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JINGYATANG

TREASURES OF CHINESE BUDDHIST SCULPTURE

NEW YORK 20 MARCH 2018

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FOUR SCULPTURAL MASTERPIECES OF BUDDHIST ART

佛教造像藝術中的四件大師之作

My first visit, in perhaps 1997, to the apartment where the owner of the Jingyatang was gathering a growing holding of sculpture was an unforgettable experience. The rooms and passageways were crowded with stone figures, fragments and books making for a slightly overwhelming sense of the family living among treasures, picking their way around figures and over boxes as they lived their lives. Little did I realise on visiting his new home built on a large plot of land just over the road, how dramatic the transformation in the collection and in its presentation would be. Not only is the home beautiful and elegant, but the special storage space for the, by now significantly enlarged, collection is both dramatic and substantial.

Focused on sculpture of the Buddhist religion and on ancient bronzes and pottery, the works, centred on a huge white marble figure of the seated Buddha from the Tang period, are arranged in museum-like order in sequential galleries. Many are raised on custom-built plinths or placed in glass-fronted cabinets which gives a sense of religious awe alongside that of a scholar's 'Aladdin's cave' of treasures. The collection is a marvellous testament to the collector's eye, passion and determination. The volume of the works on show and constraints of space makes a rationalisation eminently sensible and in this catalogue selection is the fruit of that careful consideration.

We see the remarkable devotional images in several formats from free-standing figure to a smaller but exquisite Stele and from a magnificent large head of Buddha to an exceptionally rare fragment of wall-carving. The materials used ranges from glorious crystalline 'Yellow Flower Stone' (*Huanghuashi*) to fine dark and brooding sedimentary rock. The great early periods of devotional Buddhist art are represented from Northern and Eastern Wei, through the Northern Qi to the Sui dynasty encapsulating virtually the entire 6th century.

In formulating this impressive collection, each piece has been carefully chosen for its quality, rarity and long and distinguished history. The four pieces represented here hailing from such celebrated and storied sources as the Collection of Fujii Zensuke, founder of the Yurinkan Museum, Kyoto; Yamanaka and co., Osaka, purveyors of many of the greatest Chinese art in the earlier part of the 20th century; and from the collection of J.T. Tai (Tai Jun Tse), the doyen of the dealers in mid-century America.

Henry Howard-Sneyd
Chairman, Asian Art,
Europe and Americas

我初次到訪靜雅堂主人的寓所大約是在1997年，當時他的雕像收藏越見規模，給我留下了深刻的印象。寓所內的房間和走廊擺滿石雕、殘像和書籍，主人彷彿在珍寶簇擁之中生活。而當我再次造訪之時，已看到堂主在距離舊居不遠處的一片空地上建造了新家，此後其珍藏不論是在規模以及展示方面皆有了極大的轉變。新居不僅舒適優雅，更為收納藏品特別建造儲存空間，一眼望去，蔚然壯觀。

靜雅堂收藏以佛教雕像、高古青銅及陶器為主。藏室以一座巨型唐代白大理石雕佛坐像為中心，四週圍繞其他器物，陳列方法與博物館相似，共分數個展廳。許多器物立於定制底座上，或在玻璃面櫃裡，珍品雲集，猶如學者眼中的「阿拉丁藏寶洞」，同時又隱露出一種宗教的神聖與莊嚴。靜雅堂珍藏完美展現了堂主的獨到眼光，以及滿腔的熱忱與決心。藏品的規模和空間的設計都恰到好處，處處體現出堂主的百般用心。而本次圖錄中的四件造像更是其中精甄之品。

這些卓越的宗教形象通過不同形式展現出來，從獨立雕像到形體較小但雕工精緻的石碑、從雄偉的佛首像到極其罕見的壁雕殘部。所見材質涵括精美的黃花石及深沉細膩的石灰石。代表年代包括北魏、東魏、北齊及隋，跨越整個六世紀。

堂主在建立靜雅堂收藏之時，每件珍物的擇選都經過深思熟慮，反復推敲，其品質、稀有性、以及歷史淵源都在考量之中。本次所呈的四件珍品來源俱佳，從知名的大阪山中商會，到上世紀初中國藝術品收藏大家、京都鄰館創始人藤井善助的私人收藏，再到美國上世紀中葉名望極高的古董商戴潤齋的私人收藏，著錄清晰，流傳有序。

司徒河偉
主席 亞洲藝術
歐洲及美洲

BUDDHIST IMAGES: MASTERWORKS OF CHINESE SCULPTURE

佛·像：中國石雕鉅作

REGINA KRAHL

康蕊君

Buddhism was introduced to China in the Han dynasty (206 BC – AD 220), but was embraced as a religion by a larger proportion of the population only from the 4th century onwards. It expanded rapidly in the following centuries, when the country was divided into northern and southern dynasties. It flourished particularly under the non-Chinese (Tuoba Wei) emperors of the Northern Wei dynasty (386-534), who commissioned some of the finest examples of Buddhist art in China. Buddhist adepts cleverly supported imperial patronage by claiming that the emperor was the living Buddha. To reinforce this connection some early Buddhist statues were made to resemble Wei emperors. In the 5th and 6th centuries the number of Buddhist temples, monasteries and nunneries in China increased dramatically.

Among the first cave temples to be constructed were the Qianfodong (Thousand Buddha Caves) at the Mogao Grottoes near Dunhuang in Gansu, which were begun in the 4th century and are remarkable not only for their rich sculptures but also their wall paintings. In 398, when the Wei moved their capital from Inner Mongolia to Pingcheng, present Datong in Shanxi, they soon commissioned a complex of five cave temples at Yungang nearby, whose main Buddhas are said to resemble the young emperor and his four predecessors on the throne. Eventually the complex became one of the richest ensembles of Buddhist art in China, comprising some 250 caves with over 50,000 sculptures, the majority constructed between the reign of Emperor Wencheng (r. 452-465) and that of Emperor Xiaowen (r. 471-499).

佛教於漢代傳入中國，至公元後四世紀，開始廣泛傳播，信眾大規模增加。其後數百年間，江山南北二分，佛教發展迅速，於北魏時期尤其興盛，時諸帝御令製作各式佛像，多精珍之品，奠立中國佛教藝術典範。佛教傳入中土後，宣奉當朝天子為活佛，早期佛像更見有依魏帝形象而造者，此舉獲得當時統治階級大力支持，故於五、六世紀期間，中國佛寺、僧院及庵堂數量大增。

甘肅敦煌莫高窟千佛洞，始建於四世紀，屬中國最早石窟之一，石雕、壁畫眾多，極為珍貴。公元398年，北魏自盛樂（今內蒙古）遷都平城（今山西大同），隨即於雲岡開鑿石窟，其主佛像造型，據傳是依照在位君主及其先皇而製。此石窟群，氣勢恢宏，壯麗華偉，石窟約二百五十多個，佛像逾五萬多尊，主要建於北魏文成及孝文兩朝，乃中國佛教藝術之瑰寶，尤為重要。



The move of the Northern Wei capital to Luoyang in Henan province in 494 gave rise to the construction of the Buddhist grottoes of Longmen and made the Luoyang region one of the centres of the propagation of Buddhist imagery. Construction here continued from the Northern Wei into the Northern Qi period (550-577), with a revival under the Tang Emperor Gaozong (r. 650-683). The whole temple complex eventually grew to contain some 100,000 sculptures in 1,400 caves – an ensemble that profoundly marked the history of Chinese sculpture.

Fine Buddhist sculpture was, however, not a monopoly of Luoyang and its surroundings. Besides these major grotto sites, many smaller ensembles were carved into rock faces of north China, of which Gongxian, Tianlongshan and Xiangtangshan are among the most important. Gongxian in central Henan contains only five caves, work on which began under Emperor Xiaoming (r. 516-527) of the Northern Wei, but with images still added until the Tang. Xiangtangshan in Fengfeng, Hebei province, comprises seventeen caves divided into Southern and Northern Xiangtangshan, as well as a smaller group known as Shuiyusi. The former alone contained originally over 4,000 images, mainly created in the Northern Qi period, commissioned partly by the court. Tianlongshan near Taiyuan in Shanxi, contains twenty-one caves, carved from the end of the Northern Wei right through to the Tang.

Buddhist temples at the time were lavishly laid out and appointed, much like palace halls, and besides the imperial family, the aristocracy and rich merchants vied with each other in making generous pious donations to Buddhist institutions. As no tradition of religious sculptures existed in China before the advent of Buddhism, both the Buddhist pantheon and its iconography were adopted from the Indus and Ganges regions and representations were stylistically influenced by foreign imagery, which first arrived in the Central Asian oases along the Silk Route and from there eventually filtered through to north China. Chinese monks who had visited sacred places abroad also introduced the cave temple tradition they had encountered in India, Afghanistan or Central Asia, where Bamiyan, northwest of Kabul, was one of the most famous. Chinese stone masons, however, soon amended the foreign styles and in the Luoyang Caves we see a Chinese style already fully developed.

