31; one in the Sumitomo collection, illustrated in *Masterpieces of Oriental Ceramics*, Museum of Oriental Ceramics, Osaka, 1999, p. 78, no. 54; one in the Museum of Decorative Art, Copenhagen, illustrated by A. Leth, *Catalogue of Selected Objects of Chinese Art in the Museum of Decorative Art, Copenhagen*, Copenhagen, 1959, no. 114; one from the Eumorfopoulos Collection, illustrated by J. Ayers, *Far Eastern Ceramics at the Victoria and Albert Museum*, London, no. 164; and another illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, no. 707.



(with boxes)





0874

A DEHUA FIGURE OF GUANYIN
17TH-18TH CENTURY

The Goddess of Mercy is shown seated with the right hand set on the raised right knee, and the left arm resting on a three-legged support with hand gently grasping a *ruyi* scepter. The figure is swathed in a long, flowing robe which falls open at the chest to reveal a *ruyi*-shaped necklace. The hair is held in a high chignon by a *ruyi*-shaped hairpin. The reverse is impressed with a four-character seal reading Lin Xizong *yin* (seal of Lin Xizong), and the base is carved with two characters, *Ru Hao*, possibly a name.

9 in. (22.9 cm.) high, Japanese wood box

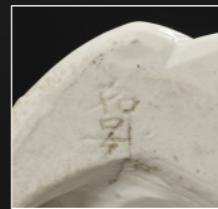
\$15,000-18,000

PROVENANCE:

Mineo Hata Collection, Kobe, Japan.

十七/十八世紀 德化白釉觀音坐像
印款: 林希宗印

來源:
秦峰男珍藏, 神戶, 日本



(inscription on base)



(mark)

0875

A SMALL WUCAI 'DRAGON' CUP

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

The shallow cup with slightly everted lip is decorated on the exterior with three front-facing five-clawed dragons amidst flaming pearls in underglaze blue, iron-red enamel, and yellow and green glazes. The interior is decorated with a phoenix in underglaze blue within double circles.

3 3/4 in. (8.2 cm.) diam., *jichimu* box

\$15,000-18,000

PROVENANCE:

Mineo Hata Collection, Kobe, Japan.

The combination of polychrome enamel decoration on the exterior and underglaze-blue decoration on the interior is rare. A bowl with a phoenix similarly rendered in underglaze blue on the interior, in the collection of the Palace Museum, Beijing, is illustrated in *Imperial Porcelains from the Reign of Jiajing, Longqing and Wanli of the Ming Dynasty*, vol. II, Beijing, 2018, p. 692, no. 408. However, instead of three front-facing dragons, the exterior of the Beijing Palace bowl is decorated with four striding dragons in pursuit of flaming pearls.

明萬曆 五彩龍紋小盃 雙圈六字楷書款

來源:
秦峰男珍藏, 神戶, 日本



(interior)



(mark)





Ø876

A VERY RARE BLUE AND WHITE MING-STYLE HEXAFOIL BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE-BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The conical bowl with flared sides rises to a lobed rim and is decorated on the interior with a central medallion of a fruiting and flowering peach branch below six flowers in the well and a narrow band of flower sprigs at the rim. The exterior is decorated with an upper register of six different fruiting and flowering branches above a lower register of six different flowers. The foot is encircled by a band of classic scroll.

8¾ in. (22.2 cm.) diam., Japanese wood box

\$40,000-60,000

PROVENANCE:

Mineo Hata Collection, Kobe, Japan.

The current bowl is based on early Ming dynasty Xuande-period prototypes. A blue and white bowl with very similar design and bearing a Xuande mark, but dating to the Kangxi period, is in the collection of the Palace Museum, Beijing, and is illustrated in *Gugong Bowuyuan Cang Ming Chu Qinghuaci* (Early Ming Blue and White Ceramics in the Palace Museum Collection), vol. 2, Beijing, 2002, pp. 334-35, no. 179. Also illustrated, pp. 278-79, no. 146, is the Xuande prototype for this bowl.