公元494年，北魏遷都河南洛陽，龍門石窟由此時興建，此後洛陽一帶即成佛教傳播重地。龍門石窟建設，自北魏延至北齊，後至唐代高宗年間再度復興。經過歷年擴建，此石窟群共有約一千四百佛洞，雕像上十萬尊，記載著中國石像史上輝煌燦爛的一頁。

精湛佛教石雕，非僅限於洛陽地區。除以上大型石窟外，北方多地亦見較小石窟，其中又以鞏縣、天龍山及響堂山為最重要。河南中部鞏縣石窟，僅五佛洞，由北魏孝明帝御令修建，至唐代仍有增建。河北峰峰響堂山石窟，共建十七佛洞，分南北兩部份，另有水浴寺石窟，佛像數量較少。響堂山石窟雕像達四千多尊，多創於北齊，部分由朝廷下令建造。山西太原天龍山石窟，共建二十一洞，自北魏末年至唐代皆有修建。

縱觀當時佛寺，宏偉富麗，堪比皇宮殿宇。除皇族子弟，王公巨賈亦爭相供養，慷慨善施。佛教傳入前，中國並無宗教造像傳統，故佛雕風格多受外來影響。眾佛形象，源自印度河、恆河流域，沿絲綢之路先入中亞，後傳至中國北方地區。中國僧人西行取法，及至印度、阿富汗及中亞各地，如喀布爾西北巴米揚著名佛窟，從此引入石窟傳統，再由中國藝匠加以發展。觀洛陽石窟，可見漢化造像已自成一格。





Of course, besides these breath-taking cave temple projects, many free-standing Buddhist sculptures were created in China, for various purposes. To amalgamate Confucian ideas into Buddhist teaching, for example, the carving of Buddhist images as offerings to dead parents was propagated, in fulfillment of filial piety – only one of many reasons for believers to commission Buddhist steles. The grand cave temples clearly exerted a strong stylistic influence on the development of Chinese Buddhist sculpture in general, but for free-standing steles many local centers of production existed.

In Shandong province, for example, the Qingzhou region appears to have been a major production center for Buddhist sculptures, with limestone quarries located close by. The Shandong peninsula had been annexed by the Wei in 469, and – as in other Wei-controlled areas – Buddhism began to flourish there in the late 5th century. The chance discovery of a carefully buried hoard of Buddhist sculptures at the site of Longxing Temple in Qingzhou has provided evidence of a most active stone carving center that catered to the rapidly growing demand for Buddhist images at that time. Similar workshops clearly also existed elsewhere.

The overruling importance of the grand rock carvings of China on the one hand and the existence of local centers of sculpture production in many regions on the other, led to an overall stylistic unity of China's Buddhist imagery, but at the same time to an immense variety of artistic expression within this framework. This explains why we can fairly well assign individual Chinese Buddhist images to a certain production period, yet are largely unable to attribute even important sculptures such as these in the Jingyatang collection, to a specific production area.

石窟佛雕，宏偉壯觀，令人驚嘆。除大型石窟外，中國各地亦有精製佛像，用於各儀式場合。儒佛合流，信眾為供養亡親，篤盡孝道，修造碑像，此為信眾修造佛像諸多原因之一。石窟佛雕，對中國佛像發展影響關鍵，然而各地亦有大型作坊，個別雕製佛像碑刻。

山東青州，鄰近石灰石礦區，曾為佛教造像重鎮。公元469年，北魏吞併山東地區。受北魏尚佛之影響，自此山東地區亦大興佛教。上世紀末，青州龍興寺窖藏被意外發現，出土大批佛教造像珍品，足證青州石雕工藝曾經之蓬勃。相類工坊，亦見於別處。

中國石窟名寺輝煌雄偉，影響深遠；同時本地作坊，分佈繁多。兩者融會，乃至中國造像整體風格統一，同時亦不乏各自特色，百花齊放，豐富多彩。正因如此，中國佛教造像多可追溯其製作時期，然而難以準確判斷其製作地域，縱使是重要造像如靜雅堂之珍藏亦無例外。

DIGNITY AND GRACE: AN EXCEPTIONAL AND RARE NORTHERN WEI APSARA RELIEF

雍容寶相:北魏石灰石浮雕飛天像

REGINA KRAHL
康蕊君

This dignified image of a kneeling celestial being from the Jingyatang collection is moving in its serene expression and unconventional in its iconography. Its three-quarter profile rendering is characteristic of the stylistic language of Northern Wei (386-534) stone carvers, but it is difficult to find a comparable image of such sculptural quality, or any relief of this period that so successfully indicates three-dimensionality. In spite of close stylistic similarities with rock reliefs from China's main cave temples, particularly those at Longmen and Gongxian, both in Henan province and both commissioned by the Northern Wei imperial family, it cannot be directly attributed to either of those caves. Both these gigantic imperial sculpture projects of course were determinant for the development of Buddhist sculpture and influenced rock carvings as well as free-standing steles of the period, and the present figure clearly stands in this tradition.

Although the headdress and pose of the current figure suggest an apsara, its overall rendering deviates from the common depiction of apsaras known from this period. Apsaras (Chinese *feitian*, 'flying in heaven') tend to be angel-like female figures hovering in mid-air around the Buddha or bodhisattvas. While they do not have a strong liturgical function in Buddhism, they play an important part in Buddhist imagery, where – depicted as graceful, enchanting ladies playing musical instruments or performing dancing motions – they generally serve as enhancement of the heavenly realm. Indian prototypes clearly served as models, such as the famous early depictions of apsaras from the wall paintings of the Ajanta

本尊飛天像，面容靜謐莊嚴，造型獨特，仰視寶相，肅然動容。七分面造型屬北魏石雕典型風格，然若論其精湛雕工，則他例難尋，而本像所呈之立體效果，同期石雕亦不多見。本像風格雖與中國重要石窟雕像相類，尤與河南龍門、鞏縣石窟較為相近，而竟原屬何地，尚未可作確實定論。龍門、鞏縣石窟，規模極為龐大，由北魏朝廷下令興建，精工御製，無疑對佛教造像發展影響關鍵，並啟發此時期石雕及石碑，觀察此像，尤可見其中傳承。

細觀此像頭飾及姿態，知其為飛天，然而其整體風格則異於同時期常見飛天造型。飛天，多為仙女形象，飛舞空中，伴於諸佛菩薩四周，於修法儀軌中無要職，然而卻屬佛教形象重要部份，靈逸優雅，起舞奏樂，更彰天界神秘。飛天形象，取源印度原型，可參考五 / 六世紀及更早的印度著名阿旃陀石窟壁畫早期典例，畫中仙人興歌起舞，供養諸聖。





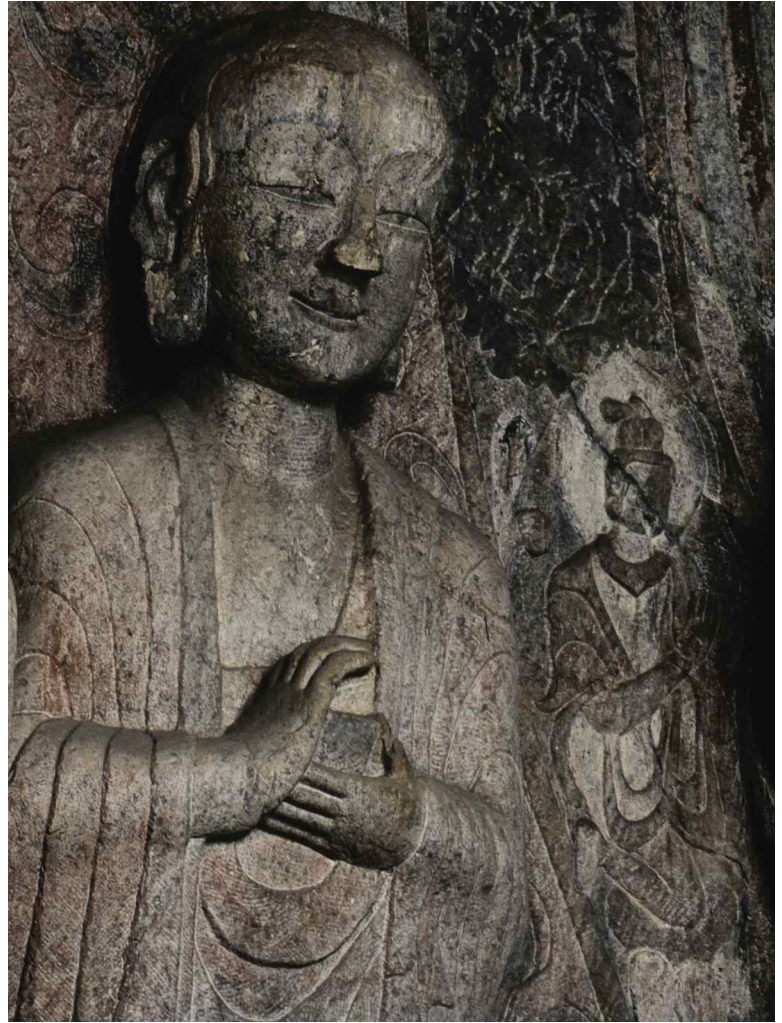
RIGHT

Fig. 1 A stone carving of an apsara,
Northern Wei dynasty, Longmen
Grottoes, Luoyang
© Yang Chaojie, Researcher,
Longmen Grottoes Academy,
Luoyang, Henan Province

右

圖一 北魏 石雕飛天像 龍門
石窟 洛陽

© 楊超傑 研究員 龍門石窟
研究院 洛陽 河南



caves in Aurangabad district, Maharashtra state, created in the 5th/6th centuries and earlier, whose celestial singers and dancers evoke sensual pleasures for divine beings.

Chinese representations generally conform to this image of apsaras as alluring, angelic creatures. The present stone carving, however, represents a gracious and divine, gender-neutral Buddhist image and thus offers a completely different facet of an apsara: its demure pose and pious gesture depict a serious, devout stance that is unusual in this context and may represent a more sinicized version of these celestial beings. The composed, chaste manner in which this apsara is depicted reminds us of the humble donor figures often shown kneeling, in adoration of the Buddha, rather than the radiant celestial nymphs floating in mid-air. This rendering is further emphasized by the distinct double halo behind the head, which underlines the significance of the spiritual message.

This rendering appears to be extremely rare and no closely related carving appears to be recorded. One similar figure can, however, be seen on the rear wall of the Central Binyang cave, one of the main caves at Longmen near Luoyang, Henan province, which was carved to the order of the Northern Wei Emperor Xuanwu (r. 500-515) and completed in 523. On the aureole surrounding the main Buddha, next to the figure of Ananda, we see an apsara, very similar attired and depicted in the same pose, but carved in a very different style, in more shallow relief; see *Zhongguo meishu quanji: Diaosu bian* [Complete series on Chinese art: Sculpture section], 11: *Longmen shiku diaoke* [Sculptures of the Longmen caves], Shanghai, 1988, pl. 40 (fig. 1).

中國佛教中飛天多以雲柔曼妙的仙女形象出現。然而本像則不同，不見明顯性別特徵，雙手合十，姿態端莊，嚴肅虔敬，呈現出飛天另一截然不同的面貌，或更屬漢化形象。此像形態從容恭度，莊嚴雍雅，與佛前蹲跪供奉之信徒形象頗有相似，輔之以背光，更加隱現無上佛意。

本像表現形式極為罕見，目前尚未見他例出版。唯可比一相近例，見於龍門石窟主洞之一賓陽中洞之後壁。此石窟位於河南洛陽附近，由北魏宣武帝下令興建，公元523年完成。石壁所雕阿難身旁可見一飛天像，衣飾與本品相近，姿勢相同，然雕刻風格相異，浮雕更淺，載於《中國美術全集·雕塑篇》，〈11·龍門石窟雕刻〉，上海，1998年，圖版40（圖一）。

本像雕刻技法精細圓潤，臉型修長，七分面角度，嘴角周圍深陷，隱然流露出自然微笑，與鞏縣石窟雕刻風格相似。該石窟位於河南省鞏義市，由北魏

The sensitive, softly rounded carving style, the three-quarter profile rendering and the subliminal smile of the elongated face, created by a deeply carved groove around the mouth, are much closer to the stone reliefs of the Gongxian caves, also in Henan province and equally commissioned by the Northern Wei imperial family, under Emperor Xiaoming (r. 516-528). Although no closely related image is known from Gongxian either, and the workmanship of the present image is more elaborate and detailed than that of related figures at Gongxian, with its scarves draped in two loops it is nevertheless reminiscent of some of the musicians depicted there; see, for example, *Zhongguo meishu quanji: Diaosu bian* [Complete series on Chinese art: Sculpture section], 13: *Gongxian Tianlongshan Xiangtangshan Anyang shiku diaoke* [Sculptures of the Gongxian, Tianlongshan, Xiangtangshan and Anyang caves], Beijing, 1989, pl. 23; or *Gongxian shiku si* [Gongxian cave temples], Beijing, 1963, pls 61-63. Apsaras are, however, rather differently depicted at Gongxian, floating in mid-air; see *ibid.*, pl. 345; *Zhongguo shiku: Gongxian shiku si* [Chinese cave temples. The cave temples of Gongxian], Beijing, 1989, pls 206-207; and *Zhongguo meishu quanji, op.cit.*, vol. 13, pl. 74.

Compare also a similar head, published in *An Exhibition of Chinese Stone Sculptures*, C.T. Loo & Co., New York, 1940, cat. no. 15, subsequently sold in these rooms, 17th September 2003, lot 16, and attributed to Gongxian, illustrated in *Gongxian shiku* [Cave temples of Gongxian], Beijing, 2005, p. 193, fig. 13; and another Northern Wei head fragment, attributed to the Binyang cave at Longmen, published in *Yamaguchi korekushion Chūgoku sekibutsu ten* [Exhibition of Chinese stone Buddhas from the Yamaguchi collection], Osaka City Museum of Fine Arts, Osaka, 1979, cat. no. 71.

Gongxian figures also show similar curls on either side of the shoulders, but generally only two on each side, see *Gongxian shiku, op.cit.*, pp. 194-7, figs 14, 17-22 and *passim*. The plump lotus buds, symbols of purity in Buddhism, which adorn the image, filling empty space around the halo, are unusual to find in this context. Lotus flowers are sometimes held by bodhisattvas and can be seen, for example, in the Binglingsi caves in Yongjing county, Gansu province, but are untypical of Longmen or Gongxian; see *Zhongguo Shiku. Yongjing Bingling si* [Chinese cave temples. The cave temples of Bingling in Yongjing], Beijing, 1989, *passim*.

J.T. Tai (1910-1992) was one of the major Chinese art dealers of the 20th century, who started working at his uncle's antiques shop in Wuxi, Jiangsu province, from around the late 1920s, opened his own shop in Shanghai in the 1930s and moved to New York in 1950 to open a gallery there. For decades he remained one of the major suppliers of America's great collectors, among them Avery Brundage and Arthur M. Sackler.

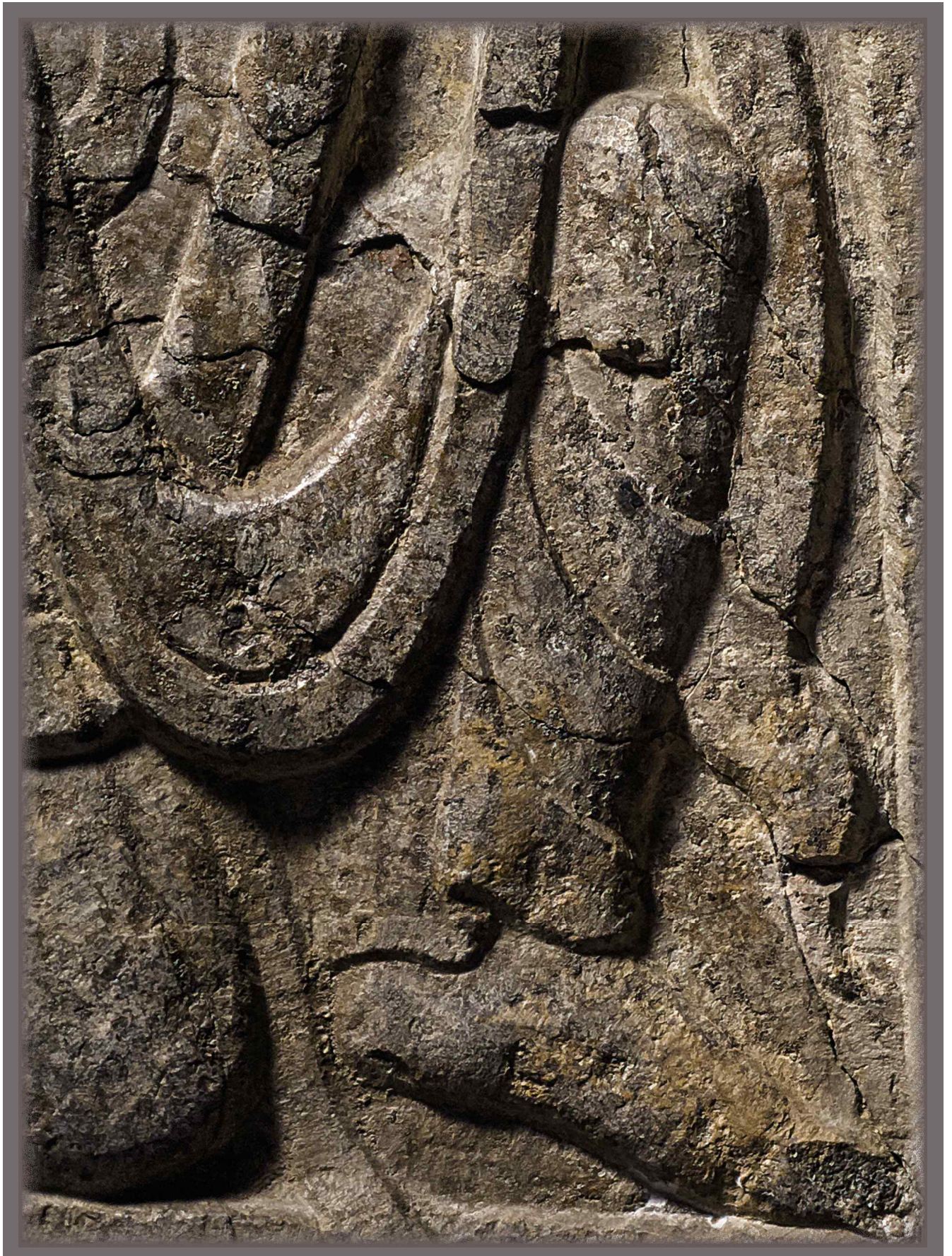
孝明帝御令建造。縱觀鞏縣石窟雕刻，雖無相近作例，雕工亦不及本像精細，但見其中一些樂手像帔帛於身前作雙環交叉，尤類本像，例見《中國美術全集·雕塑篇》，〈13·鞏縣天龍山響堂山安陽石窟雕刻〉，北京，1989年，圖版23。另一例載於《鞏縣石窟寺》，北京，1963年，圖版61-63。鞏縣石窟飛天與本像造型不同，多為凌空飛舞，可見一例，出處同上，圖版345；另見《中國石窟·鞏縣石窟寺》，北京，1989年，圖版206-207；及《中國美術全集》，前述出處，卷13，圖版74。