(another view)

清康熙 青花折枝花卉紋葵口盤
雙圈六字楷書款

來源：
秦峰男珍藏，神戶，日本



(mark)





Ø877

A FLAMBÉ-GLAZED FANGHU-FORM VASE

QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

Of rectangular section with indented corners on the neck, which is flanked by a pair of rectangular lug handles, the vase is molded on each main side with a peach-shaped cartouche, and is covered overall with an unctuous glaze of dark purple tone streaked with lavender and turquoise, thinning to beige at the lobed edges and handles. The base is covered with a brown wash.

11¾ in. (29.8 cm.) high, Japanese wood box

\$40,000-60,000

PROVENANCE:

Mineo Hata Collection, Kobe, Japan.

A *flambé*-glazed vase of this form with a Qianlong seal mark is illustrated by J. J. Marquet de Vasselot and M.-J. Ballot, *The Louvre Museum: Chinese Ceramics*, vol. II, Paris, 1922, pl. 35. Another Qianlong-marked *flambé*-glazed *hu*-form vase of similar height (11 5/8 in.) was sold at Christie's New York, 17 September 2008, lot 521.



(with box)

清乾隆 窯變釉貫耳方瓶 六字篆書刻款

來源：
秦峰男珍藏，神戶，日本



(mark)



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. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – **Non-Fungible Tokens**”, the latter controls.

Unless we own a **lot** in authen or in part (A symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition reports** may be available to help you evaluate the **condition of a lot**. **Condition reports** are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they 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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

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 Client Service Department on +1 212-636-2000.

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 at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) **Written Bids**
You can find a Written Bid Form 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 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 a **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot’s low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER’S DISCRETION

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

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie’s LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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 26% of the **hammer price** up to and including US\$1,000,000, 21% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15% of that part of the **hammer price** above US\$6,000,000.

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:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) 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:

(a) 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**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO…” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any Saleroom notice.

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.

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

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

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

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

- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition report** or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

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

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

(a) 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.

(b) Where you are bidding on behalf of another person, you warrant that:

- (i) 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 retain 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;
- (ii) 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;
- (iii) 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

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer’s premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie’s in the United States in the currency stated on the invoice in one of the following ways:

- (i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie’s Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.
- (ii) **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.
- (iii) **Cash**
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (iv) **Bank Checks**
You must make these payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- (v) **Checks**
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

(f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and

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
- charge you storage costs at the rates set out at **www.christies.com/storage**.
 - 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.
 - 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

We would be happy to assist in making shipping arrangements on request. 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 **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. 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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie’s exports or imports the **lot** on your behalf, and if Christie’s pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie’s.

- (c) **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.

- (d) **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.

- (e) **Lots of Iranian origin**

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

- (f) **Gold**

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

- (g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♻ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie’s will remove and retain the strap prior to shipment from the sale site. At 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 for 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**; and (ii) we do not 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, **other 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 E4 are not correct; (ii) we 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** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

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, nor 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** (the “Dispute”) 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.CHRESTIES.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: a genuine example, rather than a copy or forgery of:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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.

subheading: has the meaning given to it in paragraph E2.

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.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ **Property in which Christie’s has an ownership or financial interest**

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol Δ next to its **lot** number. 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.

◊ 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 sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 continue to bid for the **lot** above the irrevocable written bid.

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**.

✖ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**’s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ✖. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie’s Conditions of Sale, including paying the **lot**’s full **buyer’s premium** plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has advanced money to consignors or prospective purchasers 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is 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 consignor 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.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“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.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

In Christie’s **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie’s **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

“Marked Fabergé, Workmaster ...”: in Christie’s **qualified** opinion a work of the master’s workshop inscribed with his name or initials and his workmaster’s initials.

“By Fabergé ...”: in Christie’s **qualified** opinion, a work of the master’s workshop, but without his mark.