另比較一相類首像例，載於《An Exhibition of Chinese Stone Sculptures》，盧芹齋，紐約，1940年，編號15，後售於紐約蘇富比2003年9月17日，編號16，出自鞏縣，載於《鞏縣石窟》，北京，2005年，頁193，圖13。另見一北魏首像殘件，出自龍門石窟賓陽洞，載於《山口コレクション中國石佛》，大阪市立美術館，大阪，1979年，編號71。

參考鞏縣作例，雙肩亦飾與本像相近之卷紋，然而大多為兩道，例見《鞏縣石窟》，前述出處，頁194-7，圖14、17-22及各處。本像背光四周飾蓮苞，象徵純淨無染，異於尋常作例。菩薩手持蓮花之例，時有可見，如甘肅永靖縣炳靈寺石窟，例見《中國石窟·永靖炳靈寺》，北京，1989年，各處，但龍門及鞏縣石窟則不多見。

戴潤齋（1910-1992），二十世紀重要中國藝商之一。二十年代末於江蘇無錫跟隨舅父在其古董店學師，三十年代於上海創業，五十年代移居紐約開設古董店。數十年來，戴氏一直作為主要古董供應商之一為當時許多美國收藏大家提供了大量中國藝術珍品，其中即包括 Avery Brundage 以及 Arthur M. Sackler 等。







AN EXCEPTIONAL AND RARE LIMESTONE RELIEF CARVING
OF AN APSARA
NORTHERN WEI DYNASTY

\$ 1,200,000-1,500,000

of vertical rectangular form with a slight crescent curvature at the sides, the gray stone carved in multiple levels of relief with a kneeling apsara shown in three-quarter view and attired in flowing robes, draped in loose overlapping sashes and adorned with a wide, cusped pectoral, the spirit's proper right knee bent to the ground with the thigh resting upon the calf, the left knee raised in a lunge, the torso turned frontally with the arms brought forward and palms pressed in prayer before the chest, the subtly bowed head with a beatific smile playing across the lips, the slender almond-shaped eyes beneath an evenly arched brow and framed by pendulous earlobes, below an elaborate high chignon secured behind a trilobed diadem, all framed by a petal-shaped double-mandorla emanating above the shoulders, budding lotus stems issuing alongside the mandorla, the lower edge and sides carved with a raised border, fitted stand (2)
Height 23 $\frac{3}{8}$ in., 58.7 cm

PROVENANCE

Collection of Tai Jun Tse (J.T. Tai, 1910-1992).
Sotheby's Hong Kong, 29th April 1997, lot 713.

EXHIBITED

Fo diao zhi mei. Bei chao fojiao shidiao yishu/ The Splendour of Buddhist Statuaries. Buddhist Stone Carvings in the Northern Dynasties, National Museum of History, Taipei, 1997, cat. no. 005.
Qian gu fo yan. Chuantong diaoke tezhhan/Ancient Chinese Sculpture II [Thousand ancient Buddhist countenances. Special exhibition of classical sculpture], Kaohsiung Museum of Fine Arts, Kaohsiung, 2000, cat. no. 13.

LITERATURE

Bore baoxiang Jingyatang cang Zhongguo foxiang yishu/The Treasures of Chinese Buddhist Sculptures, Taipei, 2016, pp. 36-39, cat. no. 5.

來源

戴潤齋 (1910-1992) 收藏
香港蘇富比1997年4月29日, 編號713

展覽

《佛雕之美: 北朝佛教石雕藝術》, 國立歷史博物館, 台北, 1997年, 編號005
《千古佛顏: 傳統雕刻特展》, 高雄市立美術館, 高雄, 2000年, 編號13

出版

《般若寶相: 靜雅堂藏中國佛像藝術》, 台北, 2016年, 頁36-39, 編號5



AN INSCRIBED AND DATED 'HUANGHUASHI'
BUDDHIST STELE
EASTERN WEI DYNASTY, DATED XINGHE THIRD YEAR,
CORRESPONDING TO 541

\$ 1,200,000-1,500,000

the flame-shaped mandorla richly carved in high relief, centered with Shakyamuni Buddha seated in *vajraparyankasana* on a rectangular platform with loose robes draping the body and falling in rhythmic folds over the platform, the right hand raised in *abhaya mudra* and left hand in *varada mudra*, the face with a meditative expression beneath the domed *ushnisha*, a lotus-form nimbus radiating behind the head, the Buddha flanked by bodhisattvas standing above seated lions, monks and worshipping figures, with five apsaras in flight, each playing a musical instrument and trailing fluttering sashes, all raised on a tiered rectangular base supported on four legs, the upper register of the base carved in high relief with a central squatting figure holding a *boshan*-form censer overhead and flanked by kneeling monks, the front of the lower register and legs carved with a twenty-character inscription reading 'Zhang Huiqi makes a statue for his mother Sun Sheng, fourth day of the twelfth month in the third year of Xinghe', corresponding to 541, wood stand with descriptive inscribed metal plate (3)
Height 17 in., 43.2 cm

PROVENANCE

Yamanaka & Co., Osaka, 1924.

EXHIBITED

Shina ko bijutsu taikan/Catalogue of a Collection of Chinese Art, Yamanaka & Co., Osaka, 1924, cat. no. 120.

Fo diao zhi mei. Bei chao fojiao shidiao yishu/The Splendour of Buddhist Statuaries. Buddhist Stone Carvings in the Northern Dynasties, National Museum of History, Taipei, 1997, cat. no. 017.
Zhongguo gu fo diao tezhan [Special exhibition of Chinese ancient Buddhist sculptures], Hualien County Cultural Center, Hualien, 1999, cat. no. 011.

Qian gu fo yan. Chuantong diaoke tezhan/Ancient Chinese Buddhist Sculpture II [Thousand ancient Buddhist countenances. Special exhibition of classical sculpture], Kaohsiung Museum of Fine Arts, Kaohsiung, 2000, cat. no. 18.

LITERATURE

Bore baoxiang Jingyatang cang Zhongguo foxiang yishu/The Treasures of Chinese Buddhist Sculptures, Taipei, 2016, pp. 40-43, cat. no. 6.

銘文:

張暉基為母孫勝造像一壺 興和三年十二月四日

來源

山中商會，大阪，1924年

展覽

《支那古美術大觀》，山中商會，大阪，1924年，編號120
《佛雕之美：北朝佛教石雕藝術》，國立歷史博物館，台北，1997年，編號017
《中國古佛雕特展》，花蓮縣立文化中心，花蓮，1999年，編號011
《千古佛顏：傳統雕刻特展》，高雄市立美術館，高雄，2000年，編號18

出版

《般若實相：靜雅堂藏中國佛像藝術》，台北，2016年，頁40-43，編號6





LEFT

Illustration of the present lot in *Shina ko bijutsu taikan/Catalogue of a Collection of Chinese Art*, Yamanaka & Co., Osaka, 1924, cat. no. 120.

左

本像示圖於《支那古美術大觀》，山中商會，大阪，1924年，編號120

Richly carved with a vibrant scene of veneration, the present carving represents the phenomenon of the emergence of stone steles as an important Buddhist sculptural medium within Chinese history. It stems from the dynamic growth of Buddhism in the 5th century, which saw the formation of Buddhist devotional societies throughout China. These groups sparked a burst of creativity in the production of religious art as devotees fervently commissioned steles to be made, as such acts of personal devotion or accumulation of merits were linked to their future life. Subsequently, a variety of regional styles flourished in the 6th century, distinct from that of famous monumental cave temple carvings.

Since the 3rd century BC, the use of steles as symbolic monuments has endured throughout Chinese history. Initially utilized for commemorative purposes, these monuments extolled the political and philosophical values of the reigning party and were erected in public spaces as emblems of a community's identity and to foster societal unity. According to Dorothy C. Wong in *Chinese Steles. Pre-Buddhist and Buddhist Use of a Symbolic Form*, Honolulu, 2004, p. 43, the origins of Buddhist steles can be traced to two events that occurred during the last two decades of the fifth century: the emergence of Buddhist devotional societies and the first espousal of tablets for Buddhist use. These events are documented at the Buddhist cave temple sites, Yungang and Longmen (386-534).

Buddhist devotional groups played an important role in the development of regional religious art. During the Northern Wei dynasty, state-sponsorship of Buddhism enabled the rapid spread of the religion throughout Northern China. Lay Buddhists organised themselves into voluntary groups and associated with local temples. These groups were among the first to adopt stone tablets to record their faith, erecting 'Buddhist steles that served as monuments commemorating the collective groups' religious, social, and territorial, identity' (*ibid.*). By the 6th century, these groups became the chief patrons of steles, with a smaller number sponsored by individual donors and families, such as the present piece. The popularity of steles is attributable to the easy accessibility of the medium and its relatively small size. These two factors gave rise to a multitude of regional workshops, many of which developed their own style using the monumental cave temple carvings as a basis.

本品佛七尊像，莊重寧和，紋飾繁複，雕鑿刻劃精細，滿溢敬造者崇拜、恭虔之情，代表著造像碑式佛雕在中國歷史上出現之典例。這一表現形式緣起於公元五世紀，中國佛教盛行之勢已蔚然成風，舉國上下佛教信仰團體湧現，廣宣佛法、大興佛事，信徒紛紛委託鑄建佛碑，供奉在側，並視此為積善行德之舉，因果輪迴，以求來世福報，是以激發了宗教藝術製作之創造力。繼而至公元六世紀，地區性宗教藝術表現形式異彩紛呈，蓬勃煥發，與盛大磅礴之石窟雕刻藝術形成了不同風格。

自公元前三世紀起，中國便已開始出現石碑傳統，遞衍遞嬗，延續至今。初用以表達紀念意義，繼作稱頌帝王仁治之媒介，正國統，結民心。根據王靜芬論述，中國佛碑之起源與兩個歷史原因有關。其一，公元五世紀後葉，中國出現了佛教信仰團體，時謂「邑義」；其二，此時期石碑被運用於佛教當中，並得到了信奉者之擁護；以上兩點均可於雲岡及龍門石窟之珍存中找到相關佐證，參考王靜芬，《中國石碑：一種象徵形式在佛教傳入之前與之後的運用》，檀香山，2004年，頁43。

言及地區佛教藝術發展，邑義之作用不得不謂斐然。北魏期間，統治者大興佛學，使其在中國北方迅速發展。同時，在家信眾願相扶持，結成團體，聯合當地寺廟，興製碑碣，銘刻佛家教義，紀念集體信奉、社會階層及地域身份（出處同上）。至六世紀，邑義便已成為推動造像碑之主流，私人及家族捐造則為旁支，本品屬於後者。石質碑，取材靈便，大小適中，故受推崇，以致地方佛碑製作坊間大量興起，其中許多以大型石窟為基礎，繼而發展出自己獨特風格。





RIGHT

Fig. 1 An inscribed *huanghuashi* Buddhist stele, Eastern Wei dynasty, dated Yuanxiang first year (538), Yurinkan Museum, Kyoto
After: *Yurinkan Seika* [The Brilliance of the Yurinkan Collection], Kyoto, 1975, pl. 19.

右

圖一 東魏元象元年 黃花石雕交腳菩薩像 有鄰館 京都
出處：《有鄰館精華》，京都，1975年，圖版19



The present carving belongs to a select group of sculptures which are carved from a distinct yellow-flecked limestone, which includes a related stele, dated to 538, in the Yurinkan Museum, Kyoto, published in *Yurinkan Seika*, Kyoto, 1975, pl. 19 (fig. 1). Shared characteristics between these two steles include a similarity in composition and the use of high-relief carving to create an animated scene, particularly in the modeling of the apsaras flying above the central figure. The sweet expressions of the figures as well as the fullness of their bodies and style of drapery are also strikingly similar, which suggests they may have been created by the same hand.

This stele is iconographically complex: the central Buddha, in this period probably Shakyamuni, has two small Buddhas sitting on top of his lotus-shaped halo, possibly as reference to the Buddhist trinity. He holds his right hand up in *abhaya mudra*, which signifies reassurance, while the left hand is held in *varada mudra*, symbolising compassion and charity. Together the hand gestures convey to worshippers that they may approach and receive the blessing of the Buddha. He is attended by bodhisattvas, lions, monks and worshipping figures. Below, two monks kneel to either side of a squatting demonic figure supporting a *boshan*-form censer. A celestial quality is captured through the five apsaras playing instruments that frame the entire scene as they hover above. One of the Eight Supernatural beings (*babuzhong*) in the Buddhist pantheon, according to the *Lotus Sutra*, apsaras are the protectors of the Buddha and of doctrine. Appearing on Chinese Buddhist images as early as 420 in the cave temple of Binglingsi, Yongjing county, these deities grew in popularity in the late Northern Wei and Eastern Wei periods (see the catalogue to the exhibition *Return of the Buddha: The Qingzhou Discoveries*, Royal Academy of Arts, London, 2002, p. 84).

本品造像為黃花石質，材料特別，為臻選之作。參考一同材質且風格相類例，銘文紀東魏元象元年，藏於京都藤井有鄰館，刊載於《有鄰館精華》，京都，1975年，圖版19（圖一）。相較兩例造像特徵，可見諸多共性，如構圖佈局相近；又如高浮雕刻之技法相似，所呈圖案象形兼備，情態如生，尤見飛天刻畫手法，飄舞於主尊上空，惟妙惟肖。細觀之，兩例所雕眾像，均面容恬靜，身姿豐腴，衣褶甚微處亦出奇一致，諸此種種，可見二者或同出一人之手。

本造像構圖豐富：主尊佛依此時期推斷應為釋迦牟尼，其蓮花形背光上見兩尊小坐佛，其用意或為表現佛教之「三身一體」。主佛右手施無畏印，望眾生心安，無所畏怖；左手作予願印，表憐憫、布施；此手印組合，意在護佑信眾。主佛兩側又分飾菩薩、佛獅、比丘及信奉者，此處信奉者，有可能即為供養人及其母。下方台座上雕二跪式比丘，分於兩端，中間一蹲姿神靈，雙手承托一博山爐。背光上部圖案，由五位伎樂飛天構成，絲竹管弦，曼舞輕歌，飄然懸飛，身姿靈巧。飛天屬八部眾之一，據《妙法蓮華經》載，其為佛教之護法神。中國最早的飛天形象出現於公元420年，位於永靖縣之炳靈寺石窟，至北魏末期及東魏時期，飛天形象愈受鍾愛（參見展覽圖錄《Return of the Buddha: The Qingzhou Discoveries》，皇家藝術學院，倫敦，2002年，頁84）。



ABOVE
Inscription on the present lot
上
本像銘文

As seen on this stele, the development of Buddhist sculpture of the Eastern Wei can be described as a slight modification of iconography and style from previous periods. The figures are fuller in form, which reveals the growing interest in form over line, and a masterful ability to incorporate the play of light in the overall composition through high-relief modeling. This effect is most noticeable on the *apsaras*, the curves of their bodies and flowing scarves creating a wonderful rhythmic quality which creates a lively interplay of light and shade that gives it a flickering quality. A limestone fragment of similarly carved *apsara*, in the Jingyatang collection, is published in *Bore baoxiang Jingyatang cang Zhongguo fojia yishu / The Treasures of Chinese Buddhist Sculptures*, Taipei, 2016, pl. 7.

Due to the regional nature of stele production, carving styles of the brief Eastern Wei period vary noticeably; compare related dated examples, such as a larger limestone example with similar leaf-shaped *mandorla*, dated to 537, attributed to Hebei province, from the John Huntington Art and Polytechnic Trust and now in the Cleveland Museum of Art, included in the exhibition *The Footsteps of the Buddha. An Iconic Journey from India to China*, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 1988, cat. no. 93; and an alabaster stele of similar size, but carved with some openwork in the background, dated to 544, in the Metropolitan Museum of Art, New York, included in the exhibition *Chinese Buddhist Sculpture from the Wei through the T'ang Dynasties*, National Museum of History, Taipei, 1983, cat. no. 11. A similar stele depicting the Buddhist triad and *apsaras*, but missing the base, in the Art Gallery of New South Wales, Sydney, is included in Liu Yang, 'The Discovery of Mass: a footnote to the stylistic and iconographic innovation in Chinese Buddhist sculpture', *Orientalism*, September 2000, fig. 2.