“In the style of ...”: in Christie’s **qualified** opinion a work of the period of the master and closely related to his style.

“Bearing marks ...”: in Christie’s **qualified** opinion not a work of the master’s workshop and bearing later marks.

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mount by Boucheron”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“Signed Boucheron / Signature Boucheron”: in Christie’s **qualified** opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: in Christie’s **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold “as is,” in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

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'

o

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

Δ

Properties in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

⌘

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's** **reserve** or other material information may be bidding on the **lot**.

•

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.

Φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address the buyer will not be required to pay the import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section 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.

10/08/2022

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.

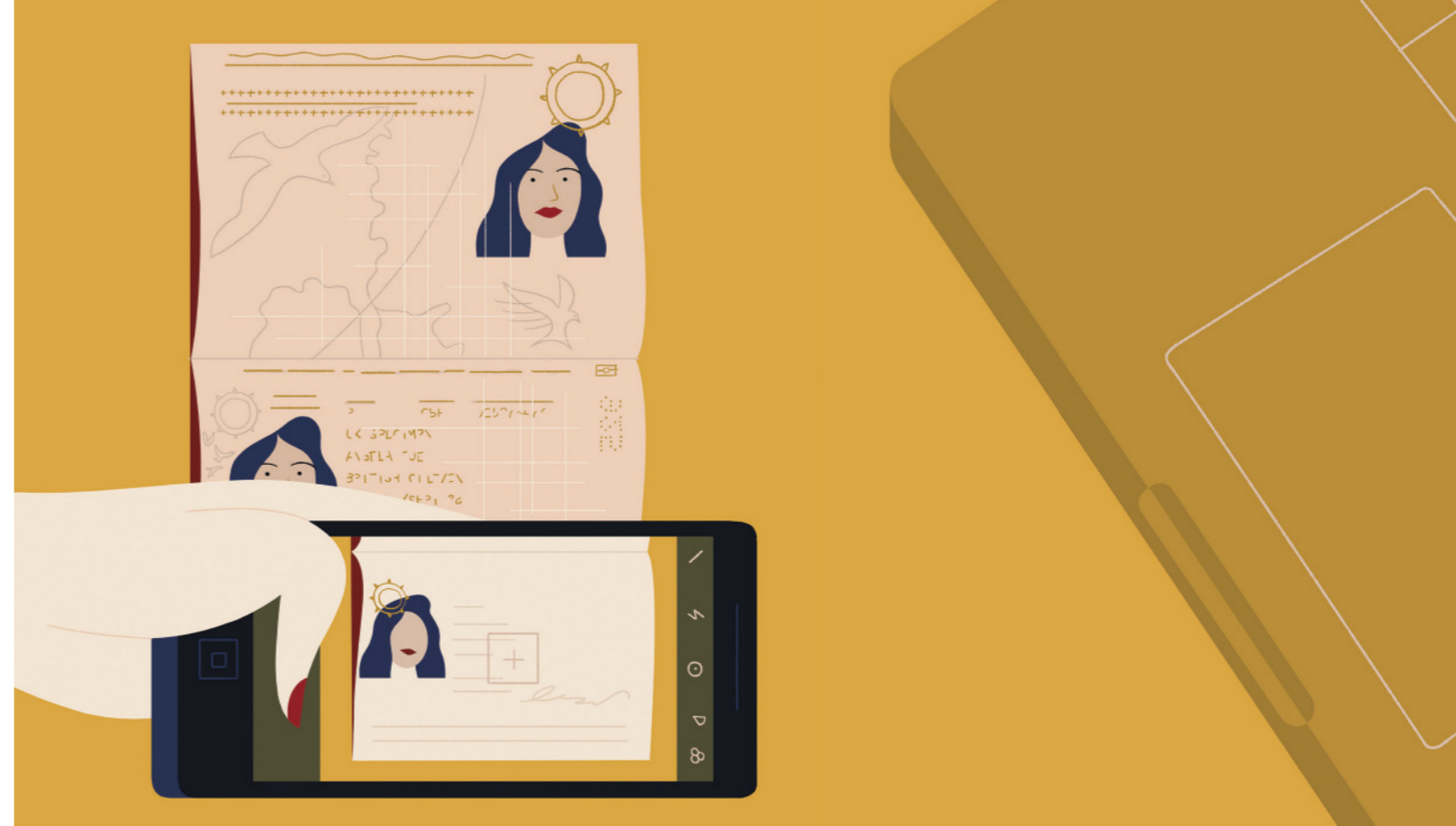
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@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)
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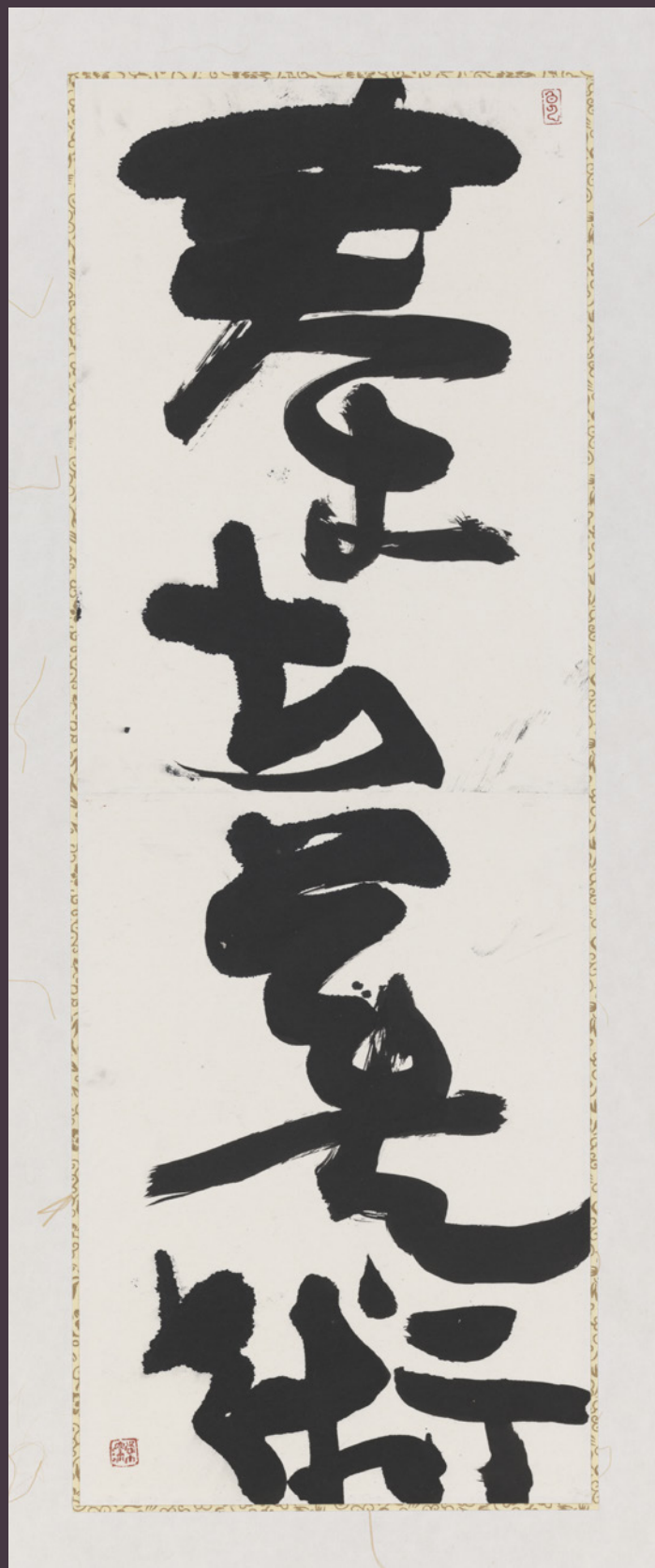
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