東魏佛造像之發展，多承前制，然結構及風格略有變化。佛像體態較前期愈加豐盈，可見此時雕塑重點已從線條轉至形態，同時其高浮雕手法，將光線運用於整體構圖之中，實為精妙。本品所雕飛天，便為最佳實例，身形豐滿婀娜，衣帶輕盈飄然，極富律動美感，加之光影相映，愈顯仙人靈動閃爍，搖曳生姿。同類飛天，可見一石灰石雕殘碑，亦屬靜雅堂典藏，錄於《般若寶相·靜雅堂藏中國佛像藝術》，台北，2016年，圖版7。

東魏一朝歷時雖短，然因其地域特徵，此類造像雕刻風格多有差異。同時期作例可資參照，見一河北地區石灰石造像例，亦飾葉形背光，刻天平四年銘，為 John Huntington Art and Polytechnic Trust 雅蓄，現存克利夫蘭藝術博物館，展並刊於《法相傳真：古代佛教藝術》，香港大學美術博物館，香港大學，香港，1988年，編號93；另可比較一漢白玉造像例，紀武定二年，尺寸相近，背景部分鏤空，現貯大都會藝術博物館，紐約，著錄於《中國古代石像藝術》，國立歷史博物館，台北，1983年，編號11。此外，還可比一佛三尊像及飛天例，底座缺失，藏於新南威爾士美術館，悉尼，圖載於 Liu Yang, <The Discovery of Mass: a footnote to the stylistic and iconographic innovation in Chinese Buddhist sculpture>, 《Orientalism》, 2000年9月，圖2。



北齊

石灰石
雕刻
菩薩
立像A CARVED LIMESTONE FIGURE OF A BODHISATTVA
NORTHERN QI DYNASTY

\$ 600,000-800,000

the deity standing on an integral circular base and with a petal-shaped mandorla framing the head, the face finely carved with a tranquil expression and delicate features, with slender almond-shaped eyes beneath an evenly arched brow tapering at the end issuing from a straight nose above full lips, framed by long pendulous earlobes and center-parted hair tied in a high chignon secured by a lobed diadem centered by a rosette, the body draped in loose robes and tied sashes, the robes following the contours of the body and cascading in folds, falling open to reveal the diagonal under-tunic and further tied sashes suspended from the waist, the arms bent at the sides with the right hand upturned with the palm facing forward holding a budding lotus stem and the left hand pendent holding an amphora bottle, traces of polychrome pigment and gilt, wood stand (2)
Height 37½ in., 95.3 cm

PROVENANCE

Collection of Fujii Zensuke (1873-1943).
Yurinkan Museum, Kyoto.

來源

藤井善助 (1873-1943) 收藏
有鄰館, 京都

EXHIBITED

Fo diao zhi mei. Bei chao fojiao shidiao yishu/
The Splendour of Buddhist Statuaries. Buddhist
Stone Carvings in the Northern Dynasties, National
Museum of History, Taipei, 1997, cat. no. 032.

展覽

《佛雕之美：北朝佛教石雕藝術》，國立歷史
博物館，台北，1997年，編號032

LITERATURE

Matsubara Saburō, *Chūgoku Bukkyō hokiza shi*
kenkyū/Chinese Buddhist Sculpture. A study
based on bronze and stone statues other than
works from cave temples, Tokyo, 1966, pl. 165c.
Bore baoxiang Jingyatang cang Zhongguo
foxiang yishu/The Treasures of Chinese Buddhist
Sculptures, Taipei, 2016, pp. 76-79, cat. no. 15.

出版

松原三郎，《中國佛教彫刻史研究：特に金銅仏
及び石窟造像以外の石仏についての論考》，
東京，1966年，圖版165c
《般若寶相：靜雅堂藏中國佛像藝術》，
台北，2016年，頁76-79，編號15





FAR LEFT
Illustration of the present lot
in Matsubara Saburō, *Chūgoku
Bukkyō hokiza shi kenkyū/
Chinese Buddhist Sculpture.
A study based on bronze and
stone statues other than works
from cave temples*, Tokyo, 1966,
pl. 165c.

左一
本像示圖於松原三郎，
《中國佛教彫刻史研
究：特に金銅仏及び
石窟造像以外の石仏に
ついての論考》，東
京，1966年，圖版165c

NEAR LEFT
Fig. 1 A stone carving of a
bodhisattva, Northern Wei
dynasty, Gongxian Grottoes,
Gongxian. After: Henan Cultural
Relics Research Institute
(Henan Province Cultural Relics
and Archaeological Research
Institute), ed., *Zhongguo shiku:
Gongxian shiku si* [Chinese cave
temples. The cave temples
of Gongxian], Cultural Relics
Publishing House, 1989, pl. 69.

左二
圖一北魏石雕肋侍菩薩
像 鞏縣石窟 鞏縣
出處：河南省文物研
究所（現河南省文物考
古研究院）編《中國石
窟·鞏縣石窟寺》，
文物出版社，1989年，
圖版69

The Northern Qi dynasty (550-577) was one of the most vibrant periods in the history of Chinese art, both religious and secular, as its openness towards foreigners, their ideas, beliefs and goods, immensely enriched the local cultural climate. Buddhist sculpture experienced perhaps its most glorious moment in this period. While in the Northern Wei period (386-534), manners of depiction had only just been adapted from their south and central Asian prototypes, in the Northern Qi they had matured and developed into native styles. Yet, they still emanate the seriousness of strong religious beliefs and had not yet moved towards the pleasant and more decorative imagery of the Tang dynasty (618-907). The present sculpture is one of the classic bodhisattva images of the period, when sculptors were less interested in rendering the three-dimensional physical side of a deity figure than in capturing its spiritual message through delicate facial features and gestures.

Bodhisattva figures of related type became popular through the patronage of the Northern Wei imperial family, who commissioned the carving of rock caves in Longmen and Gongxian, both in Henan province, in the first quarter of the 6th century, which typically show seated or standing Buddhas flanked by two bodhisattvas. Besides these massive stone carvings in cave temples, many free-standing steles, also often with two such bodhisattva figures on either side of a central Buddha statue, were commissioned in that century, which followed the artistic language introduced by these grand Buddhist cave sculpture projects, which exerted an overwhelming influence on Chinese sculpture of the period in general.

This majestic figure of the bodhisattva Avalokitesvara from the Jingyatang collection stands out because of its fine, even facial features and the attention paid to its elegant, decoratively stylized crown and garment with loose scarves and knotted ribbons. The low-relief carving style and almost complete disregard for the shape of the body under the garments is characteristic of the Northern Qi period. Although many features were introduced to Buddhist stone carving in the preceding Northern and Eastern Wei (534-550) periods, stylistic variants would naturally have been introduced by locally working sculptors.

縱觀中國藝術史，北齊時期無論在宗教、世俗方面，均呈現出一派氣象鬱勃之景象，因兼容並蓄外族及其文化、思想、信仰而致本土風貌大為充盈。佛教造像之輝煌成就在此一朝可謂登峰造極。北魏時期，造像手法惟承南亞、中亞範式，時至北齊乃臻成熟，自成一格。然鑑觀北齊造像，仍顯虔敬莊嚴，慈靜平和，尚未見唐代造像明快、婀娜之態。本尊立像即為北齊菩薩造像之典範；此時匠人少以立體技法呈現佛姿曼妙，而更為倚重面部及手印之精微刻畫以傳遞實相莊嚴。

相類菩薩造像因北魏王室供養而廣為流傳。六世紀初葉，北魏王室御令開鑿龍門石窟及鞏縣石窟；其中典型造像多表現為主佛像或坐或立，輔以兩尊菩薩脅侍左右。除石窟寺所龕大型石刻外，其時期另見大量造像碑，受石窟藝術風格影響，亦多作主佛居中、二菩薩各侍一側。大型石窟，工程浩繁，氣勢磅礴，於同時代之中國造像格局影響深遠。

本尊觀音金姿寶相為靜雅堂珍藏，面容端麗，眉目舒展，冠飾恬雅，華衣楚楚，帔帛寬綽，裙帶交結，皆精工細作而軼群出塵。淺浮雕之技法、甚少著墨衣下之身形，此為北齊典型風格。儘管許多佛教石雕造像風格於北魏、東魏時期已然成形，然各地工匠亦會衍伸出各自特有風格。





Although the present figure fits neatly into the sculptural tradition of the mid-6th century, close comparisons are hard to find. The depiction of the long scarves hanging down in two loose overlapping loops in front of the figure's knees is particularly unusual. Although bodhisattvas of this period tend to be similarly dressed, the two scarves are mostly crossed near the waist and inserted through a ring-shaped disc.

Matsubara, who published this bodhisattva figure in his ground-breaking study of Buddhist sculpture in 1966, compares the style to that of a stele with a seated Avalokitesvara figure of the Northern Qi period from Jincheng in Shanxi province, about a hundred miles north of Longmen and Gongxian, see Matsubara Saburō, *Chūgoku Bukkyō hokiza shi kenkyū/Chinese Buddhist Sculpture: A Study Based on Bronze and Stone Statues Other Than Works from Cave Temples*, Tokyo, 1966, p. 272, fig. 245.

In its overall shallow relief treatment of the body, with only the hands protruding in higher relief, this figure shows similarities to many bodhisattvas that flank Buddhas at Gongxian, which are depicted with similarly parted hair, rudimentarily indicated under similar crowns decorated with lotus petals and circular jewel-like discs, with a similar mandorla behind the head, and dressed in similar garments, although they differ considerably in detail. Compare, for example, a Northern Wei Bodhisattva figure from the north wall of cave 1 of the Gongxian cave complex, whose garment is draped around the lower legs in more complex folds and whose scarves are crossed through a disc, illustrated in *Gongxian shikusi* [Cave temples of Gongxian], Beijing, 1963, pl. 69; in *Zhongguo shiku. Gongxian shikusi* [Chinese caves. Gongxian cave temples], Beijing, 1989, pl. 69 (fig. 1), and p. 209, figs 13-1 to 13-5, where it is compared with related figures from other walls in cave 1 and from other caves; and in *Gongxian shiku* [Cave temples of Gongxian], Beijing, 2005, p. 24, fig. 36, and p. 33, fig. 55.

Related bodhisattva figures, with similar crowns and garments, but also with more stylized garment folds, can also be seen at the Longmen caves, for example, on the north wall of the Putai cave, which dates from the Northern Wei period, see *Longmen shiku* [Longmen caves], Beijing, 1980, pl. 105.

The sharply delineated features of the face with its narrow, almond-shaped eyes are reminiscent of the large seated Eastern Wei bodhisattva figure in the Museum of Fine Arts, Boston, illustrated in Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, London, 1925 (reprint Bangkok, 1998), pl. 112 and in Matsubara Saburō, *Chūgoku Bukkyō chōkoku shiron* [Historical survey of Chinese Buddhist sculpture], Tokyo, 1995, vol. 1, pl. 243; other Eastern Wei steles showing bodhisattvas with related treatment of the garments and crown are published *ibid.*, pls 242, 281b, 282b, 284; and a related free-standing Avalokitesvara figure of the Eastern Wei period, but with more stylized garment folds, in the Tokyo National Museum, is illustrated in Matsubara, *op.cit.*, 1966, pl. 111b.

本像風格完全符合六世紀中葉之造像傳統，然絕屬珍罕之作，類例尚為難尋。觀其帔帛秀頰，長懸左右，垂至膝前疊作雙環，此裝飾手法於同類品中殊為罕有。同時期菩薩像衣著雖似，然二股飄帶多穿環扣而交於前腹。

1966年，松原先生發表佛教造像研究鉅作，書中曾刊此像。先生將其式樣與一北齊觀音坐像碑比照；該坐像碑出自山西晉城，於龍門、鞏縣以北相去三百餘里，見松原三郎，《中國佛教彫刻史研究：特に金銅仏及び石窟造像以外の石仏についての論考》，東京，1966年，頁272，圖245。

本像通體呈淺浮雕，惟雙手作高浮雕處理。此風格與鞏縣多尊脅侍菩薩相似——縱使細節各異，然衣著相近，背光相若，髮髻相仿，寶冠相類，冠成蓮瓣形、以圓盤狀珠璣為飾。比鞏縣石窟1號窟北牆一北魏菩薩像作例，小腿處褶褶更顯繁複，帔帛帶相交穿於環扣，圖載《鞏縣石窟寺》，北京，1963年，圖版69；亦載《中國石窟·鞏縣石窟寺》，北京，1989年，圖版69（圖一），及頁209，圖13-1至13-5，書中將其與1號窟其餘牆龕及其他石窟相關造像作比；另載《鞏縣石窟》，北京，2005年，頁24，圖36及頁33，圖55。

龍門石窟亦見同類菩薩像，衣冠皆似，衣褶形態更具風格，可比普泰河北牆作例，屬北魏時期，錄《龍門石窟》，北京，1980年，圖版105。

本像面容線條俐落，杏眼微合，可尋一東魏菩薩坐像類例，波士頓美術館藏，見 Osvald Sirén, 《Chinese Sculpture from the Fifth to the Fourteenth Century》，倫敦，1925年（曼谷再版，1998年），圖版112，及松原三郎，《中國佛教彫刻史論》，東京，1995年，卷1，圖版243；另比一東魏菩薩造像碑例，衣冠刻畫相若，出處同上，圖版242、281b、282b及284；仍有一東魏觀音菩薩立像，衣褶更具風格，東京國立博物館藏，錄松原三郎，前述出處，1966年，圖版111b。





A CARVED LIMESTONE HEAD OF AVALOKITESHVARA
SUI DYNASTY

\$ 400,000-600,000

the full oval face carved with a serene expression, the downcast eyes set beneath finely arched eyebrows leading to the straight nose above full lips, the rounded cheeks framed by pendulous earlobes and surmounted by an elaborate diadem concealing a simple chignon, secured with a fabric band laying in folds above the forehead and knotted behind each ear, the three-lobed diadem carved in high relief, each lobe with a shaped border of scrolling curls, centered with the Buddha Amitabha standing on a lotus pedestal and backed by a tall mandorla between an openwork rosette suspending three tassels followed by a further lobe centered with an arch lined with circles, traces of red, green, and blue pigment throughout, tall wood stand (2)
Height 16¼ in., 41.3 cm

PROVENANCE

Yamanaka & Co.
Collection of Tsai Chen-Nan.

來源

山中商會
蔡辰男收藏

EXHIBITED

Diaoshu biechang/The Art of Contemplation. Religious Sculpture from Private Collections, National Palace Museum, Taipei, 1997, p. 165, cat. no. 2.
Zhongguo gu fo diao tezhan [Special exhibition of Chinese ancient Buddhist sculptures], Hualien County Cultural Center, Hualien, 1999, cat. no. 031.
Qian gu fo yan. Chuantong diaoke tezhan/Ancient Chinese Sculptures II [Thousand ancient Buddhist countenances. Special exhibition of classical sculpture], Kaohsiung Museum of Fine Arts, Kaohsiung, 2000, cat. no. 28.
The Beauty of Buddhist Sculptures, National Museum of History, Taipei, 2006, cat. no. 27.
Buddha: The Embodiment of Wisdom and Compassion, Seoul National University Museum, Seoul, 2007, cat. no. 20.

展覽

《雕塑別藏》，國立故宮博物院，台北，1997年，頁165，編號2
《中國古佛雕特展》，花蓮縣立文化中心，花蓮，1999年，編號031
《千古佛顏：傳統雕刻特展》，高雄市立美術館，高雄，2000年，編號28
《歷代佛雕藝術之美》，國立歷史博物館，台北，2006年，編號27
《佛像：智慧與慈悲之身》，首爾大學博物館，首爾，2007年，編號20

出版

《藝術家月刊》，台北，1998年12月，頁254
《般若寶相：靜雅堂藏中國佛像藝術》，台北，2016年，編號21

LITERATURE

Yishujia yuekan (Artist Magazine), Taipei, December 1998, p. 254.
Bore baoxiang Jingyatang cang Zhongguo foxiang yishu/The Treasures of Chinese Buddhist Sculptures, Taipei, 2016, cat. no. 21.



The Sui Dynasty emperors used Buddhist faith and major building projects, including the construction of pagodas, temples, and religious statuary, as means of unifying an empire that had been fragmented for over three centuries. At the same time, they led expansionist campaigns along China's western and northeastern borders. These actions significantly impacted Chinese Buddhist practice in several ways which are reflected in religious art of the period. For instance, the political and social turmoil that accompanied dynastic changes in the 6th century led to the rise of a variant form of Pure Land Buddhism, in which devotion to Amitabha (or a bodhisattva, such as Avalokiteshvara) allowed adherents to be reborn in Sukhavati, the Western Paradise of the Buddha Amitabha. Consequently, images of bodhisattvas proliferated in the Sui dynasty, as evidenced by the present and numerous contemporaneous examples. The Sui emperors' religio-political agenda also led to increased communication across eastern Eurasia, which contributed to the transmission of Buddhist concepts and artistic styles from South and Central Asia into China and from China to Korea and Japan. This had the concurrent effects of diversifying the visual vocabulary of each region of the empire, while preserving established characteristics in production.

The present sculpture is sumptuously carved with the attributes of Avalokiteshvara, the bodhisattva of compassion, known in China as Guanyin. The head is characterized by fleshy features that harmonize the Sui dynasty's emergent trend toward naturalism with the inherited idealized forms that conventionally conveyed the purity of Buddhist subjects. Here, Avalokiteshvara's broad arched brows and the sweep of the lowered lids lead the eye down the straight nose to the plump lips and slightly upturned chin, before following the softened jawline to the plump cheeks and returning upward to the crown of the head. The full oval face is counterbalanced above by a tall diadem richly carved with an image of the Buddha, floral features, wave-like borders, and streaming tassels in a combination of high relief and openwork detail. Even in its opulence, the diadem follows the standard Sui formula of a three-sided structure with aesthetic attention given to its band. These traits suggest that the head belongs to a mature phase of Sui artistic production, when craftsmen synthesized styles from within and beyond China into graceful yet dynamic compositions that expressed the transcendental majesty of the Buddhist subject.

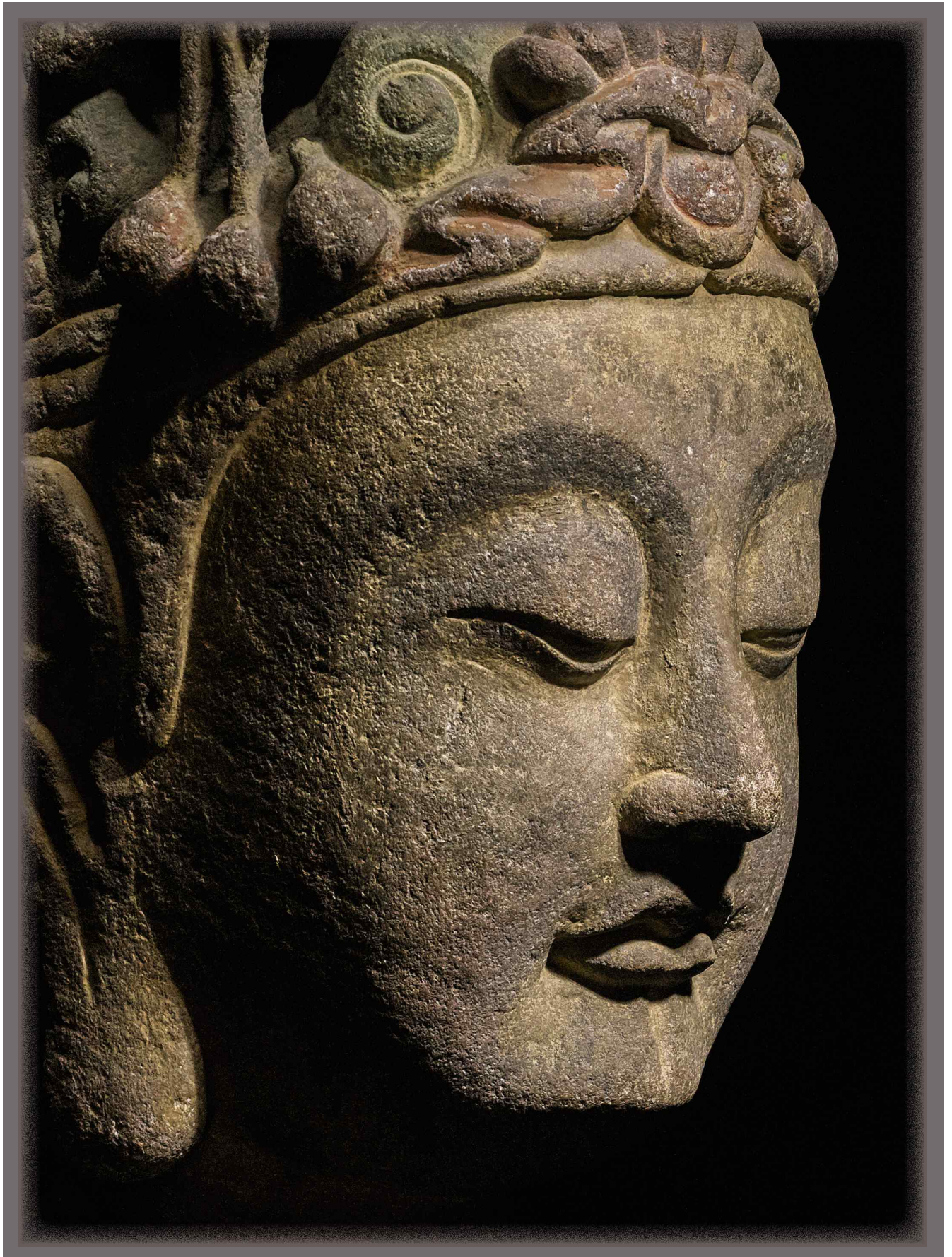
Excavations at Qingzhou (Shandong) have yielded Northern Qi and Sui limestone standing bodhisattvas, detailed with polychrome pigments and gilding, that similarly bear full, oval faces crowned by intricate diadems with petaled lobes, pendent tassels, and articulated bands, suggesting a geographic and cultural origin for this style of carving; for a Sui

漢末紛爭，戰火雲雲，歷三百餘載，至大隋方成一統。隋之初立，天下未穩，帝主佛教，大興土木，廣建塔寺廟宇，以定民心。同時大開疆土，開西域、東北之國境。正因如此，佛教得以大幅發展，並充分反映到此時期佛教藝術當中。公元六世紀，政治動盪，國朝變更，促使淨土佛宗擴張發展，除信奉阿彌陀佛，亦供奉觀音菩薩等，求可往生西方極樂。正因如此，隋朝菩薩形象廣受推崇，如見本品及同期作例。隋帝以佛治國，促進中國與東歐亞大陸聯繫，佛教宗派及佛教藝術風格從南亞、中亞傳入中國，繼至韓國及日本，使各地在保留自身風格之外，亦可接觸佛教藝術之多元風貌。

本品觀音首像，雕工細膩，造型雍雅，集大成之作，足見當時佛雕之成熟，匠者工藝之卓絕。觀本像，面容慈寧，神態平和，貌趨自然，冠飾繁縟，具隋風，亦承前朝遺韻，盡顯佛顏莊嚴殊聖。

山東青州出土北齊及隋佛立像，面容冠飾風格與本像相類，可作同源之佐證。參考一隋代觀音像，青州龍興寺出土，錄 Denise Patry Leidy 及 Donna Strahan, 《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》, 紐約, 2010年, 圖13; 亦見一相類北齊菩薩像, 載《山東青州龍興寺出土佛教造像展》, 香港藝術館, 香港, 2001年, 編號69。相類冠飾風格, 亦見於前朝北齊造像例, 應出自山西西部或陝西, 約公元





dynasty figure of Guanyin from Longxing si, Qingzhou see Denise Patry Leidy and Donna Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, fig. 13; for a related Northern Qi bodhisattva, see *Buddhist Sculpture: New Discoveries from Qingzhou, Shandong Province*, Hong Kong Museum of Art, Hong Kong, 2001, cat. no. 69. Similar traits, particularly with respect to the openwork tri-lobed diadem and elaborate diadem sash, are also seen on a Northern Qi precedent, probably from Western Shanxi or Shaanxi province, dating to around 575, included in the exhibition *Chinese Buddhist Sculpture from the Wei through the T'ang Dynasties*, National Museum of History, Taipei, 1983, cat. no. 18. In the subsequent Sui dynasty, these decorative elements developed more fluid lines and the bodhisattva's face relaxed into a gentler expression, as seen in the carved figure of Guanyin in the Detroit Institute of Arts (acc. no. 26.128) dated by inscription to 581, and attributed to Shaanxi or Henan province by Osvald Sirén in *Chinese Sculpture from the Fifth to the Fourteenth Century*, vols 1 and 4, New York, 1925, pl. 305. Related sculptures in the Cleveland Museum of Art (acc. no. 1962.162), the Metropolitan Museum of Art (acc. no. 42.152.5a, b), and the Arthur M. Sackler Museum at Harvard University (acc. no. 1943.53.43) represent the next phase in the Sui Buddhist sculpture wherein the bodhisattva's features soften, reflecting a more naturalistic quality, and the rhythmic carving of the elaborate diadem serves to exalt the deity as a spiritual exemplar. These are precisely the qualities seen in the present example, suggesting that the sculpture was carved around or following the turn of the 7th century. This approach to figuration continued through the end of the Sui dynasty, as evidenced by a bronze standing bodhisattva with a nearly identical diadem and face shape, published in Saburo Matsubara, *Chinese Buddhist Sculpture: A Study Based on Bronze and Stone Statues other than from Cave Temples*, Tokyo, 1966, pl. 233.

Stone sculptures of the Sui dynasty are rare. A closely related carved limestone head dated to the Sui dynasty and attributed to Shanxi province, formerly with C. T. Loo, was exhibited in *Buddhist Sculpture from Ancient China*, J. J. Lally & Co., New York, 2017, cat. no. 10. A polychrome-painted limestone head of a bodhisattva, with a similar face shape but more elaborate coiffure and simplified hair ornaments, sold in our Hong Kong rooms, 5th April 2016, lot 2871.

575年左右，展《中國古代石雕藝術》，國立歷史博物館，台北，1983年，編號18。至隋朝，此類造像風格略有發展，線條更為流暢，面容更加平和，如見一觀音像例，藏底特律藝術館（館藏編號26.128），銘文紀581年，Osvald Sirén 斷其源自陝西或河南，見《Chinese Sculpture from the Fifth to the Fourteenth Century》，卷1及4，紐約，1925年，圖版305。另見相類例於克利夫蘭藝術博物館（館藏編號1962.162）、大都會藝術博物館（館藏編號42.152.5a及b）及位於哈佛大學之亞瑟·M·薩克勒博物館（1943.53.43），以上作例代表隋像發展風格，開臉柔和，更趨自然，冠飾精善，實像莊嚴。此類特徵同見本品，故證其亦概屬公元600年左右。此種風格延續至隋末，見一銅菩薩立像例，面形、冠飾近同，錄松原三郎，《中國仏教彫刻史研究：特に金銅仏及び石窟造像以外の石仏についての論考》，東京，1966年，圖版233。

隋代石雕造像甚為珍罕。可比一相類隋首像例，斷其源自山西，盧芹齋收藏，展《Buddhist Sculpture from Ancient China》，J.J.Lally & Co.，紐約，2017年，編號10。另見一石雕彩繪菩薩像，面形刻畫相類，髮髻繁縟，髮飾略簡，售香港蘇富比2016年4月5日，編號2871。

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any

defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have

collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of

information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original

purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable

bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

√ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

💎 Premium Lot

In order to bid on "Premium Lots" (💎 in print catalogue or ✨ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled

live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's

representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following

each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when

collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning,

insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's

is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the

Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

Pottery Figure of a Horse, Tang Dynasty This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

Pottery Figure of a Horse, Tang Style This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

By Ma Shaoxuan This work is, in our best judgment, by the named artist.

Attributed to Ma Shaoxuan In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Signed Ma Shaoxuan The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

Absence of Guarantee of Authenticity for Chinese Paintings The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. **Therefore, none of the paintings in this catalogue is subject to any guarantee of authenticity and all the property is sold "AS IS". Any reference to the Terms of Guarantee does not apply to Chinese paintings.** Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Photography:

Jon Lam
Elliot Perez

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

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Contemporary Ink Art

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16 May 2018
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12 June 2018
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